

# MIX

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In the Studio**

**Recording 5 Recent  
Live Albums**

PROFESSIONAL RECORDING · SOUND AND MUSIC PRODUCTION

**Directory:  
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# The More Sophisticated Woofer & Tweeter

Differential Material Technology (DMT™) is the study of Different materials and their relative behavior when in intimate contact. The starting point of any high grade professional monitoring system is properly engineered drivers that naturally work well together. With this established, the crossover can be designed purely for the function of filtering between high and low frequency drivers rather than the complex function of addressing limitations of the drivers themselves. Through the use of computer circuit analysis software, this would seem a simple task... But in the real world, not only do components not behave as their mathematical models predict, but components inter-react with the powerful magnetic and acoustic fields present within a loudspeaker system. Understanding and measuring these effects is extremely difficult, and rather than ignoring these previously unexplored aspects of crossover design, Tannoy's DMT research team has spent a great deal of time investigating the interactions of each element within the speaker system's design... Particularly through extensive listening tests.

Tannoy considered the new Dual Concentric driver as a complete system to both generate the signal and control the wavefront. The low frequency cone is designed and injection molded to work with the new Tulip HF waveguide so that the driver system shows no discontinuities of the response or wavefront at the critical crossover area. Research into component behavior and empirical tests showed that when a capacitor is encapsulated in vibration absorbing material, its noise performance noticeably changes, dramatically improving both the sonic texture and dynamics of the loudspeaker system; and so the DMT capacitor was born. Every aspect of Tannoy custom capacitor's, from the type of film employed to the high purity copper used for termination leads, has been optimized for sonic performance. Tests have also shown that reducing the effect on inductor coils of the immense internal

vibrations experienced within a loudspeaker cabinet, can improve overall system bass and midrange resolution. Consequently, within the DMT II crossover, Tannoy used coils vacuum impregnated with a resin selected to reduce vibration.

With the mechanical aspects of the DMT crossover design largely resolved, Tannoy engineers addressed the problems of interaction with magnetic fields within the system. Air cored inductors radiate a significant measurable magnetic field which can affect nearby components and the inductors are themselves affected by the driver's magnetic radiation. It was found that creating a split crossover, with the inductor mounted on the cabinet's cross-brace away from the other crossover components and driver magnets, produced sound quality improvements that more than justify the additional manufacturing costs.

The final components to come under scrutiny in the DMT system were internal connection cables. By using custom manufactured braided Teflon Kimber Kable, unwanted signals ordinarily induced into the internal wiring from within static and magnetic fields can be virtually eliminated, yielding substantial audible improvements.

The DMT II system is a result of using the best analytical tools, test equipment and computer analysis available, together with intuitive design ideas thoroughly tested by an extensive program of listening tests.

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# MIX

PROFESSIONAL RECORDING • SOUND AND MUSIC PRODUCTION

JANUARY 1994, VOLUME 18, NUMBER 1, PART 1



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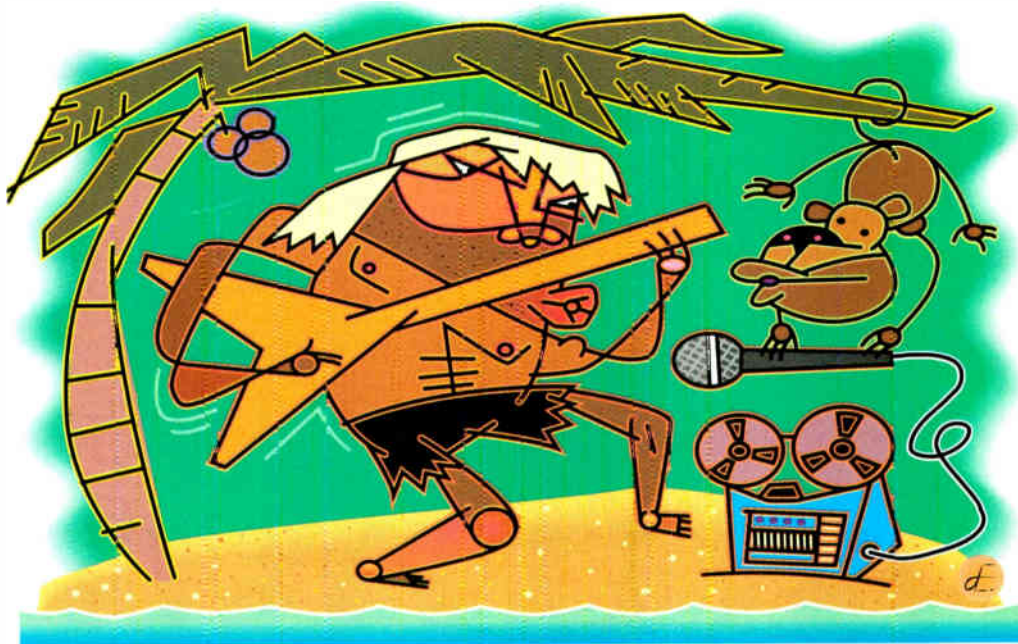
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**Cover:** Depeche Mode captured in concert at the Oakland Coliseum, November '93. The tour was handled by Britannia Row; Jon Lemon was FOH mixer, working on two Midas XL3 consoles; Anzac Wilson mixed monitors on a pair of Ramsa SE40 Series consoles. Sixty-four pairs of Turbosound Flashlight loudspeakers were used. **Photo:** Steve Jennings. **Inset photo:** Michael Bloom.



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**ALESIS**  
**MONITOR ONE™**  
STUDIO REFERENCE MONITOR



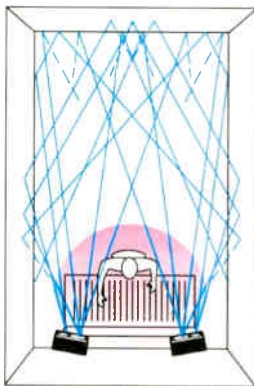
# The Truth From

The truth...you can't expect to find it everywhere you look, or *listen*. But when mixing music, hearing the truth from your monitors will make the difference between success and failure. You'll get the truth from the **Alesis Monitor One™ Studio Reference Monitor**.

## Room For Improvement

Fact: most real-world mixing rooms have severe acoustical defects. Typical home and project studios have parallel walls, floors and ceilings that reflect sound in every direction. These reflections can mislead you, making it impossible to create a mix that translates to other playback systems. Trying to solve the problem with acoustical treatments can cost megabucks and still might not work. But in the near field, where direct sound energy overpowers reflections, reverberant sound waves have little impact, as shown in the illustration. The Monitor One takes full advantage of this fact and is built from the ground up specifically for near field reference monitoring.

Working close to the sound solves the room problem but creates other problems, such as high frequency stridency and listener fatigue (typical of metal-dome and composite tweeter designs). Our proprietary soft-dome pure silk tweeter design not only solves these problems, but delivers pure, natural, incredibly accurate frequency response, even in the critical area near the crossover point (carefully chosen at 2500 Hz).



*Does your living room double as your mixing suite? The pink area in the illustration shows where direct sound energy overpowers reflected waves in a typical mixing room. The Monitor One helps eliminate such complex acoustic problems by focusing direct sound energy toward the mixing position, instead of the love seat.*

## The Truth From Top To Bottom

The Monitor One gives you all the truth you want in the mids and highs, but what about the low end? You probably know that the inability to reproduce low frequencies is the most common problem with small monitors. Most of these speakers have a small vent whose effect at low frequencies is nullified by random turbulence, or they're sealed, which limits the amount of air the driver can move. Such speakers give disappointing results in their lowest octave.

The Monitor One overcomes wimpy, inaccurate bass response with our exclusive SuperPort™ speaker venting technology.

The ingenious design formula of the SuperPort eliminates the choking effect of small diameter ports, typical in other speakers, enabling the Monitor One to deliver incomparable low frequency transient response in spite of its size.



*Alesis SuperPort™ technology gives you the one thing that other small monitors can't: incredibly accurate bass transient response. No, the SuperPort doesn't have a blue light, but it makes the picture look cool.*

The result? A fully integrated speaker system that has no competition in its class. You'll get mixes that sound punchier and translate better no matter what speakers are used for playback. Whether you mix for fun or for profit, you want people to hear what *you* hear in your mixes. The Monitor One's top-to-bottom design philosophy is a true breakthrough for the serious recording engineer.



**ALESIS**  
**MONITOR ONE™**  
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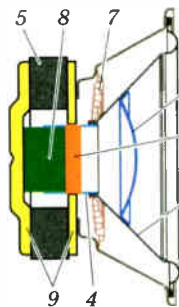
# Left To Right

## Power To The People

High power handling is usually reserved for the big boys. While most near field monitors average around 60 watt capability, the Monitor One handles 120 watts of continuous program and 200 watt peaks...over twice the power. Also, its 4 ohm load impedance allows most reference amplifiers (like the Alesis RA-100™) to deliver more power to the Monitor One than they can to 8 ohm speakers. That means the Monitor One provides higher output, more power handling capability, and sounds cleaner at high sound pressure levels. If you like to mix loud, you can.

## The Engine

Our proprietary 6.5" low frequency driver has a special mineral-filled polypropylene cone for stability and a 1.5" voice coil wound on a high-temperature Kapton former, ensuring your woofer's longevity. Our highly durable 1" diameter high frequency driver is ferrofluid cooled (costly, but it's the best way to cool a tweeter), to prevent heat expansion of the voice coil which inevitably leads to loss of amplitude and high



A cross section of the Monitor One's proprietary Alesis-designed 6.5" low frequency driver.

1. 1.5" voice coil.
2. Mineral-filled polypropylene cone.
3. Damped linear rubber surround.
4. Kapton former.
5. Ceramic magnet.
6. Dust cap.
7. Spider.
8. Pole piece.
9. Front and back plates.

frequency response. Combined, these two specially formulated drivers deliver an incredibly accurate, unhyped frequency response from 45 Hz to 18 kHz,  $\pm 3$  dB. The five-way binding posts provide solid connection, both electronic and mechanical. We even coated the Monitor One with a non-slip rubber textured laminate so when your studio starts rockin', the speakers stay put. Plus, it's fun to touch.



The Monitor One's five-way binding posts accept even extra-large monster wire, banana plugs and spade lugs. Hook-up is fast, easy and reliable.

## The New Alesis Monitor One™

You don't design good speakers by trying hard. It takes years and years of experience and special talents that only a few possess. Our acoustic engineers are the best in the business. With over forty years of combined experience, they've been responsible for some of the biggest breakthroughs in loudspeaker and system design. The Monitor One could be their crowning achievement. They're the only speakers we recommend to sit on top of the Alesis Dream Studio™.

See your Authorized Alesis Dealer and pick up a pair of Monitor Ones. Left to right, top to bottom, they're the only speakers you want in *your* field.

The Monitor One is the speaker for the Alesis Dream Studio™. Need more information about the Alesis Monitoring System™? Call 1-800-5-ALESIS. See your Authorized Alesis Dealer. Monitor One, SuperPort, RA-100 and the Alesis Dream Studio are trademarks of Alesis Corporation. © Alesis is a registered trademark of Alesis Corporation.

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# FROM THE EDITOR

**H**appy New Year. And I hope that the rest of your year is happy, too. It seems that we usually look at this time as a fresh start, resolutions and all that. But how many of us will be able to look back at the end of the year and say we accomplished what we set out to?

For several years now, the audio industry has endured a confused economic climate, unable to feel as confident about long-range planning as we once did. People are no longer secure with their jobs, especially in large corporations. This has created a tension that makes people more today-oriented than ever before. It brings about a financial conservatism that too often shortchanges innovation or puts a damper on creative development. On the other hand, it also creates resourcefulness as opposed to waste.

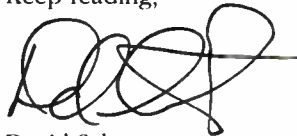
We need to establish a sense of balance as we approach the avalanche of opportunities rolling our way, many of which are being created from the slow collision between the computer and audio industries.

The live sound segment of the audio industry is going through this collision right now, and it's nothing short of an evolutionary leap: Live sound professionals are witnessing the development of an entirely new set of tools. The ability to control the bulk of a production from a personal computer means that sound, lights and staging can be more precisely tailored to the action at center stage. Sound reinforcement is becoming less relevant as a description of the process. More and more, it's becoming sound enhancement, where the elements supporting the performance are employed much more creatively in the production process.

If you are one of the 8,000 or so *Mix* readers involved in live sound, by the end of this year, you may look back and say, "Hey, this was the year that I was able to stay seated during the entire performance and run all of my outboard gear from my PC." Whether or not you join the evolution this year, we hope you are positioning yourself to take advantage of such changes for your own job security.

In this issue, we also look at some of the latest developments in live sound and remote recording. And if that isn't enough, we'd like to introduce a new sound-for-picture section by Larry Blake. Larry is familiar to many of you from his years of contributing film sound expertise to *RE/P* magazine, as well as his audio post work on films such as *sex, lies and videotape* and, more recently, *King of the Hill*. Welcome to the monkey house, Larry.

Keep reading,



David Schwartz  
Editor-in-Chief

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Founded in 1977 by  
David Schwartz and Penny Riker Jacob

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*Mix* magazine is published at 6400 Hollis St. #12, Emeryville, CA 94608 and is ©1994 by Act III Publishing. *Mix* (ISSN 0164-9657) is published monthly. Subscriptions are available for \$46.00 per year. Single copy price is \$4.95, back issues \$6.00. Missed issues within the U.S. must be claimed within 45 days of publication date and abroad, within 90 days. Send subscription applications, subscription inquiries and changes of address to *Mix* magazine, PO Box 41525, Nashville, TN 37204 or call (800) 888-5139. Outside U.S., call (615) 377-3322. POSTMASTER: Send address changes to *Mix* magazine, PO Box 41525, Nashville, TN 37204. Address all other correspondence to *Mix* magazine, 6400 Hollis St. #12, Emeryville, CA 94608; (510) 653-3307, Fax: (510) 653-5142. Second class postage paid at Oakland, CA, and additional mailing offices. Editeur Responsable (Belgique), Christian Desmet, Vuurgatstraat 92, 3090 Overijse, Belgique. This publication may not be reproduced or quoted in whole or in part by printed or electronic means without written permission of the publishers. Printed in the USA.





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all other tapes combined*

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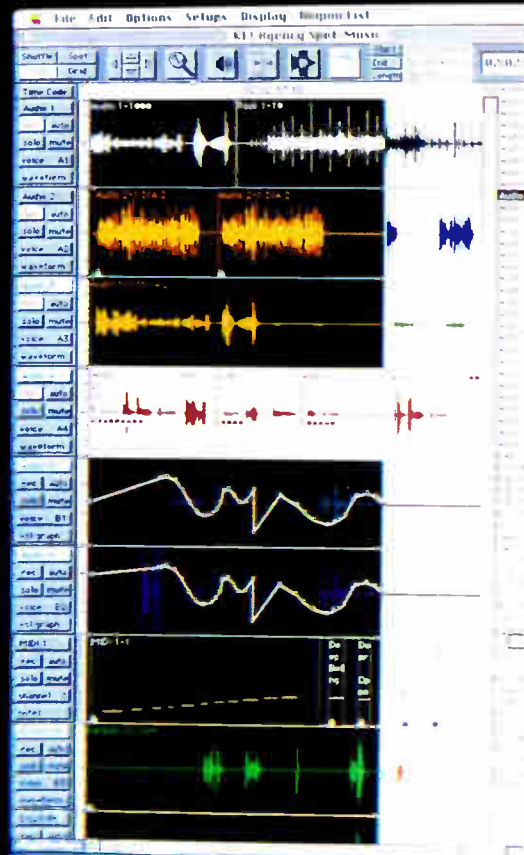
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**BOB CLEARMOUNTAIN**



*"I mix records — lots of them. Some are too long for a medium called 'radio' to play (and still have time for all those wonderful commercials). Others are simply too long. So when it comes to the ultimate editing medium, I turn to Pro Tools. And with 2.0's multitude of truly remarkable uses and features, the end product is creatively enhanced — better and faster than any other means I know of, or can even imagine."*

*Bob Clearmountain, Mixer/Producer. Recent projects: Bryan Adams, Bruce Springsteen, Bon Jovi, INXS, Crowded House, The Pretenders, Squeeze, Morrissey.*



# WHY THOUSANDS OF AUDIO PROFESSIONALS WHO

In an industry overflowing with creative individuals, it takes exceptional talent to rise to the top. And in an industry loaded with workstations, it takes an exceptional product to rise above the competition.

Perhaps then, it's no surprise that again and again, the industry's top professionals select one digital workstation above all others as their system of choice. The system is Pro Tools, and the reasons are simple: Pro Tools delivers uncompromising power and performance for audio post, broadcast, or music production — with an uncompro-

missing commitment to the future. But there's more to this story.

**More Than Just Power.** We can't even begin to scratch the surface of everything Pro Tools can do for you within the confines of this ad. But frankly, what good is power if it's cumbersome to use?

At Digidesign, we believe that the most advanced tools are often the ones that make a giant leap towards greater simplicity. Our advanced user interface proves this point rather elegantly. For speed and sheer productivity, nothing else even comes

If you own Pro Tools version 1.x, and haven't ordered your exceptionally cool 2.0 Upgrade Kit, it's not too late! The cost is just US\$49, for residents of the US and Canada, including shipping. Internationally, the cost is just US\$69, including express shipping. Pro Tools owners must be registered directly with Digidesign to be eligible to receive the Upgrade Kit. PostView requires some additional third-party hardware and software, for capture and playback of digital video. Sporting to PostView Movies requires a 68040 or 68060 Macintosh or Pentium 650; contact Digidesign for complete requirements. All trademarks and registrations are the property of their respective holders. © 1993 Digidesign. All rights reserved.



## PostView™: More Than A Pretty Picture

Welcome to the future of audio post-production. • Digidesign's new PostView option for Pro Tools delivers full-frame, fully-synchronized random-access video, to serve as a fast and easy reference for spotting sound to picture. You can even scrub your audio in frame-accurate sync with the PostView Movie on the same monitor screen as your Pro Tools session, or, if you like, on two separate screens. • PostView also includes VTR Control, an easy and effective transport control system for external video and audio transports which allows Pro Tools to serve as the control master. • PostView: Think of it as picture-perfect-audio-for-picture.



## HARRY SNODGRASS

"Audio post-production for feature films is no picnic. With no-stop deadlines, I need a workstation that works as hard as I do — and that's Pro Tools. Sure, I've used other systems. But they don't offer the features and speed of Pro Tools, and they don't offer me the future I see with the TDM Bus and PostView. As for Pro Tools' quality, my clients couldn't be happier, and that's really what counts in this business."

Harry Snodgrass, Sound Designer. Recent projects: *Aliens 3*; *Beverly Hillsbillies*; *Robin Hood*; *Men in Fights*; *Hot Shots*; *Part Deux*.

# NEED THE RIGHT TOOLS TURN TO PRO TOOLS™

close. The result? *More* projects in less time, and an outstanding return on your investment.

**More Than Just Today.** You'll be glad to know that by investing in Pro Tools you are investing in a very bright future, as well. By developing key technologies, such as our new Digidesign TDM Bus, we're opening the door to a plethora of options, and a long life for your investment.

**More Than Just Talk.** Of course, you don't have to take our word for all of this. But maybe you *will* take the word of the

gentlemen pictured above — just two of the many acclaimed professionals who swear by their Pro Tools systems. And if you're still unsure, do the smart thing. Check out any other competing system, at any price. Check the user interface for speed, ease, and flexibility. Check the sound for pure sonic performance. Check how open the system is for expansion today and tomorrow.

Then check out Pro Tools. We're confident that you'll find, just as Bob and Harry did, that when it comes to professional digital audio production tools, there's no substitute for Pro Tools.



For more information about Pro Tools, the Digidesign TDM Bus, PostView, or any other Digidesign product, call us at (800) 333-2137, ext. 344 (USA & Canada), or internationally at +1-415-688-0600. We'll get you the information you need right away. If you like, we'll also be happy to schedule you for a free, no-obligations Digidesign Professional Audio Seminar, or provide you with the name of your Digidesign Professional products Dealer.

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# CURRENT

## SMPTE REPORT

Despite reservations expressed by certain (nonexhibiting) companies, this year's Society of Motion Picture & Television Engineers convention, held at the L.A. Convention Center in late October, attracted significant numbers of attendees.

Of course, random-access editing systems formed the primary focus at SMPTE. The advances being made in disk-based video and audio editing are truly stunning. Although, with a few notable exceptions, most of the hardware shown in L.A. had been seen during the New York AES convention a couple of weeks earlier, the majority of it was being demonstrated with an obvious audio-for-video/film emphasis.

Solid State Logic's ScreenSound V5 now includes an enhanced processor that allows screen displays, machine control and other functions—including scrub editing—to be performed a whole lot faster. Other new operational features include high-resolution screen graphics, advanced editing options, plus audio reconfirm and autoconfirm. V5 also offers a random-access video option in the form of SSL's disk-based VisionTrack, which now includes a 2-channel recorder function for off-line sound loading.

Siemens demonstrated the new AMS Neve Logic 3 compact digital mixing console and reported the first U.S. sale to Chicago's Spots BME, where the system will be used for mixing/sweetening audio for commercials. Like the Logic 2 Series, Logic 3 interfaces directly with the firm's AudioFile hard disk editors and can share automation data. Level and EQ profiles for a specific cue will be automatically transferred if the sound is moved

to a different channel or time code location.

Zaxcom Audio was showing system enhancements to its DMX 1000 digital edit-suite mixer, which now features 20-bit A-to-D converters, global and individual adjustment of EQ and compression settings, as well as audio preview for prerecord editing. A built-in hard disk recorder offers up to 80 seconds of mono sound storage for slipping tracks.

Roland announced the availability of rewritable MO drives for its popular DM-80 workstation, including new units from Alphatronic. Each MO drive provides four channels of real-time record/playback, in either 650MB or 1.3GB versions. According to GM Bob Todrank, the new drives pass the FARR test: "Fast, Removable, Rewritable and Reliable!" Also on display: Version 2.0 firmware for the DM-80 with more than 40 new or improved features.

ASC Audio Video Corporation showed the new Virtual Recorder, which allows video signals to be recorded to and replayed from hard disk under conventional 9-pin serial control. Variable JPEG video compression rates enable between 7.5 minutes of video per GB of disk storage (60-field resolution) and 22 min/GB. Access time is quoted at less than 250 ms across seven SCSI devices.

Otari demoed various enhancements to the ProDisk 464, including time compression (+25% of nominal track speed) and the ability to replay QuickTime movies. The latter feature allows video workprints to be stored to hard disk in either 30- or 60-field formats and then replayed in time code sync with the audio tracks.

DRM Labs was showing the new

and revised DAWN II post-production editor, which features revised V4.0 software, direct machine control of up to four ATR/VTR transports, variable display mode for soundtrack assembly/editing (including a track-sheet style for printing), plus a hardware controller. Version 4.0 software also enables offline soundtrack assembly using, for example, an Apple PowerBook to develop ADR or Foley spotting notes and time code designations, without connection to the DAWN II audio processor.

Studer demonstrated the new MultiDesk assignable console system for the Dyaxis II workstation, which includes moving-fader dynamic level automation, track-record controls, rotary EQ and pan controls, plus edit/transport keys. The three-element system—Up-town Automation fader bank, keyboard unit and jog/edit wheel, plus transport control panel—fits below a pair of 19-inch video monitors.

NVision unveiled several new units, including the EM 1060-00 Digital Audio Delay Compensator module, which provides up to 20 video fields (330 ms) of delay on two AES-format signals; the EM1055-00 Four-Channel Digital Audio Mix/Minus and Routing module, which allows four channels of AES-format I/O to be intermixed and phase-inverted; and the NV1050 4-channel Sample Rate Converter, which accepts any AES-format signal at sample rates between 32 and 50 kHz.

Next year's SMPTE will be a joint convention/exhibition with the Radio-Television News Directors Association, Society of Broadcast Engineers, SMPTE and National Association of Broadcasters. The events will be run separately

—CONTINUED ON PAGE 16



# Owning a Real Neumann Just Got a Lot Easier

You've put a lot of money into your studio... expensive consoles, recorders, processing, etc. But your recordings just don't measure up to your expectations. Chances are, the problem is with the most important (and most often overlooked) part of your signal chain... the microphones.

Virtually every major recording produced during the last 50 years has utilized Neumann microphones on vocals and critical tracks. And with good reason. Neumann microphones sound better. The warmth. The texture. The velvety smooth richness that cannot be duplicated. It's called the "Neumann Sound."

The TLM 193 is a large diaphragm cardioid condenser microphone with state-of-the-art specifications. Frequency response of 20Hz to 20kHz, dynamic range of 130dB, self noise of 10dB-A, and maximum SPL of 140dB.

Mics like the U 47, U 67, U 87, and the TLM 170 are legends in the industry. Now, with the TLM 193, you can have Neumann performance in the classic tradition for less than \$1300 US!

Make your next recording a classic. Use Neumann... the choice of those who can hear the difference.

## Introducing the TLM 193 Large-Diaphragm Condenser Microphone



# Neumann USA

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Tel: 203.434.5220 • FAX: 203.434.3148  
West Coast Tel: 818.845.8815 • FAX: 818.845.7140

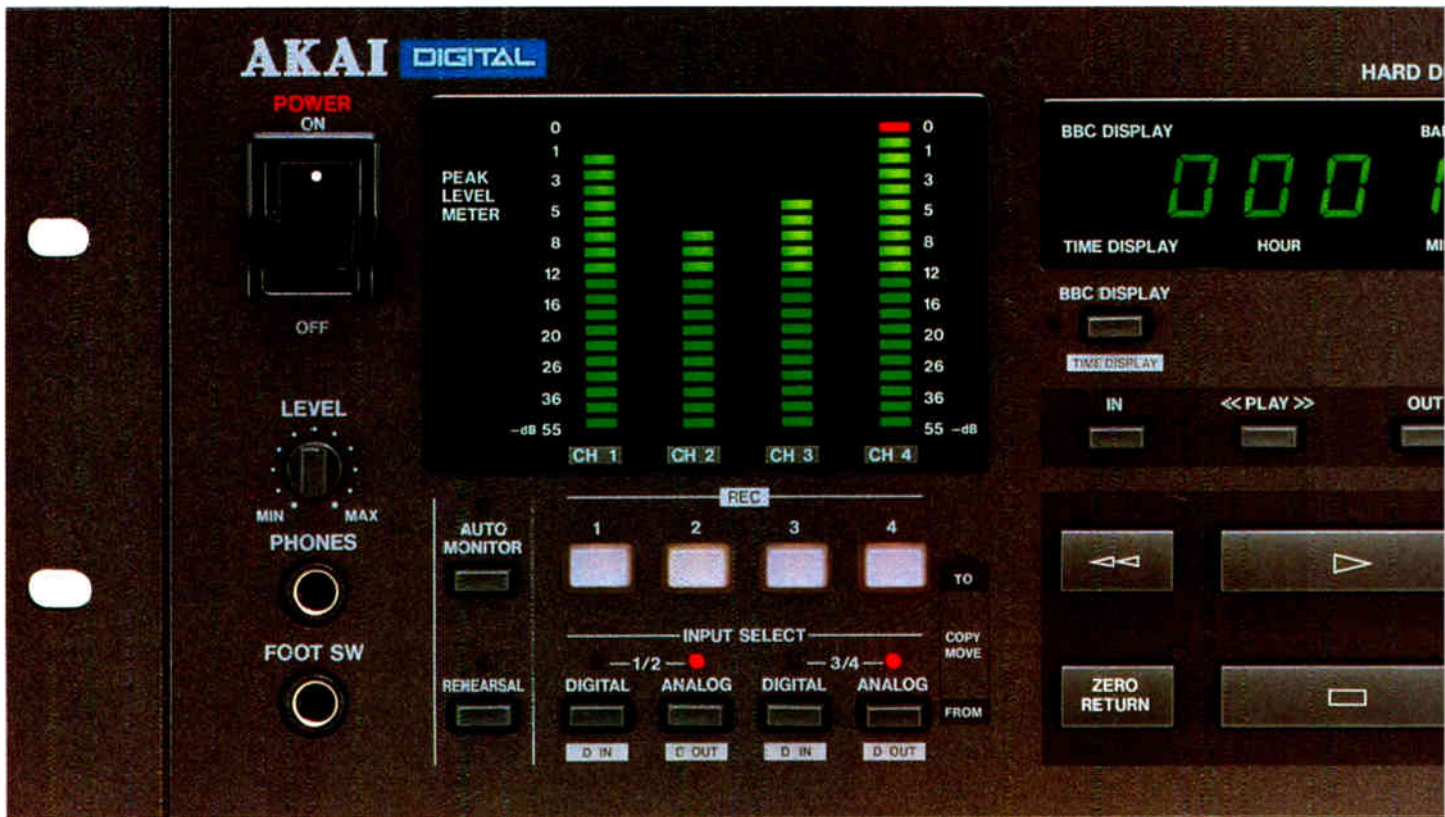
### Neumann Canada

221 LaBrosse Ave., Pointe-Claire, Quebec H9R 1A3  
Tel: 514.428.3013 • FAX: 514.426.2979

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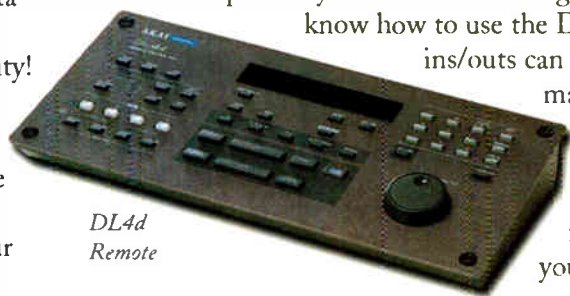
# Ten Reasons Why You Should Choose

**1. TAPELESS EDITING** The DR4d can simultaneously record 4 tracks directly to standard SCSI-compatible hard disks, not tape. Tape recorders which use a cassette format (VHS, 8mm, etc.) have a huge problem: without at least two machines, you can't edit. But even a single DR4d allows random access editing that tape recorders just can't offer. Move, Copy, Insert, Copy + Insert, Move + Insert, Erase, and Delete with ease. Edit with complete confidence, because if you try an edit but change your mind, the Undo function will instantly restore the previous arrangement. It's a breeze to copy any part of a track and paste it anywhere on any track, even with a specified number of repeats. Or perhaps use the Insert commands to instantly slide track data in time against other tracks. This editing power encourages experimentation, and thus, your creativity! Imagine it. Do it.

**2. NO WAITING** Another problem with tape is the time required to physically move from one point on the tape to another. Concentrating on your music is what's important, not waiting for tape to shuttle back and forth. Never again waste such precious time: the DR4d allows you to instantly move to 108 different locations. Set up repeat sections, jam along with your tracks, then drop into record to capture it all while it's still immediate, fresh.

**3. JOG/SHUTTLE** Another cool DR4d advantage is the ability to offer scrubbing of audio, like "reel-rocking" on analog decks - only with much better quality. Our Jog/Shuttle wheel lets you scrub through the audio at various speeds, forwards or backwards. So finding precise editing points is only as complicated as using your ears.

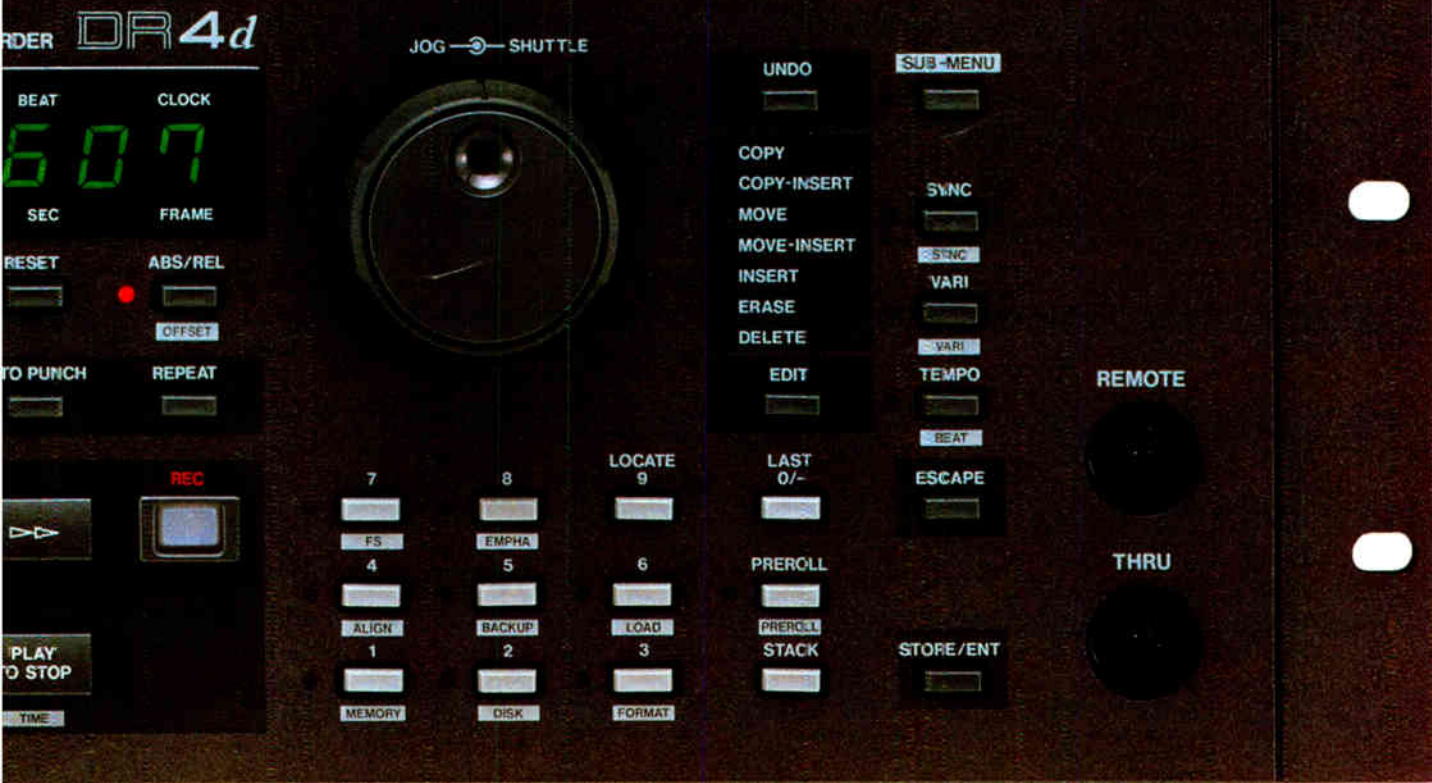
**4. FAMILIAR OPERATION** One concept we *did* want to carry over from tape recorders is the user interface. Friendly, tape machine-style controls make the DR4d by far the easiest hard disk recorder to use. With dedicated buttons for Play, Stop, Rewind, Fast Forward, and so on, what could be simpler? If you've used an analog deck, then you know how to use the DR4d. Punch-



DL4d Remote

ins/outs can be performed manually or automatically from the front panel, or via footswitch. Like you'd expect.

**5. EXPANDABILITY** Up to four DR4ds can be chained together to create a 16-track system, simply by plugging an optional cable between units! And the optional DL4d Remote makes it a snap to



## Choose the DR4d Hard Disk Recorder

control all of them. An optional, factory-installed 200 MB internal hard disk offers 32 track minutes of recording right out of the box. The DR4d can handle up to seven hard disks and supports seamless overflow recording across multiple disks. With enough disk storage space, you can actually record on all four tracks for an incredible 24 hours!

**6. EXCELLENT CONNECTIONS** Four balanced TRS 1/4" Input and Output jacks, easily switchable between -10 and +4 dBu levels, simplify interfacing with any type of console. The DR4d's pair of digital I/O ports allow communication with other digital devices in the form of both XLR and RCA connectors (AES/EBU or Type II selectable), as well as provide DAT backup. And then there's the supplied SCSI port for access to external hard disk drives. Just plug and play!

**7. YOU'VE GOT OPTIONS** And affordable ones, at that. For digital access to all four channels simultaneously, the IB110D provides the two additional AES/EBU ports. For SMPTE timecode applications (slave or master), the IB112T is installed in seconds. The IB113M interface gives you MIDI In, Out, and Thru, and the IB111S is a second SCSI port which will allow connection to computers for visual waveform editing and magneto optical drives for data backup.

**8. DEDICATED DESIGN** The DR4d is a dedicated digital audio product, rather than an add-in board for a computer. It's a tool designed for a single purpose: to record and edit audio precisely, effortlessly, and affordably. We think you'll agree that it succeeds on all counts beautifully.

**9. SOUND QUALITY** The DR4d contains Akai's own advanced digital technology, including super-clean 18-bit 64x oversampling A/Ds and advanced single-bit 8x oversampling D/A converters with 18-bit resolution. Industry standard sample rates include 48, 44.1, and 32kHz. In short, the quality is superb and with a full 96dB dynamic range, you can rest assured of always sounding your best.

**10. \$1995.00** Simply put, the DR4d is the best value in digital recording today. For the first time, the nucleus of a professional quality 4-track hard disk recording system can be yours for only \$1995.00! Just add internal or external hard disks, and you're ready to use our latest masterpiece for creating your next masterpiece.

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Specifications subject to change without notice  
Consult your Akai dealer for information on compatible hard drives

DR4d

**AKAI**  
**DIGITAL**

P.O. Box 2344 Ft. Worth, TX 76102  
(817) 336-5114 Fax 870-1271

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# INDUSTRY NOTES

Bill Ford was appointed national sales manager for pro products at Carver Corp. (Lynnwood, WA), where he is responsible for management of rep and dealer networks, establishing dealer programs and policies, and implementation of long-term marketing strategies. He will also play a key role in new product development... Engineer, designer, researcher and Loud Family bassist Robert Poor joined Opcode Systems Inc. (Palo Alto, CA) as director of research and development... Jack Ewer is a new regional sales manager at Rane Corp. (Mukilteo, WA). Ewer handles rep territories for half the country, and his responsibilities include developing new accounts and product training... Workstation manufacturer Spectral Synthesis, headquartered in Woodinville, WA, is opening an L.A. office; Strategic Marketing Partners of Lafayette, CA, has been retained to provide a full range of marketing services... UK-based SCV Electronics appointed ProMusica Sales as its U.S. distributor. ProMusica has represented the products of SCV-acquisition LA Audio for the past three years... DOD Electronics (Sandy, UT) hired Leo Martinez as vice president of manufacturing. Martinez will be working on restructuring DOD's manufacturing departments... The Montage Group Ltd., NYC-based manufacturer of computer-based, nonlinear film and video editing systems, hired Keith Trickett as its new president. Former president Seth Haberman will devote attention to the management of research and development activities as president of the new subsidiary Montage R & D... Pro-Bel Inc. (Atlanta) promoted Bryan Arbon to product support manager for the North American market. Nick Pywell fills Arbon's former position as the new UK-based senior sales engineer... Sabine Musical Manufacturing Co. recently doubled its

Gainesville, FL, factory space, which now encompasses 20,000 square feet. The company is also set to double its production capacity... Norwood, MA-based Analog Devices formed a product line devoted to radio frequency products. Leading the group is Christian Kermarrec, who joined the company in June... Manley Laboratories Inc. news: The company moved to 13880 Magnolia Ave., Chino, CA 91710. Phone (909) 627-4256, fax (909) 628-2482. Manley acquired the old American brand Langevin and is currently manufacturing a new Langevin line including preamps, amps, EQs, limiters and D/A converters. David Manley sold the Vacuum Tube Logic subsidiary to his son, Luke Manley, and VTL now operates as a wholly separate company. Finally, Manley opened a factory in Spain to serve the European market... David Carroll Electronics moved to 3219 Pierce St., Richmond, CA 94804. Phone (510) 528-8054, fax (510) 526-1982... Manufacturer THAT Corp. moved into larger facilities. The new address is 734 Forest St., Marlborough, MA 01752. Phone (508) 229-2500, fax (508) 229-2590... Acoustic and audio-visual consultants Thorburn Associates moved recently. New headquarters are at 2867 Grove Way, Castro Valley, CA 94546. Phone, fax and P.O. Box remain the same... Two promotions at Kao Infosystems Co. (Plymouth, MA): John Depuy was promoted to director of North American sales and marketing, and David Fernandez was made branded product manager... Texel (Santa Clara, CA), vendor of high-performance CD-ROM drives, changed its name to Plextor, effective the first of the year. Texel's corporate parent, Japan's Shinano Kenshi Co., chose the name to better represent the expanded product lines it plans to introduce in world markets. ■

—FROM PAGE 12, CURRENT

but concurrently.

—Mel Lambert

## 1994 TEC AWARDS PRODUCT NOMINATIONS SOUGHT

The Technical Excellence & Creativity Awards nominating panel is currently accepting product nominations for the Tenth Annual TEC Awards. To qualify for review, your product must have been released and in commercial use during the eligibility year of March 1, 1993, to February 28, 1994. Product categories are: Ancillary Equipment, Computer Software/Peripherals, Microphone Technology, Sound Reinforcement Loudspeaker Technology, Studio Monitor Technology, Musical Instrument Technology, Signal Processing Technology, Recording Devices/Storage Technology, Sound Reinforcement Console Technology, Tape/Disc Manufacturing Technology and Recording Console Technology.

Those wishing to nominate products should include the following information: product name and qualifying category; date first commercially available (proof of shipment may be required; beta test sites do not qualify); and a contact name and telephone number.

Send the information to: TEC Awards, 6400 Hollis St. #12, Emeryville, CA 94608; Attention: Karen Dunn. All entries must be postmarked by Monday, February 15. Late submissions will not be accepted. For more information, call (510) 939-6149.

## CORRECTIONS

In the November directory of North Central Studios, three engineers were omitted from the Paisley Park Studios listing. They are Dave Kent, Steve Durkee and Mitch Mortenson. Also, in the October New Products directory, the phone numbers for Acoustic Sciences Corporation (Eugene, Ore.) were incorrect. The correct numbers are (503) 343-9727 or (800) 272-8823; fax is (503) 343-9245. ■



# THUD

It's the sound you've been waiting for. The DA-60. A SMPTE/EBU **synchronizable** **four-head DAT recorder** at a price any studio can afford. Sure, you could pay up to \$10,000 or more for a DAT with similar features, but why? At only **\$5,999\*** you get a **superior sounding** DAT recorder built to perform flawlessly in any production environment. Test it for yourself. Take the transport, for example. With **four precision direct drive motors** and an auto-calibrating four-head drum you not only have full confidence while tape monitoring, the **variable digital cross-fade** means seamless punch ins and outs. Plus, thanks to TASCAM dependability and reliability you will be confident that your DA-60 will serve you for the long term. And sound? You get the performance that has earned TASCAM the reputation of the **best sounding DAT** — at any price. And because you need even more, TASCAM gives you things like a built-in **RAM buffer** for instant starting and auto cueing. Plus, incredibly accurate dial searching with

**2 msec points**, adjustable **automatic fade-in and out**, and  $\pm 12.5\%$  pitch control. What would make this machine even better? **Synchronization**. All you need to do is plug in the optional TASCAM SY-D6 Sync Board and the DA-60 is completely **SMPTE/EBU compatible**. This \$649\* board gives you multiple time-code options. You can directly convert absolute time from existing tapes, or use the SY-D6's time code generator to generate it. Either way you get standard SMPTE time-code, which makes the DA-60 ideal for chase synchronizing to any video or audio recorder. It even gives you an **RS-422 port** for direct connection to video edit controllers. Of course the DA-60 provides you with **AES/EBU digital I/O** and word sync I/O and thru. What's left? Your dealer. Call him and tell him to send over a DA-60. Because you have to try it. Oh, tell him not to forget the optional **RC-D6 remote control unit**. This way you can lean back, and remotely control your DA-60 while thinking about how much money you saved.



## THE PRICE OF 4-HEAD DAT JUST HIT ROCK BOTTOM

**TASCAM®**

Take advantage of our experience.

©1993 TEAC America, Inc. 7733 Telegraph Road, Montebello, CA 90640 213/726-0303. \*Suggested retail price.

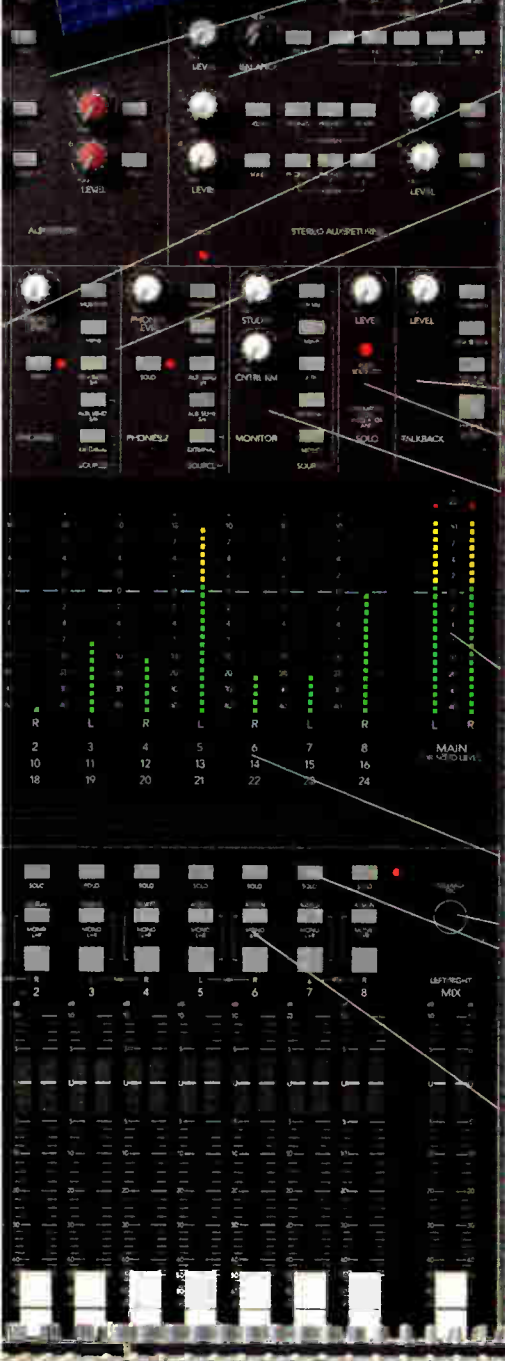
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World Radio History



# 8-BUS SERIES

**DU  
NEW  
GRE**



**6 AUX SENDS** with Solo and Solo LED.

**6 STEREO AUX RETURNS.** All have 20dB gain, Solo and can be used in stereo & mono. 1 & 2 are pannable & bussable.

**MIX/MONITOR** section can be used as an independent stereo out for PA monitor mix, 2-track recording, video/broadcast feed or assigned to L/R mix.

**TWO SEPARATE HEADPHONE SECTIONS** can be used totally independently of each other. Each features source selection between Control Room & any combination of AUX 3/4, AUX 5/6, Mix-B or External source. Solo allows control room to hear what musicians are hearing in their headphones.

**TALKBACK** assigns to all submasters, main mix, AUX 1, AUX 2 or Phones 1 & 2.

**SOLO** level adjust and ultra-rude LED.

**MONITOR** section with separate Control Room & Studio levels. Source selection between L/R mix, Mix-B, Tape & External. Can be switched to Mono.

**-40 to +10 bar graph LED DISPLAYS** for each submaster & Solo/Main (with main L/R +20dB CLIP LEDs).

**EXPANSION CONSOLES** let you add channels in banks of 24 to either the 24-B or 32-B. Expanders have their own internal mix amps so the main board only "sees" one extra channel per expansion console.

**Built-in talkback MIC.**

Trick **BUS SOLO** switches send odd-numbered buses to the left speaker and even-numbered buses to the right speaker — unless you've pressed the respective MONO L&R button. When a bus has been mono-ed, SOLO sends the bus to both speakers.

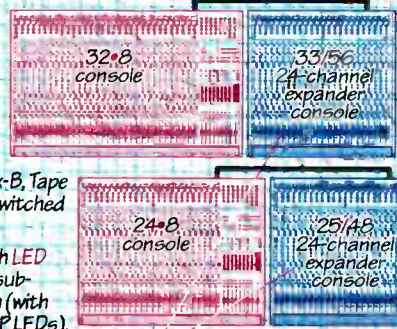
**L MIX/R MIX & MONO L&R** buttons assign buses to main L/R stereo bus.

All channels have Mackie's renowned discrete, wide-bandwidth **MIC PREAMP** circuit for ultrahigh headroom & low noise. All mic inputs have RFI choking, ferrite beads and +4BV phantom power (switchable in banks of 8 channels).

Optional tilt-up **METER BRIDGES** are globally switchable to see tape return preamps or channel output and include VU meters for main L/R output. **MB-24** meter bridge for 24-B console is \$799\*. **MB-32** for 32-B is \$899\*. Our soon-to-be-released **16-B** 16x2 console's meter bridge will retail for \$699\*.

Rugged, non-flexing **STEEL CHASSIS.**

**4-BAND EQ** with "Expensive British Console Sound." Includes **TRUE PARAMETRIC HI-MID**, swept **LO MID**, shelving **HI & LO** plus **18dB/oct HI PASS** (10 cut), filter at 75Hz. Users are raving about the sound quality.



Optional stand (\*295)

You'll find the increase in both sound quality and versatility.

**YE OLDE ENGLISH SOUNDE.** Greg started out by asking "What is it that makes the finest British mixing boards perform the way they do?" For example, "classic, older English consoles have much wider-band midrange EQ than lower-priced consoles — it really has an effect on overall sound quality. So we incorporated the same capabilities on our new consoles. This also enabled us to add the flexibility of a variable bandwidth control for true parametric HI-MID EQ. It wasn't easy to engineer in the expensive circuitry necessary and still keep our consoles affordable, but we did it."

We paid the same kind of attention to fader quality. Instead of less-accurate D-taper faders, we commissioned a totally new custom 100mm fader with the logarithmic taper found in mega-expensive consoles.

**EVEN THE FEATURES HAVE FEATURES.** Naturally each channel has in-line monitoring with split EQ. But our MIX-B Monitor section also has a SOURCE switch to tape off the channel (pre-fader) to create independent mixes for taping, broadcast feeds or headphone mixes. Dual independent headphone sections offer the ability to switch between Control Room and any combination of AUX 3/4, AUX 5/6, MIX-B or External sources. Tape inputs and outputs feature internal

+4dBV balanced **TAPE RETURNS**, switchable to to -10dBV unbalanced in banks of 8 returns.

Balanced **MIC**, bal./unbal. **LINE IN, MIC/LINE** switch, **DIRECT CUT & CH. INSERT** on every channel.

Three **TAPE OUTPUT** jacks per bus (total of 24); +4dBV balanced, switchable in banks of 8 to -10dBV unbalanced.

\*Suggested Retail Price. Your actual price may vary.



# TO THE UNEXPECTEDLY HIGH DEMAND FOR OUR 8-BUS CONSOLES, WE WON'T EVEN LET MACKIE HAVE ONE YET.

**HE WORKED. HE SLAVED.** He created the 8-bus console HE always wanted to own. In fact Greg kept adding features until we threatened to whack him upside the head with a rancid salmon. Now the first notices are in from 8-Bus owners: spontaneous raves from recording studios, PA companies and video post houses. Quotes like "It's so quiet I had to check to see what it was on" and "Blows away my old board that cost \$20,000." In other words, Greg really DID succeed at creating the first truly affordable high-headroom, low noise, feature-laden 8-bus consoles. Unfortunately, we can't build them fast enough to meet demand. Unlike our competitors, Mackie can't just order up consoles by the container-load. Instead, we build each 24•8 and 32•8 at our factory in Woodinville, Washington. Even though we're working day and night (and shipping more and more each week), there's still a waiting list at Mackie dealers. Even Greg hasn't gotten one yet! Serves him right for designing so much performance into consoles that retail for \$3995\* and \$4995\*. Read on for the deliciously explicit details.



220-watt, Class A **POWER SUPPLY** with enough juice to also power a meter bridge.

+4dBu to -10dBV level conversion so you can use semi-pro tape decks without the inherent noise penalty found in mixers that operate at -10dBV internal levels.

**MACKIE'S SIGNATURE MIC PREAMPS.** At the urging of legions of satisfied CR-1604 and MS1202 users, we didn't mess with a good thing. Our 8-Bus consoles' mic preamps deliver -129.6dBm E.I.N. at 0.005% THD with a 300K bandwidth, yet can handle +14dBu inputs without a pad. The consoles' working S/N is 90dBu with 116dB internal headroom. For any application where noise is especially noticeable (such

as hard disk or multi-track digital recording), you've found your board — for as little as \$3995\*!

**SOME OF THE FEATURES GREG ADDED SINCE WE FIRST ANNOUNCED OUR 8-BUS CONSOLE LINE:**

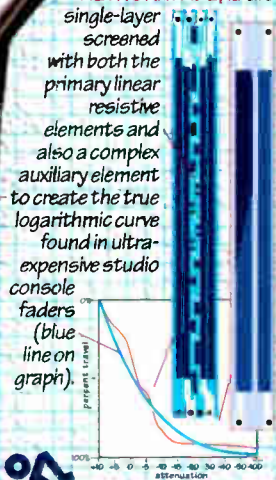
- External 220-watt, Triple-Regulated, Low-Ripple Power Supply
  - Mic/Line switch on every ch.
  - "Triple-bussed" tape outputs
  - +4/-10 tape inputs & outputs (switchable in banks of 8)
- \*Before we threatened to whack him upside the head with a rancid salmon if he didn't stop.

the expander and your 24•8 or 32•8 board. External fader and muting MIDI automation will also be available soon.

**OPTIMIZED FOR PA AND RECORDING.** Along with elaborate monitor capabilities, balanced XLR main outputs and 18dB/octave

hi pass filters, you get non-flexing steel construction, fiberglass thru-hole plated, horizontal circuit boards that minimize

Conventional faders have a second layer of resistive material that attempts to approximate logarithmic a taper. Our **PRECISION NETWORK FADERS** are



impact damage, gold-plated internal interconnects, sealed rotary pots and a rugged 220-watt, super-regulated power supply. You won't find more roadable, compact PA boards anywhere.

**READ ALL ABOUT IT.** Call us toll-free and we'll ship you a comprehensive brochure including application hookups. We think you'll be impressed enough to be willing to wait a little while before you get your 24•8 or 32•8. After all, Greg is still waiting for his.

- In-line FLIP** reverses tape and mic/line inputs between channel strip and Mix-B/Monitor section.
- AUX SENDS 1-2** PRE button selects pre-fader/post EQ or post-fader/post EQ.
- AUX 3-4/5-6** SHIFT changes 3-4 to 5-6.
- SOURCE** selects signal source of AUX 3-4/5-6 from channel strip to channel's Mix B/Monitor send so you can build an effects mix (pre or post-MIX-B level) to assign to phones during tracking.

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by Ken C. Pohlmann



# THE NERD CONVENTION

**A**n Audio Engineering Society convention offers something for everyone. The latest convention, the 95th, held at the Javits Convention Center in New York City, provided a forum for 18,000 people—the largest convention attendance ever. A huge crystal palace canopy overarching 200,000 square feet of exhibits was definitely the place to see and be seen. More than a few audio celebrities cruised the floor followed by camera crews, recording their pronouncements on this product or that: a triumph of capitalism, with a special thanks to the Teamster's Local; ask the exhibitors—they'll tell you the story.

Other conventioners attended the workshops and seminars. These are the hands-on, dirt-under-the-fingernails people. They don't care much about wood-grain finishes or LED readouts. They want to know how to make it work and how they, personally, can work it better than anyone else. They celebrate the practical, usually with great cunning. If you wanted to buy a car, you'd tour the floor. If you wanted to bypass the emissions controls, you'd visit the

workshops.

Meanwhile, a third group convened deep in the bowels of Javits. Cloistered in semi-dark rooms, eagerly exchanging e-mail addresses, they listened to technical papers and debated with their authors. The floor hosts thousands; the workshops receive hundreds. The papers are attended by dozens. The Ph.D. percentage runs high. They pointedly ask whether that storage capacity was quoted in megabytes or millions of bytes. This is the Convention of the Nerds.

Whereas the floor is a celebration of marketing, and the workshops seek to teach, the technical paper sessions are intended only for the isolated and the elite. Their urge is to disclose their accomplishments publicly, submit their work to the scrutiny and criticism of their peers and hammer out scientific advancement in the margins of their convention program booklets. They are continually teetering between collegial acknowledgment and their patent attorney's wrath. They are futurists, working months and years ahead of

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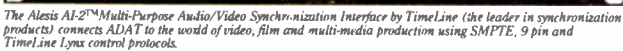


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Its revolutionary impact on the recording industry has made ADAT the de facto standard in digital multitrack. The enormous number of ADAT users worldwide, the fact that Fostex has licensed the ADAT format for their own digital recorder, and the growing list of leading companies focusing on industry compatibility by becoming members of The ADAT Group™, all mean that when you choose ADAT, you're compatible with a vast array of music and audio equipment, now and in the future. And, you're supported by a network of professionally trained Authorized ADAT Service Centers worldwide.



## The ADAT Format – made for multitrack

ADAT records eight tracks of 16-bit linear, 48 kHz sample rate audio, with no data compression "tricks" or channel sharing. We chose Super VHS® (S-VHS®) tape as a foundation, then designed ADAT's data structure and heads specifically for the rough-and-tumble, back-and-forth, punch-in-and-out environment of multitrack recording. To make sure that recording one track wouldn't disturb any other track, we divided each helical scan into



An ADAT's helical scan: ADAT tracks are safely separated into 8 discrete data blocks. (Both vertical dimensions enlarged for clarity)

eight separate data blocks. Some digital recorders combine data from two different channels into the same data block on tape, which means that each time you record a track, another track must be read into a buffer and actually re-recorded even though it is in "safe" mode.



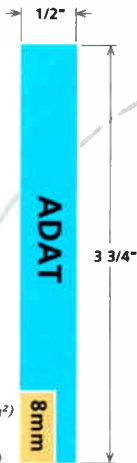
The 8 track, 8mm helical scan format risks introducing errors into "safe" tracks each and every time you press record.

The ADAT format records each track discretely, as all professional multitrack recorders should.

## Bigger is Safer

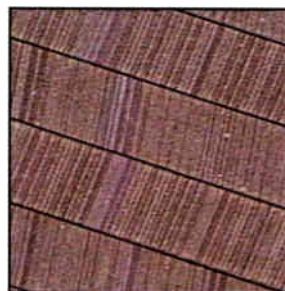
Microscopic contaminants in the studio aren't just probable, they're statistically inevitable. If the format can't overcome them, they'll cause mistracking, noise, distortion, even total muting of the audio. Formats smaller than S-VHS are more vulnerable to contaminants, dropout, and misalignment, especially when exchanging tapes between machines. One 8mm digital format attempts to squeeze

the same amount of sound into one-tenth the tape area that ADAT does. ADAT's S-VHS tape offers more total surface area to meet the demands of digital recording, and its wider 100 micron tracks are five times less vulnerable to being derailed by dust. Because even though technology makes it possible to make formats smaller and smaller, dust stays the same size.



Comparison of tape areas for 1 second of audio: ADAT (1.211 mm<sup>2</sup>) and the 8 track, 8mm helical scan format (133 mm<sup>2</sup>).

Actual microscopic comparison of the ADAT tape format and the 8 track, 8mm helical scan format (enlarged approximately 100 times).



ADAT's wide 100-micron tracks offer an extra margin of safety for digital audio.



The 8mm's 20-micron tracks squeeze more data into the same area, with little room for error.



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ADAT, when combined with the BRC™ Master Remote Control, is a complete digital recording and digital editing system with features that no other recorder, analog or digital, can match. The BRC is a full-function autolocator and MIDI/SMPTE time code chase-lock synchronizer. Plus, it controls digital copying between ADATs, like a disk-based recorder, but much simpler to use.

A fiber optic cable for digital connection is included with every ADAT.

The ADAT MultiChannel Optical Digital Interface digitally transmits up to eight ADAT channels at once over a single fiber optic cable to any track on any ADAT in the system without repatching, all in the digital domain. Now you can "fly in" that perfect vocal part to multiple locations in seconds, with absolutely no generation loss. And our new QuadraSynth™ keyboard has an ADAT digital interface so you can record it without ever leaving the digital domain.



The BRC Master Remote Control, shown with optional RMB™ Remote Meter Bridge, supercharges your ADAT System by adding SMPTE and MIDI synchronization, storable autolocation points, copy and paste digital editing and more.

## ADAT/BRC digitally stores important session notes

Instead of scribbling notes on cumbersome studio track sheets, the BRC lets you store 400 autolocation points, 20 Song start points, punch in and out points, MIDI tempo maps, SMPTE offsets, and more in the two-minute data header of the ADAT tape. The BRC's alphanumeric display lets you name each cue point and song. It even has a handy built-in list of 16 standard cue point names you can edit.

L14 "CHORUS 1"  
00:25:38:15

Unlike analog autolocators, the BRC can recall 460 points, storable on each ADAT tape for later recall, so you can keep your mind on the project instead of having to remember minutes, seconds and frames.

## The ADAT Worldwide Network

Thousands of ADAT Worldwide Network™ multitrack recording group members are reaping the benefits of choosing The ADAT System. As WWN members, they are able to collaborate and exchange ADAT tapes with other talented musicians, producers, composers and engineers throughout the world. Alesis is proud that so many creative people worldwide are using this American-made product, making ADAT the most popular digital multitrack tape recorder in history. The recording professionals below don't endorse ADAT, they use it every day. Their credentials speak for themselves. Visit your Authorized ADAT dealer and see what the new standard in digital multitrack recording can do for you.



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**Ray Benson**  
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**Tom Sizemore**  
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**Russell Brower**  
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the boys up on the floor. In the '60s, they presented papers that outlined ways to digitize audio signals. In the '70s, they suggested that audio programs could be stored on a hard disk for random-access editing. In the '80s, they proposed erasable optical media. Now in the '90s, the nerds are ready to change your life again.

Wouldn't it be great, suggested Steve Salani, if there were a standard architecture, nomenclature and programming format for music synthesis systems? Such an Audio Synthesis and

Processing Normalization proposal would define a set of modules drawn from generic generation and processing functions. The ASPN would provide compatibility and portability for manufacturers and users of future synthesizers. The author went on to suggest a concise arrangement that would accomplish all the goals with considerable logic and flexibility.

One could argue that his voice is like that of a prophet in the wilderness (no pun intended) who cannot be heard because of the needs of commercialism and in-place investment. Yet the proposal has consider-

able merit; in this age of complexity, it is clear that standardization is the only safe means to grow a market. A universal format is precisely what is needed, and soon. Ask yourself, Where would we be without MIDI? There is the need for more standards in digital music, but is there the will?

**Whereas the floor is a celebration of marketing, and the workshops seek to teach, the technical paper sessions are intended only for the isolated and the elite.**

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A paper by Thomas Sporer *et al* continued the discussion of the best way to evaluate a perceptual coding system. Because these systems employ threshold levels and masking to code the signal, traditional measurements are not useful in determining performance. Instead, researchers have turned to quantifiers such as the Noise-to-Mask Ratio, which measures the difference between the quantization noise and masking threshold. These authors have begun the laborious task of comparing this measurement to subjective results from human listeners in order to establish correlation. Again, measurement standards are needed, and soon.

Nicholas Casey and James Angus posed the following provocative question: Since we routinely use 1-bit coding to perform A/D and D/A conversion, and since the 1-bit information is necessarily the same as the information represented by the multibit signal, why not omit the transfer to and from multibit and process the 1-bit signal directly? Questions such as overflow, rounding, coefficient accuracy and implementation must be addressed, but the authors presented a compelling argument for 1-bit processing. Papers such as these are either never heard from again or change the course of the audio industry. You never know which.

In another compelling presentation, Steven Norsworthy and David Rich cited numerous examples of se-

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For greater flexibility, Logic is available in either 24 or 32 channel versions, creating up to 80 inputs on mixdown with Mute automation. It also comes with an outboard 19-inch rackmount power supply.

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vere idle channel tones in sigma-delta converters—in some cases, the error obscured the 3 LSBs in a 16-bit D/A converter; thus, given sufficient gain, the error is clearly audible and perceptually very unwelcome. The authors argued that careful quantizer dither is needed to eliminate the error without overly degrading dynamic range—a forceful paper very much in the spirit of *Rich's Audio Critic* magazine.

Robert Adams discussed the effects of jitter in D/A conversion, and

in particular, its magnitude in PLL clock recovery circuits used in serial communication protocols. Furthermore, the amount of jitter varies with the conversion technique and signal content. Adams described a new Analog Devices asynchronous sampling rate-conversion chip that, in addition to its conversion duties, lowpass-filters the jitter signal through a servo loop with long time constants. In Adams' respected opinion, the chip largely eliminates the problem of jitter.

Three papers addressed the problems of networking a distributed mul-

timedia system. David Anderson *et al*, Mark Lacas *et al* and Francis Rumsey all discussed the task of transferring digital program material (as well as general-purpose traffic) between systems and locations in real time. Fiber-optic and twisted-pair cables can be used to deliver packets of di-

**Papers such as these  
are either never  
heard from again or  
change the course  
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verse data, all contained in a common protocol. Two new networks, SonicNet and MediaLink, were described in detail. Without a doubt, networking is the single biggest issue facing the audio community today. Again, is a standard possible?

A number of papers described current research in the ISO/MPEG-1 perceptual coding standards. Each of the audio layers was championed, along with their benefits at particular data rates. Furthermore, improvements and extensions of the layers were discussed. For example, Brandenburg *et al* described how Layer III can support variable data-rate recording to reduce storage capacity requirements further. For example, 12:1 compression can be achieved over a 20kHz bandwidth. The variable rate implementation has been made on a single PC board that encodes and decodes two channels.

Leon van de Kerkhof *et al* described ongoing work on the 5.1 channel extension to the Layer II standard, referred to as MEG-2. This standard codes left, center, right, left surround, right surround and subwoofer channels. Interchannel redundancies and irrelevancies are employed to reduce the required data rate beyond that proportionally expected from a stereo coder. Significantly, the 5.1 standard is designed to be backward-compatible with the MPEG-1 standard for mono or stereo coding. In a related topic, Steve Ver-

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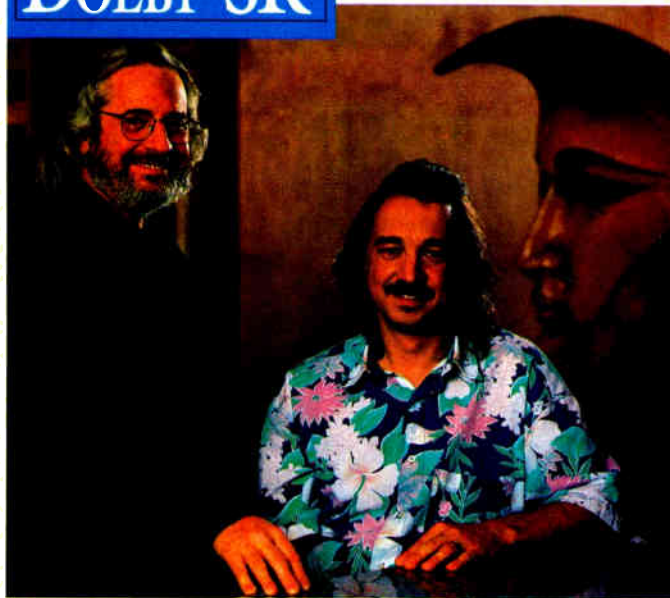
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INSIDER AUDIO

non *et al* described a single-chip implementation of the AC-3 5.1 coder. A new DSP chip manufactured by Zoran provides an architecture that permits optimization of the implementation. Clearly, 5.1 is here and will squeeze through the last mile.

Auralization, the method of modeling and reproducing an acoustical environment, was again well-represented. In particular, one paper's session explored new techniques for transaural and binaural modeling. For example, Peter D'Antonio presented a method to verify the accuracy of model predictions. An impulse response is measured with a maximum-length sequence stimulus for a given loudspeaker and microphone position, and acoustical treatment. The measured and theoretical impulse responses are compared to evaluate the correlation. Jerry Bauck and Duane Cooper reported on their work on transaural production and improvements in filter design, critical-band smoothing and directionalization methods. Using a desktop DSP system, the authors explored the effects of transaural stereo on auralization, with respect to parameters such as the number and placement of loudspeakers. Generally, auralization studies such as these will have tremendous implications in new technologies such as telepresence and virtual environments.

Clearly, this quick look at the papers cannot convey the scope of the R&D work that currently occupies the audio community. Frankly, my personal interest filter has badly skewed whatever perspective the combined work might provide. You might be interested in the complete collection. As always, most technical paper presentations at the 95th convention were accompanied by preprints, available for purchase from the AES. These preprints represent the DNA of the audio industry, but only time will tell which of the ideas will evolve.

A postscript: I'm going to disappear from these pages for a while. Do not be frightened. Remain calm. I hope to be back in a few months. ■

*Ken Pohlmann was papers co-chairman for the 95th AES convention. His nerd ambiguity is evidenced, for example, by the plastic pocket protector in his leather motorcycle jacket.*



by Stephen St.Croix

# SAINTS AND SINNERS

## FRIED DAYS IN THE BIG APPLE

I went to New York to cruise the floor of the Javitz Center. My timing turned out to be pretty good, as there happened to be an AES convention going on at the time.

Ah, New York. What a place. Thirty-eight bucks to park for the afternoon, \$6.50 for a tiny glass of orange juice and \$4.50 for a beer. I'll tell you, no matter how many times you try, Dos Equis just doesn't go with pancakes and eggs. Tres Equis does, though.

This AES was interesting for me. I saw technology in a new and different way at that show. For some reason, it was very easy to see who was pushing and who was pulling. I mean that the companies, the *people*, happened to position themselves in such a way that it was clear who was innovating and who was following. I'll try to be a bit more clear.

Some people advance technology because they actually *want* to. They put great effort into research and development because they *want* to. They want to further that state of the art, they want to try those ideas that have been their dreams, they want to fix all the little problems that have been uncovered by a year or two of real-world use.

Sometimes it's the little stuff—evolution. Maybe they want to upgrade a system subsection that they couldn't take as far as they wanted to when they designed it because some magic chip wasn't shipping back then. Or they might want to linearize those last bits, get rid of that little tiny buzz, remove those three little wire-wrap wire jumpers that have been tacked on to production boards since the last rev, or move that converter over to the corner where some service tech figured out it would give them 3 more dB.

Sometimes it's the medium stuff.



ILLUSTRATION: GORDON STUCER

New human interfaces that simply weren't possible the year before, new displays, new metalwork. The decision to use a real designer to do hardware packaging, instead of using another sharp-edged, simple geometric, flat non-curved Boring Box that your digital engineer and accountant designed together three years ago. That scary jump from a box to keep the insides on the inside to packaging as an *art*. Remember when Chris Moore made the jump and all that Ursa Major gear suddenly looked like it was imported from a country that wasn't even on this planet? He might have been the first.

Sometimes it's the big stuff. Real Redesign. Companies with designers who have been haunted for years by the belief that if they approached a certain problem in a totally different way, they just might get results that are dramatically better than anybody else has ever gotten before. Organizations or groups of designers who develop a theory that just might be the basis for the next breakthrough. The very concept of starting over

when the time has come, realizing that an architecture that may have served you well the first year is now woefully inadequate halfway through the third year. Companies with an

running with tomorrow's designs, these people create our future.

Some people have a truly different vision and have put years of their lives on the line to make it happen. This is the Big Stuff.

#### **A FEW OF THESE APPLES HAVE WORMS**

Then there's the followers. These guys make technological advances, too, but it's a little different. They update and design, but not so much from love of advancement, not really for the personal satisfaction of being the best that they can be. They do it because they *have* to. These are the followers, companies that would be thrilled if NATO forced a first-world moratorium on technological advancement, a freeze. These guys only put the bucks into research when all other options are used up. Reverse engineering, simple copying of competitors' features and interface ideas, mimicking functions, and best and certainly least, "hitting the numbers" are the first choices of these companies.

That may be my favorite thing, hitting the numbers. That's when

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designs, these people create  
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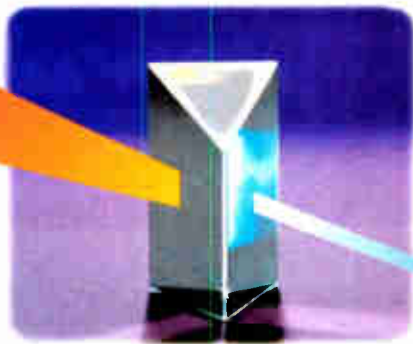
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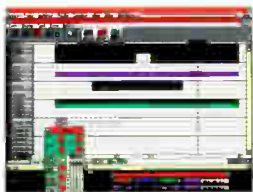
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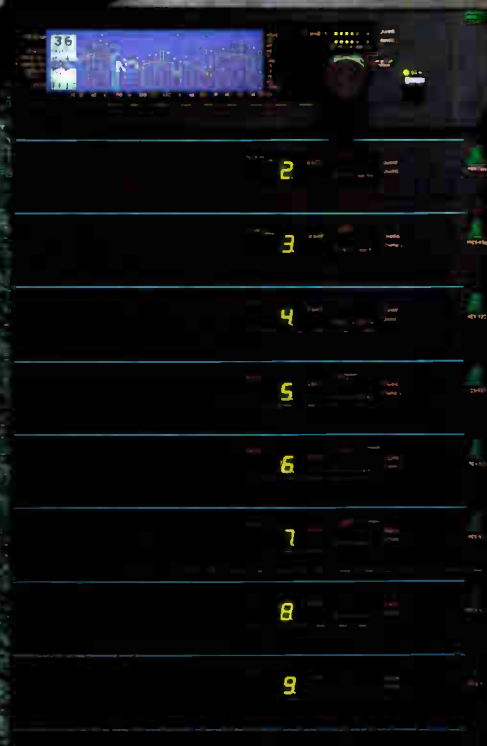
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these guys pick up a spec sheet from one of the real companies—one of the leaders, the pushers—and grudgingly work over their gear until they can figure out that magic combination of hacks and mods and testing techniques that yields the same numbers. You would not believe how incredibly different two companies' 93 dBs can sound, or two versions of 0.05% THD.

I would think that most if not all *Mix* readers have experienced this in their careers. I mean, it's why we try before we buy. If machines sounded the same when the numbers were the same, we would all just compare the features we wanted and buy mail-order. We would shop and compare only features and implementations. If it went further, and we knew that all features would *act* the same, that is a 24-track ripple insert would be accurate to the digital sample and not sometimes only to 1.8 milliseconds, and the function would always take exactly the same amount of time on every machine, we would shop only for physical layout, interface feel, packaging and displays.

#### WORMS LIE

Unfortunately, this is all complicated even further by the fact that there is a good bit of techno-deception going on these days in our industry. Ranging from a bit of good old Oil O' de Snake to simple misprints. ("Really? You know you are right, it *does* say 97 dB, doesn't it? Well, of course, we meant to say 79 dB! Those numbers must have been accidentally reversed at the printer. What? You think we should change it? Well, now, by the time we get rid of the 100,000 units we printed, our next model will be out, so we'll just wait until then.")

Then there's that old favorite: downright lying. I guess if they can't twist it all up enough to meet the specs they are after, they just lie to make up the difference. For example, could it be...could it be...20-bit A/D converters? Yes, an entire line of elitist products. In fact, it's the Emperor's Clothes Line.


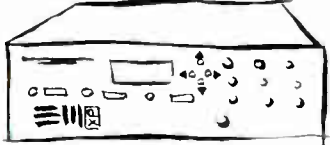
Maybe we need Police, Spec Police. I know, I know. Any proposition advocating additional or expanded policing strikes fear in the hearts of true Americans. It reeks of anticonstitutional legislation, raises the chrome and black specter of in-


fringement of our rights; it removes our freedoms. But we could keep them locked up inside some test facility and only let them out for lunch and dinner. Or put them in Ohio, where nobody would care if they were inside their test facilities or out roaming the streets. They would test gear and approve or disapprove, sort of like UL does for safety.

Although it is obvious to even the most casual thinker that it would be an impossible task to devise a system for quantifying what a piece of equipment *sounds* like, they could certainly determine whether or not it met its


published specs.


Is it really 97dB broadband? Is the result of an EQ algorithm really 32 bits? Is the A/D conversion really 20 bits? (Yeah, right.) Will 100 consecutive ripple edits to exactly the same location always land at the same spot, or will there be accumulated errors? Will applying EQ and then changing your mind half an hour later and reversing that EQ in a DAW leave scars on the data or not? What if it is done 50 times? What is the real-world dynamic range of a DAW *with all channels opened and summed, all A/D converters on*, not just one input



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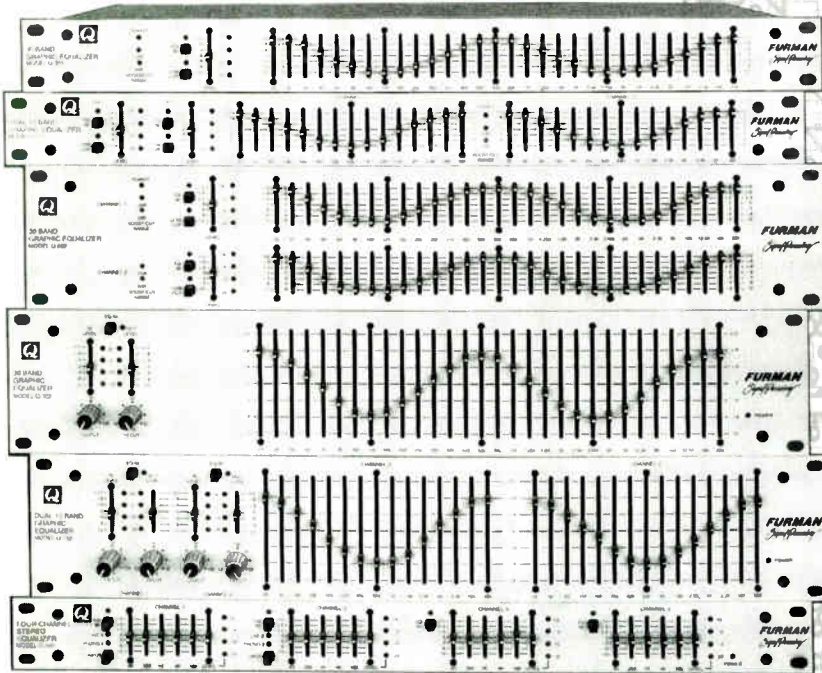


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channel at a time? You get the idea.

We could add another 2% tax on cigarettes and finance this whole thing so well that qualified engineers and technicians would be jumping at the opportunity to work at the Santa Monica Spec Police Station (two blocks from the *Baywatch* lifeguard station). Or we could make it a 3% tax and pay salaries so high that they would even happily relocate to Ohio.

## WHY I CRY

What prompted this third outburst was my recent discovery of even more real deception on certain spec sheets. I hate this garbage. We all have enough stuff to wade through when we buy new gear without being lied to about the numbers.

I only bring all this trash up again because I am *still* getting panic responses from the manufacturers that I am writing about. I did get an unexpected bonus: Several others that I had never even thought of until they responded to my initial comments in my July "Baiting Buyers" column have revealed themselves by their very responses. A great example was my exposure of the comic 20-bit myth. I was going after one specific company, but an entirely different one freaked and protested (as in the Shakespearean *too* much) to the point of forcing me to look at what they were doing. It turned out that they were even more purposefully deceptive than the one I was initially after!

## BUY AND GOODBYE

You know how it works. Basically, once you buy something, you own it: Buy-Bye. So you had better be sure that you are getting exactly what you are paying for.

Well, I have said what I wanted to, with one exception; I wish I could simply *name* the offenders and publish the test results to back my observations, but I have been informed that this is not how it is done.

Now, unless I am forced to respond to another specific act of immoral behavior, I will let it lie (get it? get it?) for a while. My next couple of columns will be very different. I hope you are there. ■

*Stephen St. Croix is a kind and gentle man who has never inflicted violence on any equipment, if you don't count maiming or murder.*

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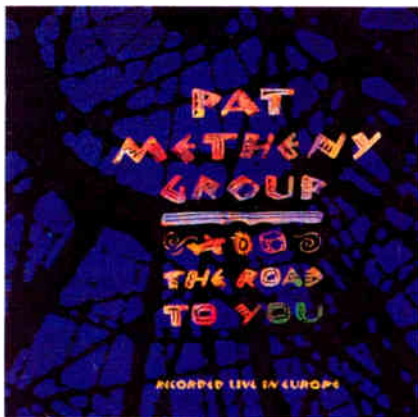
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# FIVE ALIVE!

## A Look at the Recording Of Five Recent Live Albums

by Blair Jackson



### PAT METHENY GROUP: *The Road To You*

Few bands of *any* genre play with as much melodic and rhythmic precision as the Pat Metheny Group, which in its most recent incarnation is a sextet that moves easily between

the bright, tuneful romps of the Group's early days and the polyrhythmic, Brazilian-influenced excursions they've mastered more recently. *The Road to You* is Metheny's first live album since 1980, and it documents some highlights of the PMG's 1992 tour of Italy and France. The tour was recorded by Rob Eaton, who has worked as an engineer on every Metheny album since

1985's *First Circle*. Working in big and small European cities posed some interesting problems for Eaton, but the result is a deeply satisfying CD that sounds every bit as good as Metheny's always superlative studio recordings; no mean feat. (In a future issue we'll discuss in some detail how Metheny works in the studio.)

**Did you have any sort of overriding philosophy of how you wanted to approach this live album?**

In a lot of circumstances, people like

—CONTINUED ON PAGE 40



### The Cure: *Show*

Robert Smith



PHOTO: STEVE JENNINGS

Although they haven't quite built up to the U2 level of *mega*-popularity, The Cure have slowly but surely developed into one of the most popular British bands, with rabid followers all over the world, including much of the U.S. Their recent live album, *Show*, is part of a three-pronged live assault on the planet—simultaneously, they released a live video (which duplicates most of the album) and a second live CD, *Paris*, which features entirely different material cut at a concert in Paris. *Show* was recorded over three nights at

—CONTINUED ON PAGE 42



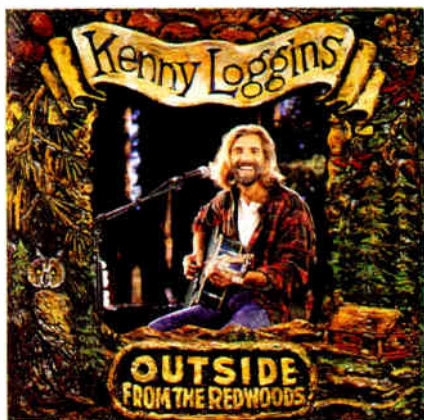
PHOTOS COURTESY OF GEFEN RECORDS, INC.



PHOTO: ROB EATON

**Above: The group, l to r, Pedro Aznar, Lyle Mays, Pat Metheny, Paul Wertico, Steve Rodby and Armando Marçal. Shown also, Metheny's setup in the town square in Jesi, Italy. The Le Voyageur II truck is on the right.**





## Kenny Loggins' *Outside: From The Redwoods*

It's the perfect setting for a Kenny Loggins live record: a small redwood grove on the campus of the University of California at Santa Cruz—a mellow place for a mellow singer-songwriter. The project offered its share of technical challenges, however, for the gig was recorded both for an album and taped for a PBS music special last summer. Loggins ran through mainly acoustic (but occasionally still rockin') versions of

some of his best-known songs, with his regular bandmates (up to 14 pieces) and with a few special guests, such as Michael McDonald, Shanice and Will Ackerman. It's all very pleasant, warm and fuzzy, like Loggins himself.

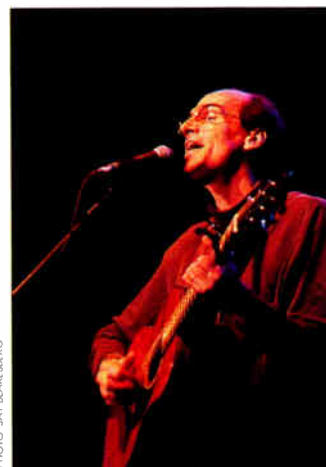
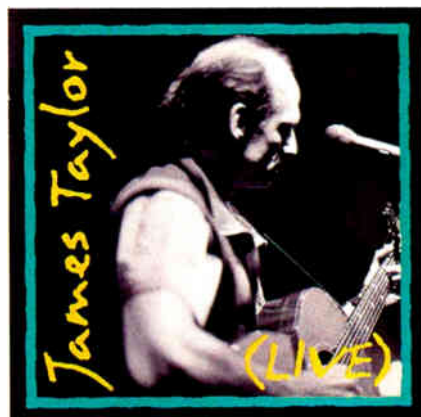
Guy Charbonneau's Le Mobile did the recording, with Terry Nelson co-producing (with Loggins). The heart of Le Mobile is their constantly expanding Neve console. Originally a 28-input desk, it has expanded in steps to 32, then 42 inputs, with ten Neve VR channels with Flying Facers. Additional inputs can be added in the form of Neve preamps and EQs—about 15 channels were rented for this gig. The most recent permanent addition is a Neve Prism rack. The console's 24 tape returns are supplemented by a pair of submixers—a Soundcraft 200B and a heavily modified Roland M-480 line mixer.

"Getting the site together was something else," Terry Nelson told *Mix* editor Rudy Trubitt before the second of two days of recording. "It was all done in a matter of a few days, just by pictures. We had to get all this equipment and gear in a teeny 500-seat glen. It's not a 'facility,' it's a Shakespearean theater—all acoustic. They never put up any lights or anything—they just shout on these little stages. So we built the stages out about twice as big as they were, and we built three sound wings for the P.A. We've got [Young] generators for all the power."

"The only thing that's different be-

—CONTINUED ON PAGE 47

**Producer Terry Nelson and engineer Guy Charbonneau (in left photo) and assistant engineer Charlie Bouis (right) worked out of Le Mobile, recording Kenny Loggins live in The Shakespeare Festival Glen at UC Santa Cruz.**



## James Taylor *Live*

James Taylor has long been regarded as one of the most charismatic singer-songwriters in the business, a personable and utterly professional live performer who always assembles a top-notch band and gives his all. So it's a bit of a surprise that it took him 25 years to put out his first live album.

*James Taylor Live* was worth the wait—it's a warm, wonderful "greatest hits" package that shows an artist in full bloom. There's acoustic and electric music, Taylor with just a guitar, with small ensembles and a full band. Interestingly, though, this major live album was recorded without benefit of a mobile recording truck. Rather, engineer Nathaniel Kunkel (who has also worked with Little Feat, Jackson Browne, Lyle Lovett and others) captured a tour of East Coast sheds and college auditoriums using a Sony 48-track on the

—CONTINUED ON PAGE 48

—FROM PAGE 38, PAT METHENY

a live album to sound like you're sitting in the hall, whereas for me, the best part of live music is the music and how the band plays to an audience. I don't need to feel like I'm sitting in the back of Carnegie Hall. For this, I wanted to get a studio-quality album yet have it be live at the same time. That was the toughest part, because obviously, it's not the easiest thing to do when you're dealing with a P.A. and monitors and reflections and phase and everything else.

First of all, I had to pick a truck,

and in Europe there are very few trucks. Le Voyageur 2 is brand-new. It's actually partly owned by Hugh Padgham's management; they put it together to make Sting's record. It's a very hip truck, with a 48-input V Series Neve with Flying Faders. We had two 48-track Sony digitals on the truck. Outboard gearwise, the truck was pretty light in terms of limiters and compressors, because I guess they figured the console has that in-line on every channel. I brought in a few LA-2As and a couple of 1176s for myself, although I

don't actually compress that much. It had lots of delays and reverbs: I think it had four PCM70s, two REV5s and four PCM42s. It was put together basically to do live broadcasts.

***I've heard a fair number of horror stories about both touring and recording in Europe. How was your experience?***

It was pretty difficult at times. It was tricky because we were playing very small venues, and anybody who's ever been to Europe knows it can be a drag: Just to get power to the truck was a hassle at every show. Like in

## Keith Jarrett At the Deer Head Inn

When Kent Heckman, the owner and chief engineer of Red Rock Recording in Saylorsburg, Penn., was tagged to make a DAT recording of jazz piano great Keith Jarrett's appearance at a tiny nearby club, he had no idea it would eventually be released as an album by ECM Records. (Still untitled at press time, it's due this spring.) Technologically, this project represents the other end of the spectrum from the Metheny and Cure albums, but the bottom line is it sounds great: Jarrett's piano comes through loud and clear, and the balance between Jarrett, drummer Paul Motian and bassist Gary Peacock is superb throughout, even though it was recorded under less than ideal conditions. The album consists mainly of bluesy standards played with characteristic imagination (augmented occasionally with ecstatic vocalizations) by the always-fascinating Jarrett.

***You didn't know this was going to be a record, right?***

Right. Bill Goodwin, who is the drummer and producer of the Phil Woods Quintet and who does a lot of work at my studio, called me up and said, "Did you know Keith is playing at the Deer Head Inn?" which is our local jazz club. It's in an old hotel, and it holds about 125 people. They've been having live acoustic jazz there since 1950, and Keith is from this area, and when he was a teenager, he used to go there and sit in on drums and other in-

struments at the club. Anyway, Bill asked if I'd be interested in recording it, just as a documentary.

I do a lot of jazz albums here—probably about 50 over the past four years or so—most of them direct-to-2-track. I don't really have a remote setup, so to speak. Since it was just a trio, minimal equipment was needed. And since it was a spec thing, I didn't go out and rent an expensive



mixer; I just went to my local music store and saw a Yamaha 1202, which had phantom power and balanced outs, so I got that.

The stage at this place is really small—it's only about 12 by 6—so everyone was quite close together. It's a tiny place. There's no need for a P.A. or anything. The bass player had a little amp so he could hear himself, but that was it. There's a stairway that's conveniently placed right in front of the stage, so I just ran a snake up and set up a control room upstairs in a hallway, which was interesting, because people live up there, and they'd open up their doors and check out what I was doing. I grabbed a table, brought up my KRK

speakers and DAT recorder [Panasonic 3700], and that was about it.

We were trying to avoid making it look like a real recording session since there was no P.A. and no equipment. So what I did was I got a bunch of the Audio-Technica ATM35s, which are little clip-on mics, and I used them to clip on the drums—a snare drum and two toms. I used an Audio-Technica stereo overhead on the drums, more clip-ons on the bass, and I just put two small pencil 4051s on the piano and a small boom with an ATM25 on the bass drum. So I had a total of nine inputs.

***Did you get to test your setup with the players?***

Sort of. We went to set up at about three in the afternoon, and we used Bill's drums because [the trio] were coming from New York and wanted to bring as little as possible. So Bill set up and played a little so I was able to get a level on them, though of course, you never know exactly how a drummer is going to sound until you hear him. Then Keith, Paul and Gary showed up around 6:30, and they played for four-and-a-half, five minutes, and that was my soundcheck. I'm glad I got it, because I just found out that's opening the album! They're doing it like a documentary of it, with all the songs in the same order, although they're omitting some songs.

It was a very simple recording. I did bring a PCM70 along for some ambience, but I used very little—I just tried to get it so it sounded like it did in the room. I think what's there is pretty authentic. ■

*Blair Jackson is managing editor of Mix.*





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Besancon [eastern France], it took us forever to get into. It was a little, teeny circular hall that held about 1,200 people, and it was general admission and very reflective, and the stage was too small, and we didn't have enough power. I got to be fairly close to the hall there—I only had to run about 75 feet [of cable]. There were a couple of gigs in Italy where I was 300 feet from the stage, and that's a *long* cable run. Most of the interfacing that was done was pretty much custom splits using Jensen transformers, which helped contain the quality of the sound as best we could, but the truck was so new that all the cabling was really good, and the multipins were all good, and the gold tips and everything worked pretty well together.

The first gig in Italy, we played in a soccer stadium. Everything was soundchecked, we had everything cool, and the truck was about 200 feet from the stage. When you're doing these outdoor stadiums, it's all on generators—the promoter supplies them. You tell them what you need: "We need X amount of amps and X amount of volts." So the band gets out there onstage, and the minute the band kicks into "Phase Dances" and all the lights go and the P.A.'s happening, my truck goes *dead*—as soon as the truck doesn't see enough power, it shuts down; it won't run on low power. I race out of the truck looking for an electrician, and of course, no one wants to help—you're in Italy! So we had to have a guy climb a pole and tap into it. Half a show later, I was up and running.

Even the first place, Besancon, we didn't have a soundcheck because we had a late load-in—it was such a hard place to get to, so I told Pat before the show, "Look, we didn't have any soundcheck, so the first part of the show is pretty much going to be me getting the truck together. So don't expect to use the first 20 minutes of the show." He says, "Okay, no problem." So of course, when we get home three months later, the second tune of that night—"Have You Heard"—is one of the ones he wants to put on the album. "But Pat, I told you..." He says, "Just make it work! I don't care what you do." So I had to finagle and do some editing and bouncing and stealing to make it work, but it came out okay. The thing he liked

about it was the solo, so I salvaged that and took the heads from Marseilles and put it together. That track is the exception, though. Most are complete performances. And there are no touch-ups; just edits.

#### **How did you record Pat's solos?**

His guitar was just the direct and his rig. I couldn't put any mics onstage because he plays way too loud. The first night, I tried to put a mic on the bass instead of just taking the direct, and that didn't work at all. So with Pat, I took his direct, and I miked up each of his speakers—he's got two TL15s and an Acoustic 410, which has 10-inch JBLs. The Acoustic is just a cabinet with the head cut off. Most of his rig is pretty much custom stuff at this point, except he's got a Primitime 2 and the old stuff that gives him that pitch-bend sound.

#### **Did you bring a lot of your own mics?**

I'm one of those people who doesn't feel like you have to compromise on microphones just because you're doing something live. So I brought some good ones—I brought some B&Ks on the drums and some Schoeps and 414s on the piano—this is all in addition [to the mics for sound reinforcement]. The 414s are in the piano because the lid is closed, and it's incredibly difficult to get the sound of the piano with the lid closed. To me, phase is everything, and the phase is totally out to lunch when you close the lid because the reflections and everything else get screwed up. They also had some C-Tape. So Lyle [Mays, PMG's pianist] was a combination of the 414s and the C-Tape, mixed down to two tracks. When I get a balance I like, I'll go with it to tape, rather than keeping all the tracks and trying to get the balance again later.

#### **How many inputs did you use typically?**

Forty-eight. Every track was full. With the halls, I used six room mics in different places. I had two 451s with CK-8 guns from the stage pointing down into the audience. Then I had some 87s at the board in MS facing the stage, and in the back of the hall or in the balcony, depending on where we were, I had some 451s without the guns.

#### **Was it hard matching the ambiances between the big halls and small halls?**

It was incredibly hard. For the most part, what you hear on the record is

ambience I re-created. Because half the gigs were indoors, and half were outdoors, and the size of the places changed drastically, I didn't want it to sound different from tune to tune. I wanted people to get into the music; I didn't want them to be drawn to the sonic changes that were going on. So I spent a lot of time re-creating hall sounds with boxes. A lot of the performances ended up being from Marseilles, so I picked the vibe of that place to go with the whole record, except for one tune, "Half-Life of Absolution," which is a song that's never been on a record—it'd never even been played in the studio before—so I felt like I had more latitude to make it sound the way I wanted. I mainly used a 480L and a 224XL, and mostly what I was doing with the 480Ls was cascading them together and using two different programs and blending them to come up with a certain sound. Plus, a couple of tracks were done in Boston [using the Effanel remote truck], so to match that with the stuff in Europe was a nightmare. I wanted a more uniform sound.

Actually, though, all the ambience is still in the mix. I didn't eliminate it, because obviously you can hear the audience response pretty clearly.

#### **How long was the post-production process?**

Between mixing and editing, I spent about a month. But we're talking 15-hour days, six days a week. It was a lot of work. ■

---

—FROM PAGE 38, *THE CURE SHOW*

The Palace in Auburn Hills, Mich. (outside of Detroit), with Randy Ezratty engineering in his Effanel remote truck, which is based in New York. The album, produced by Cure leader Robert Smith, captures the magical interaction of this powerful band and their very loud and enthusiastic fans.

#### **You do so many jobs over the course of a year. Did this one stand out particularly?**

Oh yeah. It was really an extremely satisfying production for us. What happens to us every once in a while that makes a few jobs stand out from the others is the relationships we forge with key people in a production. In this case, Jon Lemon, their house engineer, was someone we'd





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worked with when we did The The, which is one of the best bands we've ever recorded. Their monitor engineer, which is the other half of the equation with us, is Brian Olson, who's Peter Gabriel's monitor engineer, and we've done a million things with him. So you come into a job like that, and your entree is much more confident; you're more welcomed, and you come up on more equal terms. They, in turn, impart that to the band, and even though you've never worked with them, you're made to feel welcome, and your input is solicited, whereas in some cases, we'll be hired by a

video production company or something, where we're sort of dragged in, and some of the less-mature road crews will treat us like the enemy. We've learned how to deal with that through the years, but a job like this one with The Cure is what we like better.

**Did the fact that this was being shot on film pose any special requirements?**

Yes. One of the more interesting technical things they chose to do was run the entire show—every element connected to the show, including us, sound and lights—off of generators that were set at 50 cycles, so

when they took this stuff back to England for editing and for video transfer, you wouldn't have any of the light flickering differences between 50 and 60 [cycles, the American standard]. That's never been done before. It can be done electronically—you can slow things down and change the pitch and all this stuff, but they said, "Screw it, we need so much power for this show anyway, let's just completely disconnect ourselves from shore power and bring in generators and basically set up a European standard, because that's what we're going to take it back and work on." It wasn't a big problem. This was done Sony 48-track, and we actually took the machines into external and referenced from a 50-cycle square wave and ran the machines accordingly, as if we were in Europe.

**Do you do any research about a band before you work with them, like seeing a gig before your job?**

Yes, I'm becoming more confident in insisting on that. It's really going to save them money in the long run if I come and say hello in advance, take a look at the stage setup, take a look at the split and show up knowing what I'm going to see, so when they're paying all this money, some of my concerns have already been addressed. So I went to Chicago a couple of days before [the Palace shows], and I listened to live tapes and their albums. It's a little arrogant to come in and engineer a show without knowing anything about the group. If the band cares enough to use you as the engineer, you should get to know their music so you can relate to song titles and so you know what to expect. That's important.

**The crowd on the album is really loud in places. Did that pose any problems?**

Not really. I think we probably mike arenas with as many microphones as just about anybody. My theory is that you don't really hear the audience as it's going to be heard on the record until the band is there playing. You can't really do anything with the opening act or speculate. So we put a lot of pairs in different places, so that if there is a problem in the hall or there's one group of people or a guy screaming, it doesn't ruin your audience thing—you just turn it off. We usually have about 12 audience mics out there, of which eight will probably get used. That

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comes in handy. These days, we usually use six 414s at the house mixing position—four low, all the way around in a square, and two way up high for a more distant effect. Then we try to get rigging so we can hang four very directional mics straight down over the 10th to 14th row of the audience, and those will usually be something like a Neumann 100 Series condenser. Then there are generally a couple of shotguns in front—that's more tradition, something people expect to see, though I don't really like it that much.

**When you're in the truck, do you also have access to the FOH mix?** Absolutely, and we put it on two tracks of the 48—especially with a mixer as good as Jon. Let's face it, if we lose something, it's there as a reference for effects—very often for delays or slaps, they can pull it real quickly and say, "Oh, he was doing that." And if we're doing something that's going out on the air, we use it as a backup.

**Is there anything special that you or your truck brought to this project that helped make it so smooth and successful?**

Well, one of the things that was employed on this recording—and it's being sought after in our work these days—is our onstage microphone preamps. We have 52 John Hardy M1s, and we put them right onstage next to the input box. A technician watches levels onstage that are in essence going straight to tape. It's been a major breakthrough. I don't like to use superlatives like that, but think about it: You're putting one of the best mic preamps made onstage in front of that 400 feet of snake; it's mind-boggling how good it sounds. Its additional benefit is you have a good engineer sitting there whose only job is to watch mic-pre level. The idea of remote-controlled mic preamps is great and everything, but I prefer having this guy sitting there watching, because when you're in the truck, you're watching 50 different things. So this guy is watching these precision meters and making sure that what goes to tape is the optimum level, and then we can manipulate it further in the truck if we want more or less—we have a gain stage in the truck—but you're dealing with line level throughout. The microphone snake is a very subtly degrading piece of gear; the longer

it gets, the more degrading it gets, and you just don't notice it until, in essence, you eliminate it by running line level down the snake. ■

—FROM PAGE 39, KENNY LOGGINS

tween this and a regular live show is Terry [Nelson] has control," added Charbonneau. "If something goes wrong on the technical end or wasn't played properly, as the producer, Terry can ask Kenny to do it again."

Nelson noted that he used some different mics than he would for a regular live show: "I talked to AKG

and Shure, and they gave us a little endorsement package. What I was trying to do was keep a low profile onstage, because live, you have mics everywhere, and it just looks horrendous. A couple of our techs are real good at getting mic stands clipped on the actual racks of percussion and our drums. I opted to go for the SM98s and the AKG 408s or 409s mainly. That keeps it real low-profile, and I'm happy with the sound. The vibes we're running direct—the last thing I want is some open mics on the vibes, where you have to crank the gain because he's right next to the drums. Of course,

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we've had some problem with the piano because it's right next to the stage-right percussion. I tried out every transducer and system people recommended, and I stuck with the C-Tape. I also have two KM-84s in there for openness, and I use those more or less, depending on the tune. And I got some [Demeter] outboard preamps I'm using for the grand piano and the acoustic guitar, and Massenburgs [GMLs] on the overheads and the piano, which is what I do in the studio."

Although Le Mobile is equipped with Studer recorders, for this job they brought along a Sony 3348 dig-

ital, set up in a small truck parked next to Le Mobile. Charles Bouis manned the recorder for the shows. But the Sony's detachable meter bridge was run along with the snakes and sat in the main truck above the console's meter bridge.

"That way, Terry can see his levels to tape, and he can make sure everything is going to tape by his meter bridge and nothing is peaking," Bouis said. "Here, I just listen to the mix he's doing—his monitor mix. There are two analog tracks in the 48, and the monitor mix he's listening to goes to these two tracks. We also have time code and a con-

trol track."

The recording went in fits and starts during the first of the two performances, usually because of having to accommodate different aspects of the video end. "Last night, we stopped seven times in the first two hours," Nelson said. "We have two stages going, and going between A and B was a nightmare. The quick-disconnects were giving us problems—they weren't reseating properly. Once we got going, though, the second half was flowing from song to song, the band was playing well, the audience livelier. There's something to be said for stopping and fixing stuff, but it can be a vibe ruiner, too." As expected, things went much smoother the second day, with minimal stops, and everyone agreed that visually and sonically the two-day taping was a success.

"We're going home tonight," Nelson said, sitting in the truck. "Tomorrow, we go to Kenny's hotel room to see the video and choose the takes. Friday, I start assembling the mix: We'll have two studios going at once for about ten days. The Enterprise is for mixing and Red Zone for overdubbing and fixing. It's a whirlwind recording and overdub and mix, all because there's a certain release date to get it out exactly when they want in the summer."

[They made their August release date, which began a long chart run for the live album.] ■

—FROM PAGE 39, JAMES TAYLOR

side of the stage. George Massenburg and J.T. Band pianist Don Grolnick are listed as producers on the album. We spoke with Nathaniel Kunkel during a break from sessions he was engineering for Lyle Lovett's upcoming album.

**The obvious question is, why no truck?**

The basic idea was to integrate the recording process into the show better, so it wasn't a live recording that hindered the progress of the show. Trucks can hinder the setup of a show because you have to interface them with a stage. When you move something 150 to 200 feet away from the stage, then you have to go through isolation transformers. And where the stage gets phantom becomes a question. Our approach

—CONTINUED ON PAGE 78

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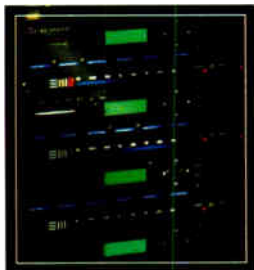
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PHOTO: CHIP CHAMBERLAIN

### THE RIGORS OF REMOTE RECORDING

by Iain Blair

It looks simple on paper: get a bunch of top-name acts together—people like Don Henley, Sting, Elton John, Aerosmith and Melissa Etheridge—and broadcast a live show for a worthy cause: in this case, the Walden Woods Project.

“It may sound fairly

simple, but it’s a massive undertaking,” says Biff Dawes, chief engineer of Westwood One’s Mobile Recording Division. The six-hour Labor Day weekend event was held at Foxboro Stadium, Mass. Fortunately, the organizers, Dawes, director of production Ron Stephan, and Westwood One (fa-

mous for covering live concerts such as U2 live from Dublin, The Playboy Jazz Festival, Farm Aid, Paul McCartney “Live in the New World” and Amnesty International) are veterans of such events.

Since its beginnings more than a decade ago, Westwood One’s mobile division has logged more miles on



the road and recorded more miles of tape than any other mobile unit. And the division won its category at the most recent TEC Awards ceremony. So what exactly is involved in putting on a live broadcast such as The Concert for Walden Woods?

"When you have multiple acts of this caliber, and you're going out live, pre-production is vital," Dawes explains. "And one of the first things you have to decide is your truck requirement." Ironically, the Westwood One truck was unavailable for the concert because it was covering the MTV Video Awards show for the second year running.

According to Dawes and Stephan, Westwood One covered the show with a total of four mobile trucks. "The event was staged on a revolving stage, which allowed one act to be setting up at the back while another was performing at the front," Stephan reports.

Two trucks covered the actual show. "Sheffield Audio out of Washington, D.C., gener-



PHOTO: ED FREEMAN

**Westwood One truck interior**

shows," Dawes says. "Plus, it's my preferred truck on the East Coast. I like the API console a lot, and the crew."

The third truck was used for radio production and was rented from John Vocci at WGBH of Boston. According to Stephan, the fourth truck was used for the satellite uplink. "It was subleased from IBB Con-

or enlarged input lists, depending on the show," Dawes adds. "So you're trying to get set lists and cues and find out exactly how many inputs you're dealing with and the instrumentation. For instance, at one point, some of the artists were going to be just vocal, guitar and piano, but then all of a sudden, at the last minute



PHOTOS: CHIP CHAMBERLAIN

**Performers at the Walden Woods Project, left: Don Henley, and right: Elton John**



ously donated its brand-new truck for the cause," according to Dawes. For his second truck, Dawes chose the Record Plant mobile out of New York, which Stephan rented from Kooster McAllister. "That was a natural choice, too, because Aerosmith was one of the acts, and I'd recently used the same truck for some of their live

munications, based in Culver City, California," Stephan notes. "and Rick Varney, the satellite operator from Video Com Satellite did a great job for us."

"There's also a lot of pre-production stuff in terms of dealing with acts that are maybe on the road, and there might be condensed input lists

they're going to bring in their whole band. So there's a lot of coordinating of details."

On the other hand, Dawes notes, "when you're dealing with such big names, everyone's very familiar with the music, and that really helps. Plus, I'd worked before with every artist on the show and either recorded them or mixed

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them live.”

The entire concert was recorded to 24-track, “because Westwood One had rebroadcast rights,” Dawes explains, “so we also had to organize all that. So besides the live broadcast, we also did multitrack recording.”

Once at the site, Dawes says that his most important job is to talk to the live sound mixer for each act. “I then go over each set list for cues, because regardless of how a song was originally arranged and recorded on an album, a live performance is usually very different,” he says. “So I need some sort of cue sheet to work off.”

Dawes points out that often a proper soundcheck isn't available. “For this show, we were able to do a full one with Don Henley,” he explains, “Elton John and Sting. But Aerosmith were on the road and playing a show the night before, so there was just no time. And the opening act, Melissa Etheridge, also went on live straight up with no check.”

For Dawes, one of the most challenging aspects of a live broadcast is dealing with the artists' different approaches. “You tend to get two kinds of artists in any live show: the ones who try to re-create the studio audio and the ones who will improvise and rearrange their material,” he notes. “But the mixing challenges are the same. For the first, you try to bring out all the intricacies of the music, and for the second, you have to adapt to all the new changes and bring those out.”

Dawes also stresses the importance of the audience in any live mix. “It's one of the foremost elements in a live mix, and it can make or break a mix,” he says. “If you try to re-create a totally dry room with effects and delays, it's very different from blending in well-placed audience mics. Personally, I like to try and capture that live excitement in my mixes.”

For Walden Woods, Dawes used two sets of shotguns onstage, several more mics at the lip of the stage and then some large condenser mics at the back of the audience.

“You also have to allow for players having off nights,” he adds. “Then I always look for the players who are happening that night, and you try to lean on them in the mix. You might also get someone singing slightly off because of a bad monitor mix, or a

guitarist with a broken string; all those factors come into play.”

Dawes says that in the case of Walden Woods, “everyone played and sounded great. Kooster mixed Elton, while I mixed everyone else. So naturally, Elton sounded the best to me. It always seems that way.

“There're always some problems with multiple acts,” he adds. “One truck is on while the other's setting up, and it's difficult checking lines and things like that because of the noise level on stage. And when things change, the line checks go so fast that, if you're having any trouble and you don't find it right away, you're pretty much up the creek. And the acts aren't going to wait for you.”

“What I tend to do on a lot of these shows is being the producer/technical director,” says Stephan, who has been at Westwood One since 1986. “A live broadcast like the Walden Woods concert is very different from a normal show in that the mix isn't the end of the show. The end of the process normally is the mix, and the master tape that the artists walk out of the studio with is the end of the product.

“But with a live broadcast like this, the end of the product is a fully produced radio show,” Stephan continues. “So when I get the mix from Biff, I've still got to do commercial insertions, DJs, and all the interview segments and bits that go to make up the show.”

According to Stephan, the second complication of a live broadcast is that it is done live via satellite, “as it happens, warts and all. You can't back up and remix it or change anything,” he adds. “If something goes wrong, you have to live with it. Of course, the key is to make sure that nothing ever does go wrong.”

To that end, Dawes and Stephan usually divide up their responsibilities, with the former focusing entirely on mix issues, while the latter concentrates on “everything else, meaning basically a submix of all of the pieces that make the radio show happen,” according to Stephan.

In the case of Walden Woods, Stephan points out that the show included, in addition to all the live performances, interview clips with the various artists. “If there's a 45-minute set change, you can't have the show just go dead,” he notes. “So I had two jocks there—Rita Wild from KLOS and Bradley Jay from



WBCN—and they were roaming around backstage talking to Sting or Don Henley and playing interview clips with them. At the same time, we also play all the commercials, which pay for the whole show.

“The biggest challenge of any live radio show like this is just making it all happen at the right time,” Stephan explains. “It’s a live event, and you’re always working against a deadline when everything has to come together, and there are always some last-minute problems.

“And this broadcast was no exception,” he notes. “We had originally planned to send the show out on broadcast Telco-loops, and we’d ordered a stereo 15K pair from the site at Foxboro to WBCN in Boston. WBCN was then going to feed it on fiber to IBB’s main hub over on Staten Island.” Meanwhile, Stephan also had leased satellite time to take the signal from the IBB hub to Los Angeles.

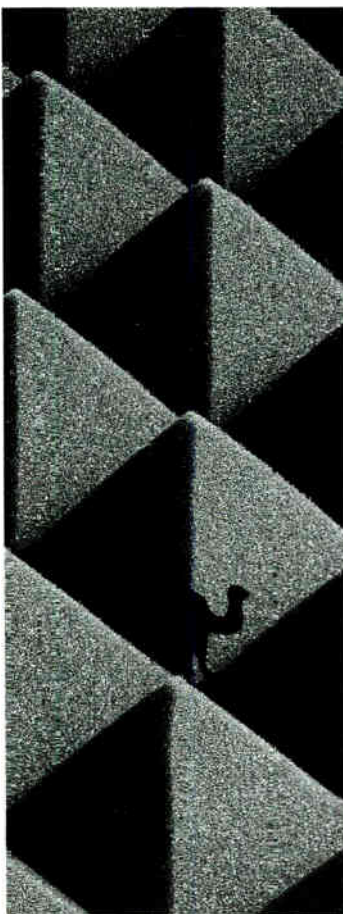
Back in Los Angeles, production engineer Ron Harris functions as “the damage-control guy,” according to Stephan. “We run a delay for ob-scenities, and he checks all that stuff out and makes sure we’re rolling tape of everything we do so when there are questions after the fact, we can explain what we did.”

Harris is also “the guy with the backup plan,” Stephan adds, “in case the concert goes down for some reason. In the case of the Walden Woods show, we were flying without a net, but usually, we’ll have a backup show we can run if the spaghetti really hits the fan.”

Load-in for the show was two days before the concert, and Stephan reports that the Telco-loops he’d ordered should have been in place by then. “But it never happened,” he notes. “There were phone guys working on it, which is always a creepy feeling, and we weren’t getting a very high level of confidence that it was definitely going to happen. They kept saying, ‘Don’t worry, it’ll happen okay,’ but the point is, if it goes wrong, it’s not Telco’s problem—it’s mine.”

So with just 24 hours to go before show time, Stephan set in motion a backup plan: “I pulled in Rick Varney with his satellite truck.” As it turned out, it was a better plan in the long run. “It just cost more money,” Stephan admits.

But the satellite truck, while solv-



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ing one problem, also presented Stephan with a number of other problems. "For instance, the truck needed to draw 100 amps of power, which no one had allowed for, so then I had to get hold of the power guy and set that up."

Meanwhile the Telco engineers had installed three dial-up phone lines so that the team had access to the outside, "but two of them didn't work," Stephan notes. "On top of that, it was the weekend, and by the time they would have made the repairs, the show would have been over in 24 hours."

Instead, Stephan strapped on a phone engineer's hip set tester and started tracing the lines back to the bad splice. "It was just simpler to fix it myself in the end," he laughs.

Stephan stresses that timing during a live show such as this is always crucial from his point of view. "The exact start-up times of the bands aren't something that Biff has to pay a whole lot of attention to. If Elton John's scheduled to go on at 8 p.m., then he has to be ready to roll around then," he explains. "But in my case, those times are super-critical, because if I have a pre-show or a commercial segment, I have to time that out so that hopefully it ends exactly as the artist hits the stage. Otherwise, I end up with a DJ onstage having to vamp for five minutes, which can sound really bad, especially if they're not prepared for it."

"On the other hand, if an artist hits the stage early, and I'm still in a commercial break, I've got a big problem," he adds, "because I can't suddenly drop the commercial, and there's no elegant way to suddenly switch to audio of the live show already in progress. It just sounds terrible. So we're always juggling those kinds of things during a live show, and it can get very chaotic."

In that sense, "it's almost like doing a live video shoot," Stephan reports. "It can quickly get out of hand if you're not on top of every aspect all the time."

At press time, Westwood One was due to cover several other live broadcasts, including Rod Stewart in San Antonio, Aerosmith in Brussels, and Tom Petty & the Heartbreakers in Gainesville, Florida. And the company's addition of a new Euphonix digitally controlled console to its truck a few months ago is making life even easier for Dawes and his crew.

According to Dawes, Westwood One went with the Euphonix board for a variety of reasons. "First is its really compact size, and space is always a major consideration in a mobile unit," he notes. "Then there's the fact that it has the two mic inputs, the double faders and two EQs in every channel, and it's easy to reach everything. So you can have up to 80 inputs within easy reach."

Dawes is also greatly impressed with the Euphonix SnapShot Recall system. "It's only 1/10 of a second, which is really unbelievable," he states. "And it's ideal for doing shows like Walden Woods, where you have multiple acts. It's great to be able to do a soundcheck and not have to use grease pencils and tape all over your console and try and ballpark back where you were for gain and EQ. Sure, you can document settings, but how fast can you reset it? So the Euphonix board gives you a total running start in these sorts of situations," he adds. "And in our regular Westwood One shows, when we're doing multiple acts, it's the same thing. If we're also trying to catch the opening acts as well as the headliners, it's invaluable."

"We're doing Rod with the Euphonix, which is great, because it's 70-plus inputs," Dawes notes. "We're going to do two shows at the Greek in L.A. for a trial run-through and a backup show. We always try and do a backup in case there are problems with the satellite feed on the day. So I can set up the board and store the SnapShot, and then when we go to San Antonio a month later, I can pull up exactly the same levels."

Summing up, Dawes says that "mixing live shows like Walden Woods is probably the most exciting mixing you can do these days, except maybe film mixing. You actually get to engineer and sit down and mix, and that's why I love it. In fact, I get studio guys all the time that come in and mix shows and have a great time. It's a little scary at first, until they realize nearly everything is taken care of. It's not like 20 years ago when splitter systems were horrible and sound companies used bad mics. Everything's improved so much since then that a guy can come in and have a really great time mixing a live show." ■

Mix contributing editor Iain Blair is based in Los Angeles

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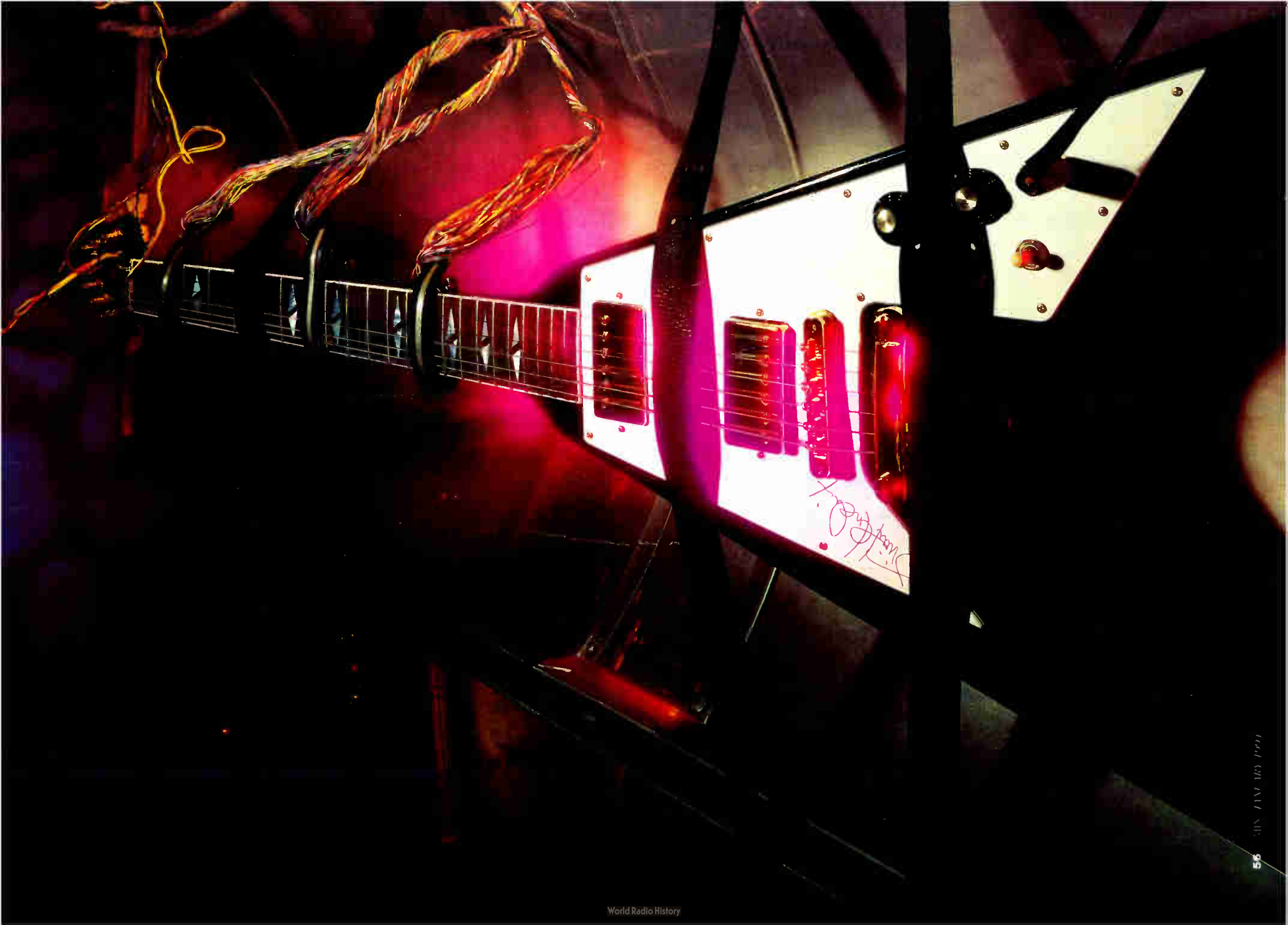
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BY JOHN LA GROU

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A majority of contemporary pop recording engineers may well have placed their first microphone on the speaker of an electric guitar amplifier. And at that fateful moment, it became clear that getting a great recorded sound was not a trivial matter. Even small microphone movements

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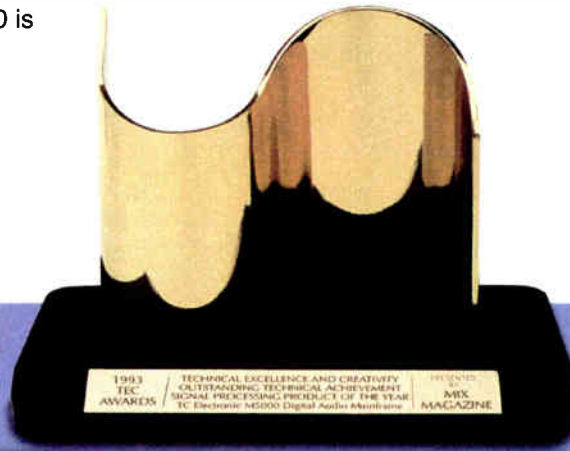
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World Radio History



near a speaker evoked markedly different timbres.

The adventurous neophyte may have even experimented with EG speakers in different rooms, using ambient microphones, direct boxes, effects chains, stereo pickups, miked EG strings and so forth (at which time, of course, one immediately graduated from novice to veteran recordingist).

Greg Calbi, noted mastering engineer, said recently that "things don't sound as good as they used to," referring to a decline in sonic quality on contemporary recordings. Engineers take note: With any recording worth making, it's important to make time for experimentation. Electric guitar is no exception—great sound does not come easy.

Consider the variables that determine the guitar sound, such as room character, microphone selection, audio path options, guitar and amplifier settings, noise sources and so forth. Consider also that a guitarist's style or equipment may preclude a quality recording. Picking slop, edgy partials, excessive body movement, harmonic beating, fret noise, ad infinitum, can all interfere with musical quality. It may become necessary to work with the player in modifying technique or sound. Technical skill and studio diplomacy can be equally important when recording a contumacious metal head.

The working engineer should also have an understanding of EG tone color physics. First, remember that any mode with a node at the string picking point is omitted from the harmonic series. For instance, picking the exact midpoint of a guitar string will produce a strong fundamental component, along with strong odd-order harmonics, while even modes 2, 4, 6... (which all have a node at the string midpoint) would be completely absent. The resultant sound in this example is fairly dull and uncolorful.

The same rule can be applied to EG pickups. Any mode that has a node at the pickup pole is absent from the amplified sound, even if it is present in string vibration. Thus, a near-bridge pickup responds to many modes and produces a bright solo sound, whereas a near-neck pickup favors lower modes for mel-lower tones.

With this in mind, it becomes clear why picking closer to the



## Les Paul

No discussion of electronic guitar recordings can be complete without mentioning the legend himself, Les Paul. Let's take a brief historical look at the first engineer to record electric guitars on a multitrack recorder. Les is legendary not only for his pioneering accomplishments (inventor of the solid-body EG, multitrack audio recording, etc.) but also for his unselfish willingness to share this valuable history with others.

I recently caught up with Les during the 1993 AES convention in New York, hoping to steal a few moments of his time. Instead, Les insisted I tag along for "just one more party down the hall." Sometime around 1 a.m., parties finally behind us, we settled into two comfortable chairs at the Marriott Marquis for a lengthy conversation.

"In the late '40s," Les says. "I developed the multitrack tape recorder to allow guitar overdubs. It was a natural evolution of the two-groove disk cutter I built over a decade earlier for recording overdubbed [concentric] bass and guitar tracks on the same record surface. It took two needles to play the record!

"Anyway, when we started recording the electric guitar to tape, nobody was making

tape," he continues, "so we had to use the same reel of captured German stock Jack Mullins brought back from Europe after World War II. What a noisy mess! It finally just



wore out. Luckily, 3M started to manufacture 111.

"Our first electric guitar recordings were all made direct, no microphones. We monitored on headphones only. We didn't even consider microphones because the sound of miked speakers in those days was poor compared to DI, though we never used a DI box, either—the guitar pickup was always injected directly to the tape recorder front end. I know it's becoming more common to avoid a mixer and go direct to tape, so maybe our ears were right." ■

bridge makes the fundamental and low-numbered modes relatively weak; the resulting sound has a more biting edge. At times, a player's "live picking" style may not produce the ideal recording. Knowing when and how to suggest slight changes can improve a recording dramatically.

(Historical note: The old Armstrong guitars allowed players to move the pickup to any position, thus obtaining a wider range of harmonic—tonal—recipes. It's odd that more EG manufacturers don't build moving pickup guitars today.)

Physics aside, the techniques for getting a great EG sound on record are not complex. It's simply a matter of taking the time to experiment with a handful of common methods, and a few uncommon tricks, to achieve a desired sound. The remainder of this article will explore the techniques now used by top recording engineers and players to achieve expressive EG recordings.

#### ALLAN HOLDSWORTH

Allan Holdsworth is often described as the guitarist's guitarist. Serving up

what many call today's most imaginative and astute electric guitar work, Holdsworth is one of those unique musicians who combine musical talent with technical savvy. For more than a decade, Holdsworth has engineered his own recordings. His dual role as artist and engineer provides a unique perspective, which he shared from his home and studio near San Diego.

"About 12 years ago, I met a great engineer named Robert Feist, whom I've worked with on and off since that time," Holdsworth says. "He was the first engineer who actually encouraged me to twiddle the knobs on the desk and outboards. Most of the other engineers I had worked with prior to Robert were more territorial and didn't really want the musician touching anything on the other side of the glass.

"Since then, I've become more and more hooked on both ends of the process—constantly investigating electric guitar recording techniques," he continues. "If there's anything I've discovered, it's that there is no end to the variation in sounds that can be achieved.

"A few years ago, I constructed a cabinet that contained a speaker and microphone. I could move the microphone around inside the box until I found the best sound. It also allowed me to change speakers by removing the baffle and replacing it with another baffle that had a different speaker. I used that cabinet on many earlier recordings when I recorded in my garage studio. On more recent recordings, I've been using conventional speaker cabinets and front-of-baffle mic techniques.

"I'll listen to the speaker cabinets in the studio and then try to emulate the sound in the mix on the control room monitors. Sometimes a great sound in the studio doesn't translate well into the monitor mix. Even a slight mic movement can mean the difference between good and bad. One must experiment."

Allan also builds guitar-recording equipment. One of his inventions is a speaker simulator that is, in essence, a tuned load box that allows the guitar amplifier to operate at high output (read: pleasing harmonic series distortion) without high SPLs. Perhaps most noteworthy is his

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use of a home audiophile amplifier to drive the speakers.

Holdsworth possesses a "garage full of speaker cabinets" but currently prefers a "rather large 2x12 cabinet loaded with Celestion speakers" for recording. "The reason I like Celestions," he says, "is that they make many models, all with unique characteristics. For example, the G12-30 is bright, the K85 is very big in the mids, the G12M25 and G12H30 are very horn-like, and the 80-watt speaker that they make for Boogie is a particular favorite. I like the range of sounds available with Celestions and use them exclusively."

When asked about microphone techniques, Holdsworth replies, "I rarely use more than one microphone. I know that others have success with two or more mics, and I've experimented often myself, yet every time I try placing two mics, the sound ends up phased and resonant. Rather than complementing each other, one mic seems to punch a hole in the other."

"I'm always trying new microphones," he adds. "However, nine times out of ten, a stock [Neumann]

**Physics aside, the techniques for getting a great EG sound on record are not complex. It's simply a matter of taking the time to experiment with a handful of common methods, and a few uncommon tricks, to achieve a desired sound.**

U87 or TLM-170 sounds most attractive to me. To avoid room coloration, I usually place the mic very close to the speaker.

"I like to run the electric guitar mic directly into an outboard preamp, often a Demeter tube unit, and then directly to multitrack. Occa-

sionally, I'll use an old Trident or GML EQ between the preamp and tape machine. I never use compression on distorted guitar sounds. However, for nondistorted EG sounds, I'll generally compress to tape using a very long release time. I also like to print effects to tape, such as chorus, on clean sounds but never on distorted sounds.

"My chorus techniques are based on single mono delay lines set up in pairs," he continues. "For example, I start with two Lexicon PCM-41s or two Delta Lab delay lines, one left and one right. Using the modulation section of the delay lines, I create a separate LFO modulation discretely left and right. This can be stacked using up to eight units, all parallel of course. The result is a wonderful chorus sound that no single effect can duplicate. In fact, I have tried vast numbers of chorusing units claiming to do the job, but most of them don't offer separate LFOs along with separate regeneration per delay.

"Some units, like the new Ensoniq, do have LFOs with each delay line but not in the configuration I

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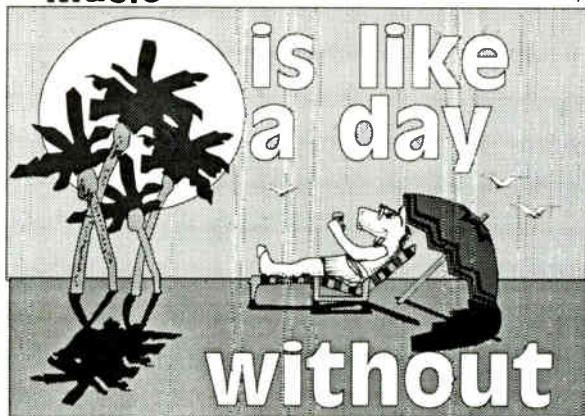
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need. There is more like running the delay into a chorus program. In other words, the modulation depth does not increase as the delay time is lengthened. I hope that someday a manufacturer builds a unit that provides for my needs in a single-rackspace solution."

### JOHN CUNIBERTI

As recording engineer for Joe Satriani, George Lynch, Michael Manning and other notables, John Cuniberti has a wealth of experience putting electric guitar on tape. I reached Cuniberti just after he completed work on Satriani's *Time Machine* CD.

"As an engineer," Cuniberti says, "it's important to understand what the guitarist is aiming for. I often attend rehearsals and live performances to hear what the music is saying and the role the guitar plays in the band.

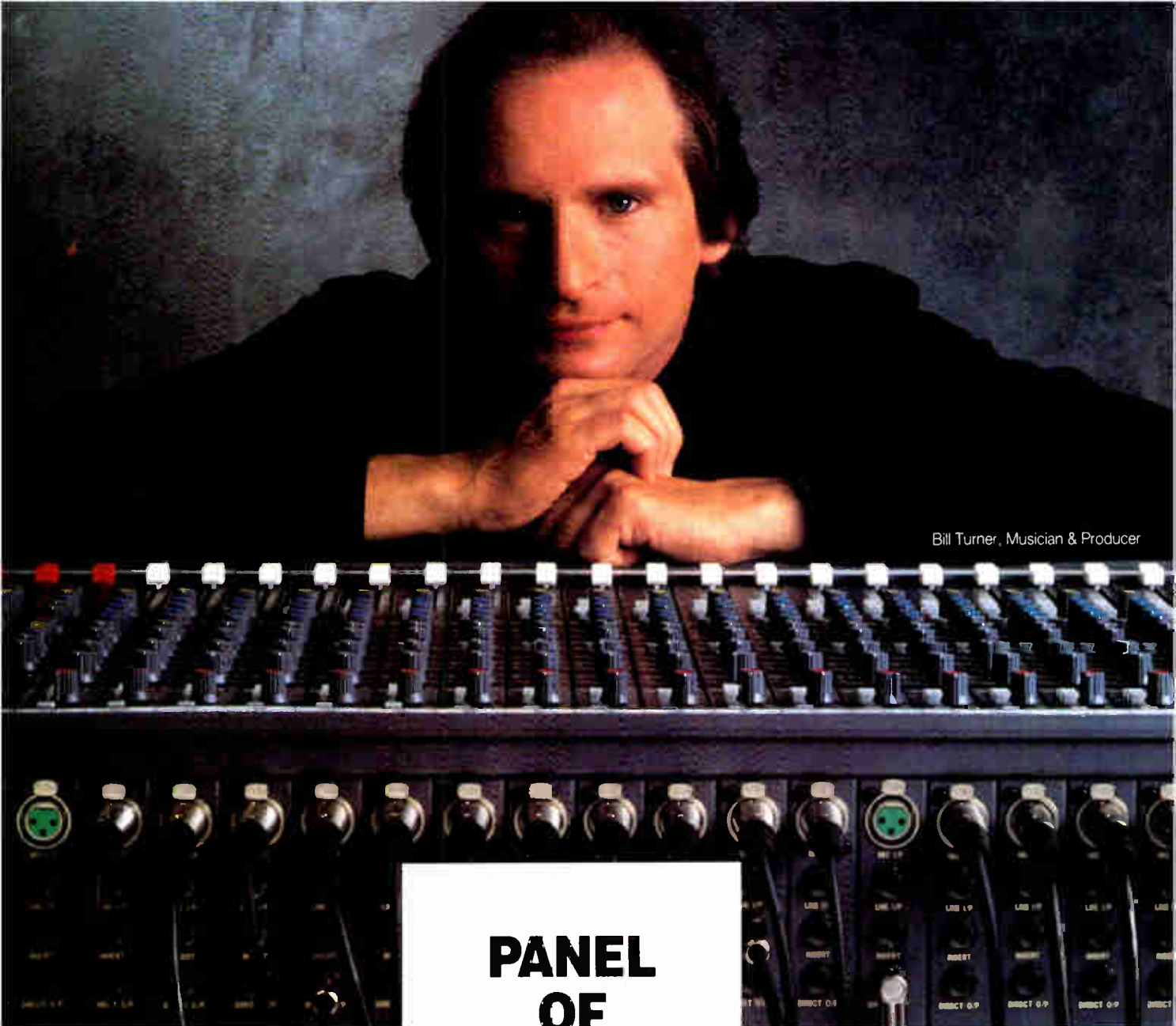
"Perhaps the player is not satisfied with his or her guitar sound and may even be planning to bring untested equipment to the session," he adds. "Mutual trust must be established. Pre-production discussion and general groundwork is essential. It's a myth that things will improve after the recording sessions are underway.

"Often, the guitarist experiences a rude awakening when the recorded sound in the control room does not feel like the speaker cabinet they stand in front of at gigs. It's a major hurdle translating the high-pressure EG speaker sound into an effective small-speaker mix. For this reason, I prefer to track guitars with the guitarist in the control room—the guitarist can then compensate dynamically toward a sound that's acceptable to all."

When asked about specific recording equipment and techniques, Cuniberti replies, "It's important to not get stuck on any one piece of gear or method. Without experimentation, there's no professional growth. I even try ridiculous ideas and equipment choices, just to keep my ears and ideas fresh. Nevertheless, I do have methods and gear that I tend to use most; they just seem to work consistently well in many EG applications.

"After listening to a selection of microphones, I'm always amused that the SM57 or MD-421 is selected 90 percent of the time for use with high-SPL distorted guitar." Cuniberti





Bill Turner, Musician & Producer

## PANEL OF EXPERTS.

Bill Turner is an expert on professional sound studios as well as being a renowned session musician. Among his noteworthy accomplishments, he played lead guitar with Bill Haley, and most recently toured Europe with a revival of the original 1954 Comets band. He currently performs and records with his own band, Blue Smoke.

Bill is equally talented as a producer in his Brooklyn, New York, studio, Bill Turner Productions (BTP). "Being an independent producer, we often have to create the product on location and many times outdoors. This is the trickiest... anything can happen outdoors. We eliminate a lot of the 'gremlins' by using only the parts and connectors we feel are the best...and that

translates to Switchcraft. We never leave the studio without Switchcraft."

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says. "I keep the mic very close to the speaker for proximity effect and fullness. This is very important. Another mic that sometimes gets selected for high-SPL EG is an un-padded AKG C12A, which is a tube Nuvistor version of the C12 but shaped like a 414. Joe's guitar on *Surfing With the Alien* was recorded entirely with the C12A.

"When a single mic is not giving me a desirable frequency response, I'll tend to place a second mic rather than use EQ," Cuniberti explains further. "One must be very careful, however, when using two mics, as phasing can wreck everything. It can take awhile to find the right placement in a close-mic recording, and even a slight movement will throw everything off.

"To determine mic placement, I'll have an assistant move the mic slowly around the front of the speaker, varying tilt and distance on each pass. We'll also try phase alignment by turning up the EG amplifier noise and listening for the point of fullest hiss. This helps assure that we get the richest overall punch and clarity, but it doesn't always deliver

**"When a single mic is not giving me a desirable frequency response, I'll tend to place a second mic rather than use EQ," Cuniberti explains further. "One must be very careful, however, when using two mics, as phasing can wreck everything."**

the desired sound."

With respect to room mics, Cuniberti has "misgivings about ambient miking of electric guitars. Once in a while, I'll use ambient mics for effect, but most of the time it just ends up sounding thin and indistinct. Far-miked ambience tends to work better on nondistorted EG and in situations where the guitar is not

needed out front in the mix. In any case, I'll always record ambience on its own track and leave it for post decisions, like I would any reverb or delay."

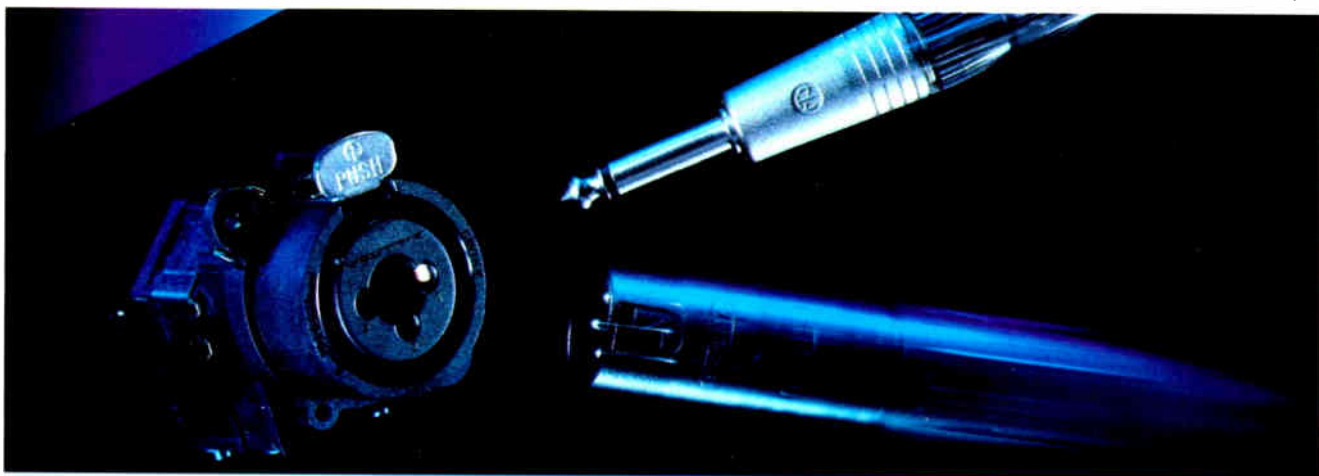
Cuniberti states that most over-driven rock electric guitars are naturally compressed and require little if any outboard leveling. However, when compression is needed, he'll use "an old LA-2 or Fairchild 670." And when a little selective limiting is necessary on troublesome notes, Cuniberti often prefers a separate attack and threshold adjustment, such as found on the UREI 1176LN. "Compression can change the way an EG reacts to the player's technique," Cuniberti warns, "so be sure the guitarist understands what you're doing with those knobs."

When asked about the overall EG recording path, Cuniberti said he likes "the older Neve and API console preamps. The Neves offer a certain edge that complements a loud electric guitar. We'll usually go straight to tape from the preamps." Cuniberti's multitrack choice is 30 ips 456 with SR. On 2-track, it's 30 ips +6 on 996. He says +9 poses too

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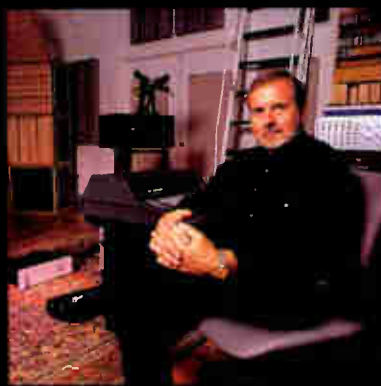
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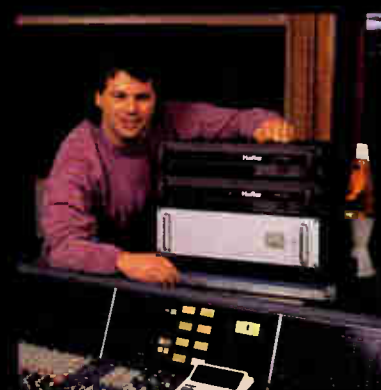
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great a threat for print-through on drums, a phenomenon common to piercing metal recordings.

"Noise is a real problem when recording electric guitars," Cuniberti explains. "Guitar noise, amplifier noise, RF pickup and other things always play havoc. On Joe's new album, there's a really quiet section in 'Baroque' where the guitar must be absolutely noiseless. We tried every guitar in Joe's collection, more than 30, and found the quietest instrument.

"We then experimented with guitar cables and found the quietest one, a Monster Cable ProLink Series 1," he adds. "There were major noise differences between cables, by the way. We also attached a small wire to Joe's EG bridge and connected it to a wrist band made of aluminum foil. Joe then aligned himself in the room for minimal pickup noise. Finally, we carefully adjusted the console's auto muting to finish the task.

"On one of Joe's earlier recording sessions, RF was bleeding continually into the lines—an old Art Linkletter show, we think. Very strange, though we actually became fond of

that tinny interference and finally used it on the track! You can hear it on the opening of 'Flying in a Blue Dream.' By the way, some studios are more susceptible than others to RF. By all means, avoid tracking electric guitar in a studio that breathes RF."

Before ending the interview, I asked Cuniberti about a black box I had recently heard about. "Yes, in fact, there's a little box I've designed that correctly interfaces the output of a multitrack with the input of a guitar amplifier. This allows me to record a direct, dry EG and then play it back later through an EG amp. I call it the RE-AMP. It's designed to emulate the impedance signature of a guitar pickup. I've been building these little boxes through word of mouth but can't keep up with demand! I may market them someday."

#### GUY SNIDER

What do guitarists Eric Gale, Michael Thompson and Michael Landau have in common? And is there a connection between the disparate sounds of Iron Butterfly, Faith No More and

Boo-Yaa Tribe? Engineer Guy Snider thinks so. His engineering signature is embossed onto the records of all of these talents. (Yes, in case you missed it, Iron Butterfly has done the retro-thing.)

As a guitarist who's toured with Chuck Berry and was technically trained by the likes of Ricky Delena at the Record Plant, Snider's approach to recording electric guitars might be called a microcosm of the L.A. studio style.

Snider explains that "I'm often called in to do a recording where there's not a lot of time for experimentation. In such cases, I almost always rely upon a few basic rules that seem to work, regardless of the room, player or equipment. On a guitar speaker, I'll place two microphones, usually an SM57 and Sennheiser 421. They'll be very close together and angled slightly around the 9 o'clock speaker cone position, the 421 slightly behind the 57 and carefully adjusted for phase.

"To get the right positioning, I'll first move the 57 around, listening with headphones to the hum and buzz of the guitar amp," he adds.

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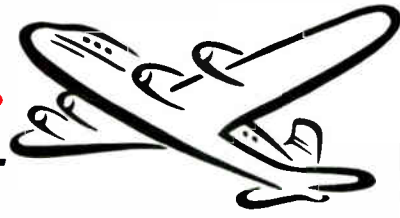
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"There's a certain quality of noise that tells me the microphone is in the right location. It's hard to explain, but the mic placement is best when the hum has the highest fidelity, so to speak.

"I prefer to record the guitar amp in the studio but with the player inside the control room. It's much easier to interact with the talent, and it gets things done faster. There's also a trick where the guitarist can actually interact with the large control room monitors, much like working a guitar amp speaker for sustain and tone.

"Once in a while, I'll use far-miking to capture a sense of air. I recently did some recording for Rita Coolidge with electric guitars in a big, good-sounding room. There were two different speaker cabinets. I separated the cabinets with gobos, placed mono mics on each cabinet and a pair of 414s in M/S about 15 feet away. At the console, you can really alter the stereo M/S image for any degree of spaciousness.

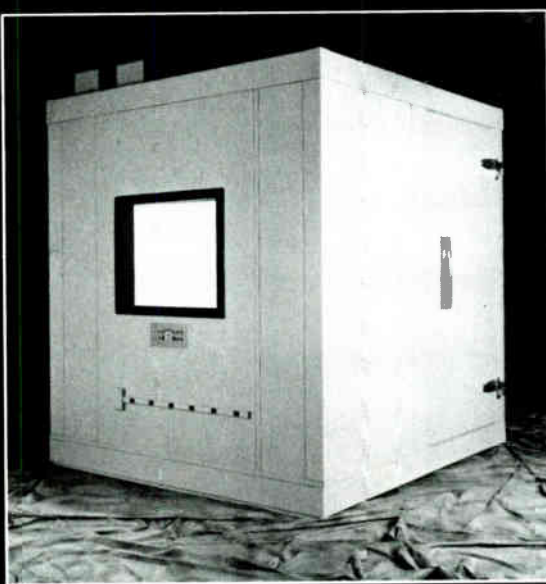
In terms of outboard techniques, Snider says, "A lot of guitarists are using effects and DI boxes direct to tape. I have a hard time getting a beefy, believable metal sound from a DI/effects box. Not that it's not possible, but there's nothing like a real guitar amp blasting real speakers tracked hot to analog tape. It's the classic sound."

With respect to tracking, Snider makes use of consoles and outboard racks. "The Neve VR is a really nice console for tracking electric guitar. The dynamics section is quite useful. Sometimes I'll use older API modules when the EG really has to cut through a murky mix. I also like the old Pultec EQ when I need a unique color. I use both analog and digital recording formats; each has its own value. It depends on the guitar and overall arrangement."

When asked if he had any general advice for EG engineering, Snider says, "Protect those ears! I usually wear headphones in the studio when there's an r'n'r guitar blasting away. The headphones aren't connected to anything; they're simply ear protection."

Thanks to: Don Hall, Professor of Physics, Sacramento State University; Gary Cooper, guitar maker, Sacramento, Calif. ■

*John La Grou is an engineer, musician and inventor.*



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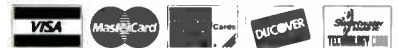
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by Dan Daley

# THE OLD DESERT ISLAND GAG— WITH GUITARS

**Y**ou've seen the articles show up perennially in magazines and newspapers: What if you were trapped on a desert island and could have only one of something (insert one: book/recording/Dallas Cowboy cheerleader)? Which would it be? (Personal preferences: *Ulysses*, *Layla* and *Marta*.) This month, we apply this time-honored and admittedly hoary concept to the application of recording guitars in project studios.

If you were trapped on a desert island and it had a reasonably well-

equipped 8/12/16-track recording setup but only one microphone—a not too uncommon situation in project studios—which one would you pick, and how would you best use it for recording electric and acoustic guitars?

Instead of checking in with the project people, I talked to a number of freelance engineers. It's not that they run into this situation often working in commercial studios. But it allowed them to take a wider range of experience and distill it down to something more usable and applica-



ILLUSTRATION: DAVE EMBER

ble to project studio environments.

Tony Shepperd is now based in Nashville, where he's engineered the Grammy-nominated *Handel's Messiah—A Soulful Celebration* (various artists), Christian Top Ten artist Michael W. Smith and new artists Four Real. Presented with the scenario, Shepperd immediately (perhaps instinctively) chose an AKG 414 for his sole mic. "That and a really good guitar player," he says.

On the subject of electric guitars, Shepperd says he's running into more

stereo stack amplifiers with crossovers between tweeter and woofer speakers. "The 414 is good because, if you have to use only one microphone, you have two ways to deal with frequency selection: mic placement and the bass roll-off switch on the 414," he explains. He suggests placing the microphone midway between the amplifier's frequency crossover, either between stacks or between the cabinets containing the different-sized speakers. "Move it around to find the best-sounding position for that particular amplifier setup and that particular guitar player," he says. If you

start losing highs trying to get the bottom end, use the roll-off switch and move the mic back in a bit, or raise it up a couple of inches."

Shepperd prefers to record guitars direct, and for the purpose of this article, we'll assume a DI box is available on this particular island. (It could be Jamaica or Trinidad, where there are good studios, right?) "Come right out of the amplifier rig's mixer," he says. "You want the DI signal to be as color-free as possible. Let the microphone channel provide the natural coloration and use EQ on the direct signal. Then, pan them three o'clock and nine o'clock on the console for a cool spatial effect."

For acoustic guitar, Shepperd sticks with the 414, suggesting that engineers look for the best compromise between the full sound near the sound hole and the higher frequencies that emanate from the neck. "With acoustics, it depends on the part being played," he says. "Start out about one foot from the guitar near the sound hole and work slowly up toward the neck, moreso if you want the fret sound for picked parts; stay closer to the sound hole if it's a strumming part. It's tough to get everything you want from an acoustic guitar with one microphone, but it can be done."

New York-based Alan Gregorie (Diana Ross, Stevie Wonder, Depeche Mode) says that the dual-capsule Sanken microphone covers the bases in a single-mic environment. "It has a large diaphragm and a smaller one right above that, so the frequency response is great across the board," he explains. "And it can handle high sound-level thresholds, so you can use it for both acoustics and amplifiers. If you can only have one microphone for guitars, something like that is what you want."

#### MIKING FROM THE REAR

On a closed-back amplifier, Gregorie suggests the old trick of listening for the best speaker of the cluster and putting the mic right up against it, slightly off-axis. For open-back amps, like a Fender combo, he's had success placing a single mic at the rear of the cabinet and not miking the speakers. "It sometimes sounds better than the front, depending upon the amp," he says. "When you put it in back, it's almost like working with an extra equalizer. It gives you a very throaty, boxy-sounding

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resonance. It really brings out all the midrange frequencies."

For acoustic guitars, Gregorie would still stay with the Sanken. "On a round-hole guitar, which is what you're most often dealing with, placement is everything," he says. "But there are some rules for acoustic guitar that you can use as a guide. With a single microphone, I'd first choose a rather obtuse angle [with the guitar top forming the base of the triangle] for placement, meaning keep it relatively close to the guitar, somewhere around the middle of the instrument, to get a combination of the warm body sound and the fingering effects. Then you can move it toward the bridge for a brighter sound, and away from the bridge for a mellow sound."

Bob Skye has a decidedly live recording background, where one microphone often has to serve many purposes. The engineer for *AC/DC Live* would choose an AKG 460 with a CK-1 capsule if he could only have one. "It's a condenser microphone, so it'll give you the nice clean and accurate high-end response you want for acoustics, and this particular microphone will take the high SPL levels of a guitar amp," he explains. "And the 460 body also has a nice selection of roll-off and pads built in."

On amplifiers, Skye adheres to the axiom that whatever works, works. His live background inclines him toward close-miking on amplifiers. "Just off center, not quite pointing straight into the speaker," he notes. "That eliminates the issue of phase coherency."

Pulling back on the mic lets in the room environment, which Skye says justifies more experimentation. "The microphone is your only real constant," he says. "Think of its position as being as variable as the fader on the console. The real variables are the amp and the environment."

#### THE Q POINT

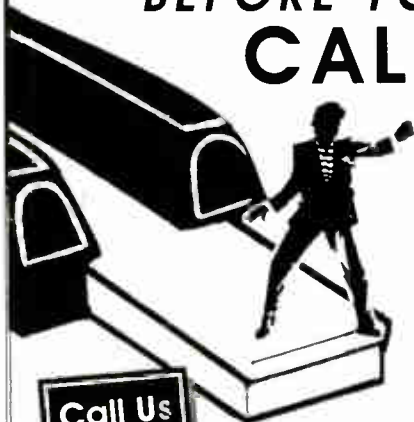
On acoustic guitars, Skye would place the single mic between the hole and end of the fingerboard of the guitar and somewhat down to avoid left-hand finger noise. "The key is to take the time to try different angles and to remember that not all guitars are created equal," he says. "Look and listen for the sweet spot

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and work from that. And decide as you go along if you're trying to capture what the guitarist is hearing—his head is in only one position—or if you want something different."

One concept that Skye articulated could be useful. "There is a term called a Q point," he explains. "It's a concept used in measuring room acoustics. But my personal definition is, it's where the definition of the instrument itself starts becoming swallowed by the characteristics of the room it's being played in. You want to find the Q point when recording acoustic guitars—the point at which you can hear the room, but it's not the dominant characteristic of the sound."

#### FINALLY, THE 57

I liked the response of Bruce Marshall, chief engineer at Time Machine in Vermont and engineer on ZZ Top and Bon Jovi recordings. He went for the Shure 57. "It's your standard stick-it-up-in-the-cabinet-and-leave-it microphone," he says. "It's what Steve Vai uses to record his guitar amps."

Marshall pumps pink noise through the guitar amp and then, wearing a set of Sony MDR-60 headphones, moves the mic around, looking for the speaker with the best high-frequency response, listening on input of the tape machine. "Usually, once I find the speaker, then I place the 57 about five inches back off it and then cut with the guitar player in the control room," he explains, adding that once he finds an effects combination he likes, that goes to tape as well. "That saves channels and time in mixing."

For acoustics, Marshall can use the same Shure 57, again staying in the room with headphones on and moving the mic around as the guitarist plays. "Being out there with the player but still being able to hear what's passing through the tape machine makes all the difference," he says.

So it can be done with a single microphone and some technique. I'm not necessarily recommending this approach—two microphones are definitely better for imaging. But it underscores the fact that technique is everything in recording, something that many project studio users are getting better at. ■

*Dan Daley is Mix's East Coast editor. His 1948 Guild D-25 has been a trooper with one microphone for years.*

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—FROM PAGE 48, JAMES TAYLOR

was to bring a 48-track on the road, sit it on the side of the stage, and then come right off the mic snakes, directly into my microphone preamplifiers and then Y-cord off of those into a splitter that provides phantom to the stage and isolates it before it goes to the house and the monitor mixer.

**How were you bearing what was happening?**

I had two Mackies, and I was monitoring only 32 critical channels at the show. At the beginning of the show, I'd do my soundcheck and buzz check, and I had sort of an edit list

of how the show would go, so I could just listen to critical changes and make gain changes based on my notes from the first couple of shows on the tour.

**Did you have a separate 2-track mix?**

No, just the 48-track.

**The sound has a nice depth to it. How much of the crowd noise, which is pretty minimal, is coming through James' guitar or vocal mics?**

I had some B&K 4003s at the mix position, and I know that when George [Massenburg] mixed it, he ended up resolving the predelay in

that signal and using quite a bit of that—the real ambient noise from the show—as a large part of the mixing sound.

**Was it difficult dealing with different audience sizes and sounds?**

Well, since the songs came from different shows, you'll have a really loud audience coming out of one song, and then you might go into a show where it was a small crowd, so we ended up editing the mixes together and crossfading the audiences together to make it sound like one show. Basically, we took George's mixes, which had quite a bit of audience in them, and put them into a Sonic Solutions and edited it together, trial and error, on the audience crossfades. Sometimes we'd grab a larger audience and stretch it over a smaller audience to make it sound bigger if it matched with the introduction of the next song.

**Were there any special miking decisions made for the recording?**

I ended up reselecting some drum microphones and piano microphones. I used some 414s set up as an MS on the piano, and I used B&Ks on the drum overheads.

**I guess Massenburg's presence explains why you used the GML preamps.**

Well, yeah, but they also happen to be really good. [Laughs] I'm a tremendous fan of transformerless microphone preamplifiers. I actually had eight channels of API mic pre's that I used for recording the house mix, but none of what's on the record went through anything but GMLs. They were the best choice: They're small, and they don't fail.

**Were there any limitations placed on you, recording this way?**

Not for me. Actually, it opened a lot of other doors since I used GML mic pre's and all the gains were detented in 5dB steps. It was very easy for me to document, along with the songs, any gain changes that happened from night to night. Also, since I wasn't busing anything or EQ'ing anything to tape, the editing flexibility was astounding from show to show. Since it's cheaper than taking out a remote truck, you can record more shows, and due to the nature of how you're recording, you can edit things together with greater ease. ■

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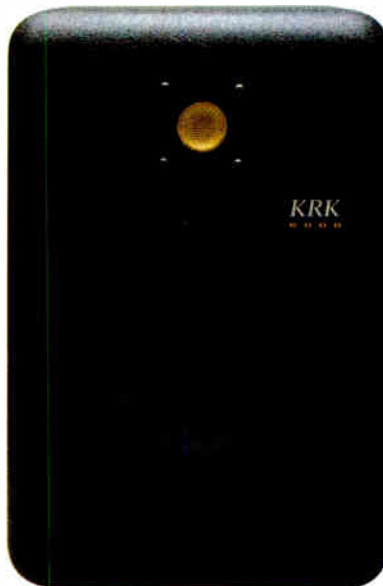
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## SOUND FOR FILM

## One More Digital Nail in the Mag Editing Coffin

by Larry Blake

The beginning of the end (as they say in cheesy horror movies) of mag-film-based sound editing was a modest ad that appeared last summer in an issue of the movie biz trade paper *Daily Variety*. It announced three "items" for sale: two 60-input re-recording consoles (one with Massenburg automation) and 100 35mm Moviolas.

Although the ad had no return address on it, both the console descriptions and the phone number told anyone who cared the name of the Major Studio that was doing the housecleaning. Since we can be pretty sure that they weren't going to be replacing these dozens of (presumably) ancient Moviolas with *new, improved* Moviolas, strike one more nail in the coffin of sound editing on film.

The major studios have been slow in adopting new sound technology, and the past 15 years have seen most Class A feature sound editing being done by independent sound editorial companies, as opposed to in-house major studio crews. (This tide is starting to turn, if only by virtue of a few studios that are becoming adamant about keeping work in-house.)

At the top of the independent sound editing field are C-5 in New York, Skywalker Sound North in Nicasio, Calif., and Soundelux and Weddington Pro-

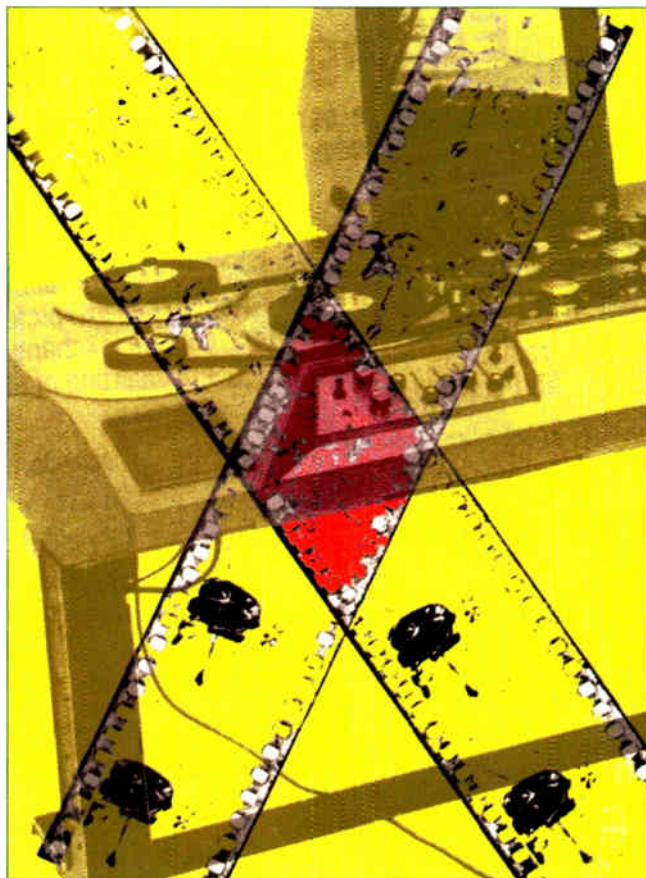


PHOTO ILLUSTRATION: TIM GLEASON

ductions of Los Angeles. Before I get any nasty letters, let me hasten to add that other companies have done similarly world-class work on specific films; the above-named Gang of Four stand out by virtue of turning in consistently great sound effects editing over the last five to ten years.

One interesting thing that these companies have in common is that they have all been somewhat cautious in totally abandoning "Ye Olde Mag Editing," with dialog being the common final holdout. Not that they have failed to embrace New Technology (how's that for safe writing), but they have clearly not tried to ask more of technology than it has been capable of delivering.

But on a technological

level, episodic television and commercials have been first to adopt the latest toys. I think this is partly because of their shorter program lengths and its corollary—less reliance on mass storage. Because commercials and TV shows don't hire an army o' editors for weeks at a time, the higher per-editor-hour charges demanded by workstations is easier to get past the producer.

Similarly, feature films sometimes *do* require an army in order to meet ridiculously short post-production schedules, and Moviolas can be rented cheaply, instantly and in mass quantities. The sad thing is that when sound crews turn in superb work under these conditions (as

—CONTINUED ON PAGE 83





**Above:** Forrest Whitaker as Major Collins in Abel Ferrara's *Body Snatchers*; **Left:** National Sound's creative director Peter Fish, who was co-music producer for *Body Snatchers*; **Below:** Composer Joe Delia

**THIRD TIME'S THE CHARM:**  
**Scoring for Abel Ferrara's "Body Snatchers"**

by Dan Daley

*Invasion of the Body Snatchers* has been a film that has found a home in the paranoid political zeitgeist of three generations now. The original 1956 version by Don Siegel played upon the fear-laden Cold War mentality that gripped America in the Eisenhower decade. The 1979 remake, starring Donald Sutherland, neatly caught the despair and ennui of a generation weaned on Watergate, Gerald ("Pardon Me") Ford and a dazed peanut farmer who stumbled across the doorstep of history.

The third version of this transcendent tale debuted



at the 1993 Cannes Film Festival, a rare honor for a horror film and a director noted more for his inti-

—CONTINUED ON PAGE 84

**Recording the Lost Score For "2001: A Space Odyssey"**

by Blair Jackson

The images are etched indelibly into the brain: A space station turns in the star-dotted blackness of the heavens, as "The Blue Danube" waltz by Johann Strauss plays majestically on the film soundtrack. A proto-humanoid ape stares intently at a piece of bone in his grip and has a flash of insight that it isn't just a bone, it's a *weapon*; the chilling opening passage from Richard Strauss' "Also Sprach Zarathustra" unfolds behind the scene.

Twenty-five years after the release of Stanley Kubrick's remarkable, groundbreaking *2001: A Space Odyssey*, it still inspires awe—for its striking visual imagery, its always-elusive philosophical underpinnings and for its

soundtrack: a stunning blend of oddly appropriate symphonic masterworks and cryptic modern electronic music, all juxtaposed

—CONTINUED ON PAGE 86



PHOTO: MATTHEW PEAK



PHOTO: MATTHEW PEAK

**Above right:** Jerry Goldsmith conducting the National Philharmonic Orchestra on (right) Alex North's resurrected original score for *2001: A Space Odyssey*.



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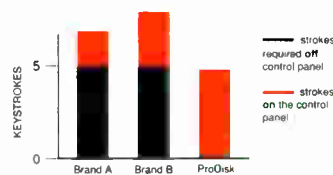
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—FROM PAGE 80, SOUND FOR FILM

was the case this past summer with SoundStorm's work on *The Fugitive*, producers then expect miracles to happen every time.

This is not in any way to equate mag with quality. Indeed, I'm happy that I can finally say that on the last film that I did (*King of the Hill*), there isn't one sprocket of sound before the (English-language) optical negative. That is, everything, from production track to print master, with the exception of the odd library effects recording, was either SR-encoded 15 ips tape (¼-inch or multitrack) or digital (workstation, R-DAT or DASH). The only mag that we had was the work track, which was used only as a guide, and the 4-track stereo music and effects element used to make foreign-language versions.

(No, I'm not claiming to be the first to go totally sprocketless. I go *ballistic* when people play the parlor game Championship Calendar, claiming to be the first to use/do/invest in/misuse a new piece of technology. Who cares?)

Indeed, the act of placing any item of technology, be it Placebo Cable or WonderWorkstation in a discussion of *why* a film sounded good is putting the cart before the driver. A certain Los Angeles Foley stage became well-known in the '80s for its superb work, which those of us in the industry knew to be primarily because of their Foley artists and mixers. The facility also has received much publicity regarding its facilitywide use of audiophile cable. After various personnel shake-ups, none of the original artists is there, and do you want to hazard a guess what percentage of their clients opted to stay with the cable?

This past summer, there was a "bake-off," sponsored by the Motion Picture Sound Editors, of digital audio workstations. Most of the systems being demonstrated were familiar (Pro Tools, ScreenSound, etc.), some of them were new (Augan, AudioVision), and there was even one back from the dead (Post-Pro). I feel safe in saying that the one feature that turned the most heads was the scrub-with-picture capabilities of Avid's AudioVision. It's just a matter of time until hard disk video, with frame-accurate (30 fps, 24 fps to come), full-screen images will be incorporated into all DAWs.

The ability to scrub picture and

track together will be the final stake in the heart of sound on sprockets. No longer will a Moviola be the only way to check sync at crawl speeds when editing sync-picky items like Foley or ADR. Asset, yes; necessary, no. I've heard many mag-oriented editors virtually dismiss out-of-hand Foley editing with workstations, using a VCR for picture. Geez, people, you have to play the thing in real time at some point.

The path of DAWs into film and TV re-recording has slowly metamorphosed, with the full butterfly emerging sometime in the next five years. (I hope!) The steps have been/will be:

1. Initially, only certain elements (most often effects) were cut on DAWs, with the final result then transferred to Dolby SR-encoded mag or multitrack for delivery to the mix stage.

2. The next plateau, as Ed Norton would say, has been cutting most everything on a DAW and then dubbing from the DAW onto standard linear media like multitrack (analog or digital) or mag film. The precise path of the cut audio still varies: Is the same hard drive that the editor cut with transported to the stage? Is it copied/backed up to a magneto-optical disc, which is then taken to the stage? Or is it backed up to tape and then restored to the hard drive on the stage?

3. The next step will be to mix directly from DAW to DAW, at least insofar as premixes are concerned. This will have the big-time advantage of making all elements at the final dub edit-accessible at all times. Having premixes in a nonlinear medium will also allow painless conforming to picture changes. Note that I said "will" allow: It ain't here yet, and it is absolutely mind-boggling that none—I mean *not one*—of the DAWs on the market *today* has a well-executed picture-change utility. Get with it, folks. Why is it that my colleagues and I have been telling this to every company that asks (and even to those that don't), and we've yet to see anything?

At any rate, regardless of how elements are recorded during premixes and finals, the final mix stems, print masters, and stereo music and effects mix will still have to be delivered on some standard linear medium such as SR-encoded analog multitrack or film or stationary-head

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digital multitrack. (Modular digital multitracks might be in this class some day; let's see what the situation will be like at the turn of the century.) There's no way a major studio would accept your master sound elements in the form of a shoebox full of Exabyte backup tapes with instructions to play them back on WonderWorkstation (Version 3.1 software).

One final note to my film sound brothers and sisters entering the scary world of DAWs: backup, backup, backup. Alternate your media daily. Whether you regard the ability to hold months of work in your hand as reassuring or scary depends upon your own unique blend of neurosis and anal retentivity. Be that as it may, I make it a point to sleep next to (but not with) a complete set of backups.

It's nice to be back in the saddle of a monthly column; some of you may remember me in prior lives at *RE/P* and in the early days of *EQ*. One of the real benefits of writing a column is not only that you are allowed to express your opinions, but also that readers respond in kind

and write you letters expressing *theirs*—yea or nay. Please write to me directly at PO Box 24609, New Orleans, LA 70184; or via fax at (504) 488-5139. ■

*Larry Blake is a sound editor/recording mixer who lives in New Orleans because of reasons too numerous to mention, although the song "Do You Know What It Means to Miss New Orleans?" gives you a good start.*

—FROM PAGE 81, *BODY SNATCHERS*

mate understanding of the rude underbelly of New York than for lofty political metaphors. Abel Ferrara's oeuvre includes *Bad Lieutenant*, *China Girl*, *King of New York* and *Ms. 45*, thrillers with an accent on gore, guts and chalk body outlines. *Body Snatchers* was scheduled to open nationally in the U.S. in December.

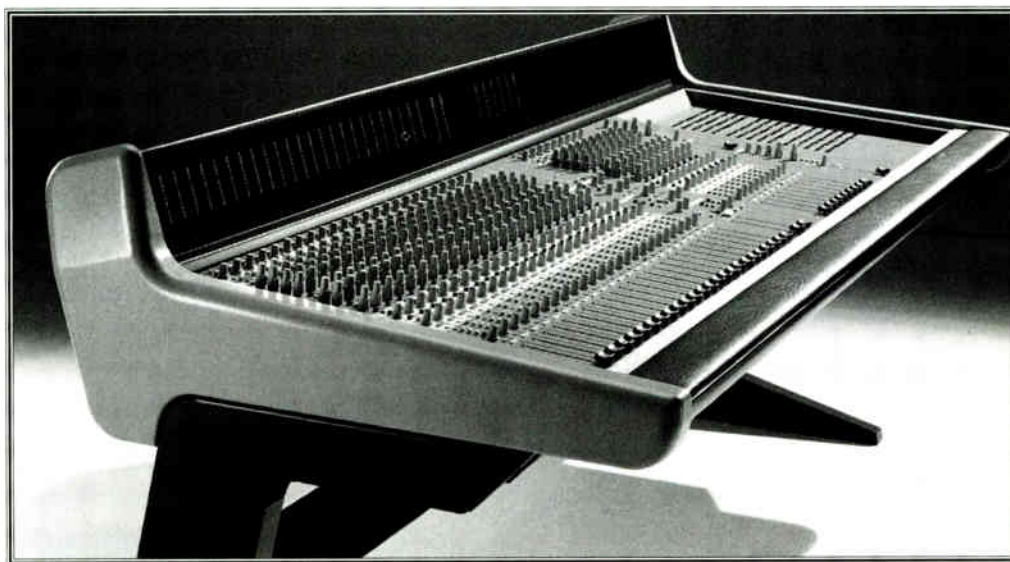
An amateur musician himself (he plays guitar), Ferrara has shown extreme loyalty to his fellow creative types and has stayed with composer Joe Delia since his first film. For this

edition of *Body Snatchers*, Delia again scored, this time relocating from his home studio in Tappan, N.Y., to Manhattan's National Sound, where he co-produced with National Sound's creative director, Peter Fish, who also added supplemental music scoring.

"This time was certainly easier than working on Ferrara's first film," Delia recalls. "That time [1977's cult classic *Driller Killer*], I was literally scoring from an ARP Odyssey directly to a Steenbeck table. The budgets have gotten better with every film since then." Delia began the project at his home, working on a 32-input Soundcraft console, an Otari 16-track machine and his array of synthesizers, including a Kurzweil 250. However, the plan all along had been to feed the work started at home to National Sound.

"Joe and I had always wanted to work together on a project, and this one seemed tailor-made for collaboration," Fish explains. But after a few tries at this arrangement, both Delia and Fish agreed it wasn't working as efficiently as they'd hoped. For one thing, merging the sound files from

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Delia's Performer software to the PostPro was becoming time-consuming and cutting into the creative process. "And there are articulations and sounds that you can get on the Synclavier, and manipulation capabilities that the PostPro offers, that I simply couldn't do at home," Delia explains. "It's a great setup, and I've done plenty of movies and television work at home. But Abel's picture needed more."

They had plenty of time; perhaps too much, Delia acknowledges. "That was the biggest problem, really," he says. "Usually, a composer gets the film within a few weeks after the rough cut is edited. We were in on it almost from the beginning of the edit process in May 1992, including some consultations with [screenwriter] Nick St. John." The result was an oft-changed set of approaches to the film's score. Once Ferrara was happy with one, though, work began in earnest. They agreed upon a heavily string-based pad theme that recurs throughout the film. The theme is lugubrious but not plodding, and they built cues based on it that ranged from several

seconds to upward of five minutes.

"There's a five-minute sequence in which the helicopters hover over a swampy field where the pods are harvested near an army base in Selma, Alabama, where the film was shot," Delia explains. "To get the swampy, ambient effect to reinforce the picture, we went with a very croaky sort of sound from the Kurzweil and then added drone effects with a string line that weaves in and out. That's the thing about this score: It's more sound-effective than the sound effects are. It's designed to be textural rather than melodic. It's 96 minutes of sound effects, in a way. The score on this film definitely walks a thin line between music and sound effects."

Ferrara, whatever his musical abilities, seems to communicate on a more primitive level when it comes to scoring. "He has a serious repertoire of facial expressions, and each has a meaning," Fish says. "When you play him something he really hates, his face contorts into a sort of pretzel bent into a half-moon. And what he really hates is the obvious and the ordinary, so we tried to take

ordinary sounds and make something new out of them."

At one point, Delia played a cluster of tones on the Synclavier keyboard, and Ferrara responded very positively. "Abel said he loved it, but could we make it even more demented?" Fish recalls. "Playing it through a chorus was fairly obvious, but playing it through the onboard Synclavier chorus was really making something of it. Abel kept coming back to it. So we sampled the cluster through the chorus, and now we could play it with a single keyboard stroke. Then we started taking that approach with a number of other cues, keeping them all in virtual until the final layback."

Ferrara knew what he wanted. "He has an amazing memory," Fish recalls. "You'd play him things, and he wouldn't like it, and then a week later he'd say, 'Remember that one little piece of sound from a week ago? Put that in there.' So the key to this scoring production became documentation. The actual act of implementing and editing and sound placement was simple. The documentation and cataloging of sounds

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Gingerly, they listen, to not much at all.

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to give Abel the flexibility to go back and pick and choose was the hardest part of the production."

At one point, both Delia and Fish decided to take the initial renderings of the score, after they met with Ferrara's approval, and re-record them at National Sound-owned Edison Recording, a large soundstage in Manhattan. But Ferrara and Warner Bros., the releasing studio, nixed the idea. "Samples are samples; no matter how good they are—and National has some amazing string samples—it's not the same as using live musicians," Delia says. But the accountants prevailed. As a result, "There's only one acoustically played element on the entire track—a single trumpet," Fish admits.

Audio premixes were sent to the editing facility on time code DATs for checking against picture on an ongoing basis. Mixes were done on National Sound's newly installed Euphonix CS-2 console or on the Otari Sound Workshop board, depending upon which audio suite was used on a given day. Troy Krueger engineered the vast majority of the project, with occasional spells from Fish.

Delia has been working with Peter Fish once more, this time on Ferrara's latest flick, *Snake Eyes*, a Madonna vehicle. The score there, though, is closer to one-quarter the amount of music that pads *Body Snatchers*, according to Delia. It's slated for release in 1994 and will serve as a refinement of this new team for Ferrara's films. And, as with the sound vs. sound effects issue, lines will be crossed. "I'll know better what to do next time," Fish says. "But the interesting thing about this sort of collaboration is that some roles are more defined than others. On *Body Snatchers*, I was co-producer, but I think I created as much as managed. I was also the guy who was familiar with the technology, while Joe did the bulk of the actual scoring. I was an interface between the technology and the music, as much an interpreter as a producer or composer, and that happens a lot in film audio today." ■

—FROM PAGE 81, 2001 SCORE

against beautiful/scary techno-future settings.

What was not widely known until quite recently, however, is that

—CONTINUED ON PAGE 204



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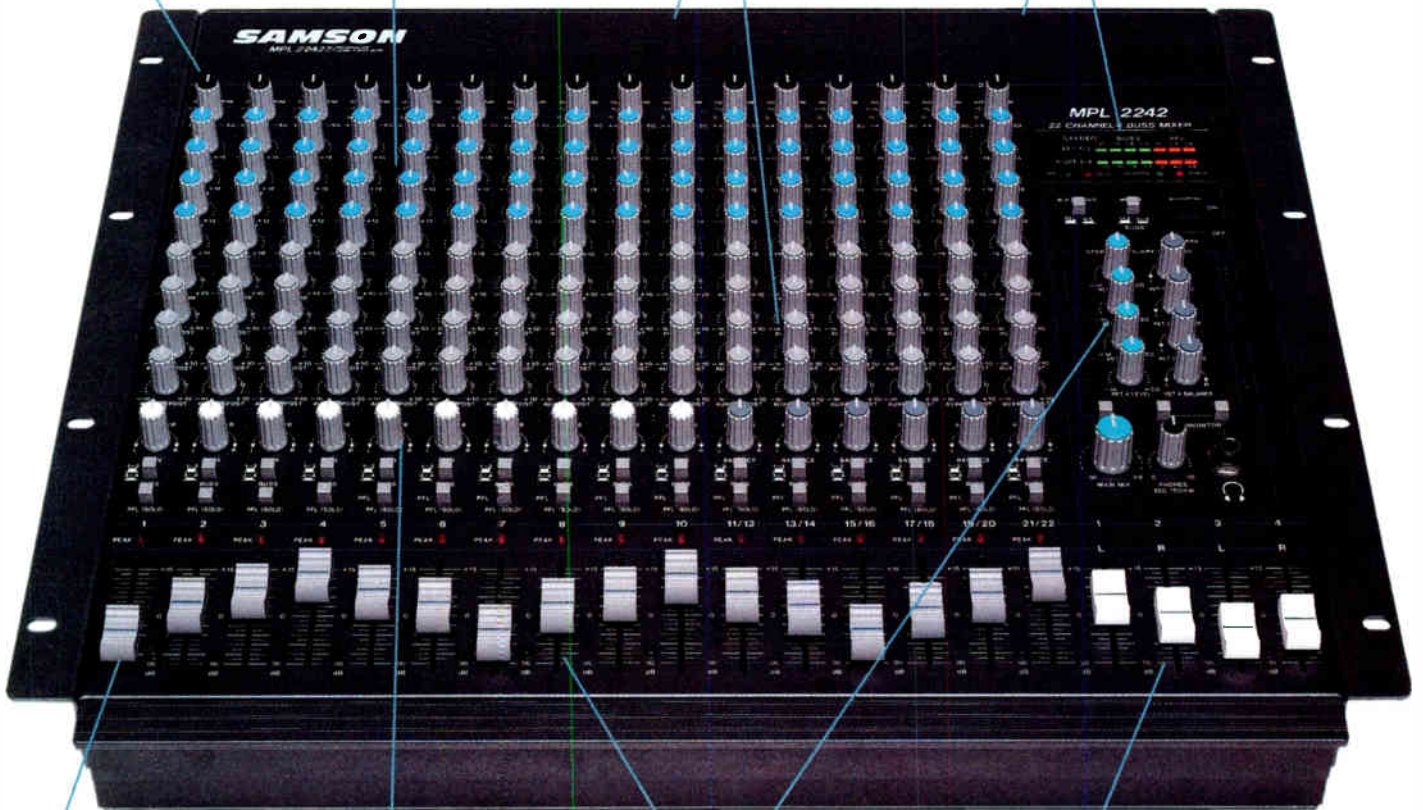
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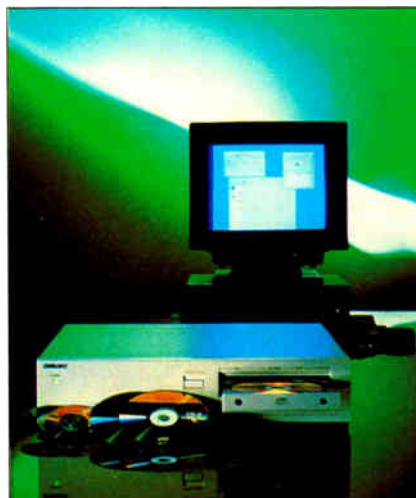
by Paul Potyen

# USING CD-R IN THE STUDIO



With the introduction of low-cost, SCSI-based CD recorders and the falling price of write-once media, studios are looking into buying CD-recordable systems. At first glance, the economics seem to make sense for anyone needing more than one or two one-offs a week, and the turnaround time is obviously a lot quicker when you do it yourself.

But some audio and multimedia professionals are finding out that there is more to this game than meets the eye. SCSI-based CD recorders can be used for a variety of applications, including audio reference discs for clients, and archiving digital audio and other computer data. Another incentive for studios is



**Sony's CDW-900E CD recorder, a double-speed CD write-once subsystem**

## PMCD PLANTS

Plants accepting PMCDs for direct production:

**DADC**; Terre Haute, Ind.;  
(812) 462-8100

**Nimbus**; Charlottesville, Va;  
(804) 985-1100

**Cinram**; Richmond, Ind.;  
(317) 962-9511; or Ontario,  
Canada (416) 298-8190

**Technidisc**; Troy, Mich.;  
(313) 435-7430

**Dan Disc**; Denmark;  
45-53-894400

**Dynamic Laserdisc bv**;  
The Netherlands; 31-35-238555

**P&O Compact Disc GmbH**; Germany; 49-5441-4014

the fact that CD replicators are beginning to accept CD-R discs as masters. And developers of CD-ROM titles are also attracted to these systems as an alternative to sending their hard drives or dataDAT tapes out to a one-off shop in order to make an HFS, ISO 9660 or other flavor of CD-ROM disc.

## SONIC SOLUTIONS AND PMCD

Sonic Solutions (San Rafael, Calif.) was the first company to integrate a CD recorder with a digital audio workstation. Sonic has been selling its audio CD-recording system, the Sonic CD Printer, for more than four years, and according to president Bob Doris, customers use the CD-recording option to make in-house reference discs and premasters for CD-replicating plants.

The Sonic CD Printer system creates a disc that conforms to the Pre-MasterCD (PMCD) specification. It was jointly developed by Sonic and Sony as a superset of the Orange Book format (see sidebar: "Hitting the Books"), and it specifies that the CD be written in one pass and that





CD-recordable discs manufactured by Philips, Kodak, TDK, DIC Digital, Pinnacle Micro Inc. and Taiyo Yuden

the cue sheet information (start and stop times for each track, as well as start IDs and indexes) for the disc be written to an undefined location in

the data channel in all CD-ROM formats. The audio information is written to the normal location for audio on the disc.

The idea behind the CD Printer was to eliminate the 1630 from the audio production chain. A specially modified Sony CD recorder was designed to accept these PMCDs and emulate a 1630 when connected to a glass-mastering machine at the CD replication plant. The advantage of PMCD is that the read-back device can regenerate the subcode without actually having to scan the CD. "We do it that way because there isn't any error correction supplied with subcode data on a standard CD, whereas there *is* error correction for the data channel," Doris says. "It's a more reliable way of creating a CD." Sony opened up the standard about six months ago, and as a result, more mastering facilities are beginning to take advantage. (See sidebar: "PMCD Plants.")

The SonicStation CD Printer option includes the Sony CDW900E CD Recorder, which allows recording to CD at double-speed, with sample-accurate track start and end times and indexing. It also supports CD-ROM imaging and mixed-mode CD-ROM. And the company has announced the availability of 79-plus minute media from Taiyo Yuden for its system—something that not all CD recorders are capable of accepting.

## HITTING THE BOOKS

**Red Book:** Also known as CD-DA (Digital Audio), the Red Book standard describes the encoding of digital audio information. It is the first—and most widely used—standard in the world of CD-ROM.

**Yellow Book:** This format describes the basic specifications for computer-based CD-ROM, which requires more stringent error detection and correction than CD-DA. There are two basic types of Yellow Book CDs: Mode 1, which includes ISO 9660 (the recommended global standard) and HFS (Macintosh-specific); and Mode 2, also known as CD-ROM-XA (eXtended Architecture). Mode 2 discs allow interleaving of

audio and data in the same stream, unlike Mode 1.

**Green Book:** Also known as CD-I, Green Book was developed by Philips in 1988 and is similar to Yellow Book Mode 2.

**Orange Book:** This format describes the specs for writable CDs, including CD-R, Kodak Photo CD and MO cartridge systems. It allows for (but does not require) incremental recording on the write-once media. Once the TOC is written to the disc, that disc can no longer be modified.

**White Book:** Sometimes referred to as CD-K (Karaoke), White Book discs are similar to Yellow Book Mode 2 but are able to play full-motion, compressed video directly from disc. ■

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**DOUG CARSON ASSOCIATES**

A larger group of replicators accepts standard CD-Rs. However, historically, most of them have not cut directly from the disc; they first transfer it to a tape format because of the speed advantage that tape offers. Even though transferring to tape involves an extra step, the economics of cutting at double-speed make it worthwhile.

But this situation is changing quickly. Doug Carson Associates (Cushing, Okla.) makes a product—the MIS (Mastering Interface System)—that accepts Red Book and Orange Book audio CDs, as well as 8mm Exabyte tapes, audio R-DATs and U-matic tapes, and connects directly to the glass-mastering machine, just as the Sony system does. These machines are becoming quite popular in replicating facilities because they are relatively inexpensive and flexible.

Most facilities use the 8mm Exabyte tape option today because they can cut the glass master at 2.6-times real time. An option is expected to be available by the time this

## PLANTS ACCEPTING RED BOOK CDs FOR DIRECT PRODUCTION:

**3M Optical;** Menomonie, Wis.; (715) 235-5567

**Americ Disc;** Quebec, Can.; (819) 474-2655

**Cinram;** Richmond, Ind.; (317) 962-9511; or Ontario, Canada (416) 298-8190

**Digipress;** Caen Cedex, France; 1631472500

**DADC;** Terre Haute, Ind.; (812) 462-8100

**Disc Mfg.;** Huntsville, Ala.; (818) 953-7790

**Disctronics;** Plano, Texas; (214) 881-8800

**JVC Disc America;** Tuscaloosa, Ala.; (800) 677-5572

**MPO Disques;** Averton, France; 164083600; or Neuilly/Seine, France; 14222000

**Nimbus;** London, England; 44 633 877 121

**Nimbus;** Charlottesville, Va.; (800) 729-0932

**Sanyo Laser Products;** Richmond, Ind.; (317) 935-7574 ■

article appears that will allow glass mastering at twice real time using a Red Book CD. (The audio R-DAT option is a real-time operation.) It scans the CD ahead of where it's actually writing and uses a buffer to build up the subcode information on the fly. Obviously, it can do this with any Red Book audio disc (including conventional, mass-produced discs as well as CD-R discs). No special

coding *a la* PMCD is required.

DCA's Ira Apt says that "the latest version of our system is capable of reading just about any kind of disc and remaster it at double-speed. Our company's original market was the CD-ROM industry. We started with tools that were used for premastering, mastering and verification of CD-ROM discs. When we added the ability to go directly from CD-R, we

## NOT ALL CD RECORDERS ARE CREATED EQUAL

I have had an opportunity to use two SCSI-based CD recorders: the JVC Personal Archiver and the Pinnacle RCD-202. Both devices use the JVC mechanism. (The others are made by Sony, Philips, Kodak and Ricoh.) But that fact does *not* mean that these two systems offer identical features.

Pinnacle's software allows you to create audio CDs, Macintosh CD Images (exact duplicates of the contents of a selected hard drive), Mac HFS discs and ISO 9660 discs reliably.

However, the Pinnacle audio toolset is limited: You can select AIFF or Sound Designer files only—not playlists or regions of Sound Designer files. And the audio gap between tracks is adjustable in 0.5-second increments to a maximum of only two seconds. What's more, the location of start IDs is not adjustable, and it's only 20 ms before the beginning of the track, rather than the more typical range on commercial CDs of about 100 ms to 350 ms. The standard offset is supposed to be five frames, or 166 ms.

JVC's Personal Archiver software accepts AIFF, WAVE and Sound Designer files (not regions or playlists), as well as PCM files, which are used by

some audio cards such as Digital Audio Labs' CardID. Here again, there is no adjustment for track IDs, nor is there any adjustment for gaps between tracks. Perhaps the most significant difference between these two systems is that the Pinnacle will make a disc directly from the selected files on your hard drive, constructing a temporary file of about 10 MB in the process; the JVC Personal Archiver requires that you allocate as much space for a duplicate of the selected files before you start burning your disc. The significance of this is that you need twice as much space on the Archiver as on the Pinnacle, and it takes twice as long to complete the process on the Archiver. Both systems burn the disc in approximately real time. Other, more expensive systems can record at double-speed.

Systems such as those from Pinnacle and JVC may be appropriate for CD-ROMs, for archiving and for making reference audio discs, but they fall far short of what is required to make a disc that will be used to make a glass master. (In fact, with the exception of the Sony CDW900E CD Recorder, all of the SCSI-based CD writers were designed primarily with CD-ROM in mind, as opposed to CD-DA, and the software reflects that bias.) So, if you want to make mixed-mode, Photo CD or CD-I discs, you'll need to look at more sophisticated packages.

—Paul Potyten

really started to move into the audio houses as well. A majority of replication houses worldwide use our equipment as a front end."

At the heart of the DCA system is Disc Description Protocol, an ANSI standard primarily authored by Doug Carson. He has been largely responsible for introducing it into the industry. (Some are inclined to call it Doug's Description Protocol.) One of the key distinctions between DDP and PMCD is that PMCD describes the input disc, while DDP describes the input media and the

output disc, which does not necessarily have to be identical to the input data. It's also more universal than PMCD in that it addresses many more types of optical media.

#### MASTERLIST CD

So, it seems that replicators can equip themselves to handle CD-Rs, and many have. But does this mean you can use a low-cost CD recorder to master your project? It depends. If you are in the business of making CD-ROMs, in most cases, the software that comes with your recorder probably will give you excellent results. But when it comes to digital

## WHERE TO FIND BLANK MEDIA

The following companies offer blank CD-R media:

#### CDROM Inc.

Golden, Colo.  
(303) 231-9373

#### dataDisc

Gainesville, Va.  
(800) DATADISC,  
(703) 347-2111

#### DIC/DIGITAL

Fort Lee, N.J.  
(800) 328-1342, (201) 224-9344

#### Microboards

Carver, Minn.  
(612) 448-9800

#### MTC America

New York, N.Y.  
(800) FOR-AIRY

#### TDK

Gardena, Calif.  
(800) TDK-TAPE, ext. 200

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audio, that's not necessarily the case. (See sidebar: "Not All CD Recorders Are Created Equal.")

Digidesign (Menlo Park, Calif.) has addressed the premastering issue with MasterList CD. An enhanced version of MasterList, this software allows you to take advantage of any nondestructive playlist edits you have created in Sound Designer and include them in your sequence. You can write the output directly to DAT via the digital output of your Digidesign hardware, to any SCSI-based CD-R player, or to Exabyte or audio R-DAT tape. In the latter, the PQ subcodes are written separately to the tape along with the audio information.

Evan Brooks, vice president of engineering at Digidesign, says, "The philosophy behind MasterList CD is to provide a more comprehensive set of tools for producing audio on a compact disc. In general, the software that ships with the lower-cost recordable CD systems does not meet the needs of audio professionals." The resulting disc that is made using MasterList CD



conforms 100% to the Red Book standard.

Among the additional features of MasterList CD are user-definable spaces between tracks, start IDs and indexes, and nondestructive level changes and crossfades. All currently available SCSI-based CD writers are supported, including Sony, Philips, JVC, Yamaha, Kodak and Ricoh. If you already own one of these systems,

you'll probably need to get a firmware upgrade from the manufacturer in order to use it with MasterList CD.

#### WHAT ABOUT THE REPLICATORS?

John MacDonald at Digital Audio Disc Corporation confirms that PMCID discs and single-session CD-Rs are accepted as premasters by that facility. "We have two DCA systems and four Sony double-speed systems for

PMCID discs," he says. "We can also generate a cue sheet on floppy from non-PMCID CD-Rs for cutting at double-speed." In the past six months, CD-Rs have become much more common as a mastering medium at DADC: In September, 178 out of 700 jobs came in on some form of CD-R. "I expect the use of CD-R media to rise significantly in the coming months," says MacDonald, "espe-

## SCSI-BASED CD RECORDERS

manufacturer	phone	model	write speed	price
Eastman Kodak	(310) 945-9856	PCD 200	1x/2x	\$5,995
JVC	(714) 965-2610	Personal RomMaker	1x	\$3,995
Philips	(310) 217-1883	CDD 521	1x/2x	\$5,995
Pinnacle Micro	(714) 727-3300	RCID-202	1x	\$3,995
Ricoh Corporation	(408) 954-5360	RS-9200CD	1x	\$3,995
Sony Electronics	(408) 955-4129	CDW-900E	1x/2x	\$7,000
Yamaha Corporation	(408) 437-3133	CIDR100	1x/2x/4x	TBD, due 1/94

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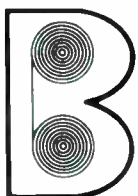
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cially with the availability of MasterList CD and the low cost of SCSI-based CD recorders."

According to Charles Rogers at Cinram, as of last November, that plant was cutting masters directly from CD-R discs. "We have the capability to record at double-speed from CD-R, using the newest version of the DCA system. We use CD-ROM drives in connection with the

DCA system. CD-ROM drives, by their nature, are equipped with extra layers of error correction beyond what is on a CD-Audio player. CD-Audio players interpolate data; CD-ROM players do not. When you put an audio disc in a CD-ROM drive, because it can't interpolate, it flags any error."

Americ Disc also accepts CD-R discs and has been transferring the disc contents to 8mm tape before cutting. But, says Peter Frame, "We

expect very shortly to take those CD-Rs direct to glass at double-speed without going to 8mm, using the DCA equipment." Frame adds that he's not worried about any reliability problems resulting from mastering from non-PMCD CD-R discs. "We're not interested in buying a Sony recorder just to play back PMCDs," he says. "That's an expensive way to play back discs compared to a stock CD-ROM reader. Mixed-mode discs are currently taken direct to glass but at single-speed. That, too, will change when we get the new DCA system." Cinram's Rogers agrees: "I no longer see any advantage in using the PMCD over a standard Red Book disc. That was not the case a couple of years ago."

**PlayWrite**  
CD-recordable  
system from  
Microboards Inc.



#### CD BLANKS

Blank discs are made by Airy, Kodak, Taiyo Yuden, Digital Optical Technologies, DIC Digital, TDK, 3M and others. The prices are continuing to fall and are now approaching those of DAT cassettes.

There is some debate about the quality of recordable discs sold by

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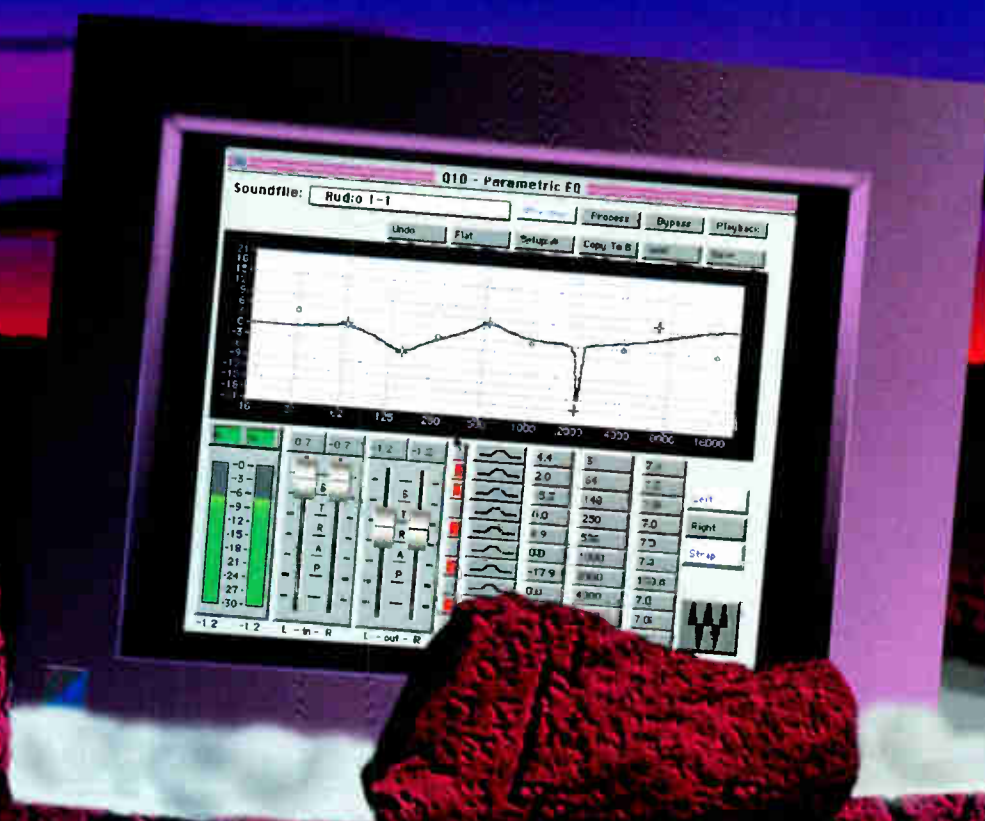
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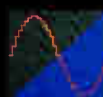
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different manufacturers. Although there is agreement about the ability of replicators to create a glass master reliably from any recordable disc, those same discs are not necessarily playable on any audio CD player, due to the tolerances in the player's reading mechanism and the differences in reflectivity of different discs. According to Masterfonics' Glenn Meadows, who uses 1,500 to 2,000 CD blanks per year at his Nashville facility, as a general rule, those discs that have a lighter blue-green dye color seem to play more reliably on

a wide variety of CD players.

[Some discs seem to have a much thicker dye coating layer than others, which causes a lower overall reflectivity. The darker the blue-green layer, the less reflectivity you get overall from the red laser used in CD players. On a disc that is coated more thinly, more of the basic red laser will penetrate the dye layer to the gold reflective layer, increasing the overall reflectivity index.—*eds.*]

On the other hand, Steve Cohn, an audio engineer at A/D Enterprises in the L.A. area, claims he has never had a problem with the discs. The audio quality has always been ac-

ceptable, and he's never experienced the type of tracking problems that others have reported. Cohn uses Pinnacle and Philips CD recorders. He uses the Pinnacle to make CD-ROMs but feels the software is not flexible enough on the Pinnacle to allow him to make audio CDs.

Sonic's Doris says, "We've looked at a lot of different media, and we currently recommend the Taiyo Yuden discs. Since we provide complete solutions to our customers, our approach with both the media and the recorder has been to qualify a vendor or two and then to provide the customer with those products. They are very reliable, but it would be wrong to say that the other products are bad." Others I have talked to have reported excellent results with DIC discs—a conclusion that I corroborate.

Cohn muses, "I think DAT is a flawed medium, but the CD-R option is just a little too flaky at this point. I end up toasting a lot of discs, and it can get expensive, even though prices are coming down. Obviously, unlike a CD-R, you can record over a DAT. So I don't feel like there is an ideal 2-track format at this point."

#### CONCLUSION

"The big thing for me with CD-R is I want to avoid the 1630 process and go to the pressing plant with a one-off that I know is right," Cohn says. "The other thing is it's cheaper; the pressing plants don't charge you a glass-mastering fee for short runs. They still have to make a glass master, but they don't have to take the information off a tape and figure out where everything goes on the master."

Meadows adds, "I see the industry drifting to where disc mastering was in the late '60s, where every studio had a dub cutter. They thought they could cut masters. Then we had the upsurge of independent masters. The craft and the art of mastering developed. Now the same process is happening again with CD recorders."

For those audio types interested in jumping into the burgeoning CD-ROM production industry, a CD recorder is an essential production tool—the new Vegematic for media production. ■

*Associate editor Paul Potyten slices and dices when he's not writing and editing.*

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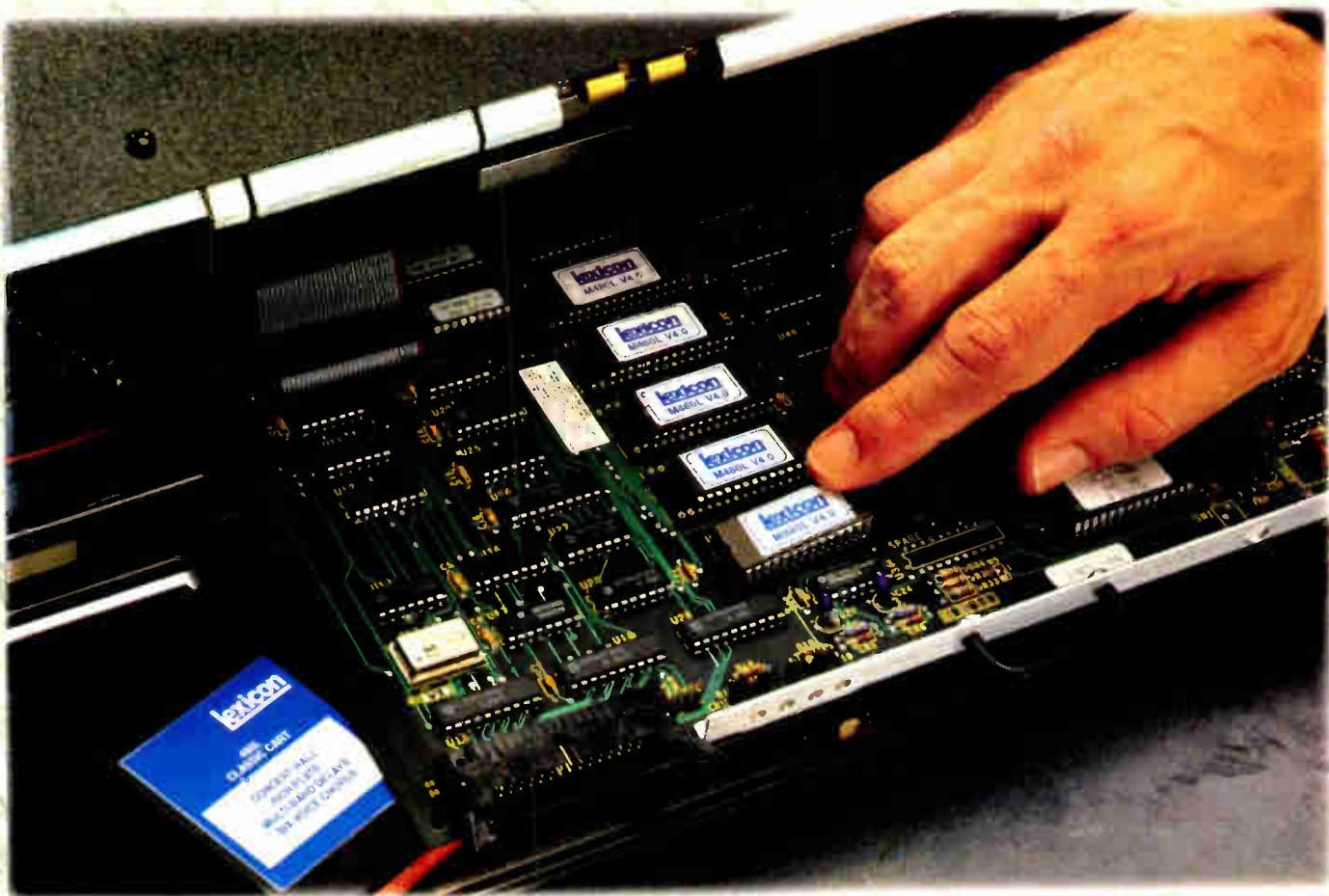


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by Philip De Lancie

# THE MUSIC/MULTIMEDIA MIX

**AN INTERVIEW WITH MEDIA VISION'S STAN CORNYN**

**T**

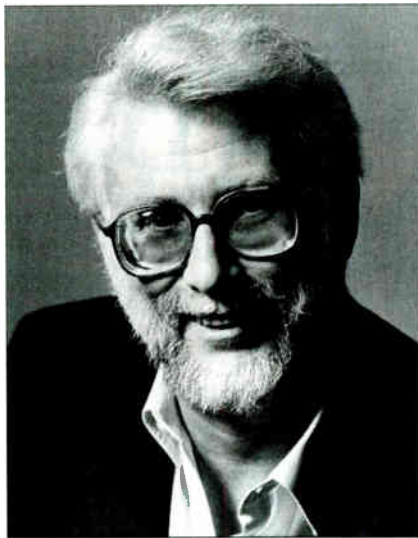
he sudden emergence of interactive multimedia as the Next Big Thing has set off an orgy of corporate coupling in America's communications sector. Telephone companies, cable operators and computer hardware makers, with their vast financial and technical resources, have been among the most prominent players in this "strategic alliance" mating game, rushing to structure deals and position themselves for the future.

Although all of these industries have important roles to play in developing an interactive delivery infrastructure, they have little experience in the key area that will make or break their grand vision of Mediopia. It is the music, film, publishing and television industries that have the expertise in nurturing creative talent, developing engaging entertainment and marketing it to a broad audience.

It follows that the music industry, like other entertainment fields, brings more than simply its entertainers to the multimedia table. There is the industry's feel for what the public will find entertaining, as well as proven skills in successfully managing productions from conception to completion.

Music industry business practices are also important, because many similar issues of copyright, licensing, royalties and distribution are involved. In fact, as the interest base in multimedia has expanded from training and teleconferencing into mass entertainment, the record label has begun to emerge as a model on which many enterprises are based.

This label-structured approach is evident to varying degrees in compa-



**"I HOPE MUSIC WILL  
HAVE A SIGNIFICANT  
ROLE IN THIS NEW  
MARKET. BUT I  
HAVEN'T YET FOUND  
THE PEOPLE WHO ARE  
THINKING CREATIVELY  
ABOUT THIS."**

**—STAN CORNYN**

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## THE INTERNET ADVANTAGE

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*company like Time Warner, as opposed to a company like Media Vision, which comes from a hardware background?*

There is no difference at all. What you try to do is run a profit center that is determined to make the most profit possible off of what it does, which in our case is making and selling discs.

*What was Media Vision's primary interest in entering the software market, and what are the company's current goals in this area?*

Media Vision always thought of itself as a multimedia company. But it is not just multimedia hardware, it is multimedia services, chips and components and certainly multimedia discs. Our goal is to create a conglomerate that does all these things in multimedia. If you look back in history, there are many examples where you need chickens and eggs all made by one company to expand the market on many fronts simultaneously.

*Describe Media Vision's current programs for title development. Are you developing in-house as well as working with affiliated developers?*

Yes, we are. For the in-house projects, we develop the script and then turn it over to a production house. So we are very interested in experienced and competent production houses. Experience is very important, because the fact that you have done computer software or kiosks doesn't mean you can do real-time CD-ROM, which is a different art form.

We come in with the script, and we say to the production house: "You make the audio, you make the graphics, and you make the programming that connects them so that it follows this script." Because there are some people who are better at audio than at graphics, I may need to go to different houses to combine various skills. In that case, we have an in-house project manager who farms out the tasks, keeps them all talking to one another and keeps the project flowing.

In the development process, I like to keep a balance between our own ideas and those of outside developers. I can't say that we have all the best ideas, so we would be stupid not to be constantly looking for

new talent. The kernel is really the creative spark. That is what I am looking for: fresh, original things that have never been done before. So I want to hear from new talent. People with ideas can call me at (818) 889-5094.

**"The key to this whole thing is to bring some original thinking and not just use discovered assets. If you can get some of the artists themselves to understand the medium and say, 'Here's what I would like to do on this medium,' that would be far superior to just collecting their stuff and jumbling it together on a CD."**

**—Stan Cornyn**

When we work with outside developers, we ask first that a script be there before we cross the milestone into production. We look to people that seem to have wonderful ideas and can execute them. And we have an alliance with them.

It is just like when I was in the record business; we would turn to someone like Rod Stewart and say, "You are going to deliver an album or two a year. Here's the money. Bring it back finished." In that case, we have some pretty good faith that Rod Stewart isn't going to be reciting the *Bhagavad-Gita*. We know what he is going to do.

*What is Media Vision's approach to the distribution and promotion of its*



# Dual Domain Audio Testing

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titles?

Because of our existing hardware products, such as upgrade boards, Media Vision has an outstanding sales and marketing division already in place that is very hot when it comes to computer stores like Comp-USA. They have the clout to get things on the shelf.

That makes it easy for the company to start a label or two. I head one, and Min Yee heads the other one, which is up in Bellevue, Washington. Both of us work somewhat autonomously in creating product

for Media Vision's distribution organization, which then takes over the selling.

Aside from computer stores, some other distribution areas that I see us in are international, direct mail and, down the list a bit, education, though I think at first we would license to education distributors rather than get in there ourselves.

As for promotion, nothing replaces having live bodies in the streets of places like St. Louis and Dallas. They set up displays and talk to newspaper and magazine reviewers. Whether they are defined as promotion men, as in the record

business, or as sales and merchandising people, as in the software business, having plenty of them in local markets is the key thing.

*Where do outlets that are currently distributing recorded music, such as record stores and record clubs, fit into multimedia distribution?*

If you are talking about major outlets where they carry books, records, software and video, we will certainly be there. The question is, do we restrict our products to the software department, where they sit alongside Lotus and Aldus, or do they creep toward the entertainment section, because they are not tools but finished pieces of entertainment or education. I'm not sure how that is going to evolve, but it certainly will.

As for traditional record stores, they are somewhere down the road, as are bookstores. Some of them, such as Tower, are adventuresome companies and tend to try most anything. But I think it will be awhile before you find interactive CDs fully represented such that record stores would be the place you would go to for a music software disc. I think you would tend to go more to an Egghead or a Comp-USA for that, because it is a form of content that you would buy to use on your computer, and you think of your computer when you are at a software store, not at a record store.

This will evolve. When there is an overwhelming amount of music software, there will be a good reason for music stores to be in there. But at this point, these products are defined more by their form than their content. And the form is such that you need to have a Macintosh or a PC with a CD-ROM drive. That is the defining point at this time, rather than: "This is a music thing."

*How does the current state of the market compare to your expectation five years ago of what it would be like today?*

It seems to have exploded in the last year. We now see runaway annual sales of CD-ROM drives, which are in the millions instead of the tens of thousands. And I'm not sure why, because I don't think the software is very good yet. The market is not being driven by great software but by the expectation of great software. Expectations are very high, but it is nice, because it gives us some play-

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ers or there to publish for.

*How do you see the interactive media market developing over the next few years, especially with regard to desk-top stand-alone systems?*

There are certain inherent differences between the two types of platform. With computers, you are 18 inches away, you operate it with a mouse, you seem constantly to be going forward and demanding interactivity of it, and the screens are high-resolution compared to video. This gives you one kind of experience, which I love and indulge in the time.

In the stand-alone model, such as CD-I or 3DO, you are probably 30 inches away, sitting in a chair or on a sofa. You have a remote control or a thumb-operated in some way. In this model, the material tends to flow on video, it's less intensive of an experience, just from body position if from anything else. The screen resolution is inferior, so you cannot use type as effectively as on a computer.

Both these models will find their places, just as Nintendo and Sega have found their place on the television set. But I think that the high-resolution form found on computers will have a major part in the future of entertainment, and that is the part I am interested in.

*What role do you expect music-oriented product to play within the overall interactive media market, and what kind of music titles are most likely to succeed?*

The pitfall to avoid is doing fanzines. You are going to see a lot of people saying, "We have the MTV videos, and we can put in a bio and a discography." In the end, that is just the accumulation of stuff that is already out there and has been seen and gains no superiority from being combined onto one disc.

The key to this whole thing is to bring some original thinking and not just use discovered assets. Those who do that for music will be way ahead of the game. If you can get some of the artists themselves to understand the medium and say, "Here's what I would like to do on this medium," that would be far superior to just collecting their stuff and jumbling it together on a CD.

I hope music will have a signifi-

cant role in this new market. I love music, and I want it to happen, but I just haven't yet found the people who are thinking creatively about this.

*How would you assess the music industry's response so far to interactive media?*

It has been practically nil, as far as I can tell, except for: "You want our stuff? You can have it for \$200,000."

*Do you think that interactive networks pose a threat to the traditional distribution model in which consumers buy prerecorded physical media? Or do you think that physical*

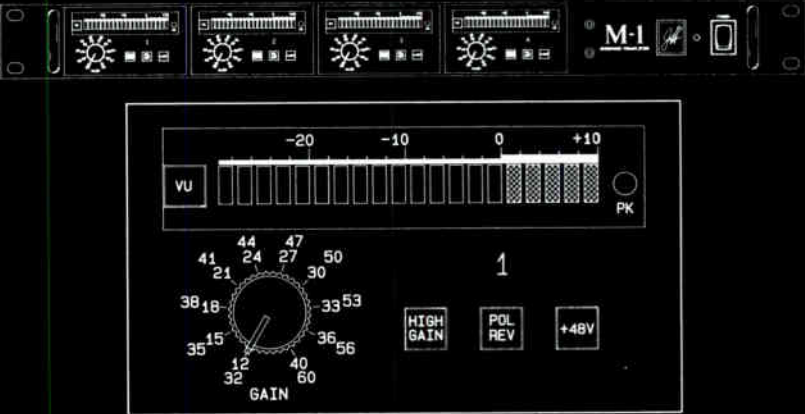
*and electronic distribution can co-exist indefinitely, and perhaps even work together synergistically?*

I don't see the interactive networks as a threat in the least—no more than radio posed a threat to record stores. Radio enhanced what record stores had to sell, turning records into a bonanza. I think the same thing will happen here, though it is still ten years away. It will be an additive market. People will always want to own their own copy of something they like. ■

*Phil De Lancie is a mastering engineer at Fantasy Studios in Berkeley, Calif.*

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# NEW PRODUCTS

## SOUNDCRAFT DC2000 CONSOLE

Soundcraft (Northridge, CA) unveiled the DC2000, an in-line console with integrated moving-fader automation and advanced digital control for under \$25,000. Available with either 24 or 32 inputs, the DC2000 provides 4-band EQ, stereo foldback returns and a touch-sensitive LCD screen to control automated mix functions in a logical and intuitive format. Offline editing is available from the LCD, or dynamic offsets can be programmed from dedicated control groups or from each channel. Other features include support of all principal time code formats, MIDI Machine Control and synthesizer control, eight in-line buses and switchable metering to display output or tape return levels.

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## OMNIRAX PROSTATION M/C

Omnirax (Sausalito, CA) announces the ProStation M/C, a piece of integrated studio furniture that is designed to accommodate the Mackie 8-bus Series boards (with meter bridge) and other mid-sized mixing consoles. The desktop has been lowered to a mixing height of 26 inches, and space for 26 units of rack gear is included, along with a slide-out



computer CPU shelf and space for monitors and other non-rack-mount equipment. Retail is \$749.95.

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## YAMAHA DMP9 PROCESSOR

The DMP9 from Yamaha (Buena Park, CA) is a compact, programmable mixer that combines

## TECH 21 PROGRAMMABLE SANSAMP

The PSA-1 is a new version of the popular SansAmp from Tech 21 (New York City) that allows parameters to be adjusted in real time with 256-step resolution. The unit provides 49 tube amp presets and allows storage of 49

more for instant access; via MIDI, users can load/offload presets and map program changes. Also included are dual 1/4-inch and XLR outputs for stereo processing. Suggested retail is \$795.

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## BEHRINGER DUALFLEX II

The Dualflex II from Behringer (dist. by Samson Audio, Hicksville, NY) is a multiband sound enhancer featuring a dual "Natural Sonic" processor with Variable Signal Processing, allowing parameters to be swept between "classic" and "pop" settings for a variety of types of enhancement; a frequency-switchable bass processor enhances low frequencies. THD is said to be less than 0.005% at 0 dBu.

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### EUPHONIX ES-108 DYNAMICS SYSTEM

The ES-108 Console Dynamics System provides up to 128 channels of high-quality dynamic range processing for the Euphonix (Palo Alto, CA) CS2000 and CSII Digital Control consoles. Two processors can be fitted per channel and are programmable to provide combinations of compression, limiting, expansion and gating, with independent attack and release; settings can be stored via the Snapshot Recall system. The system's eight processors can be inserted pre- or post-EQ or in the main stereo outs, and plug into the patch bay without any modifications.

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### SYNCLAVIER NEWS

Synclavier (Lebanon, NH) introduces two new enhancements that increase the online recording capacity and operating speed of its PostPro multitracks and Synclavier workstations. The FastTrax option for PostPro uses 2.4GB removable disk drives, which can be removed and replaced in sets for uninterrupted recording; the Bax-Trax companion software allows offline backup of disks to DAT via any stand-alone Macintosh. The 64MB MegaRAM cards for the Synclavier allow up to 768 MB of sampling memory to be configured in a single system, providing over two-and-a-half hours of continuous recording at 44.1 kHz.

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### MARION SYSTEMS MSR-2 SYNTH

New from synth pioneer Tom Oberheim is the MSR-2 Modular Synthesizer from Marion Systems (Aptos, CA). The heart of the system is the Mainframe, a single-rackspace device that accepts two plug-in modules, each a complete synthesizer in itself. Now available is an advanced 8-voice analog module; future modules will feature wavetable synthesis, sampling, reverb/effects and other technologies. The Mainframe has a programmable 6-channel stereo mixer with two external inputs, a programmable stereo graphic EQ and two MIDI ports. The basic system (Mainframe and Analog Synthesizer Module) is \$1,495.

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### QUESTED H208/Q205 MONITORS

Quested (dist. by Audio Independence Ltd., Mazomanie, WI) offers two new monitors. The H208 is a passive three-way system for near-field or soffit-mounting applications, featuring two 8-inch, low-frequency drivers, a 3-inch, soft-dome mid, and a 1-inch, soft-dome tweeter assembly, with 350 watts RMS power handling. The Q205 is a self-powered unit with integral crossover and amplifier assemblies, designed for near-field use; it has a two-way design with two 5-inch LF drivers and a soft-dome tweeter.

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### TASCAM M-2500 SERIES

In our November 1993 article on 8-bus consoles for the project studio, we inadvertently omitted the Tascam M-2500 Series. Here's what you missed:

Available in 16- and 24-channel versions, the M-2500 Series are 8-bus recording boards with an in-line monitoring system that doubles the number of inputs during mixdown. Combined with the six channels (two stereo and two mono) of effects returns, the M-2524 provides a total of 54 inputs; the M-2516 has 38 inputs.

Standard features include balanced line and mic inputs on all channels, 48VDC phantom power, four aux

sends, 3-band EQ with sweepable low and mid bands, advanced solo system with PFL and in-place soloing, insert point and direct out on each channel, control room source assign and level controls, talkback with built-in mic and ten peak reading bar graph meters for the eight subgroups and the main stereo output. Though usually only found on more expensive consoles, both models in the series provide a comprehensive mute automation system, with 99-scene mute memories that can be recalled either manually or via MIDI. The M-2524 (24x8x24) retails at \$4,399; the M-2516 (16x8x16) is \$3,299.

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**E-MU MORPHEUS**

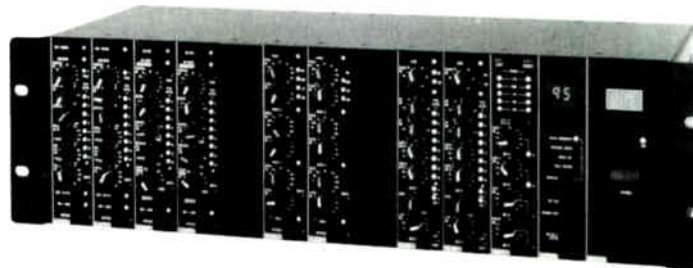
The Morpheus Z-Plane Synthesizer from E-mu (Scotts Valley, CA) employs morphing technology via 14-pole digital Z-Plane filters, which replace the four-pole filters of standard synths. According to E-mu, these are capable of modeling virtually any resonant characteristic, allowing the creation of new classes of sounds and adding expressivity to traditional acoustic sounds. Morpheus provides two LFOs, three envelope generators and two eight-segment function generators per voice, as well as 32 independent channels of audio effects, 32-voice polyphony, 16-channel multitimbral operation, polyphonic portamento and an 8MB sound complement (expandable to 16 MB). List price is \$1,495.

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**LEXICON VORTEX MORPHING PROCESSOR**

Scheduled to ship next month, the Vortex from Lexicon (Waltham, MA) is a stereo effects processor that can produce simultaneous effects, including modulation, spatialization, unique tap-tempo echoes and looping—all controllable via dual-quadrature LFOs, an enveloped follower or footpedal. It also offers the unique ability to "morph" effects, producing a continuously varying combination of two effects. Each of the 32 presets features a dynamic envelope follower patched to one of the parameters, and there are 32 user registers that can be footswitch-selected. Suggested retail is \$459.

Circle #237 on Reader Service Card

**UREI PLATFORM SERIES**

UREI (Northridge, CA) is shipping the Platform Series of modular signal processing units, consisting of signal-chain "cards" that communicate through a computer module that can recall up to 100 memory settings. A serial connection of switch closures control parameters, such as volume, mutes, bypass and threshold, and the system offers features

such as XLR connectors, relay bypass, stereo linking, phantom power, distributed power and high-pass filters. The three-unit card-cage holds up to 11 stand-alone or computer-controlled modules; now available are a gate, compressor/expander, parametric EQ, input module, output module and two computer interfaces.

Circle #238 on Reader Service Card

**HOT OFF THE SHELF**

Logitek's Super-VU line of LED VU meters have an expanded tricolor 40-LED range and provide information on loudness and peak modes, stereo image and mono sum; features include adjustable zero point, brightness control and peak max; the meters come in analog and digital input versions. Prices start at \$895 for a single meter; call (800) 231-5870...The **DIC Digital AR-4000** is a dry, nonabrasive DAT drive cleaner with raised nodules to lift debris off the recording drum and carry it out of the machine. Call (800) DAT-1-DIC...**East-West/SoundWarehouse's Drums II** is

the sequel to Bob Clearmountain's Drums sample CD/CD-ROM, with almost all samples recorded with soft, medium and hard hits for dynamic control; call (310) 858-8797... New from Q Up Arts is **Charlie Morgan's Master Drums**, available in CD-Audio and Akai S1000 CD-ROMs. The disc has more than 100 loops in various styles, as well as 60 samples on two kits—one recorded in a live room and one in a nonreflective environment. Call (408) 688-9524...**Atlas/Soundolier** offers a catalog detailing its 94-piece AtlasSound line, featuring the Performer Series tripod stands and booms, as

well as floor stands, studio booms, equipment stands, desk stands and more than 40 adapters and accessories. Call (800) 876-7337 for a catalog...Version 1.11 software for the **tc electronic M5000 processor** has three new algorithms: Reverb 3, a smooth, warm reverb with decay time adjustable in four frequency bands; Pitch 2, a phase-locked stereo pitch shifter with no image wander; and Delay 2, a stereo delay line with comprehensive cross-feedback and modulation sections. Also available is V1.12 (Beta) software for the TC BBS, allowing sampling in short-time increments and, with

additional RAM, up to 160 seconds of stereo sampling. Call (805) 373-1828...**Timestream Technologies MC/48-PR Visual Conductor** is a 1U device that displays musical beats visually and can serve as a remote master control for the original MC/48 Visual Conductor. Tempo and time signature are set via front-panel controls, and the unit then "conducts" the performance on an LED display. The unit can read and generate MIDI clocks and can provide or follow (tap-tempo style) an audio click signal along with the video display. Call (212) 724-1794 or (201) 567-1343. ■



# Why you should buy an FBX to do nothing to your sound.

By Doran Oster, President, Sabine Musical Mfg. Co.

Until the invention of the Sabine FBX Feedback Exterminator, engineers had no practical alternative for controlling feedback other than the 1/3-octave graphic EQ — a 35-year-old technology.

**“What’s wrong with EQs?”** Nothing — if you need to “shape your sound”. On the other hand, if you’re using an EQ to eliminate feedback, you may as well think of it as a “sound sponge”. In fact, EQs “soak up” a lot more sound than you might realize. Practical experience proves that EQ filters are much too wide for chasing feedback and end up muting the program.

**Here’s why: 1/3-octave EQ filters are actually one full octave wide!** Think about this: If the filters were only 1/3 octave wide, there would be no filtering

**Wouldn’t it be great** if your EQ filters could be ten times narrower? Then they could eliminate feedback without a perceptible change in the sound. What if you could get more gain before feedback? Well, the Sabine FBX does all that — and the FBX’s fully digital adaptive filters do it automatically!

**N**ow, you may say, **“If the room is set up properly with an EQ, I don’t have a problem.”** But maybe you do, and don’t realize it. Try this test, and prove it to yourself. After you finish your next installation, patch in a CD player and play your favorite CD. Now punch the EQ in and out of line. **We think you’ll agree it sounds like there’s a blanket on the speakers when the EQ is in.** That’s your EQ soaking up the sound.

culates the frequency of the feedback and, in less than a second, places a very narrow digital filter



The Sabine FBX-900

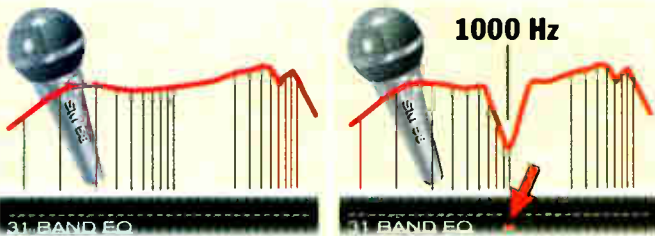
(ten times narrower than a 1/3 octave EQ and up to 20 dB deep) directly on the resonating frequency. **The FBX automatically eliminates feedback without muting the sound. And you get more gain before feedback.** Think of the FBX as an EQ with 20,000 sliders run by 1,000 top-notch engineers. It’s just that simple.

**Who’s using the FBX?** Thousands are now installed throughout the world. Here are just a few of our customers: The Ricky Van Shelton Band. Dr. John. Vienna State Opera House. The Vatican. NASA. Full Sail Center for Recording Arts. CBS Studios. Merle Haggard. McCormick Place Convention Center in Chicago. Hyatt Regency, San Francisco. Jefferson County, Colorado, Court System. Boeing. Ohio University. **And the list goes on and on.**

Make us prove it— call Sabine to arrange a demonstration of the FBX Feedback Exterminator.

**FBX**  
FEEDBACK EXTERMINATOR

FBX Feedback Exterminator (Patent Pending) is a registered trademark of Sabine Musical Manufacturing Co., Inc. for their brands of automatic feedback controllers. All rights reserved.



**Moving even a single EQ slider ruins your frequency response!**

between the fixed sliders. I’m not just talking about cheap EQs — even the best EQs share this problem. **In fact, if you pull your 1000 Hz slider down 12 dB, it actually removes 46% of the power going to your speakers between 500 and 2,000 Hz!** Pull two or three sliders, and you wipe out the overtones of your voice, causing you to sound nasal and your monitors to sound muddy.

**Are all sound professionals crazy** to use EQs to control feedback? No — up until Sabine invented the FBX, there was no practical alternative. Parametric EQs have narrow filters but are too slow and cumbersome for live sound.

They cause phase shifting, and drift with temperature. Pitch and phase shifters ruin the sound and can’t be seriously considered.

**W**hich brings us back to the new Sabine FBX Feedback Exterminator, the only option that really works. Put it just before the power amp in the audio chain, and it automatically senses feedback. Then it automatically cal-



**“Think of the FBX as an EQ with 20,000 sliders run by 1000 top-notch engineers. It’s just that simple.”**

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**MYTEK HI-8 CONSOLE**

The Hi-8 from Mytek Technologies (New York City) is an 8-bus console designed for those who want to preserve the sound of their own mic preamps and EQs while recording to tape, without the added signal noise of a big board. The Hi-8 features a minimal signal path and electronics, with no FET switching or other signal-degrading components; +4dBu balanced I/O, 16 inputs, four mono aux sends, an advanced monitor section with four stereo aux returns and an optional patch bay are also included. The Hi-8 can be horizontally or vertically mounted, taking up 11 standard rackspaces.

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**Z-SYSTEMS Z-1SRC SAMPLE RATE CONVERTER**

Z-Systems (Gainesville, FL) introduces the Z-1SRC converter for use with digital recording transfers, CD mastering, digital copying, layback to video and other applications. It offers 20-bit input, 24-bit output, arbitrary I/O ratios, 120dB dynamic range, -105dB THD+N, jitter reduction and format conversion. AES/EBU and S/PDIF (coaxial and optical) I/O are provided, as are sampling rates of 32, 44.056, 44.1, 47.952, 48 and 48.048 kHz. Other sampling rates can be supported via an external word clock, and the output can be synchronized externally.

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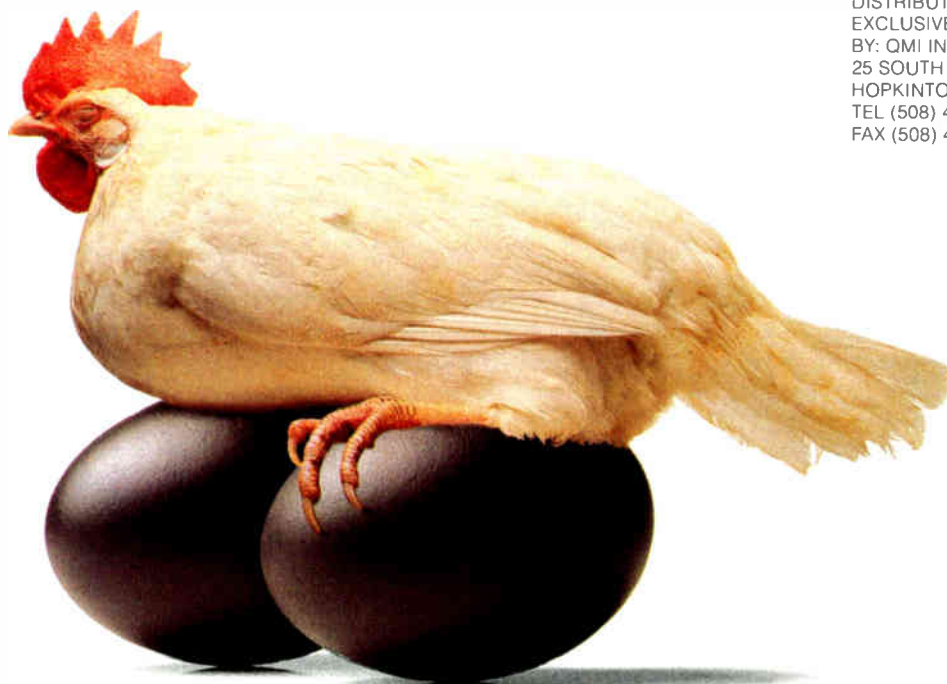
**JL COOPER CUEPOINT**

JL Cooper (Los Angeles) introduces CuePoint, an autolocator/transport control unit that fully supports MIDI Machine Control and can control up to 8 MMC-compatible tape recorders, software tape recorders, and serial or parallel tape machines. CuePoint is also compatible with the Alesis ADAT, Tascam DA-88, Fostex RD-8 and many

hard-disk recorders, offering conventional transport controls, a shuttle wheel and track enable/track grouping functions. Also provided are auto-punch in/out, 99 locate points and a SMPTE reader/generator with LED display; expected retail is \$799.95.

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# PRODUCT

## CRITIQUES AND COMMENTS

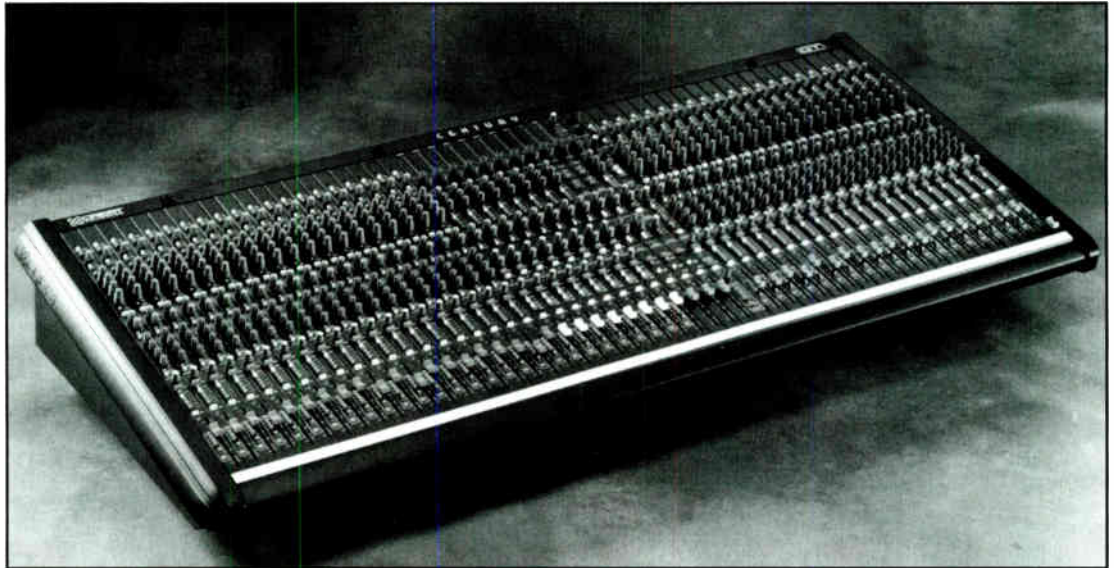
### CREST GT TOURING CONSOLES

**J**ust about everybody knows about Crest amplifiers and their reputation for delivering solid performance under adverse touring conditions. And the company continued this quest for excellence several years back by acquiring the Jim Gamble mixer line, the leader in high-end touring consoles. So when Crest decided to market the Century Series, a new line of mid-priced sound reinforcement boards, there was quite a lineage to live up to.

Priced from \$5,340 to \$30,560, and in configurations ranging from 16x4 to 52x12, there are Century models to

the SP omits the phase-reverse switching and has four fixed EQ bands.

Features common to all the FOH models include eight aux sends with pre/post switching, EQ defeat switch, 80Hz highpass filter, signal present LED, peak/PFL LED, 100mm long-throw faders, dedicated mono send, outboard power supply (with four LEDs on the console that indicate status of the PS rails), 10-segment LED meters on group and master outputs, extensive talkback facilities, local monitor control and two headphone outputs—one near the meters, the other under the armrest. All outputs (except the ¼-inch direct output on



suit virtually any sound reinforcement requirement. The Century line has three FOH boards: the SP, TC and top-of-the-line GT Series; all can be ordered in four- or eight-subgroup versions.

All of the FOH models are sonically similar, the main difference being the reduction of features on the less-expensive models. For example, the GT mixers have 4-band, sweepable EQ on all inputs; the TC has sweep mids and fixed LF/HF sections; and

channel modules) are electronically balanced, XLR-types; TRS insert jacks are provided for all input channels, groups and main outputs.

Among the additional features provided on the GT console are the 4-band sweepable EQ, four assignable mute groups, fader reverse between the group faders and the effects return signals, four or eight matrix outputs, stereo program input (assignable to buses or mains), two XLR lamp sockets with dimmer con-

**Crest Century Series 40x8 GT console**

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## AUDITIONS

trol and additional talkback routing.

Now shipping is the LM monitor Series, available with 20 to 52 inputs and a choice of 12 mono outputs or a mix of four mono and eight stereo outputs, which are ideal for use with in-ear monitoring systems. Incidentally, all of the LM monitor boards include internal passive microphone splitter systems.

My first impression of the GT console came from the overall weight of the system. A 32x8 console weighs in at 190 pounds, and the power supply is a massive affair that tips the scales at 35 pounds. Though it may be fun to tuck a featherweight console under your arm as you run to the next gig, the folks at Crest decided to take a different approach, with an anodized steel chassis for strength and durability. The power supply is overbuilt—which is not too surprising coming from an amplifier manufacturer—and even includes an input for connecting a second power supply, with automatic changeover in case of a PS failure. By the way, spare power supplies are reasonably priced: The 16/24 version is \$900; a larger version for 32- to 52-input boards is \$1,200. Another plus is the no-nonsense, 20-foot detachable power supply cord, which—judging from its thick-gauge cable and locking AMP connectors—is designed for the long haul.

I was interested in checking out the console construction, so I began yanking modules. This process first requires loosening two captive thumbscrews that allow the armrest to swing up, exposing the lower module mounting screws. I'm sure that Crest could have simply used a pop-up plastic strip to cover the screws, but on the GT Series, "overbuilt" is the name of the game. Pull two rear panel screws and the modules remove easily. As is becoming more common in SR console design, each module has an attached connector panel. The circuit layout is clean, and the selection of high-quality parts—such as PMI/SSM 2017P mic preamps, 1% metal film resistors, socketed ICs and sealed pots—seems to imply that Crest is serious about this console line. Also present are spaces for installing the transformer-balancing options (on inputs, groups, aux sends and L/R and mono outputs) and input jumpers for selecting whether the mute affects the pre-fader

sends and whether the aux sends are pre- or post-EQ.

Many of the design considerations on the GT Series came from customer input, such as using XLRs rather than BNCs for the lamp sockets. After hearing about user preferences for the stronger XLR-type Littlites, Crest made the change. Perhaps with later versions of the console, Crest can include some push-in plastic or rubber covers to keep dirt out of the sockets during gigs when the lights are *not* installed.

The layout of the console is straightforward and conventional, with everything where you'd expect it to be. The 1-inch modules are narrow, but

**T**he internal  
headphone amp is  
plenty loud, so the  
engineer can solo  
something and actually  
hear the source  
during a noisy show.

the relatively small diameter of the knobs allows plenty of room to get your hands in there; and the only concentric controls on the console are the frequency select (sweep) knobs on the four equalization bands. These are not likely to require adjustment in the middle of a show, so the use of concentrics in this case saves console space without hindering ergonomics. The generous use of the signal present and overload LEDs—on both the inputs and primary outputs—simplifies the process of optimizing gain structure for optimum performance. By the way, the signal indicator LEDs continue to function even when the channel is muted, an appreciated touch.

Speaking of muting, the mute group system is logical and easy to use, providing not only the four banks of individual and master mutes, but also mute "safe" switches for temporarily bypassing the mute grouping on any channel. Mute grouping is also included on the effects re-



turns, although their mute switches are located next to the group output faders, so at first glance, you might think that mute grouping is available on the subs, which is not the case. And FET switching on the mutes ensures silent action, without the slightest click or pop.

Metering is via 10-segment LED ladders, which are set into the master and group output modules. In bright lighting, such as at an outdoor festival, these could be difficult to read; perhaps Crest should consider a meter bridge (or option for same) in future GT models. This addition would also allow the use of mechanical VU meters, which many engineers prefer, as well as other possibilities, such as full individual channel meters or meter switching to view the matrix outputs, aux sends, etc.

Two headphone outputs are provided, and the internal headphone amp is plenty loud, so the engineer can solo something and actually hear the source during a noisy show. A LOUD headphone amp is really a necessity with a live sound console, and Crest comes through here—but as amplifier manufacturers, why should I be surprised?

The GT offers a number of other useful additions. For example, a switch below aux send 8 routes its output to the direct output jack on the back of each channel module. This would be ideal for feeding individual channel inputs to a tape machine, with the aux 8 level used as a trim control. Add a rack of three or four digital 8-tracks and a remote meter bridge, and a high-performance location recording setup could be added to any live system, without having to mortgage the farm.

On the test bench, the GT was impressive. Frequency response in the 20 to 40k Hz range measured flat within 0.3 dB, while THD+N (at 1kHz) was just under 0.01% with all faders up. No complaints here.

Overall, the Crest GT Series provides plenty for a reasonable price, offering rugged construction, clean sound and features that appeal to the sound reinforcement professional. Come to think of it, these are also the types of things everybody wants in a recording board, and Crest is looking into that eventuality. We'll keep you posted.

Crest Consoles, a division of Crest Audio, 100 Eisenhower Drive, Paramus, NJ 07652; (201) 909-8700.

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### AUSTRALIAN MONITOR PROPHILE POWER AMPLIFIER

Over the past seven years, Australian Monitor products have found their way into more than 30 countries worldwide, and now having established an office here in the States, we should be seeing more of their high-technology audio tools.

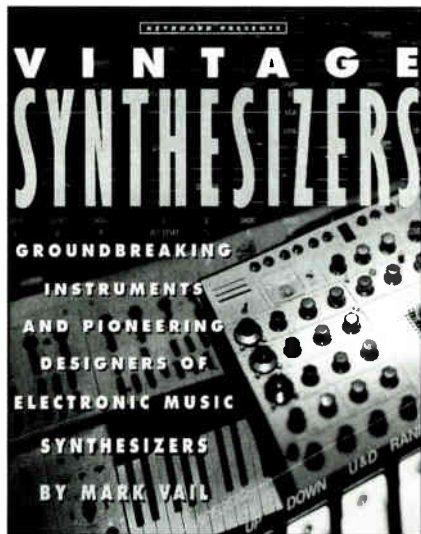
Australian Monitor manufactures a wide range of professional amplification equipment—from the new Opal Series (280 watts/channel) to the massive AM2100 Monoblocs, used in the Barcelona and Sydney Olympics, and capable of delivering more than 2,500 watts. Recently, the company expanded with a new line of no-compromise sound reinforcement speakers, combining two 15-inch woofers and a 2-inch compression driver into a compact cabinet capable of delivering SPLs in excess of 133 dB.

The company's K Series is available in contractor and touring versions; however, the flagship of the line is the proPHILE K7, a high-performance, dual-channel power amp designed for studio applications. Housed in a two-rackspace chassis, the K7 weighs in at a hefty 37.5 pounds, which is noticeable but not unusual for an amp capable of delivering 400 watts into a 4-ohm load or 255 watts/channel into 8 ohms. No doubt, a good chunk of this comes from the massive toroidal transformer, which is located front and center in the chassis for even weight distribution.

When looking inside the amp, I was immediately drawn to the clean, modular construction with symmetrical left/right sections. Component quality is high throughout, and the proPHILE design philosophy seems to stem from a solid application of MOSFET technology, combined with a high-current, conventional linear power supply. Each amplifier section is cooled by its own two-speed fan that draws air from the front panel and sends it over the heat sinks and out the back in a direct tunnel that avoids sucking tons of dust or dirt into the chassis. It's a simple application that works well. Best of all, the fans are whisper-quiet, even in the high-speed mode, which it rarely enters.

The front panel has two 21-position, detented attenuators, with 19 stops between the "off" and "0dB" settings. LEDs are also provided to show output fault, adverse thermal

conditions and 1-watt/clipping indicators. The rear panel has balanced XLR inputs (wired pin 3 hot!) and five-way binding-post outputs. The attached, heavy-gauge AC power cable is only three feet long, which is fine if your rack has its own AC



strip; however, I prefer a longer cable so that power amps and other high-amperage devices can be connected directly to the AC outlet.

Over a period of months, on studio monitors ranging from small Yamahas to larger JBL, Tannoy, KRK

## The proPHILE design philosophy stems from a solid application of MOSFET technology.

and custom systems, the proPHILE was excellent, providing punchy transients and sparkling highs. The latter is due in no small part to the amp's ruler-flat 20 to 20k Hz,  $\pm 0.15$ dB frequency response, which continues out to a -3dB down point at 95 kHz. The amp's other specs—such as a 500:1 damping factor (8 ohms, at 1 kHz), rise time of 2.4 microseconds for 127V/peak-to-peak, slew rate of 42V/microsecond, and THD under 0.005% (at 1 kHz)—point to the fact that this is an outstanding amplifier. But specs aside, the proPHILE's real

proof of performance is in the listening, which yielded transparency and detail at all playback levels.

At \$2,250 (U.S.), the Australian Monitor proPHILE is hardly an inexpensive proposition; however, anyone seeking a high-quality, high-performance amplifier should check this one out.

Distributed in the U.S. by Australian Monitor USA, 146 Paoli Pike, Malvern, PA 19355; (215) 380-1394.

### "VINTAGE SYNTHESIZERS"

Let's face it. In the 1950s, Hammond organs started appearing in recording studios, and ever since, an increasing number of electronic keyboards, samplers and synthesizers have become a fixture in control rooms. Now *Keyboard* magazine technical editor Mark Vail has assembled the most comprehensive guide on this technology ever written.

While the title—*Vintage Synthesizers: Groundbreaking Instruments and Pioneering Designers of Electronic Music Synthesizers*—is somewhat stodgy, the information in this 300-page book is anything but dull. Along with the historical overview of familiar synths and samplers from manufacturers such as Moog, ARP, Buchla, Oberheim, Sequential Circuits, Yamaha, PPG, Fairlight, E-mu and Roland, *Vintage Synthesizers* includes sections on the Mellotron, combo organs and the venerable Linn-Drum. And among its 200 photographs (including a color gallery of significant instruments) are reprints of vintage advertisements, many of which are sure to inspire a chuckle from anyone who ever performed in bell-bottom pants and a fringed leather vest.

In addition to offering a guided tour down memory lane, *Vintage Synthesizers* provides an invaluable resource of tuning and maintenance tips, parts and service sources, advice on buying used instruments and even a guide with current street prices for vintage keyboards. My only complaint about the book is that New England Digital's Synclavier (a significant product) is barely mentioned, yet a sizable section is devoted to the Casheab Syn 10, whatever that was. Oh well, there's always a second edition down the road, and perhaps NED will get more ink in that one. In the meantime, *Vintage Synthesizers* is an absolute steal at \$19.95. Highly recommended.

Published by Miller Freeman Books,



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MD 515/516



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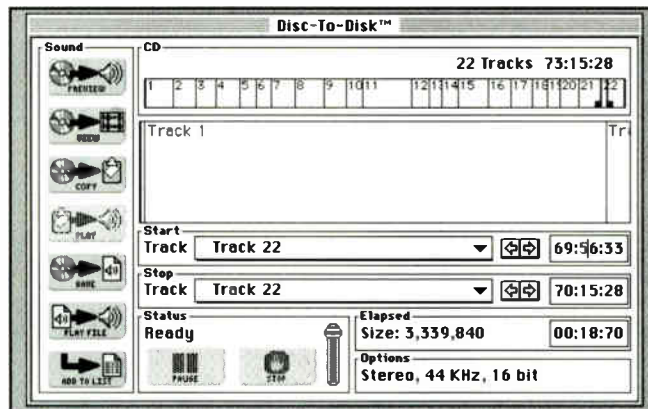
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## AUDITIONS

San Francisco; available at most technical bookstores or through Mix Bookshelf, (800) 233-9604 or (510) 653-3307. ■

*George Petersen lives with his wife and two musical dogs in a 110-year-old Victorian house on an island in San Francisco Bay.*



**Disc-to-Disk user interface is easy to use.**

### OPTICAL MEDIA INTERNATIONAL DISC-TO-DISK AUDIO RECORDING SOFTWARE

by Paul Potyén

If you use a Macintosh with a CD-ROM drive, you'll want this software. Los Gatos, Calif.-based OMI has come up with a method of digitally transferring Red Book Audio from a compact disc into your Macintosh in a variety of formats, *without* the need for audio capturing hardware.

Disc-to-Disk is a freestanding software application that lets you transfer digital audio directly to your hard disk via the SCSI bus, offering a variety of options: You can choose 11kHz, 22kHz or 44.1kHz sample rates at either 8- or 16-bit resolution, with files in AIFF/AIFC, SND, QuickTime Movie, Sound Designer II or Windows WAV formats.

It's a handy tool for converting music and sound effects from your audio CD library to a format that can be used on your computer for multimedia production. It's also an alternative if your CD player doesn't have digital I/O and you don't want to record your material from the analog outs into the analog ins of your Sound Tools or other 16-bit digital recording/editing system.

The interface is well-designed and full of features. For example, you can record stereo, stereo mixed to mono, left only or right only; you can automatically trim digital silence on cap-

ture; you can change the amplitude of the selection to be copied; and you can display the waveforms. (This last option will take considerable time on a slow machine.)

Selecting a track is done by double-clicking at the appropriate place on a graphic overview of the disc contents; alternatively, you may select start and stop track numbers from the pop-up menu on the main

display. You can select ins and outs within a track by typing in the time, by pressing the arrow icons next to the time displays or by dragging the in and out markers on the track display. Selections can be made to within 1/4 of a second—the same as that on a CD. At any point, you know how long your selection is, what options you have chosen and how much space that file will take when it's captured. If your real estate is at a premium, you can take advantage of either 3:1 or 6:1 audio compression.

The sound quality of the 8-bit, 22kHz converted files is not among the cleanest I've heard, and the start and end points of the files that Disc-to-Disk creates are only accurate to within 1/4 second (the highest resolution you can hope for on a CD). However, digital transfer of 16-bit, 44kHz audio over SCSI is sample-accurate. Disc-to-Disk is priced at \$199 and can be used with a Macintosh Plus, SE, II, Centris or Quadra computer with 5MB of RAM and running System 7 or higher. It supports QuickTime 1.6 and Sound Manager 3.0. CD-ROM support is limited to the newer drives, including the Toshiba 3401, Procomm MAC-CD-MX, PLI 3401, Apple CD300 and Sony CDU-561 CD-ROM Reader. And one other thing: don't do anything illegal with it.

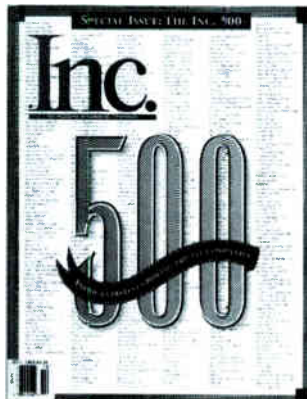
Optical Media International, 180 Knowles Drive, Los Gatos, CA 95030; (408) 376-3511. ■



# TO OUR VALUED CUSTOMERS A VERY SIMPLE MESSAGE: THANK YOU!

At a time when the economy is less than robust and many other businesses are struggling — some even closing their doors for good — Sweetwater has flourished!

In its October 1993 issue, *Inc.* magazine announced "The Inc. 500," a listing of America's 500 fastest growing companies. Sweetwater made its first appearance this year at number 126 with an astounding growth rate of 1,732% for the years 1988 through 1992. And when the music industry trade magazine *The Music Trades* ran a list of the top 100 retailers, there was Sweetwater, ranking first among the fastest growing music retailers in the country. The reason for this phenomenal success is simple: our thousands of loyal customers.



**The Top 100's  
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the extra hours and make the extra effort to really know their stuff. Here at Sweetwater, "knowing our stuff" has made us one of the fastest growing companies in the country.

It's a real honor to know that the extraordinary effort that everyone here at Sweetwater has made in the last year has put us out in front. Sweetwater was founded upon the simple principle of treating customers exactly like *we* would want to be treated. We believe it's important to listen to our customers and

Customers are becoming much more sophisticated in their needs and knowledgeable about their craft, so it's really no surprise that everyone in the music industry has to work harder just to keep up with them. Customers are no longer interested in *just* getting the best price; they want their dealer to be on top of the latest technology. And considering how fast the technology is changing, retailers have to put in

provide the products, services and advice they really need when spending their hard earned dollars. If you are one of the thousands of customers who have made us the country's fastest growing music retailer, we can only humbly say thanks!

If you're one of the people who has seen our ads but has never ordered from us, we'd like to invite you to pick up the phone and find out why musicians and engineers around the world have come to trust Sweetwater Sound for all their hardware and software needs!

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When your gear isn't working, you want it fixed — with no excuses! Sweetwater Sound is a factory authorized repair center for all the products we sell. That means we don't have to send your unit back to the factory in the event it ever needs repair. All repairs are done right on the Sweetwater Sound premises and your equipment is shipped back to you just as soon as it's done. No lengthy delays and no excuses!

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Whether you're a first-time buyer or just looking to upgrade your gear, Sweetwater sells products from over 80 of the top names in the business. Names like Korg, Tascam, Panasonic, Ramsa, Roland, E-Mu and Kurzweil. Take a look at the complete list below and you'll see what we mean. And our prices are so low you won't need to take a second job just to start making music.

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The last thing you need is equipment that doesn't exactly fill your needs. If you buy from us and you're not completely satisfied with your purchase for any reason — no problem! Simply return the item to us in the same condition as you received it for a refund or full credit. \*

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Anyone can sell you the latest gear, but Sweetwater is not interested in simply making a sale. We are dedicated to building a long term, one-on-one relationship with our customers. Thanks to our loyal customer base, Sweetwater has not just survived in this highly competitive industry — we have thrived! That's why we strive to help each and every customer make informed, intelligent decisions about all their equipment purchases.



\* *The fine print: Returns accepted within 30 days of receipt of order. Policy applies only to in-stock merchandise. Special order items excluded.*

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**Beyerdynamic** Microphones, Headphones, Stands  
**Boss** Digital Processing & Mixers  
**Brother** Sequencer  
**Carver** Power Amplifiers, CD Recorders  
**Celestion** Studio Monitors  
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**Digidesign** Software & Hard Disk Recording  
**Digitech Products** Digital Processing  
**DOD** Electronics  
**DynaTek** Rack Mount CD ROM & Hard Drives  
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**Fostex** Recording Equipment  
**Furman** Signal Processors  
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**Hosa** Studio Cabling  
**InVision** Sounds, CD-ROMs, Upgrades  
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**Juice Goose** Power Conditioners  
**KAT** Electronic Drum Accessories  
**KRK** Reference Monitors  
**Korg** All current Keyboards and Instruments  
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**Mid Atlantic Products** Racks and Accessories  
**Modern** Racks and Keyboard Cases  
**Morley** Pedals  
**Nakamichi** Mastering Quality Cassette Decks  
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**Oberheim** Synthesizers  
**Omnirax** Studio Furnishings  
**Opcode** Software and MIDI Interfaces  
**PS Systems** Sampler Memory  
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**Passport** Music Software  
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**Rane** Signal Processing  
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**TOA** Sound Reinforcement, Keyboard Amps  
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*Ask about other brands & products not listed here!*





The SRV-330 Dimensional Space Reverb represents the ultimate marriage—one between a studio reverb with unrivalled sound and Roland's proprietary 3-D technology. Thus, it can replicate virtually any acoustic environment. And the new algorithms and extensive editing parameters give you tremendous creative flexibility. With added features like ducking and fully-controlled gated reverb, the SRV-330 is a must. (Call or write for an audio demo CD of the SRV and SDE-



330's, with 79 musical examples featuring various reverb and delay effects. Include \$5.00 for shipping and handling.)

*Now you can experience 3-D without those dorky glasses.*

The SDE-330 Dimensional Space Delay leads a totally new generation of digital delay units. Among its many features are up to eight independent 2900-millisecond delay taps that can easily be set by musical values, tapping of a foot switch, or with MIDI clock. What's more, there's a Reverse Delay feature which plays back the delayed signal in reverse whenever the input level exceeds a pre-set trigger level, as well as Pitch Shifters for combining additional effects with sound localization. Roland's 3-D technology places the sound in a 360° spacial environment, all around you. And isn't that where music should be?

**Roland®**



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# Taking Names



Photo: Harrison Funk

Chick Corea & the  
Elektric Band II  
with their PA 1800s



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*(AEROSMITH, DAVID LEE ROTH, EDDIE MONEY, JOE SATRIANI, MR. BIG, STARSHIP, VITAL INFORMATION)*

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*"Solid, efficient and roadworthy. Our Stewart amps have continually put out the warmest, truest sound without a single glitch at over 400 indoor and outdoor venues."*

**Spectrum Sound – Sound Company**

*"Powerful, sonically accurate and reliable, what more could you ask for in an amplifier?"*



by George Petersen

# AKAI DR4d HARD DISK RECORDER

If your memory is keen, you'll recall that eight years ago, we tested the MDB Window Recorder. Housed in a single-rack-space box, this very-cool-for-its-time unit offered the ability to sample up to 12 seconds of mono audio with 44.1kHz, 16-bit audio quality and trigger the sample from the front panel or from an external controller. It sounded great and was a lot of fun. It was a big hit at the New York AES show in 1985. It was priced at \$4,995.

Times have changed. A decade ago, who would have thought that a few years later, you'd be able to purchase a 4-channel, hard disk recorder with 40 track-minutes of memory in a rack-mount package for less than half the price of the good (if a 12-second mono unit is good to you) of MDB Window Recorder? Well,

those dreams of so long ago are reality today in the form of the Akai DR4d, which, at \$1,995, does for hard disk recording what Alesis did for the digital multitrack market.

So what does the DR4d offer? Up to four tracks can be recorded, either individually or simultaneously in any combination, and up to four DR4d units can be combined for 16-track operation by using an optional cable to interconnect the units. The digital converters are 18-bit oversampled, and two channels of AES and S/PDIF digital I/O (supporting 48, 44.1 and 32kHz sampling rates) are standard, as are electronically balanced (-10/+4dB switchable) analog inputs/outputs for each track. Up to seven SCSI devices can be connected, for an almost unlimited amount of track storage. Edit functions include cut, copy,



paste, insert, delete, erase, repeat and looping, and the front panel is designed to simulate the look and feel of a conventional tape recorder, with the usual play, fast-forward, rewind, record, return-to-zero, jog/shuttle, auto-punch and autolocation functions. Up to 108 autolocation points are provided for instant playback from the front panel.

Although the DR4d is a stand-alone device that doesn't require an external computer, the system can be expanded with a wide range of options. The DL4d is an \$849 remote controller that duplicates most of the DR4d's front panel controls, including the time display, transport controls and editing buttons. Other options include a second set of digital ports (AES/EBU and S/PDIF) for tracks 3-4 (\$299), MIDI interface (\$159) and a SMPTE time code reader/generator/synchronizer (\$199).

For an extra \$500, the DR4d includes an internal 213MB Conner hard disk drive, although a rear-panel port allows the attachment of any SCSI device. The optional IB111S

(\$199) card adds a second SCSI port to the DR4d and allows connection of an MO drive, other backup device or a computer for waveform editing. (Akai currently is developing Macintosh software for such applications.)

**T**hough the DR4d is a disk-based recording system, it looks like a tape recorder and shares many of the attributes of both systems.

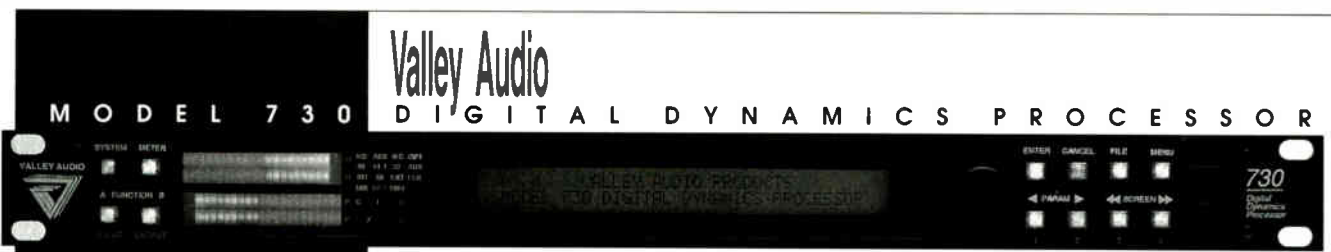
By implementing these standard HD connections, users can buy a unit *sans* hard disk and buy the appropriate storage peripherals. However, the internal HD option is a good val-

ue—Conner drives are among the best in the industry—and 213 MB of storage (40 track-minutes at 44.1 kHz) is ample for most short-form projects, such as commercial spots, jingles, song demos, sound effects, station IDs/teasers, etc. Additionally, the DR4d provides seamless overflow recording, so as one disk becomes filled, the unit automatically sends recorded data to the next drive in the chain.

The front panel's 32 status LEDs and 45 buttons (many of these having dual functions) may seem intimidating at first, but after a few hours, anyone can become an expert. Also on the front panel is a bright hours/minutes/seconds/frames LED readout that can display absolute or relative time, or be changed to a musical bar/beat/clock indicator. During operation, the half-inch numerals in the time display also indicate various messages—such as erase, delete, repeat or copy—as well as setup parameters (prerolls, offsets, sync options) and user preferences: pitch change values, sampling frequency select, etc.

The stereo headphone output has

—CONTINUED ON PAGE 201



MODEL 730

DIGITAL DYNAMICS PROCESSOR

## Valley Audio

A Whole  
New Concept  
With A  
Fresh Set  
Of Parameters...

The next generation of dynamics control from Valley Audio! Bridging the gap between high fidelity analog and modern digital innovation comes a breakthrough professional audio tool—the **Model 730 Digital Dynamics Processor**.

More than just a digital version of an analog stereo compressor, limiter, expander, sibilance controller or keyed gate, the **Model 730** allows complex, easily programmable multi-threshold, multi-ratio dynamic transfer curves to be combined for total control of demanding audio signals. There's nothing like it, anywhere!


The **Model 730** features zero-attack detection for distortionless broadband limiting, simultaneous multi-ratio compression and expansion, externally keyable gating and selectable high frequency limiting. An optional dual linear fader

remote control allows assignable "in-hand" parameter and volume control, great for remote zipper-free digital fade-ins and fade-outs on DAT to DAT transfers!

The **Model 730** speaks every common signal and control protocol, from analog -10 to +4; digital 30 kHz to 50 kHz AES/EBU, S/PDIF, SDIF-2; TOSLINK optical, MIDI, RS-232, and RS-422.

Internal 24 bit architecture with 18 bit I/O conversion insures the utmost in high fidelity, and ROM resident software, flexible Aux connectors and daughter board modular expansion provide lots of room for future growth.

The options and functions could fill a brochure, which we'd be happy to send you. Or contact your favorite pro audio dealer for a test-listen of the **Model 730**.



Valley Audio Products Inc.

9020 West 51st Terrace, Merriam, Kansas 66203  
Phone (800) 800-4345 FAX (913) 432-9412



Turbosound's engineers have focused their expertise on corporate/industrial sound reinforcement after a decade of manufacturing the world's most technically advanced touring systems. The result is a dramatically superior, three-way loudspeaker system: the new **TCS-612**. Once you hear them, we are confident you will appreciate their uncanny ability to faithfully reproduce both vocal

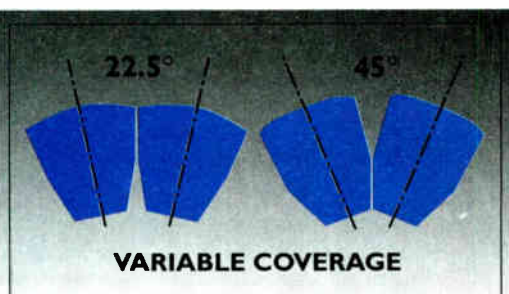
## THE NEW TURBOSOUND TCS-612

**“When industrial gigs demand studio performance”**

and musical programs with pristine clarity – even at high SPL's.

For many years, “corporate/industrial” clients have listened to

*The TCS-612 cabinet features a quasi-trapezoidal design which permits both long and short-throw multiple arrays. In rearward alignment, 8 cabinets will yield 360°. In forward alignment, 16 cabinets will form a perfect circle.*



simple two-way loudspeakers whose deficiencies have become increasingly apparent. Typically, these older systems employ a harsh-sounding, metallic compression driver that sacrifices intelligibility in the critical vocal mid-range and compromises overall sonic quality. To make matters worse (and to avoid catastrophic failure), expensive electronic processing is often required in each loudspeaker system's amplifier rack too. Although these fragile and aging “woofer-tweeter” systems have provided a sound engineer with “basic reinforcement,” they fail miserably when it comes to the studio performance sound quality many sophisticated clients now expect to hear.

**Turbosound have developed a demonstrably better solution for today's requirements.**

A bi-amped, three-way design in a compact enclosure, the **TCS-612** features a proprietary, reflex-loaded 12" low frequency driver, a specially-designed 6.5" paper cone transducer mounted to a special **TurboMid™** device and a co-axially mounted, high-frequency tweeter – all enclosed in a rugged, yet attractive cabinet

constructed of exterior grade birch plywood. The unique Turbosound co-axial mid-hi section provides considerably smoother, less distorted vocal and musical reproduction

through 8 kHz and offers much greater projection. When multiple speaker arrays are required, the TCS-612 quasi-trapezoidal cabinet design allows two adjacent splay angles for

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by David (Rudy) Trubitt

# SOUND CHECK



Dubbed "flashlights on candlesticks" by the crew, Britannia Row put out a crane-mounted Turbosound system for Peter Gabriel's WOMAD tour, shown here at the last stop, San Francisco. (See story below.)

## VETERAN ENGINEER RETURNS

Legendary engineer Stuart "Dinky" Dawson has returned to the touring scene after a decade-long absence. Dinky's resume reads like a '60s and '70s Who's Who: He was tour manager and sound mixer for Fleetwood Mac from '68-'70; designed, built and operated The Byrds' system from '70-'72; and went on to tour with Mahavishnu Orchestra, Lou Reed, Steely Dan, Linda Ronstadt and many, many more. He's currently out with the reggae band Inner Circle (whose tune "Bad Boys" you may recognize as the theme to *Cops*).

Dawson spent much of the summer with Inner Circle in Europe, returning to the states for Peter Gabriel's WOMAD tour. WOMAD was centered around two stages with Turbosound Flashlight systems, fielded by Britannia Row. "The tour in America was well-organized," says Dinky, "and both stage crews were fantastic. But gain structure was a big factor in the

situation, because there were so many acts on.

"There were three boards on the big stage," he explains, "two for Peter Gabriel and a third for everybody else. So, by the time you came out of the PM3000 and [through another console, etc.] it wasn't crystal-clear, whereas the small system was clear because it came right from the PM3000. Everyone that played the small stage had a real good sound—James sounded fantastic, we sounded fantastic. But on the big stage, we were inhibited by going through too many boards and too much processing.

"Both stages were Flashlight," Dinky continues. "With reggae, I want down to 12 cycles, and I want to feel 60 and 50 cycles. I could get it out of [The Flashlight], but then I'd really have to whack up 4 kHz on the bass to get any pop out of the strings. Same with the kick drum—I had an M88 and I'd be doing +15 at 60 Hz, and I'd be putting +15 at 8 to 10 kHz.

"The Flashlight is a very, very clean system, but it's super directional," he concludes. "The sound off the large stage was fantastic if you were dead center. If you went to the left or right, there were dead spots. But it traveled very well—in San Francisco, I was at the far end, way up in the trees, and I could hear the group playing before us. It was crystal-clear and directional, with sibilance and everything working beautifully on the high end."

## AES REPORT, PART 2

In our last issue, we covered a healthy chunk of new gear shown at October's AES convention. The part I didn't get to were two of the new computer control products on display. Crown showed its SmartAmp, a plug-in upgrade for any PIP-equipped amp (i.e., Macrotech or Com-Tech models). The SmartAmp provides programmable power-saving and system-limiting protection controls. The

—CONTINUED ON PAGE 135



# The Emmylou Harris Tour

by Karen Mitchell

**K**athy Wolter never had to interview before signing on as Emmylou Harris' monitor engineer. She just kind of "got the job." She was coming off Roseanne Cash's "Interiors" tour as guitar tech when she got a call from Harris' manager, Monty Hitchcock. That was early in 1991.

"He said, 'Emmylou needs a monitor engineer.' I said, 'What's the money?'" Wolter recalls. "Then he invited me to come on down to the Ryman [the historic Nashville auditorium] to see the show they were recording. I didn't realize then how good it was. I just knew it was a good job to have."

Wolter, who's been with Emmylou ever since, is one of

the few female monitor engineers with any real visibility. At 28, she's been in the business since she and a high school girlfriend decided to become sound engineers. "My parents were supportive," says the Steeleville, Ill., native. "So I went to the Full Sail Recording Workshop in Florida. It was their first class; we were the guinea pigs. There were 15 of us, including three women."

Although Wolter had planned to be a studio engineer, she quickly realized she didn't want to listen to the same songs over and over. "I got an internship at



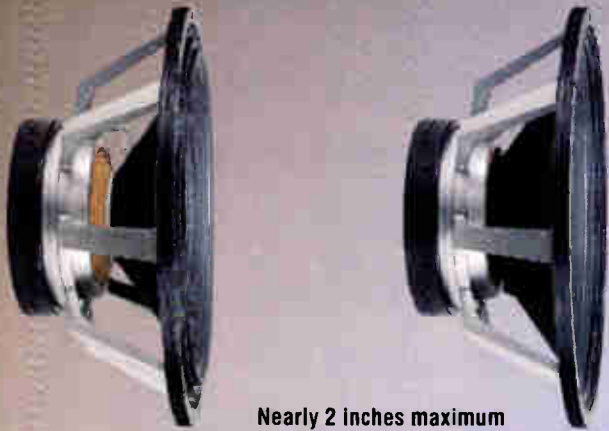
**Monitor engineer Kathy Wolter at the Telluride Bluegrass Festival. Wolter's introduction to Emmylou came at Nashville's Ryman Auditorium. She says, "I didn't realize then how good it was. I just knew it was a good job to have."**

Dallas Backup, a sound and lighting company," she says. "A friend asked if I could help out there for six weeks for free. That was my internship. The reaction there was, 'Why is she interested in this?'" Wolter says. "They didn't think I had the guts to do it. I got stuck with loading trucks and big-time soldering."

In Texas, she worked every country band from The Judds to Earl Thomas, Conway Twitty and George Strait. After a four-show gig with Rodney Crowell, setting up house systems and running monitors, Wolter joined the "Diamonds & Dirt" tour. (She says Crowell had to get permission from his then wife, Roseanne Cash, in order to hire her.)

Wolter's introduction to Emmylou was at a rehearsal. "She was the first one there, and she just walked over to me and

—CONTINUED ON PAGE 132



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# COMPUTER CONTROL CONCEPTS

by David (Rudy) Trubitt

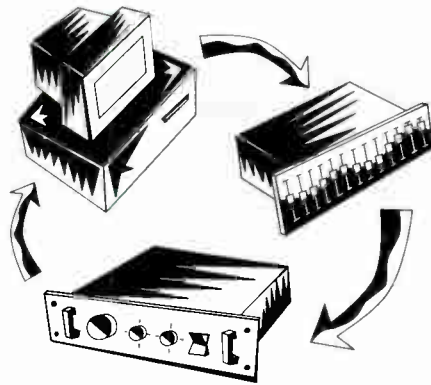
The recent AES convention in New York provided a fresh snapshot of current developments in the world of sound system control. In addition to a full-day workshop on the subject, the convention saw the unveiling of a draft information document describing the AES SC-10's work on a standard "protocol" for networked sound system control.

The recently released document (AES-24ID-xxx) is a draft, rather than a final specification. Its purpose is to explain the thinking and direction of the group, provide a conceptual framework and show detailed examples of how a standard protocol might work. The committee is definitely making progress, but the job isn't finished yet—any and all interested parties are heartily encouraged to participate.

However, this topic is still pretty vague in most people's minds, a concern made clear in the workshops and informal discussions that took place at the show. With that in mind, let me indulge in a little Q & A, summarizing some of the most common questions and misconceptions surrounding this issue.

**Q:** I might want more control over my sound system, but I don't want to drag a computer to gigs. I'm out of luck, right?

**A:** Not necessarily. Computers play an important role but are not required in every circumstance. For example, Crown's new compact Drone is a small rack-mountable box that is programmed by computer but then



functions as a stand-alone controller for an IQ network. A Drone can be interfaced to analog pots, which could be programmed to remotely control amp levels throughout the entire sound system, without a computer being present.

**Q:** Then why is it called "computer control?"

**A:** Good question. At least one vendor of these products (Lone Wolf) is chafing at the moniker, preferring instead "Networked Audio Systems." I agree that's a more inclusive and probably more accurate term, but "computer control" seems to be the buzz word at the moment. Just remember: A computer need not be a permanent part of any "computer-controlled" or "networked audio" system, and the failure of a computer that is present won't necessarily bring things to a halt.

**Q:** Isn't this technology pretty much limited to controlling power amps?

**A:** Not any more. Although power amps were first, there are a number of equalizers and other signal routing and processing devices available. At AES, Vega introduced a wireless mic system with a Lone Wolf MediaLink option. Another vendor even showed a MediaLink-compatible multi-CD jukebox. Not all announced products are shipping, but it won't be long before most parts of a sound system will be on a network.

**Q:** What is the difference between a protocol and a network?

**A:** At the risk of oversimplifying, here we go: In this context,

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we're using the term network to mean the physical and electrical connection between devices like amplifiers, equalizers and computers. The protocol is language used to make up the messages communicated over the network.

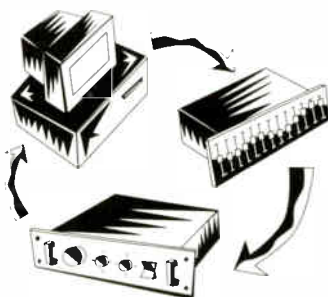
An analogy is using the telephone. Spoken English is akin to the protocol—as the participants converse, they exchange information because they both understand the language. The telephone system's hardware is like the network—it makes the connection that facilitates the exchange.

Note that neither protocol nor network are doing any audio processing—you'll still need the same audio building blocks in your system, although these won't necessarily be the one-box-one-function products that have traditionally been used.

**Q:** When will there be a standard?

**A:** Umm...I don't know. Approving a real "standard" involves some bureaucracy, which takes

time. More important is the fact that the participants haven't agreed on all the technical details, so we're looking at a wait. However, the release of the draft information document is a significant step. Manufacturers can begin real-world implemen-



tations of the proposal, and users can add their input, all of which will strengthen the final result. Don't expect to see ads for "AES standard" equipment anytime soon but do expect to see real working systems containing equipment from different (and even competing) manufacturers.

**Q:** Why are manufacturers enter-

ing into license agreements with Lone Wolf? Wasn't this supposed to be an open, free standard?

**A:** Remember the analogy between protocols, networks and the phone? The same conversation (protocol) could take place by phone, walkie-talkie or face to face. If you wanted to build your own communications link (network), you're free to do so. We don't pay phone companies for use of spoken language; we pay them to provide the connection services.

Lone Wolf's MediaLink Network is capable of carrying many different protocols and types of data. Lone Wolf is licensing the MediaLink network, not the forthcoming AES standard protocol. That will be free to everyone. If manufacturers want to design their own network to carry the AES protocol, that's their option, although special adapters may be required to establish physical and electrical connections between different network hardware systems. ■

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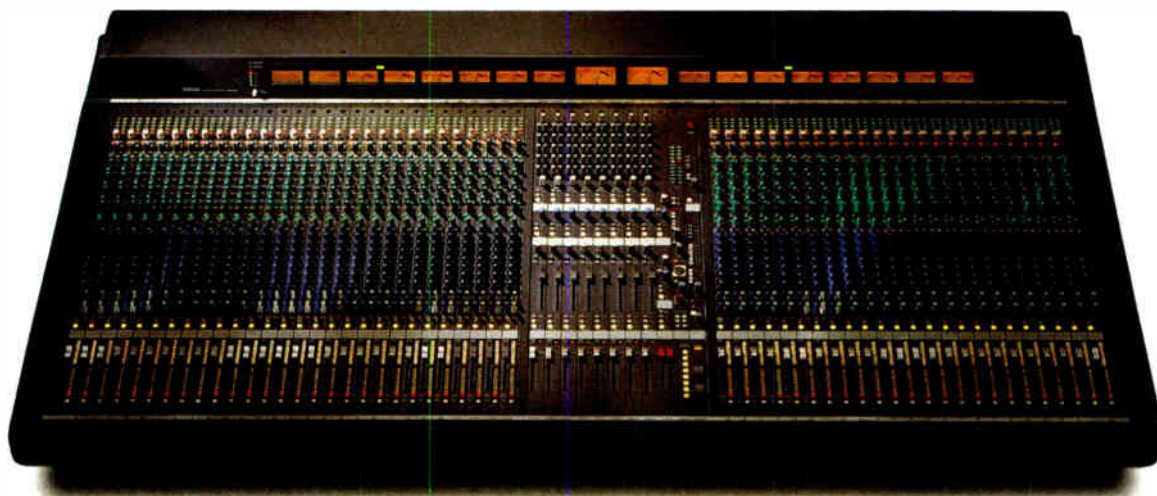
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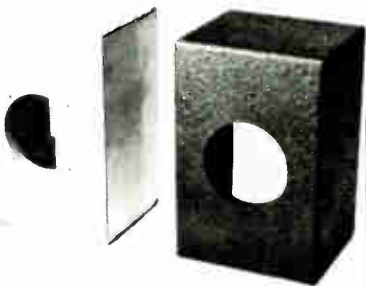
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## LIVE SOUND

—FROM PAGE 127, EMMYLOU HARRIS said, "Hi, I'm Emmylou Harris." Wolter says. "It was weird. At rehearsal, she started doing old songs like 'Luxury Liner' that I had heard my mom and dad crank up in the basement. In fact, my dad went nuts when he heard about my job.

"The challenge of monitors is to make the same people happy every night with different gear, since we don't carry full production," Wolter explains. However, she says the hardest part was figuring out

### A FEW TECH SPECS...

Emmylou Harris' tour travels light, picking up most of the SR equipment in each city it visits. Monitor engineer Kathy Wolter carries a dozen Clair Bros. AM monitors. She says she prefers Ramsa consoles, "but I never get them," but also likes the Yamaha PM2800. Her loudspeaker system of choice is EAW 850s. "and we've gotten them a couple of times." FOH engineer Dean Norman carries two Lexicon LXP-15s, a BSS 901 dynamic equalizer for vocals, and a BSS 404 4-channel compressor/de-esser. The tour has a mic endorsement deal with Audix.

what Emmylou wants in her monitors. "She never told me how she liked them, warm or high-endy," Wolter says. "But I guess if I liked how my own female voice sounded on them, I thought she might like the monitors that way, too."

Emmylou's FOH engineer, Dean Norman, says the crew gets along exceptionally well. "That's imperative, especially if you're going to spend 12-15 hours a day with a group of people," says Norman, who previously toured with Leon Russell. "I guess meeting Kathy was a shock at first, but it didn't take long at all to realize she's really good at what she does, which is sit in the hot seat.





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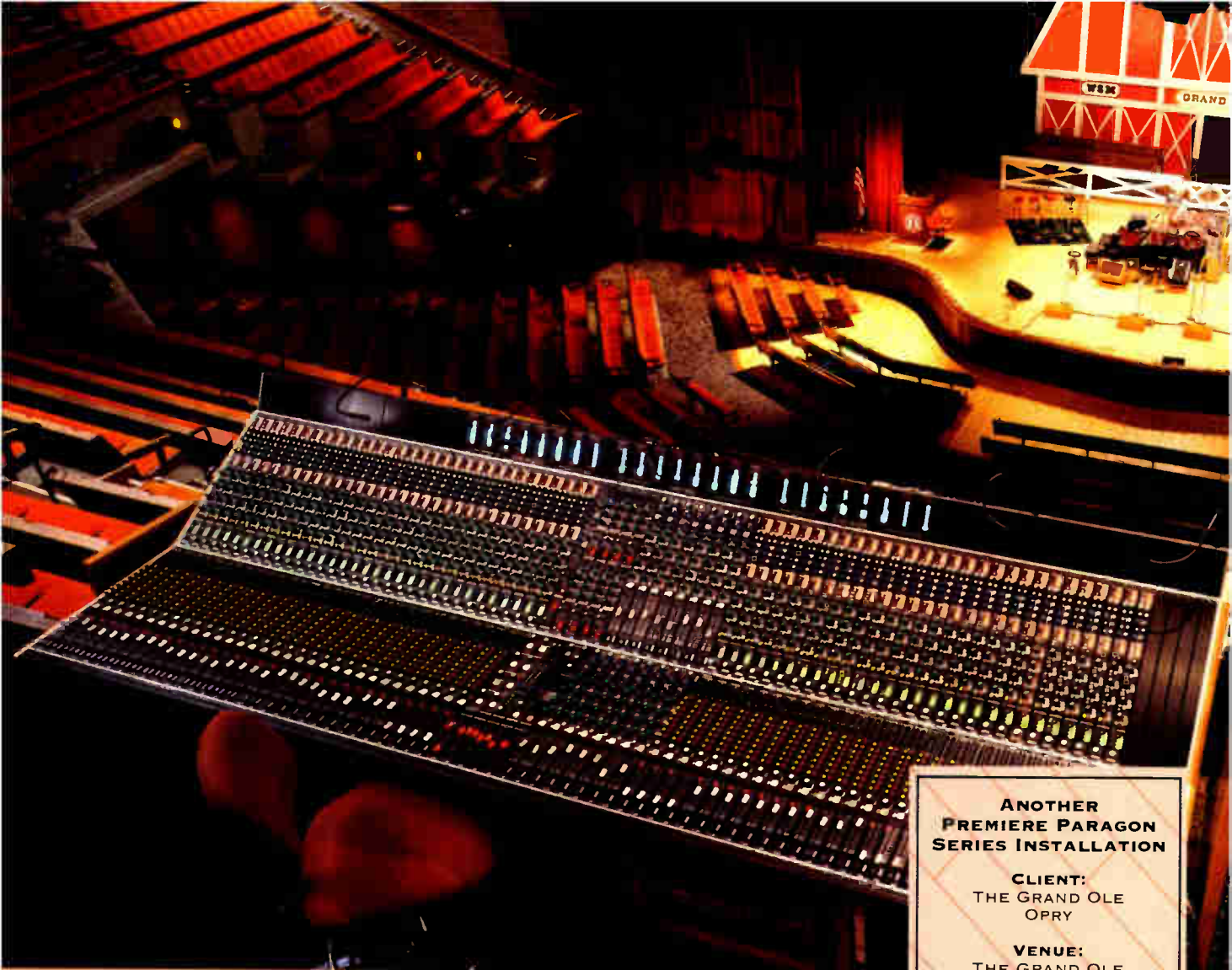
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"I think Emmy is fully aware of everything going on," he says. "But she doesn't always comment on it. That's good for me, because I'm kind of free to mix without an artist critiquing it. If things weren't going the way she wanted, I'm sure we'd hear about it."

But even if Emmylou wasn't pleased with her crew, she'd never raise her voice about it, says her stage manager for the past 11 years. "It's not that she doesn't get upset, but that's not how she deals with things," says Maple Byrne, who worked with the late Steve Goodman. "We like to call Emmy a 'girl singer,' and I thought it would be good for her to have another female on board," she says. "I had heard all kinds of good things about Kathy."

"In an all-male organization, it would have been even tougher for Kathy," Byrne adds. "She's young and attractive, and occasionally, she's had to prove herself to people who had no business expecting that. Basically, I think a lot of the situations where [gender] comes up involve people who are incompetent and insecure. They should know that if Emmy hired someone, they're competent. She's well-known for having top-notch personnel."

"What makes a dedicated crew is people who are willing to go above and beyond their specific job descriptions," adds Norman. "Some people feel like they only have to do certain things, then they're done. That doesn't cut it. They have to be there to pick up the pieces when you're running behind. Kathy's covered for me when I had a chance to go to Australia on symphony dates, because she has knowledge of instruments from Rodney Crowell tours," he says.

And when asked about her crew while in Telluride last summer, Emmylou simply replied, "Maple takes care of my equipment like some people take care of their children." ■

*Karen Mitchell is a freelance writer living in the Boulder, Colo. area.*

—FROM PAGE 126, SOUNDCHECK

module is programmed via an attached computer, but once the settings are made, the computer is disconnected and no longer required.

For example, if you were sending a 3600VZ out on a rental gig and wanted to limit the amount of power the amp would deliver, simply program the SmartAmp module's smooth limiter threshold low and save yourself a few speaker cones. On the power-saving front,

SmartAmp can drop to a standby power consumption of 7 watts, as opposed to the 90 watts typical idle current of conventional models.

The number of licensees of Lone Wolf's MediaLink network (see "Computer Control Concepts," page 129) continues to grow, with about 30 companies signed on at last count. A recent addition to the Pack is Mark IV Audio, whose subsidiary Vega added MediaLink-compatible control and monitoring of the

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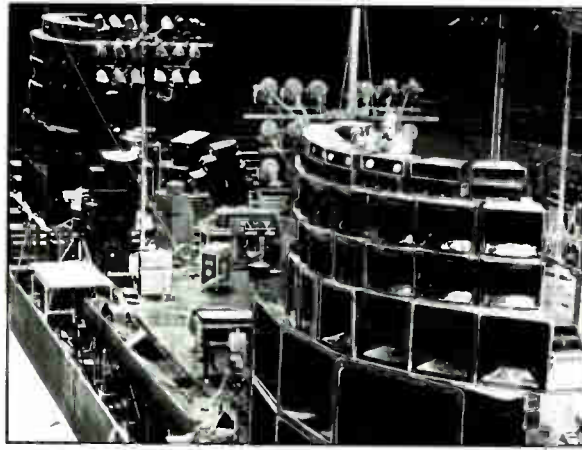
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newest wireless microphone receiver. The R-662B Pro Plus UHF is a half-rack unit. It connects to individual VegaNet network control modules, which sit in an adjacent mainframe rack. All the front-panel controls of the unit can be monitored and changed on a remote computer display, bringing network control to the front end of the signal chain for the first time.

#### RECENT WORK

Mr. Cat Productions was chosen to provide sound reinforcement for the 1993 Los Angeles Festival's Visions Complex theaters in Limert Park in South Central L.A. Performers at the month-long string of events included the L.A. Festival Gospel Choir, Billy Preston, Toni Basil and the Lula Washington Dance Company. All those performances were mixed by Mr. Cat Productions' chief engineer Arturo Garcia.

Mr. Cat also completed a full summer of events, including a



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ten-week concert series for the City of Manhattan Beach and events featuring such artists as the McCrary Family, Alphonso Johnson, Smokey Robinson, Philip Bailey and Andrae Crouch. The company uses Apogee Artists Systems Speakers, Stewart Electronics PA-1200 power amps and DIs, Conneaut Audio Devices mics, Samick's 244 mixing console and SMK-15TSM monitors in their concert systems.

*Community recently celebrated its 25th anniversary. From its archives comes this shot of the '70s incarnation of the Doobie Brothers' sound system. The curved arrays are composed of Leviathan bass horns, LMF mid-range horns and RH60 horns at the top.*

#### AND FINALLY...

With this column, I complete my stint as this magazine's sound reinforcement editor. I'll be using the extra time to continue my freelance gigs, both in sound and the printed word. A big thanks to everyone I've had the pleasure to work with over the last three years—the staff here at *Mix* and my contacts in the industry. And a special thanks to you for reading.

—Rudy

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The screenshot displays a complex audio control interface. At the top, there's a frequency spectrum analyzer with a logarithmic scale from 31.5 Hz to 12.5 kHz. Below it are various control panels including a graphic equalizer with sliders, a multi-link control panel with 'All On' and 'All Off' buttons, and two 'Arena' sections (West and East) each containing multiple 'CT-400' channel strips. A central 'Add Module' dialog box is open, listing options: Text, Button, Pot, Bar Meter (selected), LED, Graphic Display, Drone Container, and Container. To the right, there are vertical sliders for 'MASTER WEST' and 'MASTER EAST'. A callout box points to the 'Add Module' dialog, and another points to the 'All On/Off' buttons.

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World Radio History

by Jeff Forlenza

# IN YOUR EAR

## INTRA-AURAL STAGE MONITORS

**S**tick it in your ear. That's exactly what many performers are doing with their personal monitors when they take to the stage. Recent advances from Future Sonics, Bross Audio Designs, Circuits Maximus, Etymotic Research and Sensaphonics have put this personal monitoring technology into the ears of the masses. Advantages being touted by these manufacturers include reduced vocal and hearing fatigue, elimination of feedback problems, lower stage volumes and less equipment to cart to each gig.

How do these devices address the personal needs of their users in terms of hearing conservation and heightened sensitivity to sound levels? We spoke to manufacturers of intra-aural monitoring devices and to clinical audiologists about the increasing use of these monitors and their effect on performers' hearing.

Future Sonics president Marty Garcia tells how personal hearing conservation led him to develop his company's Ear Monitors™ ten years ago. "In the early '80s, I was out supplying production for Todd Rundgren. In those days," he explains, "I was trying keep levels down to protect my hearing so I could do a show the next night. So, it was

always a concern for us, as audio engineers, to figure out how we could get away from high SPLs on the stage."

Mike Bross, president of Bross Audio Designs, concurs: "Standard monitoring practices tend to only increase the stage volume, because your hearing is directly competing with all the natural stage volumes—guitar amps and drums. It's just a cumulative effect, and everything gets louder and louder. With our Ear-Worn monitors, you break that cycle, and you're no longer having to compete directly against everything else onstage, because as soon as you put the earpieces in, you're reducing all the ambient sound by about 15 dB."

Larry Droppa, president of Circuits Maximus Company Inc., explains, "Our earpiece, the ITE-20, provides a seal in the ear against the outside world and provides about a 20dB noise reduction of the outside world. This allows the performer to listen at a comfortable listening level without the associated problem of excessive volume from the outside world. There's the potential—but no guarantee—that long-term hearing safety can be accomplished by listening at a lower overall volume."

According to Etymotic

Research's Steve Virany, "If our Canal Phone™ earphones are used properly, they can actually help conserve your hearing, because you're blocking out external sound, bringing down [the ambient] noise level, and what you can do then is monitor your own signal at a lower SPL."

Michael Santucci, a clinical audiologist and president of Sensaphonics, notes, "For people playing any type of amplified music, in-the-ear monitoring is the way to go, because it provides the musician with total control in a controlled environment, which is their ear. With 26 dB of isolation from the custom earmold, our ProPhonic IV earphones enable the musician to control volumes and frequency response without external interference. However, the other end of it is you're putting a transducer right near the eardrum."

Corinne Cone, a clinical audiologist with L.A.'s House Ear Clinic, also has some trepidations about placing drivers that are capable of rendering over 100 dB within the ear canal: "One of my concerns is that the overall SPL is higher when something is inside the ear. Even if the monitor engineer thinks he is sending the performer 90 dB, it might be louder. It would be



Bross



Future Sonics



Etymotic Research



# MANUFACTURERS

## BROSS EMR 6000 EAR WORN MONITORS

The custom-fitted EMR 6000 Ear Worn Monitors are designed to work with most headphone amplifiers, including the hard-wired Bross MHA-6000 and RC-2000 systems. Bross EMR 6000 earpieces retail for \$599. A complete wireless system, including a dual stereo transmitter, two Sony Walkman receivers, two antennae, two antenna cables and earpieces costs \$4,850. The hard-wired system, complete with beltpack, amplifier module, cable and earpieces has a pro user price of \$960. Bross Audio Designs, 90 Fesslers Lane, Nashville, TN 37210; (615) 254-9040.

## C:MAX WEARABLE MONITOR SYSTEM

The C:MAX ITE-20 earpieces do not require fitting by an audiologist. A pair of ITE-20 Wearable Monitors cost \$479; for a complete system, it would be more like \$1,500. The complete Wired Monitor System 1000 (with ITE-20 Wearable Monitors, SBX-71 line level stagebox, PM-7 beltpack decoder/amp and connecting cable) retails for \$1,449; the complete Wired Monitor System 1200 with mic preamp is \$1,549. Circuits Maximus Company Inc., 9017-B Mendenhall Court, Columbia, MD 21045; (410) 381-7970.

## ETYMOTIC RESEARCH ER-4 CANAL PHONE™ EARPHONES

The ER-4 Canal Phone was not designed as a stage monitoring

device, although they've found a niche in the stage monitoring market due to their noise-excluding properties and high-end design. The ER-4s do not require fitting by an audiologist. The Canal Phones come in three versions: ER-4S, ER-4L and ER-4B. All ER-4s retail for \$330. Etymotic Research Inc., 61 Martin Lane, Elk Grove Village, IL 60007; (708) 228-0006.

## FUTURE SONICS EAR MONITORS

Future Sonics Ear Monitor Systems are personally designed and custom-molded by an audiologist to the artist's ear. Ear Monitor earpieces list at around \$990; a complete wireless stereo system with UHF transmitter/receiver and Aphex Dominator lists just under \$10,000; the hard-wired system, which includes an Aphex Dominator as well, lists just under \$1,800. Future Sonics, P.O. Box 187, Pineville, PA 18946; (215) 598-8828.

## SENSAPHONICS PROPHONIC IV EARPHONES

The ProPhonic IV Earphones are custom-fitted by authorized Sensaphonics audiologists. The ProPhonic IV earpieces are compatible with most wireless and hard-wired sound systems. For \$1,100, Sensaphonics provides audiological fitting and consultation, in-ear sound level measurements, one set of ProPhonic IV earphones, two custom ear molds and one 1/8"-1/4" adaptor. Spare sets of earpieces are \$700. Sensaphonics, 2532 N. Lincoln Ave., Chicago, IL 60614; (312) 883-0533. ■

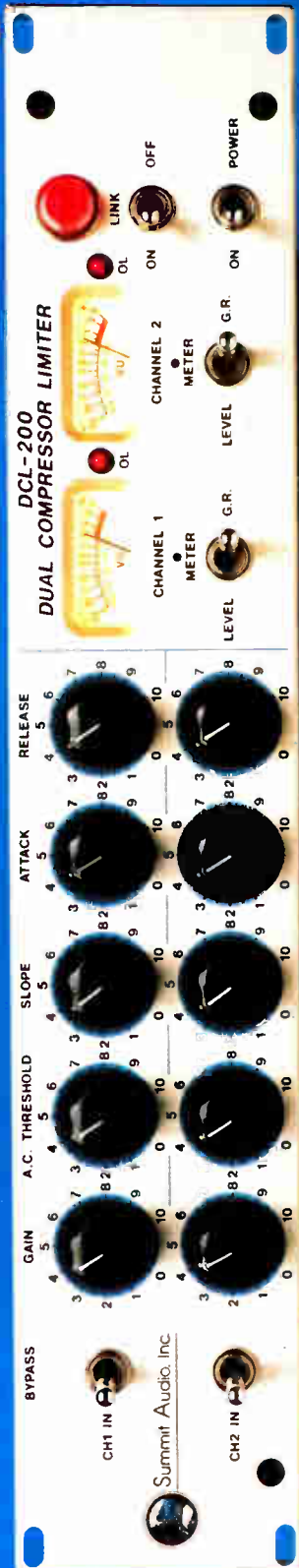


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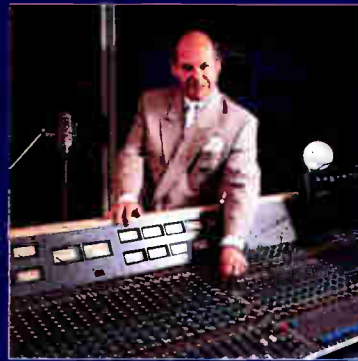
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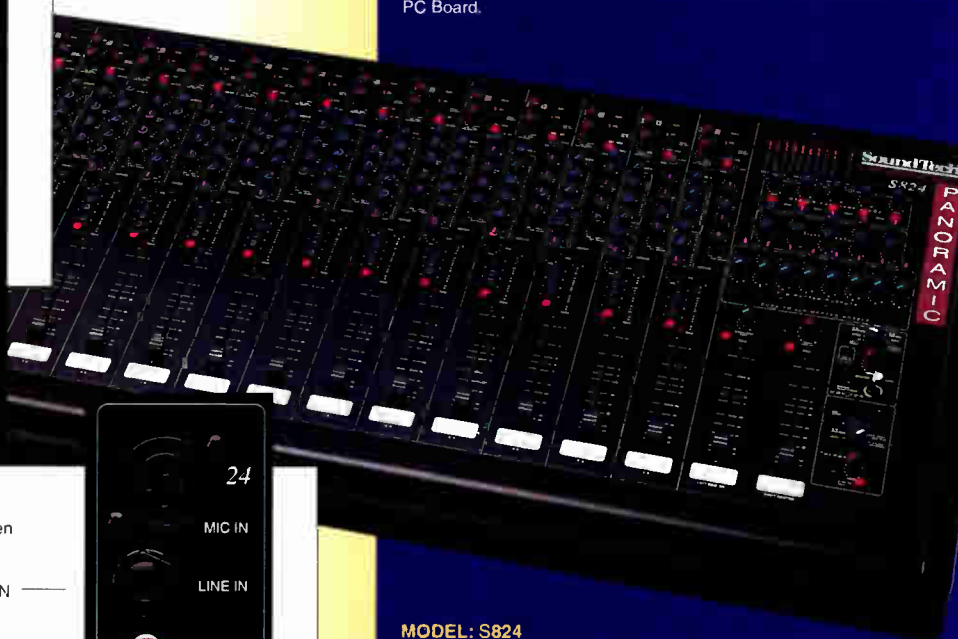
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worthwhile to get some measurements to see if 90 dB actually is 90 dB inside the ear. Placing a [probe] microphone down at the eardrum is one way that they can do that."

Some companies, like Etymotic Research and Sensaphonics, have done SPL measurements within the ear and found that the open ear canal actually is a resonant horn that amplifies certain frequencies, "particularly at the 2kHz to 3kHz range," according to Etymotic's Steve Virany.

"When you're measuring sound in the ear canal, you have to take into account that the ear

**"For people playing  
any type of amplified  
music, in-the-ear  
monitoring is the way  
to go."**

**—Michael Santucci**

canal has its own resonant peak," Sensaphonics' Michael Santucci explains. "That's going to throw off a sound level measurement by virtue of having this spike of energy at around 2,800 cycles. When you [measure sound levels] in the ear, you have to get a device that will do an inverse diffuse field response so that you cancel out the response of the ear canal and actually compare in-ear sound levels to corresponding free-field recommended safety levels, by measuring at the eardrum. Anybody buying my ear monitor has to go through that procedure."

"It's not the manufacturer's responsibility that the performers use their equipment wisely," audiologist Corinne Cone counters. "It really depends on the relationship between the mixer and the musician. It sounds promising if you can lower the

overall stage levels, but ultimately, it comes down to the monitor mixer respecting the hearing of the performer."

A sympathetic monitor mixer is always crucial, because a poor headphone mix often can lead to a less-than-stellar performance. And when you have monitors capable of reproducing over 100 dB inside someone's head, a mistake could be excruciating. The utmost respect must be given to the artist's requests. Though some manufacturers believe that this concern is exaggerated.

"People oftentimes have a perception that this sort of technology is able to put [the equivalent of] a 2-inch driver from a stage monitor into somebody's ear, and that's just not the case," C:MAX's Larry Droppa says. "By manufacturing a—in our case—very small transducer that's high-quality, there's a practical limit to the volume that it will drive in the first place. With our ITE-20, that's about 105 dB in the ear. It certainly can be argued that a stage monitor or sidefill has the potential to get a lot louder than that. So, some of the concerns about placing a driver close to the ear are limited by the fact that the driver can't get that loud."

"Our transducer maxes at 115 dB," Steve Virany explains of the Etymotic Research ER-4 earpieces. "It has a physical limitation. If you compared that with regular commercial, over-the-ear headphones with much larger drivers—we've gotten a pair of TDH-39s up to 140-150 dB SPL—it's ridiculous."

"Our receiver inherently can't produce a lot of level," Mike Bross tells of his system. "It just runs on two AA batteries, so you only have three volts to drive the earpieces. You're not going to get more than 117 dB."

Even if transducers can't produce dangerous SPLs, there's always the danger of feedback, spikes and miscellaneous sonic gremlins. So, to protect performers' hearing, peak limiters should be used with these monitoring devices.

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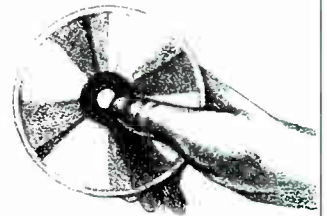
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As Future Sonics' Marty Garcia explains, "Because you are trying to create the highest-quality audio right at the ear, you have to have a multiband peak-ceiling limiter at the final stage of your mix that would not take away from the dynamic level of the audio, and the Aphex Dominator [provided with each Future Sonics system] does just that."

The Bross system has a limiter built into the transmitter/receiver system of its wireless system. "That's primarily set up to avoid distortion on the broadcast chain," Mike Bross explains. "Most of our users set it up for hard limit, and they set it up so that, during louder passages, it's just getting about three or four dB of compression; that way, the performer doesn't notice any limiting or compression, but if something comes along to cause distortion, then it kicks in and stops it."

The Circuits Maximus system also has a limiter on its wireless system. "Our wireless system has a limiter built in," Larry Droppa says. "The hard-wired systems that we manufacture do not include a limiter in the unit itself; however, the operating manual clearly states that we recommend the use of a limiter."

Regardless of the maximum output of each respective transducer and peak-ceiling limiters in the signal chain, education for performers and their engineers is crucial when it comes to hearing protection and stage monitoring options.

"One of the things we've found in such a new area is that people need a lot of education," Future Sonics' Marty Garcia says. "People who buy our system need to know more than just sticking it in their ear. When someone calls us, we don't just give them a system. The first thing we find out is what is the problem they have—vocals or hearing onstage—then we explain to them how the system works and how they have to implement it to their equipment. We try to get people to understand that they need to rehearse

with this system and design the rest of their equipment around the system to get the full effect."

"We have a couple different ways [of educating new users]," Mike Bross explains. "One is an information sheet that shows tips and traps, plus I spend time talking with the monitor engineer to make sure he understands the system. If they're here in Nashville, I'll walk them through it."

"Certainly, it's an educational process," C:MAX's Larry Droppa concurs, "to train an entertainer to listen at lower volumes. In our operating instructions, we recommend that you have your hearing checked regularly and

**"It's an educational  
process to train an  
entertainer to listen at  
lower volumes."**

**—Larry Droppa**

that you see a professional for those services. However, the rather unique aspect of our earpieces is that they don't specifically require a fitting by an audiologist. We do recommend that people see an audiologist to have their hearing checked and to have their ears cleaned, etc."

"We could safely say at this point that wearing these in-ear monitors might offer some improvement [in hearing conservation] if the system offers the performer a better mix or decreased SPLs," House Ear's Corinne Cone says. "Once the wearer can hear her mix better, then maybe she can play or sing at lower volumes and still hear herself; then everyone else onstage can lower volumes in a domino effect of lowering stage levels, which ultimately reduces the SPLs being absorbed by sound engineers and audiences." ■



by David (Rudy) Trubitt

# THE CIRCUS IS IN TOWN

## SOUND FOR RINGLING BROS. BARNUM & BAILEY

**I**t seemed fitting that the country's newest arena should be opened by one of the country's oldest touring attractions. The setting was the new San Jose Arena, located at the south end of the San Francisco Bay. Built to house San Jose's pro hockey team, the Sharks, the arena will also play host to other events, including concerts, ice shows and, in this case, the 123-year-old Ringling Brothers Barnum & Bailey Circus.

The Ringling/Barnum circus is actually two separate touring groups, the Red and Blue Units. Handling sound for the Red Unit is a three-man crew including house mixer Mark Gillis, monitor mixer Julio Alvarez and monitor engineer/stage manager Glenn Godbold. In a single year, the Red Unit plays more than 1,300 shows to more than 11 million people.

"It's a nice arena," comments house mixer Mark Gillis, who is a partner in Southern California's Rat Sound. "They've got lots of power here, and the amenities for the building are great. But most of these buildings consider acoustics an afterthought. Sight-lines are first. The seats are very vertical, so everything is very high up, and there are hard plastic bottoms on the seats, so everything is really reflective. The low-mids [125 Hz to 200 Hz] seem kind of hot, but that's common in most arenas. But the very low end is a bit better than I thought it would be. We started out with a six- or seven-second decay time here, but I've knocked it down [through sys-



*Circus sound crew (l to r) Mark Gillis, Glenn Godbold and Julio Alvarez*

tem tuning] to one-and-a-half to two seconds of reverb." The crew also compared the acoustics and feel of the new arena to the Scope in Norfolk, Va., and the Orlando Magic Arena in Florida.

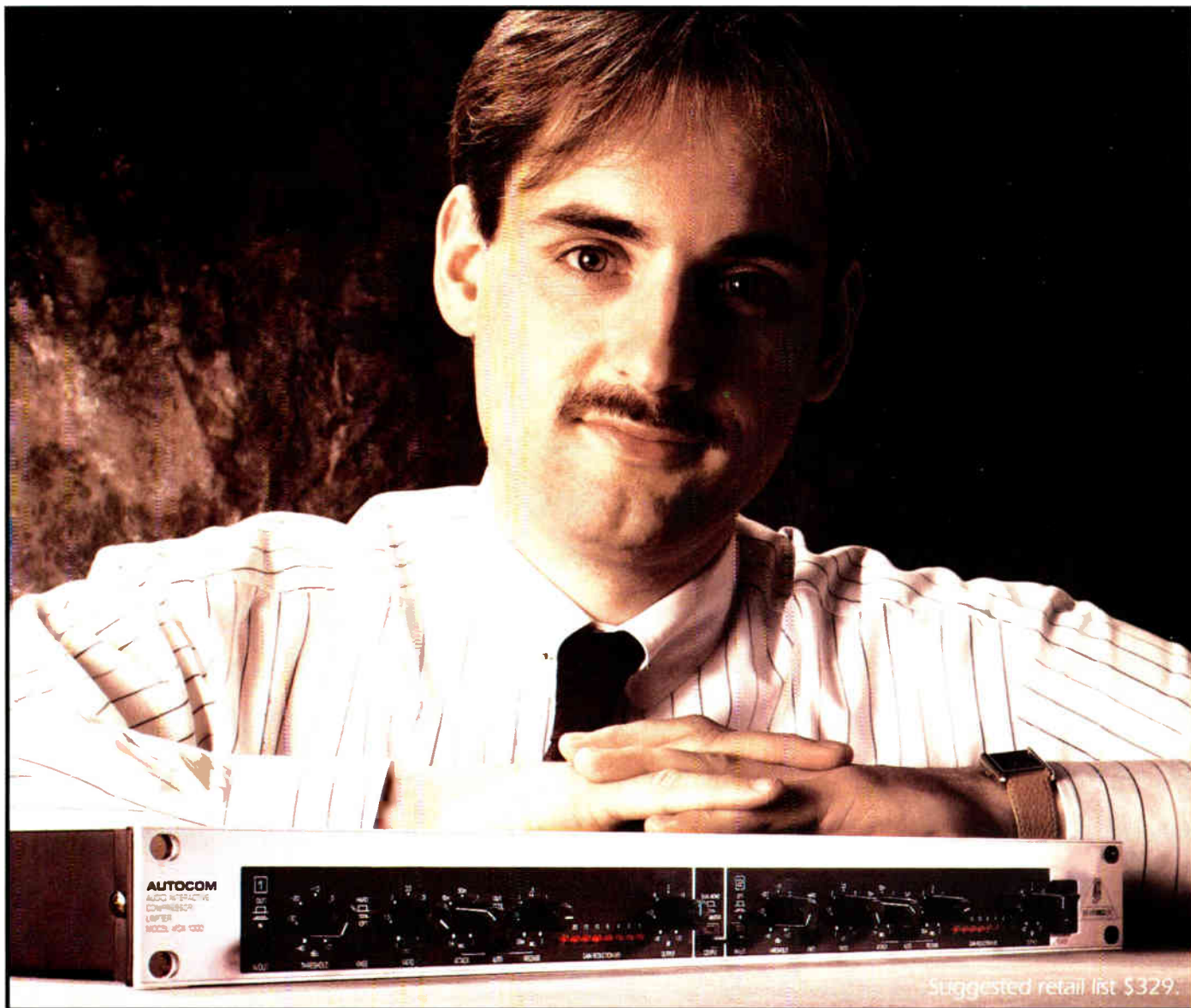
The San Jose Arena's open-beam-and-catwalk ceiling does have one advantage, says Gillis. "It's great for rigging! We've got about 80 points for our show, and it's not at one end of the room like a rock show; we use the whole ceiling."

As you can imagine, any 123-year-old tour has gone through some production changes. "Up until ten years ago, it was house lights and follow spots," says Gillis. "They plugged a mic for

the ringmaster into the house sound system. They went from there to SoundSpheres hung off the lighting truss around the rings. Then they added a couple of PZM mics in front of the band. Y'd them together into one channel and put the ringmaster through the other. Finally, they evolved into a Meyer system in 1986."

The first Meyer system was based on a central cluster of 12 UPA cabinets. However, finding an appropriate hang point was somewhat problematic, as rigging and clearance for trapeze and other flying performers took priority over sound.

The latest development took place at the end of last year. A



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multizone distributed system was designed by Roger Gans (also known for his work with the San Francisco Opera) and implemented by the circus staff. Every seat is covered by one of 20 zones, with no seat significantly farther from the speakers than any other—a big improvement in overall direct/reflected sound ratio. The sophistication of the new system finally convinced the circus to bring on a dedicated sound crew as well as a Meyer SIM (Source Independent Measurement) system to set up and maintain the new system before and during each performance.

#### SYSTEM

The system comprises 20 separate clusters, arranged in two rings. The main inner ring is hung around the lighting truss, while an outer delay ring covers the upper seats. The inner clusters each contain, from top to bottom, a USW subwoofer with two 15s and two new MSL2As (one 15-inch and a horn). Hung below this are two HF3s, stand-alone versions of the MSL2A horns. These combine with the HF units on the MSL2As to provide wide vertical coverage up into the stands.

Each delay pair (two splayed UPAs) is placed on-axis relative to its main cluster; however, there is no attempt to define an overall virtual center by delaying parts of the inner ring. "The reason we don't have a center point source is because we have a live band," Gillis says. "We don't want them contaminating the sound in seats around them or across the hall, so we have a Plexiglas baffling system, which allows them to see the acts so they can play to them, but it helps absorb the sound from the band. This means the point source the audience looks to comes down to the center, because you're hearing the

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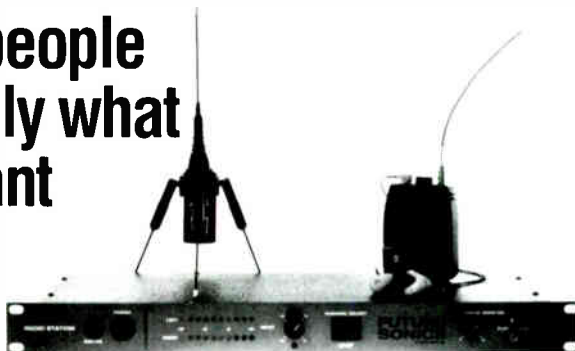
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World Radio History



speaker above you."

The system does assume a symmetrical room, as the same EQ and delay are used for clusters on diametrically opposing sides of the rig. Therefore, the full system is controlled as ten, rather than 20 individual sources. "The majority of arenas are pretty symmetrical," Gillis says. "I hang the delays off one side and then make sure that the riggers are hanging everything [the same distance] on the other side. From a practical standpoint, duplicating all the amplifiers, processors, etc. would have enlarged the system to the point where it wouldn't be feasible to set up."

Approximately 300 feet of speaker cable run up to the lighting truss, 75 feet to each main cluster and another 125 out to each delay. Beefy cable is required, both for the long runs and unusual wear-and-tear. "There's a lot of stuff [literally] being run over by elephants," says monitor engineer Julio Alvarez, "so it's got to be heavy-duty!"

The SIM system makes the task of tuning the distributed parts of the system possible. Measurement mics are moved through the arena during sound-check, and about 100 different measurements are made. Each cluster is measured in several points throughout its coverage area, with and without the downfill horns. Each zone is measured individually, which is the best-case scenario, as there is no interference from other zones in the system. Next, the area is tested without its own cluster on, essentially a worst-case situation. Finally, the two are combined, providing a look at the overall system as it will be used during the show. Measurement mics are left in various positions for continuous monitoring during the performance.

The problem frequencies in the San Jose Arena vary as the audience enters the room. "It changes as much as any of the buildings I've ever been in," warns Gillis. "The actual fre-

quencies slide almost a third of an octave, so it's nice to be able to get the hard SIM data while the show is running."

The performance is a sea of activity, with the proverbial three rings busy for much of the show. Punctuating the activities of legions of animals, acrobats and aerialists are the sounds of a live band.

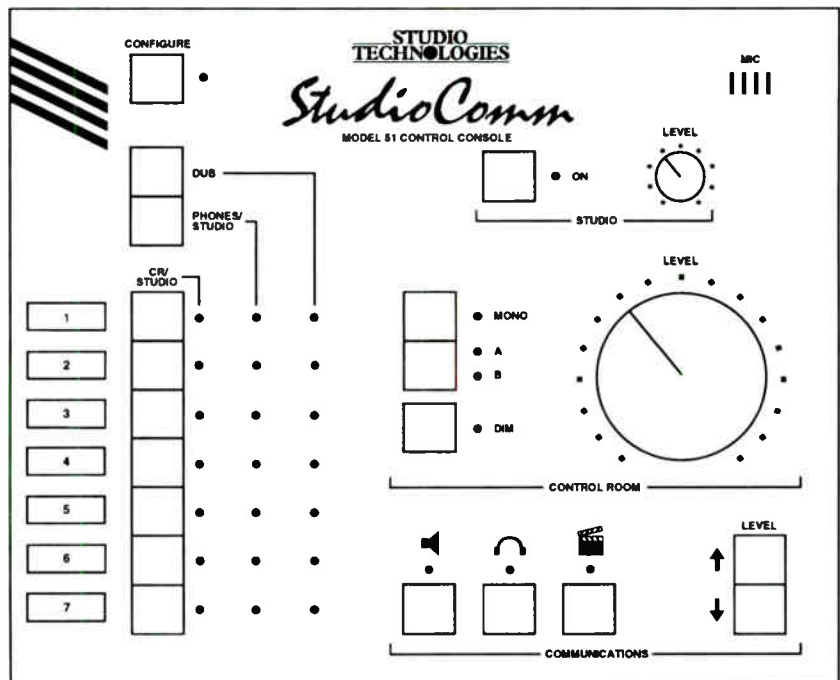
The circus carries six musicians: drums, bass, guitar, keys, lead trumpet and a conductor. In each city, a horn section is

picked up, including three saxes, three trombones and three more trumpets. "We mike the band just like a rock show," Gillis says. Thirty-six mics and numerous direct outs feed a Yamaha PM4000 at the house position, with a separate monitor board just off the center ring.

The band medleys its way through many styles, from hard pop to rap to big band. "It's a constant mix—you can't just set it and walk away," Gillis adds. "There's always a lead instru-

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ment in the circus, whether the drums are following an act or the keyboard player—the clowns are big on trombones! It's got to be out there for the clowns."

However, says Gillis, "The music is the background. The announcements for the acts have to be intelligible. The ringmaster is not the 'star' of the show, but what he says draws the audience's attention to where the focus is."

The ringmaster is on stage through most of the show. In addition to announcing each act and bantering with the audience, he sings several numbers, one while riding atop a large "train" that circumnavigates all three rings during the tune.

Monitoring for the ringmaster is critical, because he must be able to stay in time and tune with the band, even though he could be 80 feet away from the musicians. "We have two flown UPA monitors for the ringmaster," Alvarez explains. "One faces the podium, and the other faces the center ring." An older pair of Ambrose Systems FM wireless in-the-ear monitors are used by the ringmaster during the moving train sequence, although the crew reports that he's not entirely happy with them, and they'll probably be replaced.

Alvarez's mix position is right down on the show floor, within immediate eye contact of the ringmaster. "Most of what I do is mix for him," Alvarez notes. "He's real picky and has a real good ear. He mostly wants a lot of piano and keys for pitch, and a lot of drums. He doesn't need a lot of guitar or bass. The monitoring is all he's got because the band can end up almost anywhere. Glenn [Godbold] takes care of the band, because it's impossible for me to communicate with the band from where I am."

Godbold floats between the monitor mix position and the band. Because the conductor and musicians are not a focal point for the audience, he can

slip into their area and discuss their monitoring needs as the show progresses. Then it's a quick trip back to the board to make the necessary adjustments.

The musicians have eight mixes and primarily use floor wedges. "It's more or less a stable mix," Godbold says. "Because the drums are pretty loud, it's mostly the rest of the band. The conductor gets a mix similar to the house mix, and the keyboard player gets nothing but drums."

In addition to the wedges, the drummer and conductor each have a separate headphone mix. These are used if the ringmaster is hoarse and unable to sing, in which case a DAT with lead vocal and click track is used as a backup.

As far as the band's house mix is concerned, "I go for a good [rhythm section] mix and layer everything on top of that," Gillis explains. "I let the band have as much dynamics as possible. Sometimes I have to over-emphasize some dramatic drops—mainly just enhancing their dynamics.

"We're not running at 'rock 'n' roll levels,'" Gillis continues. "It's powerful, but I keep an eye on it. I try to keep it between 85 and 95 dB. Ninety is my setup point: It's comfortable, but there's room for peaks above that for punch. Children have fresher ears, and they are more sensitive to high and midrange frequencies. When the motorcycles come out, all the kids grab their ears immediately while the parents just sit there. So, I watch to see if the kids are holding their ears."

As you might guess, life with the circus is a different animal. "There's a rock 'n' roll way and a circus way," says Gillis. "The circus way is different. They've had their own way of doing things for 123 years, and it's hard to change a tradition that old. For instance, up until this year, they never used chain motors—everything was block and fall—all the flying hardware, everything."

"It's different than rock 'n'



roll," agrees Godbold. "In the circus, you have a class system. There's the upper class—the performers—and the middle class, which is the technicians, and then the lower class are the guys humping cable and shoveling! But it still is a big family: We're all out here on the road and look out for each other."

The tour's mode of transport is also unique: Everything travels on a mile-long train, including living quarters for the entire staff. Gear is towed from train sidings to the venue on street-legal wagons. However, these wagons are technically not trucks, and therefore are grandfathered into most union contracts, allowing the circus crew to do its own loading and unloading in all but the oldest union jurisdictions (although riggers and floor crews are Teamster members).

Other members of the circus cast help with sound system setup. The Russian fliers muscle the delay clusters into the upper seating areas and fly them, while dancers move measurement mics through the hall as they do their pre-show warm-ups.

"That's one thing about the circus that's great," Alvarez explains. "Everybody works—the stars, everybody. There's no briefcase engineers, there's nobody beyond working on load-in and load-out. We have Russians, Mongolians, Bulgarians, a lot of Eastern Europeans working with us. It's really fun to get a sentence across; there's a lot of pointing and sign language. But it's nice having the same crew every week—it allows us to set up faster."

"And the train runs are beautiful, too," Gillis adds. "It's such a different view than you get from the highway. You're going 30 or 40 miles per hour through these small towns, and everybody's in their backyard waving at you because the circus is in town!" ■

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# SOUND REINFORCEMENT NEW PRODUCTS



## YAMAHA M2000

The new M2000 mixers from Yamaha (Buena Park, CA) offer 128 MIDI-recallable scene memories and MIDI-controllable muting functions, two stereo input modules, eight output groups, 4-band EQ with sweepable mids, stereo and mono output buses, six independent aux sends and four dedicated stereo aux returns. The consoles are available with 16, 24, 32 or 40 mono channels.

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## BIG AUDIO DESIGNS

Now available from Big Audio Designs (New Orleans) are pullover cases with removable insert racks (in four- to 28-space models, for effects or amps); standard twist-catch amp and effects racks (two to 28 spaces); and stained/varnished Baltic birch racks (two to 28 spaces). A wide range of other models are also available.

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## TURBOSOUND FLOODLIGHT

A wider-dispersion extension of the Flashlight system from Turbosound (available from Audio Independence, Mazomanie, WI), the Floodlight models feature a four-way active design with constant-coverage response—50°x25° dispersion. Available in rectangular and trapezoidal formats, the TFL-760H mid/high enclosure has a 12-inch low-mid driver and a 6.5-inch paper-cone driver mounted on new "Axehead" devices, plus a 1-inch titanium compression driver on a proprietary waveguide; a variety of subwoofer units are also offered. The Floodlight is controlled by the LMS-660 dedicated management system, with features such as 24dB/octave Butterworth crossover filters, system limiting and transformer balanced outputs.

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## CELESTION K18J-300

The newest K Series speaker from Celestion (Holliston, MA) is the K18J-300, a high-performance 18-inch woofer, designed for use in three-way systems or as a subwoofer. Specs include frequency response of 30-1k Hz, power handling of 300 watts (600 watts peak) and sensitivity of 97dB, 1W/1m.

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## SOUNDCRAFT SM 16

At the New York AES convention, Soundcraft (Northridge, CA) unveiled the SM 16, a monitor console providing 16 discrete mixes and a dedicated stereo mix. Each channel send has pre/post-fader and on/off controls, plus 4-band sweepable EQ, highpass filter and input metering. Outputs have individual metering and pre/post-insert solo capability; a full-function solo system allows modes including priority, pile-on and Solo Clear. The SM 16 comes in 32, 40 and 48-input versions.

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## SONETIC SA AMPS

Sonetic Laboratories, a division of QSC (Costa Mesa, CA), introduces the SA Series of power amps, featuring independent dual channels, dual secondary power supplies, stereo/bridge-mono switch, electronically balanced 1/2-inch and barrier-strip inputs, clipping indicators, independent speaker protection, thermal overload protection, DC fault protection, high-frequency oscillation and subsonic audio speaker protection. The SA 185 (100 watts per channel at 8 ohms) is passively cooled, while the SA 425 and SA 650 (200 and 325 watts, respectively) have automatic two-speed fans and are THX-approved for cinema use.

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Century GT's intelligent design means faster, easier set up and operation. Gain setting is a snap, with dynamic Signal Present and multiple sample point Peak indicators on all inputs, group modules, left, right, mono and matrix outputs. GT has a powerful 4-band sweep EQ (peak/shelf switchable on HF/LF), four programmable scene mutes and two matrix sends — a combination of features rarely found in this class. It's flexible, too, with 4 or 8 bus configurations plus optional matrix and stereo modules.

#### YOU NEED PERFORMANCE AND DEPENDABILITY

We build Crest Century consoles in the USA, to the same high quality standards as our world renowned Crest amplifiers and Crest Gamble consoles. Precision metal film resistors and other premium quality components are used throughout. And, we use the latest solid-state devices — you'll find no TL072 or 5532 chips in our consoles. There are no electrolytic capacitors in the signal path, either. Balanced inputs and primary outputs (including all 8 Aux sends) and ultra-low noise signal paths add up to truly advanced audio performance.

What's more, the quality goes beyond the console itself — its power supply is practically indestructible. Exactly what you'd expect from the power people at Crest.

#### UNCOMMON VALUE

With all we've put into it, you'd expect Century GT to cost more than other consoles in its class. Well, you're in for a very pleasant surprise when you contact your Crest Consoles' dealer.

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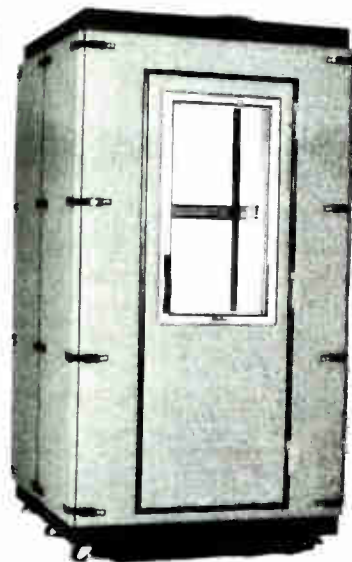
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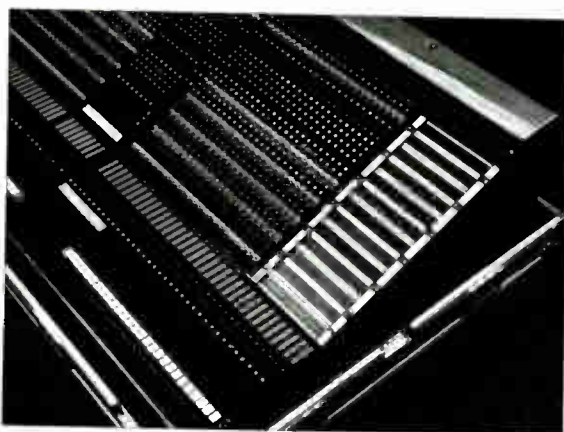


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## LIVE SOUND



### CREST/GAMBLE EX-56 ULTRAMOD

Designed in conjunction with Don Pearson of Ultra Sound, the UltraMod from Crest (Paramus, NJ) adds up to 12 line input faders as effects returns for the Gamble EX-56 console, for a total of 68 inputs. Signals can be routed to any of the

stereo subgroups, left and right outputs or cue system; they can be scene-muted into any of the eight mute groups. The UltraMod is available as a retrofit or as an option on new consoles.

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### MERIDIAN DISTRAMIX II

Distramix II from Meridian Communications (Alameda, CA) is an updated version of the Distramix 8x8 audio matrix mixer. The rack-mount device adds matrix mix capability to any mixer and features improved specs and a new monitor system that allows premaster monitoring of the eight outputs.

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### SHUTTLECAD SOFTWARE

Shuttlesound's PC-based engineering and presentation software (distributed by Acoustical Supply International, Chattanooga, TN) uses a modular approach to enable technical drawings of sound installations to be produced with a minimum of effort. Basic software includes the Racks, Panels, Block Schematics and Parts Utilities modules, while Pictorial Schematics, Script Generator and a variety of manufacturer-specific modules are available as optional add-ons. The base package retails at \$1,295.

Circle #219 on Reader Service Card

### JBL SR SERIES II

JBL (Northridge, CA) introduces the SR Series II, consisting of updated versions of the SR loudspeakers and five new models. Some of the Series II models offer the Optimized Aperture large-format compression driver horn combination originally developed for the Array Series, providing increased high-frequency output and significantly reduced distortion at high SPLs; new small-format compression and midrange drivers have been developed as well. New features include a recessed metal input cup, Neutrik Speakon and 1/2-inch inputs, and redesigned carrying handles, corner protectors and passive crossover networks.

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### RANE AD 22B DELAY

Rane (Mukilteo, WA) announces delivery of the AD 22B Audio Delay, which has the basic features of the AD 22 model but uses 3-pin XLR connectors instead of terminal strips. Both of these 2-in, 2-out alignment delays feature balanced I/O, two nonvolatile memories and a maximum delay time of 237 ms per channel, digitally cascadable to 655 ms for mono operation (adjustable in 10 ms increments).

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### SENNHEISER SKM5000-UHF

This new handheld UHF transmitter from Sennheiser (Old Lyme, CT) uses phase-locked loop technology to provide 16 selectable frequencies, while the HiDynPlus noise reduction system delivers a signal-to-noise ratio of 108 dBA. The unit operates with an AA battery pack or a rechargeable pack, and it offers five-stage audio sensitivity for SPLs up to 151 dB.

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### LEM 2000/4000 CONSOLES

Lem (distributed by General Music, Bensenville, IL) announces two new series of consoles for live performance. The 2000 Series (available in 24- or 32-channel models) features four stereo input channels, double stereo master controls, four groups, eight aux sends, 4-band EQ and a built-in intercom/talk-back module. The 4000 Series consoles (24, 32 or 40 channels) include an independent, internal submix section with 12 inputs, pan and gain controls, effects sends, select buttons and indicators, along with MIDI muting controls with snapshot presets.

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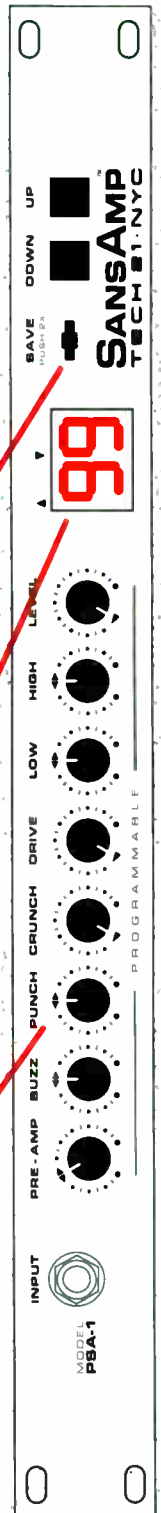
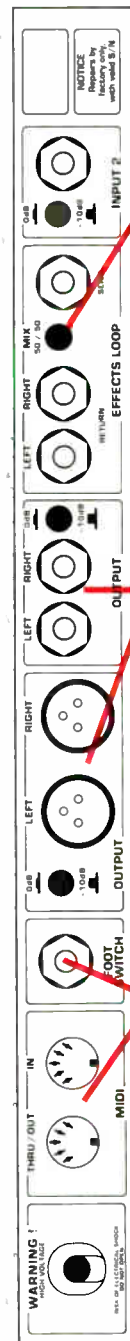
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by Mr. Bonzai

# GLOBAL INXS

I dropped in at Ameraycan studios to lunch with Australian producer Mark Opitz, who was in Los Angeles for a last-minute addition to the new INXS album, *Full Moon and Dirty Hearts*. Opitz, who recently relocated to Italy, and engineer Niven Garland were mixing a funky little duet sung by lead singer Michael Hutchence and...Ray Charles?! While hanging around listening to the powerhouse blend of vocals, luck struck, and Hutchence himself arrived to check out the mix.

What is the appeal of the music from down under? The land of colonials, fugitives, aborigines and Maori chiefs has given us groups such as AC/DC, Split Enz, Men at Work, Crowded House, Midnight Oil, Cold Chisel and The Angels. Perhaps it's the natural blend of music and cultures, with no regard for the old class systems.

This band was originally formed

in 1977 as The Farriss Brothers: Andrew, John and Tim. Two years later, it was a sextet called INXS, and the striking lead singer was Michael Hutchence. The pumped-up melodic rock did well on home ground, Opitz came on the scene as producer of their third album, the band nabbed a couple of Top 20 hits in Billboard, and a U.S. tour with The Kinks kicked overseas. By 1986, "What You Need" had powered to Number 5 in America on the strength of its colossal beat. Only a few antipodeans have gone worldwide, and INXS remains a force that perseveres with great spirit, great grooves and better-than-average brains. At press time, I had only heard a rough mix of Mr. Charles and Mr. Hutchence, but that alone is worth the price of CD admission.

Let's move out to the lounge and chat with Hutchence first, slick hair



**At Ameraycan Studios, L.A., (L-R) engineer Niven Garland, producer Mark Opitz and Michael Hutchence**

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## LUNCHING WITH BONZAI

pulled back in a little ponytail, wearing an open-collared black shirt, shorts and black work boots. A glass of Beaujolais is called for. It's jet lag city—my kind of place for catching the dudes off duty.

**Bonzai:** So, not a bad life—around the world making records?

**Hutchence:** Right. For this album we started off in a house in France for about three weeks, just rehearsing

the studio. So it's great for people being on call and being totally involved. You can't even go home, in the normal sense, and be swayed by anybody, by your own record collection, you know? You don't have that familiarity of going back into a safe haven and taking an attitude on it, for good or bad. That means that there is a sense of everything being very immediate. You know where someone's head's at in the morning, from last night—a brilliant continuity. And it's pretty intense.



**INXS at work on Full Moon and Dirty Hearts at Capri Digital Studios.**

and screwing around as a band, which we hadn't done for a long time. From there, we continued with that theme and attitude into Capri [Digital, in Italy] for over two months. We also worked in Paris, where I now live, doing vocals for a week, and then went on to L.A. to mix. I did one vocal in London at Olympic with Chrissie Hynde and another vocal here in Los Angeles with...Mr. Charles.

**Bonzai:** Did Capri lend itself to the creative process?

**Hutchence:** Well, I've always been skeptical about going to paradise to record. It's my nature—in the normal situation I like the taxi ride as a place to think, and the taxi ride home, and passing people in the street. New York is paradise in a sense for that, or any major city. It keeps the reality check happening.

But we hadn't done this sort of thing for such a long time: the gang all getting together. As it turns out, Capri Digital is a perfect studio for intense work, built up on a hill with private villas, and no one can easily escape the island and the vicinity of

**Bonzai:** Has Mark Opitz been involved with all of your records?

**Hutchence:** No, not all of them. The last one with Mark was *Welcome to Wherever You Are*. That and this new one have been basically co-productions, mostly myself, Mark and Andrew Farriss. The first time we met him, he was doing bands like Cold Chisel, The Angels—the real classic back beat, giant guitar, AC/DC school of music.

**Bonzai:** Mark engineered AC/DC?

**Hutchence:** Yes, that's right.

**Bonzai:** Would you say Mark is the top producer in Australia?

**Hutchence:** Yes, of an ilk. There are other guys who do different stuff, possibly user-friendly and more commercial in some ways. His roots are in classical, and he has never really gone into the soul/pop side of music. I don't think he's that interested in it, really.

When we first met him we were scrambling for a style, and we were trying to mix together rock and funk, and he is the first guy to ever put that into some aural context, which was



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great. It was a revolution for us. The album *Shaboob Shooobab* was fantastic for us, and we made a giant leap forward. Suddenly it was, "Ah! We see the light." He really helped us with that, and he's always been a friend. Bonzai: Any surprises with this new album?

Hutchence: Well, there is a progression, but in an odd way. On the last album, we tried to do everything and settle the dust in a way. We did that successfully. I feel—it's a homogeneous album. This album, out of all the albums we've made, has the least punches pulled musically, and lyrically. Musically, because it's three- to four-minute songs, and it's the hardest and toughest we've played, more from our roots in the pubs of Australia. And lyrically, it's dealing with many different issues, from fascism to the end of rock 'n' roll, basically [Laughs]. And toward the end of the record—the other side, as they used to say—it goes into everything from poetry with hard funk to sort of hard-edged blues, to deep techno, you might call it ballad techno. It's an album of extremes, with a Saturday night side and a Sunday morning side. One side is more Clash-influenced, our roots as well, and the other side is taking all type of plunges. But it all works together.

Bonzai: What was it like working with Ray Charles?

Hutchence: Well, we had never met before, had just talked on the telephone. I wish we had a night before to get drunk or something, just to settle things. But apart from that, the sheer nervousness, to hang with a legend and record a song was a real joy. Bonzai: From the rough mix I just heard. I think that comes through.

Hutchence: Yeah, this is a big move. He doesn't do this kind of thing, as you know. He doesn't do it with his peers even. Somehow, in the most peculiar circumstances, it just started as a sort of gallows-laugh joke. Yeah, sure. We thought he was downstairs at the studio in Paris, Guillaume Tell. But actually, one of his guys was putting some tracks down and sending them back to L.A. for him to sing on. Back and forth, and I thought, "Shit, Ray's in the studio." So, I'm sneaking along listening. I walked in to take a look, to see if he was there, and he wasn't—damn! I went back upstairs, joking that he could have sung on our album.



# Audio-Technica goes on stage 'live' with Jeff Cox!

*Production Notebook*



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AT4051

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### LUNCHING WITH BONZAI

This was about six months ago, and then we started thinking, why not? We have as much right as anyone else, for white boys anyway. Our roots are very much Motown, soul, and where he comes from, mixed with other stuff. It was quite a big reach to get to him, and the first track we sent him he didn't like because it was in the wrong key for him. I'd forgotten how deep his register is. The second track was perfect, in D, called "Please, You Got That..." So, we went into his studio yesterday and mapped it out with him. He said, "You show me what to do. You've sung it, you know where it's at." This was a unique experience, because I didn't know how he worked. I could have walked in and he could have said, "This is the way it's gonna be," I think like most guys of his era, whether they play the blues, or whatever, they've been though the mill, they've been ripped off, and if you get burned for 40 years something happens. You could get very weary, and cautious, I guess.

**Bonzai:** Do you think you'll last as long as Ray Charles?

**Hutchence:** I'd love to have as much fun as he does at 64 in the studio. I tell you, it's inspirational. And humbling, actually. I'm really glad he loved the song and wanted to do it. The whole thing is kind of surreal. This is a great thing—not only an absolute privilege for us, and myself to sing with him—but I think it's great for him, because he's a hip cat, and it's a strange and wonderful thing for him to do. I'm really happy he's taken that jump, you know? I think they've been trying to get him to do things like this for years.

At this point, producer Mark Opitz slips out of the control room to join us...

**Bonzai:** Michael was telling me that you have a classical background.

**Opitz:** Well, I started off with ABC-TV in Australia as a cameraman, but my first jobs in audio were recording symphony orchestras, so I guess I do have a classical background. I also studied at the Conservatory of Music in New South Wales, doing jazz improv studies, and pop courses, and some grounding in classical music.

**Bonzai:** How did you get from there to where you are now?

**Opitz:** The shift to audio was basically a mistake. I went to Indonesia



on a job, and the department I was in at ABC decided to punish me and put me in audio. I said, "Okay, I'll do that." I was put on these music TV shows, all mono with no multitracks, and everything was live to air. That's how I learned, and I ended up getting the hard jobs, the orchestral music, because everyone else in the audio department wanted to do the spoken word, the sound effects.

Anyway, the Sydney Opera House was opening in 1974, and I was assigned to the audio team for all the opening shows. I found myself doing Prokofiev's *War and Peace* for the BBC, the Royal Concert for the Queen a week later, orchestral stuff for Carol Burnett. A lot of it was easy: hanging a stereo mic from the ceiling. But with *The Carol Burnett Show*, they were using the orchestral stage for their TV show, and the orchestra was moved into a makeshift pit. Then I had to learn how to mic everything, with a 50-plus-piece orchestra. And we didn't have the consoles that we have now. I'd be working with a small Studer mixer and a million Shure mini-mixers, subgrouping everything into something else. You got three runs, and then it was live to air, all of Australia, England. It's seat-of-the-pants sort of work, actually.

**Bonzai:** What was your first project as a rock engineer?

**Opitz:** Well, I decided that I had to be in the record business, so I made up a big list of studios, and at the top was EMI studios. Rather than start at the bottom, I decided to start at the top: go for the best studio first and work my way down. I just happened to hit EMI at the right time. Someone got sacked the day that I rang up, and they asked me to come in for a talk, and I got a job. Even though I had a lot of experience with all this orchestral work, they put me in charge of making the masters for the 8-track cartridges and the 4-track masters for the cassettes. I wasn't allowed near the studio, just sitting there all day making these dubs.

After that, I was introduced to mastering, disk-cutting, which is one of the best things that ever happened to me. This was disk-cutting in the pre-CD days, and you learned what could be put onto a lacquer and what couldn't. You learned how important phase was. I was really cutting records, and you learned about the tape machines as well. In TV I learned about microphones, because for about

a year, I was the guy who pushed the man on the boom-stand around. Finally, I got on the boom and learned how a mic worked.

**Bonzai:** Do you think it's a shame that the younger engineers may be missing some of this practical work?

**Opitz:** Absolutely. I was very lucky, learning on the floor. And from mastering, I moved on to A&R and learned the importance of marketing and eventually worked my way back into the studios and engineering again. It's a long history.

**Bonzai:** Was there some pivotal record that bumped you higher?

**Opitz:** Yes. I was asked by [George] Vander and [Harry] Young, two very successful producers, if I would like to produce records for them. They were doing all the AC/DC stuff and had a stranglehold on Australian music at the time. I had done some mastering for them and had been sacked from EMI because I was in the studios doing demos and one of the bands released a track as a single and gave me credit, which I had no knowledge of. EMI thought I was making money out of it, but I was just experimenting. They sacked me, and Vander and Young heard about

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An open letter from Morris Ballen, Disc Makers Chairman

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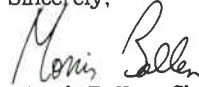
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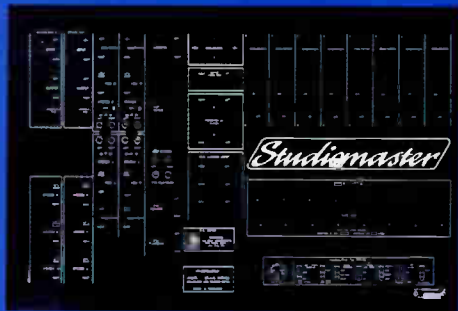
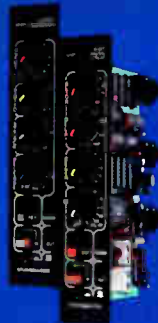
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it and asked me to be a record producer for them. They gave me 48 hours to make up my mind, so I waited until exactly 48 hours had passed and phoned up to accept the job. Then for six months, I worked as both engineer and producer for no money, because I was afraid to tell them I wasn't getting paid.

One day, George came up to me and asked what I was doing for Christmas, and I said I was just staying home. He said, "What, don't we pay you around here?" I answered, "No, actually, you don't." I was just scared of losing my job, and this was the hottest production company in Australia. So, they started paying me and gave me a band that had sold 5,000 copies with their first album. I worked with them for about six months, and the second album went five times Platinum, bang, first album I had ever done. The band was called The Angels (in America they were known as Angel City), around 1978. The album *Face to Face* went through the roof, a huge success. I went on to do the third album for Cold Chisel, as both engineer and producer, and that one was even bigger.

**Bonzai:** How did you run into INXS? **Opitz:** Well, when I was doing the Chisel stuff, a young man came up to me and said that he liked my stuff and that he had a little band, INXS, and wondered if I would listen to them. I went to see them. They were good; I was really impressed. They had done an album at this point, and by this time, WEA International had asked me to run A&R for them in Australia. The first thing I did was to accept the job offer, and the second thing was to sign up INXS. Unfortunately, they had signed the day before with a small company, but eventually, they got out of that deal, and we got together to do a song called "The One Thing." Then the album, *Shabooh Shoobah*. We've stayed friends ever since and got back together for these last two albums.

**Bonzai:** What's especially distinctive about this new album?

**Opitz:** Well, we sort of cut some new ground on the previous album. I feel that they were in danger of becoming too safe and self-contained, and at this stage in their career, they could be simply pop, but they have so much more variation and style. Pound for pound, player for player,

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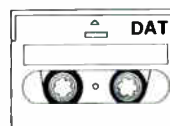
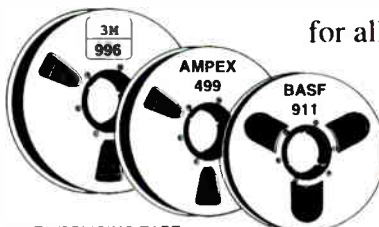
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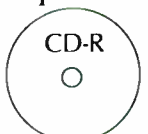
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it's such a good band, and they weren't really showing their wares: what they are really capable of—as writers, players, just the whole meld of the band. They were getting away from being a band and becoming a group of songsmiths. I spent six months touring with them, and we decided to turn some heads, make a record that *we* enjoy. What we set out to do was reinvent INXS, on the terms of the band instead of what people would expect. They had tasted all of the pop thing, and now it was time to enjoy their own music.

**Bonzai:** I gather you worked at Capri and now you actually live on the island.

**Opitz:** What happened is that we ended up recording and mixing most of the album there. As I was finishing, I mentioned to Carlo [Talamona, Capri Digital owner] that I was looking to move to either Los Angeles or Europe if he saw a house. I was back in Australia with my wife and children, feeling a little bored, and the faxes started rolling through from Carlo: "I've found a house." It all worked out, and off we went. Now I've got a studio just up the street [from the studio]. I like having a good studio right in my own backyard.

**Bonzai:** What's next for you?

**Opitz:** I'll be working with a very strong band called Stress, from England. I'm lucky to be able to work with artists that I enjoy, and if I can't bring something to the record, I won't do it.

**Bonzai:** Traveling all over the world, working in studios here and there, do you see any special trends in the studio world?

**Opitz:** Yes. I see that if a studio doesn't involve itself in video, it's crazy. If you don't involve yourself in the multimedia formats coming along, you're crazy. If you don't have a Mac Quadra 800 to hook up to your SSL, you're crazy.

The marriage of sound and vision is here. You've got to be involved. The video has become so prominent; let's bring back some attention to audio. I'm not saying that either is more important than the other, but there is a marriage that you have to work with. In the '60s, music lead the revolution, and now it's the new media that will lead. ■

*Roving editor Mr. Bonzai used to sell didjeridoos door-to-door.*



by Jonathan Mudd

# SANDY PEARLMAN

## METAL GURU

Sandy Pearlman's new recording studio is located in the picturesque, laid-back town of San Rafael, just across the Golden Gate Bridge from San Francisco. From the street, the place looks innocent enough—part of a low-slung strip of quiet shops and offices—but once you knock on the studio's unmarked front door and are granted entrance by a brusque, black-clad engineer, you might suddenly wonder if that wasn't the River Styx you crossed back there, and you just stepped through the Gates of Hades.

It's dark. Equipment chassis and boxes of tools and wires are everywhere. Desks and chairs are stacked high with paperwork. The Gold and Platinum records on the wall have sticky-notes hanging from them, and the big studio calendar is a scribble of black magic marker. In the center of it all, motioning with a long, bony finger for me to sit, is Sandy Pearlman. This is his office, and it's just the way he likes it.

Perhaps the hellish clutter should not be a surprise. After all, Pearlman has spent more than 20 years recording the dense, demonic sounds of heavy metal, first as the producer of genre-pioneers Blue Oyster Cult, more recently as the provider of studio space for a stable of Shrapnel Records headbangers. In between, the 47-year-old Long Islander has chaired sessions for The Dictators, The Clash, Dream Syndicate and many others. He has managed Black Sabbath, Aldo Nova and Romeo Void. And he has presided over two major-label record companies, 415/Columbia and Popular Metaphysics/MCA.

In 1987, Pearlman moved his base of operations to San Francisco, taking up residency in the city's renowned Hyde Street Studios. There, he began to amass his arsenal—a truly heavyweight collection of oddball analog and super-tweaked digit-

al devices—and plot the construction of his very own, "inherently heavy" recording studio. Named for the first and last letters of the Greek alphabet, Alpha & Omega is a spacious, well-appointed 72-track facility. An API 48 console commands center-stage, flanked by Ampex and Studer tape machines and a veritable Fort Knox of outboard gear. Through the pair of isolation chambers and beyond Pearlman's "stone and glass drum chapel," a second studio space is being equipped.

A few months ago, a curious ad for Alpha & Omega appeared in some of the West Coast trades. Laid out against a block of black, the sim-

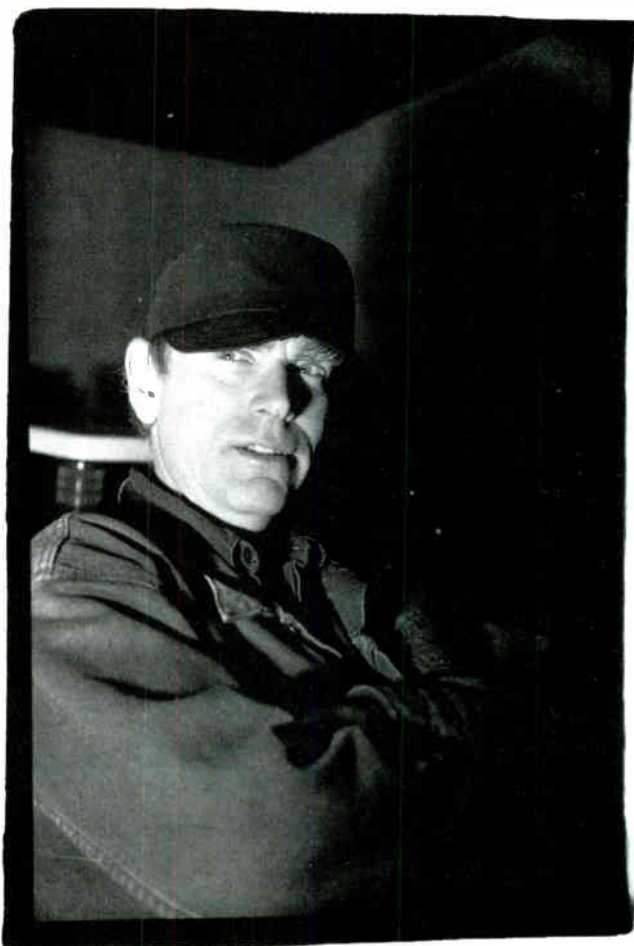


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ple white type chronicled the year-by-year achievements of an unidentified—but obviously heavy-duty—record producer. It read like the perfect rock 'n' roll resume, and it begged a baffling question: Who the devil is behind Alpha & Omega?

*Let's use the mysterious ad you've been running as a jumping-off point. The ad's first claim is that you gave birth to the phrase "heavy metal." How did that come about, and how is it you got hooked up with the early metal scene?*

Well, I guess you could say I got hooked up with the early metal scene when I was at Stonybrook, and later on at Brandeis University. Richard Meltzer and I had a radio program on the college station at Stonybrook. Nobody listened to it. But we were doing this show and writing papers and theses for our classes, and articles for the school paper that revolved around rock 'n' roll. And there was a guy named Paul Williams, who had dropped out of Swarthmore and had started a magazine in the very late '60s called *Crawdaddy*, and he was desperately looking for people to write. He sort of hounded me to write for this magazine. Eventually I did, and I got him Richard Meltzer, and he had already dug up Jon Landau, who used to sit next to me in history class at Brandeis.

Anyway, at one point I was writing a retrospective piece on The Byrds, and I was talking about their song "Artificial Energy"—about the peculiar sound of the guitars in it—and I described it as heavy metal. I didn't make up the phrase, nor did William Burroughs make up the phrase—everybody got it from the periodic table of the elements, which describes a certain class of elements, the heavy metal elements—lead, for example. But it just seemed that it would be a neat way to describe this kind of sonic texture. And then I started to use that phrase, so I'm really the one who stuck it on this music.

*What was it about the sound of heavy metal that attracted you so much?*

Heavy metal is like a slab of existence. It's like a cross-section of brute existence, with all the disturbing qualities that are implied by that kind of description. The heavy metal power chord, recorded off a decently functioning Marshall, or 16 AC30 amps

fed by a guitar whose magnets have begun to die a little bit so that you can get some spongy artifacts, run through a Fairchild compressor, modified by an API 560, something like that—there's something just disturbingly heavy and grand and inherently imposing about that kind of sound.

*In 1971, you and your partner, Murray Krugman, co-produced the first record by Blue Oyster Cult—the "first aroused heavy metal band," as you put it in your ad. Did you have any background in music production? Are you a musician?*

No, I'm not a musician. My interest in music really developed from an interest in acoustic physics. At the time, I had become a philosophy major, but I was really interested in the physics of sound, and it was still debatable as to which way I was going to go when I got out of undergraduate school—and even graduate school. I was thinking maybe I'll become a scientist, or maybe I'll become a professional philosopher or something. I wound up becoming none of the above, of course. When I began to produce records, I thought I could develop and create sounds that reflected certain philosophical notions. I had these visions of these metallic edifices of sound that could be created.

*Can you give some examples of specific heavy metal sound treatments you were doing with Blue Oyster Cult?*

Sure. On "Hot Rails 'To Hell" [from *Tyranny & Mutation*, 1974], I had this notion that I wanted to make the whole coda/outro of the song excruciating—just excruciatingly irritating. I used these filters—very radical EQs—that existed at the time. I think they were made by either Pultec or UREI; nobody's making these things any longer. I selectively and progressively dropped out all of the underpinnings of the band and just left it with a couple of guitars playing this repetitive figure. And I took the filters and radically EQ'd the entire mix to the point where it was almost extinguished in terms of tone. There was nothing left but the very top end and the very upper midrange. And then I did a very long fade-out, so it would just seem like the sound was progressing on toward infinity, as a sort of sonic replication of the graphic we used on the first two album covers.

One thing you could do, when you got rid of a lot of tone—a lot of



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what I considered to be unnecessary components of the sound—you could layer lots of parts in there, and it wouldn't become too thick and too turgid to be attractive or dynamic. You would just get an awful lot of information.

*In 1978 you produced The Clash's Give 'Em Enough Rope. In light of the records you'd made up to that point, that sort of seems like a departure. How did that project come about?*

I got a call one day from the head of A&R at CBS U.K., who was Dan Loggins, Kenny Loggins' brother. And he was a huge Blue Oyster Cult fan: He just loved those records, thought they were delightfully wacko. And he said, "Hey, Sandy, we've got a bunch of new wave bands that we've signed"—because "new wave" was what people called it then—"and we're looking for producers for them, and we're going to fly you over on the Concorde. You should just take a little tour of England with us and pick out the ones you want to work on." I said, "Great."

After a couple of days of seeing one band right after another, they took me up to Manchester where The Clash were playing. It was, I guess, November or December of '77. There was a firemen's strike in England at the time, and the army was filling in for the firemen. So we get to the hall—Queen Elizabeth Hall or something—and the first thing I notice is that all of the glass on the front doors has been broken, and there's this huge crowd of people milling around, and there are these green army fire engines out there—called Green Goddesses—and they've just hosed down the crowd, and the police have tear gassed the crowd. So I thought, you know, this looks good to me.

We get in there, and there's still a minor whiff of tear gas in the air, and The Clash is onstage, and they play a few songs, and then Joe Strummer says to the crowd, "I'd like to dedicate this next song to Ted Nugent, Aerosmith, ZZ Top and the Blue Oyster Cult. It's 'I'm So Bored With the USA.'"

I said, "Wow!" I turned to Dan Loggins and said, "I'm your guy!"

*Were the recording sessions as wild as that gig?*

Sometimes. We did the demos for *Give 'Em Enough Rope* at a place

called Utopia in London, which was a great studio. I'll always remember that place because on the second day, I come in and I notice that [Clash drummer] Topper Headon and [bassist] Paul Simonon have taken all the plants in the lobby of the studio and dumped the dirt out, taken the furniture and piled it up against the wall, and brought in their trail-bikes. They were running kind of a motocross course in the lobby of the studio. So I went back to the control room and I said to the two guys who weren't doing this—Joe [Strummer] and Mick [Jones]—"I think we'd better do as much work as we can here, because we're not going to be here much

**When I began to produce records, I thought I could develop and create sounds that reflected certain philosophical notions. I had these visions of these metallic edifices of sound that could be created.**

longer." And we weren't: We were gone first thing the next morning.

*A lot of people think Give 'Em Enough Rope was The Clash's best record. Certainly it had a more metallic sheen to it than the first record. Productionwise, what were you doing?*

Actually, it's funny you say that, because when we were making the record, they sort of got worried, and they would often ask me, "Sandy, we're not making a metal record, are we?" And I would say, "No way, guys." But, of course, we were.

I used to do a lot of work at the Record Plant in New York, which was really a great studio at the time. Around '78, just before I began work on the Clash record, they'd gotten in a bunch of API 560 graphic equalizers—of which I have about 40 back there. These things had sonic potentialities that I had really never encountered before. They were mar-

velous devices for generating especially amazing heavy metal rhythm guitar and lead sounds. I mean, you could just dial in heaviness with this stuff. I was fascinated with these EQs, and I brought some of them along with me to Island in Basing Street, where I recorded the basics for The Clash. We really used them to death on that record.

But I think of *Give 'Em Enough Rope* as their second-best record, after the first one. To me, every record they made is worse than the one that preceded it, because the fire was rapidly extinguishing. There was a weird dynamic in that band because Strummer wanted to be The Clash and Jones wanted to be Mott the Hoople. It was kind of a struggle to make the second record.

*A lot of the Popular Metaphysics stuff came out of the original Alpha & Omega, which was inside the Hyde Street Studios complex in San Francisco. How did you end up there?*

I had a series of studios that I had invested in out on Long Island, but I didn't totally control them or own them. And I just decided in the mid-'80s that I would prefer to spend more time here than in New York, so I looked around for a place I could move into, and Hyde Street had a couple of rooms that were available. We took over one, and then we took over a second, and basically, I built my thrashing, inherently heavy studio: a studio with its own sonic attitude.

But the two studios at Hyde Street were predicated upon having the Popular Metaphysics cash flow. We needed to make a certain number of records in a certain period of time according to our contract with MCA. So we were very busy. We made [Blue Oyster Cult's] *Imaginos* there, we made the Love Club there, we made the Birdkillers, a lot of the Shanghai Pearl record and some of Manitoba's Wild Kingdom there. But when the MCA deal went down the drain, there was no particular reason to be at Hyde Street any longer.

*So you moved the operation out here.*

Yeah, this place just sort of appeared. It had been started by a guy who wanted to build an advertising studio, but he lacked the money to complete it and just left it—like, 42 percent finished—and moved to Europe. So we wound up taking it, and then we wound up doing a lot of work on it.



We built what I call the stone and glass drum chapel in there, which is this couple-of-inches-thick granite platform. It was something I had actually discovered when I was making the demos for *Give 'Em Enough Rope* at Utopia in London. They had six stone drum platforms in a room that was basically glass and stone and hardwood. And I said, "Wow! You can get a drum sound in minutes rather than days—this is really great." So when I got a chance to build a studio from scratch, I did that.

In addition, I went for very high ceilings with asymmetrical surfaces to get very complex reflections. This is a dial-a-drum-tone kind of room—you can get a good drum sound here in 45 minutes to an hour-and-a-half. Given my experience working in great studios, this is the easiest place to get a great drum sound that I've ever been in.

*In your ad, you refer to Alpha & Omega as your "dream studio." Is it working out that way?*

Oh yeah. In terms of dial-a-tone situations—being able to do things very, very quickly—it really is. Also, the control room is huge, and it's got those mahogany, cylindrical poly-diffusers, which make it very non-location-dependent. You pretty much hear what you've got anywhere in the room.

You can come in here and record a whole live record with total isolation. You can have everybody record at once, but nothing has to leak. In fact, you can even record the vocals on the same basis. We have two iso-booths in the back with hard, reflective surfaces you can soften up with rugs and stuff like that, and we tend to record the guitars back there. We record the bass maybe in one of the iso-booths and also direct. The guitar players and the bass player can stand in the control room, see each other, and listen on these huge TADs, which never run out of gas: They've got, like, 1600 watts of available power. The singer can sing between the speakers or behind a baffle in the room, so he can hear what everybody else is doing.

You get everybody off the headphones—that's the point. The only guy on headphones is the drummer. That's the way to make a live record. And we tend to keep a lot of the original stuff, including vocals, which you don't tend to do in a situation where there's too much leakage.

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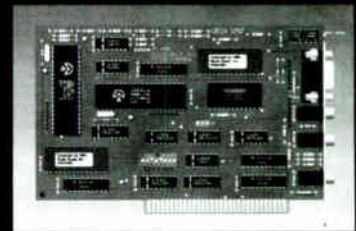


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Probably the biggest benefit is being able to keep a lot of impromptu lead guitar parts and some of these impromptu vocal things you can get on the fly, in the heat of the moment. This is an important advantage as far as I'm concerned.

*What projects have you had in here recently?*

Michael Varney is doing virtually all his Shrapnel stuff here. Derringer is back today. Jeff Watson has just finished a week-and-a-fragment of work mixing.

There's a lot of mixing going on here because we own virtually every device known to man. I mean, there are some things we don't have, but basically, there is no equipment-rooted reason not to be able to come up with a sound here. We have tons of tube stuff, we have tons of '70s solid-state gear, and we have all the new stuff, too. We have Quantecs, for example, which most people don't have because they just cost too damn much, but they are unique reverb units. We have EMT chambers, which most people don't bother having anymore—they just don't care about it. And we have this garage over here, which you can feed drums back into and reinflate them, like they were doing on the Watson record. We have a lot of reverb possibilities that most people don't have, plus all the usual stuff: the Lexicons and the AMS's and so forth. I'm a great believer in analog as well as digitally generated sounds, so I have an awful lot of analog equipment around here.

*Where do you come down on the analog vs. digital mixdown question?*

Well, we finally have a DAT, because some people feel they've got to have it, but I couldn't care less. I just don't think it's a very good way to store musical information. We always encourage people to go to those Ampex 2-tracks. Some nutcases will come in here and want only the DAT, which is insane.

First of all, it's just not going to capture the entire undertone and overtone series because there's a brick wall in both directions. Some of the really important components of percussion and the human voice and metal guitars just don't exist in a digital recording. It's bad enough that these things have to be put out on CD, but why make the original master worse than it has to be? Just

bring it down to the digital when it's unavoidable.

I listen to a lot a classical music, and the Mercury Living Presence series—which was recorded primarily on 35mm magnetic film, an even wider tape format—are the best-sounding recordings I've ever heard. They were done with two microphones and laid onto 35mm magnetic film through tube equipment. Sounds so good that I've been toying with the idea of getting a mag recorder, because they're cheap, but they're not current technology. I'd like to get one to see if we can beat even what we get out of 1/2-inch.

*Is heading another record company your primary ambition right now?*

Yeah, definitely. I would like to get back into it. I have to spend an awful lot of time making deals, which I don't want to do. You know, dealing with A&R people, getting them to pay attention to me: which is a great shock. It's galling, and it's time-consuming. I would like to have the record company again, as long as I thought there was a reasonable way to organize its relationship with whatever company is funding it. And if I get the Popular Metaphysics/H15 setup again, my inclination is to headquarter it in Seattle.

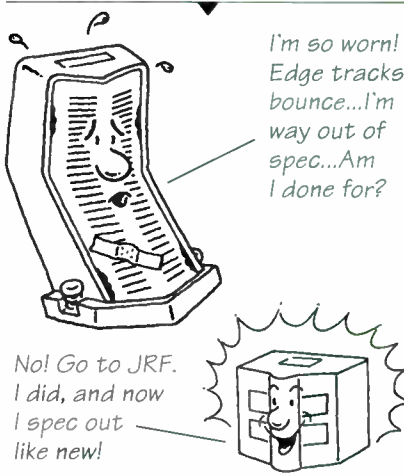
*You've been making records for nearly 25 years now. What's the biggest change you've seen in the recording industry during that time?*

The one tool that's available in '93 that wasn't available in spades in, let's say, '77, is the incredibly diverse mixture of digital processing devices. This is not an unmixed blessing. It allows people to dial up all sorts of processes and effects and spatial situations that were not only unavailable 15 years ago, they were unimaginable—or at least unexecutable. There are all sorts of things you can do with this stuff, and if it's used artfully, it's just another weapon in the struggle for awe-inspiring sound.

On the other hand, the rise of digital storage media and digital processing equipment allows people to avoid dealing with the necessity of properly presenting the grain of the music: the cross-section of reality and meta-reality and being that I find inherent in sound, going back to all of the preoccupations with acoustic physics that I had a long time ago. ■

*Jonathan Mudd is a San Francisco Bay Area-based writer.*

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by Philip De Lancie

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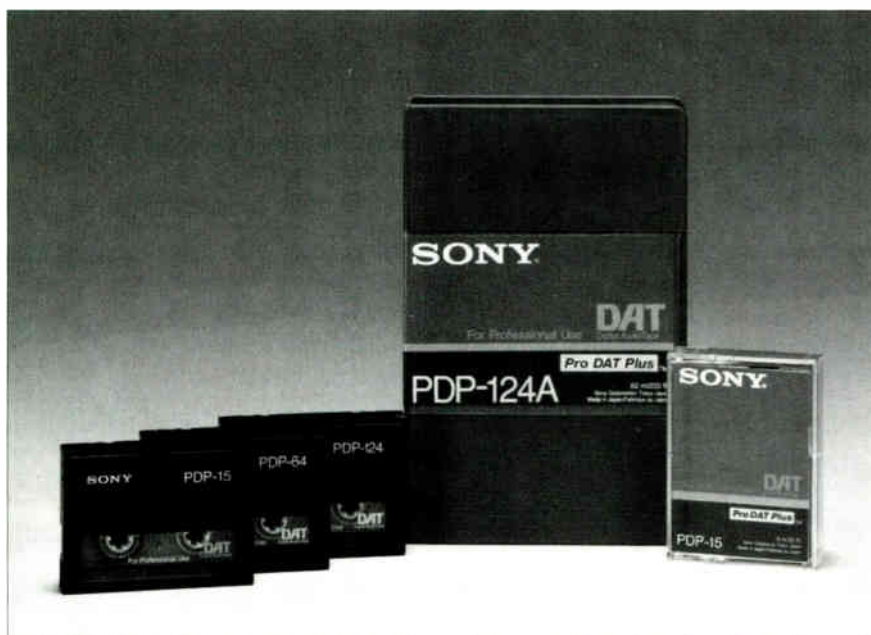
**C** **D-RECORDING DRIVES DESKTOP MASTERING**  
Two developments from the New York AES show (see AES wrap-up, *Mix*, December 1993) underline the way that the availability of reasonably priced CD-recording systems is changing the CD preparation market. At one end of the spectrum, falling recorder prices have brought CD recording within reach of many more audio professionals. Digidesign has responded with the introduction of MasterList CD (\$995), which allows users to take sound files created on any of the company's hard disk recording systems and convert them into fully PQ-coded premasters for cutting glass CD masters.

MasterList CD can create CD premasters on DAT or 8mm SCSI drives. But its real appeal is likely to be in its support for recording onto most of the SCSI-driven CD recorders currently on the market, including models from Sony, Pinnacle Micro, Ricoh,

Philips, Kodak and Yamaha. With some of these models now selling for less than \$4,000, and several—though not yet most—CD plants accepting CDs as premasters, market conditions seem right for a product like MasterList CD. (For more on CD-R, see "Using CD Recorders in the Studio," page 88.)

At a higher end of the scale, Sonic Solutions has been pushing its pre-master-CD concept for some time (see "Tape & Disc," February 1992) and remains the only company to support recording on 80-minute CD-Rs, which is no luxury in a fully professional mastering setting. While declining recorder prices make it easier for lower-cost competitors to offer some of Sonic's capabilities, the company is adapting by expanding into new applications. Among the most intriguing is the development of a DiscVideo option for the Sonic System.

DiscVideo will allow users of Sonic's CD-premastering gear to create



**Sony's DAT lineup now includes a 15-minute tape.**



premasters for Video CD, the Karaoke CD (White Book-based) format recently agreed to by Sony, Matsushita, Philips and JVC as a carrier for up to 74 minutes of linear (noninteractive) video on CD. The format, which is also compatible with full-motion video on Philips' CD-I, uses MPEG-1 compression to get the video on the disc. DiscVideo can be used to edit the audio portion of a program, encode audio and video to MPEG-1, and interleave/format the data stream for output to Sony I630, 8mm Exabyte tape (DDP format) or Pre-Master CD (PMCD).

Sonic will offer two versions of DiscVideo. A \$25,000 version will compress in the background at a rate of about ten minutes of processing for every minute of program, depending on system configuration. For an additional \$15,000, the company will sell a hardware add-on supporting real-time conversion.

**INTERNATIONAL MARKET  
BOLSTERS DUPE GEAR MAKERS**

Duplication equipment manufacturers have been worried the last few years by declining prerecorded cassette sales and fear among duplicators over the impact of new, competing formats. Although some of these concerns have subsided, many domestic duplicators are still very cautious about investing in new equipment, and the overseas market is increasingly important in taking up some of the slack for gear manufacturers.

Electro Sound, for instance, reports that three overseas operations recently purchased systems for plant expansion. The three are Summit Magnetics in Surrey, England; Sound 2000 of Tel Aviv, Israel; and Productions Arbol Records in Quito, Ecuador.

Electro Sound is not alone in courting foreign markets. Versadyne recently sold one of its 1000 Series systems to another Ecuadorian facility, Industria Phonographica. And Versadyne also reports sales to Daniel Rojas y Cia SRL in Buenos Aires and Leoncio Santarragia in Mexico City. Versadyne is finding that its systems using 1/2-inch masters are especially popular overseas.

In the United States, meanwhile, spoken-word provides another growth area for gear makers. Versadyne just provided a new Series 1500 system to Audio Duplicating Services in Wil-

ton Manor, Fla. The bulk of that company's business is in the spoken-word market.

**DAT MAKERS GO TO NEW LENGTHS**

Two major tape manufacturers have expanded their DAT offerings to include new lengths. Sony will offer a 15-minute tape for the first time, rounding out a Pro DAT Plus line that also includes 34-, 48-, 94- and 124-minute versions. The 34-, 94- and 124-minute tapes will be available in an album box (see photo). BASF will also offer a 15-minute length in its DAT Master line, which includes 30-, 60-, 90- and 120-minute tapes.

**NEW YORK MASTERING SCENE**

Frankford/Wayne Mastering Labs announced the opening of a new facility at 130 West 42nd Street in New York City. Engineers Carlton Batts, Michael Sarsfield and Rick Essig have been hard at work on projects including the *Poetic Justice* and *The Crying Game* soundtracks.

Europadisk, meanwhile, added Don Grossinger as a mastering engineer. Grossinger previously worked at Masterdisk, Frankford/Wayne and Trutone, and has worked on albums by Gloria Estefan, Dizzy Gillespie and the Rolling Stones, among others.

Elsewhere in Manhattan, Gene Paul has been working on the Rhino/Atlantic Jazz Gallery Series at DB Plus. Anthologies by Eddie Harris and David "Fathead" Newman have just been completed, and projects on Yusef Lateef and The Best of '60s Jazz are in progress.

**SPLICES**

The Society of Vacuum Coaters will hold its 37th annual technical conference May 8-13 in Boston. Contact SVC at (505) 298-7624 for further information...Rocket Lab (San Francisco) mastered the fourth annual *Sampler for Aids Relief* from local radio station KKSF. Ken Lee mastered the project, which includes songs from Sade, Bryan Ferry, Annie Lennox and others...Saki Magnetics (Calabasas, CA) introduced a hot-pressed, glass-bonded ferrite record head for the Telex 6120 in-cassette duplicator. The company also has a ferrite replacement head for Studer A-80 QC machines, designed for full interchangeability with factory-supplied heads.

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# C O A S T

## L.A. GRAPEVINE

by Fred Jones

Congratulations, we made it through another year! It was wild. Some of us lived through fires that were a little closer than we would have liked. At times, business felt like a firestorm. Some companies merged with others to form strong alliances to weather the storm, while some older companies were going up in smoke. Some studios built new rooms; others were just glad to keep the doors open. A few got to celebrate their longevity and prove that they are truly something special.

The Village Recorder is a special place, known the world over for some of the most legendary recordings ever made (artists such as

—CONTINUED ON PAGE 176

**Aboard Skyelab's "Rover" remote: engineer Guy Charbonneau and Bob Skye compare company logos during a Bad Company Concert.**



## SESSIONS & STUDIO NEWS

by Jeff Forlenza

### SOUTHERN CALIFORNIA

L.A. rockers Cheap Date—featuring Harry Dean Stanton on guitar and vocals, Slim Jim Phantom on bass and vocals and Jeff "Skunk" Baxter on scorching lead guitar—were at Hollywood's Paramount Recording Studios tracking and mixing demo tapes with engineer Keith Bar-



**ZZ Top were at Ardent Recording in Memphis, TN, recording their first album for BMG. The Bearded Ones were in Studio C working with engineer Joe Hardy and producer Bill Ham. (L to R) ZZ Top guitarist/co-producer Billy Gibbons, engineer Joe Hardy and Ardent owner John Fry.**

rows...The Chairman of the Board, Francis Albert Sinatra, and two Champions of the (Mixing) Board—producer Phil Ramone and engineer Al Schmitt—did the mixing for Sinatra's Capitol Records hit, *Duets*, at Westlake Audio. Schmitt mixed on the Neve VR-72 to two Sony 3348 digital tape recorders, with Bryan Carrigan assisting...Hollywood Sound Recorders had the Red Hot Chili Peppers in mixing with producer Rick Rubin and engineer Dave Sardy for an upcoming release...Producer Quincy D. Jones III (a.k.a.,

—CONTINUED ON PAGE 177

## REMOTE ROUNDUP

by Jeff Forlenza

"On the road again, just can't wait to get on the road again." Many a remote engineer may be whistling that Willie Nelson tune, as the number of tours and concerts seems to be dwindling, but here's proof positive of trucks tracking and broadcasting live music to the world. We caught up with a few remote recording rigs to see what they have been up to.

Big news in the remote world: Bob Skye recently sold his interest in The Plant recording studios in Sausalito, Calif., and is currently busy with his own company, Skyelabs Inc., which will provide consultation for facility design and audio engineering needs, as well as remote recording capabilities through its mobile facility, affectionately named Rover. (Rover will still be available in conjunction with, and may be booked through, The Plant.) Notable Rover sessions in 1993 included a broadcast of the Bay Area Music Awards from San Francisco.

Celebrating its tenth anniversary is Sacramento's Pacific Mobile Recorders. Since 1983, Pacific Mobile has been serving the Western U.S. with analog and digital 48-track remote recording capabilities. The truck features two control rooms to allow for discrete monitoring of separate stage programs. Each control room has a separate entrance, power and air conditioning. And the two can be linked by tielines and multipin connectors. Recent PMR clients include Aerosmith, Tower of Power and Little Charlie & the Nightcats.

Ed Eastridge's Big Mo remote (Kensington, Md.) recently upgraded. John Storyk redesigned the control room, and Eastridge added a



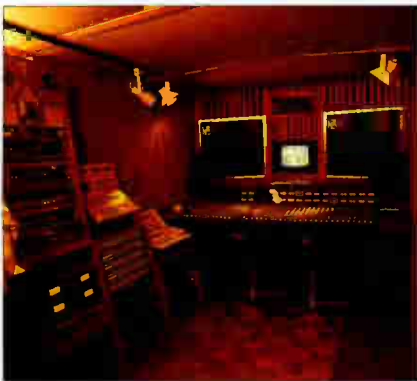
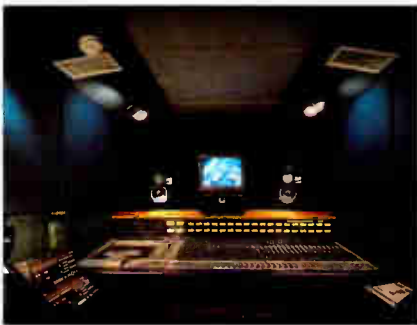
# C O A S T

Sony MXP-3036 console, two Sony APR-24 tape recorders and 24 channels of Dolby SR. Recent Big Mo sessions included a season of Folkmasters radio programs from the Barns at Wolf Trap in Virginia, with engineer John Tyler of Radio Smithsonian, and a series of video shoots with filmmaker Bob Mugge and soulstress Irma Thomas in Louisiana for Rounder Records.

Richard "Vance" Van Horn's Sheffield Remote out of Phoenix, Md., took part in the Walden Woods benefit concert (see p. 50), the Dr. Dre

**Right: Richard Van Horn's Sheffield Remote out of Phoenix, Md.**

**Below: The recently revamped Big Mo Recording from Kensington, Md.**



**Sacramento's Pacific Mobile Recorders recently celebrated its tenth anniversary.**



and Snoop Doggy Dog tour, an Andy Williams TV special and a country music TV special featuring Vince Gill, Amy Grant and Chet Atkins.

Reelsound Recording of Manchaca, Texas, celebrated an anniversary: their sixth season of broadcasting *Riverwalk, Live From the Landing* on APR stations. Recorded live at San Antonio's The Landing jazz club, the weekly radio show features the Jim Cullum Jazz Band and notable guests such as Milt Hinton, Benny Carter and Clark Terry. Reelsound owner Malcolm Harper engineers each show with the help of Sanken microphones, DAT and Dolby SR 2-track. In addition to the *Riverwalk* series, Reelsound keeps busy with location recordings like TNN's *Texas Connection* and the last two Farm Aid concerts.

Also celebrating a sixth anniversary is Boston's Goin' Mobile. Started by Lonnie Bedell, Goin' Mobile now offers 24 tracks of ADAT digital recording along with 16 tracks of analog 1-inch. ■

## NY METRO REPORT

by Dan Daley

**Power Moves:** In October, Power Station let go a half-dozen employees, including several staff engineers, as part of an ongoing management and personnel restructuring aimed at making the studio more profitable. The latest round of cuts came after the facility's first round of layoffs several months ago, which saw more than a dozen employees leave, including former studio manager Barry Bongiovi and co-founder Ed Evans. Studio chairman, Bob Walters, retired last year. Simultaneously, owner Tony Bongiovi has implemented a new management philosophy that includes more flexible rates and a higher degree of willingness to negotiate on a per-project basis.

"Power Station had been running for a long time with a substantial overhead," said newly appointed director of operations, Scot McCracken, son of longtime session guitarist Hugh McCracken. "We had to see what the effects of the initial round of cuts would be before we considered the second round."

Bongiovi said that the new realities of a shrinking recording industry have caught up to Power Station. "It's only recently that people have begun bringing in their own engineers and not using our staff people," Bongiovi said,

—CONTINUED ON PAGE 179

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—FROM PAGE 174, L.A. GRAPEVINE

Steely Dan, Fleetwood Mac, Elton John and Frank Zappa). It's their 25th anniversary, and they are planning some incredible events to mark the occasion.

For those of you who do not know the history. The Village was started by Geordie Hormel for his own use. However, many of his musical friends liked the room so much that they wanted to use it to record projects. So Geordie rented it out and built a second room for himself. And a third. And, as they say, the rest is history.

Instead of just promoting the business aspects of their 25th anniversary, the folks at The Village decided to "share the wealth" and turn it into a fundraising event for the House Ear Institute of Los Angeles (one of our favorite charities *bear at Mix*).

They are also releasing The Village *Anthology* CD, which will feature some of the best artists and best songs recorded at The Village from 1968 to 1993. All of the proceeds from the sale of the disc will be donated to the HIP (Hearing Is Priceless) campaign. Jeff "Skunk" Baxter, honorary chairman of HIP, is working to help get the CD out.

Twenty-five years later, Geordie is still the owner, and he says, "I don't know how loud CD buyers play our recordings, but I do know how often we've had to repair our monitors—in spite of attempts to limit playback levels not to exceed 200 dB. I'm already living with the karma of a billion slaughtered pigs. I don't want karma for contributing to the deafness of all the producers, performers, engineers, musicians, managers, mixers and maintenance techs who may have made my monitors melt. So I'm hoping that the money we raise for the Institute will help find a way to alleviate hearing damage. Maybe they'll even find a way to get people to listen and heed their warnings."

The reference to the pigs (for those who don't know) relates to the family business, Hormel Foods. Geordie is no longer involved.

A 25th anniversary party was held in November at the famous Palace Theatre in Hollywood. They went all out. The place had balloons, a special commemorative poster, T-shirts, and a HUGE ice sculpture of The Village logo. Many past and present employees attended (at least the

ones who could be found), and there were numerous famous engineers and producers on hand to swap their favorite Village war stories. AMS/Neve sponsored a table. It had the feeling of a family reunion.

Studio manager Kathy Konop, general manager Jeff Harris, and chief engineer Charlie Brewer should be singled out for their tireless work getting the show to happen. According to Jeff Harris, they "raised a substantial amount for the House Ear Institute."

The three bands that played until the wee hours of the morning were: Sambiac; Mick Fleetwood's Blue Whale (with Ron Thompson on guitar/keyboards, Bill Campbell on bass, Oliver Brown on percussion and Mick Fleetwood on drums); and last but not least, the Mint Live Show Band, featuring Smokey Wilson on guitar and vocals, Mark Leonard on bass, Jed Ojeda on guitar and Billy Ward on drums.

I think that this will go down as good for all concerned, especially for Geordie Hormel. And all the leftover food from the party did not go to waste. It was donated to the Los Angeles Mission and the Union Mission so that some people who would not otherwise benefit could have a good meal. "It just seemed to fit in with the mood we were trying to create," said Charlie Brewer.

Another success story of 1993 was O'Henry Sound. Never heard of it you say? Shame on you, because you are missing something special. O'Henry was built from the ground up and is over 16,000 square feet of first-class recording studio. In fact, owner Hank Sanicola says he has set a "new standard for world-class recording studios in the Los Angeles area. We have built some of the largest control rooms in the industry and tamed them with the perfect blend of client service, comfortable surroundings and audiophile recording equipment."

I'd like to be the first to send a special congratulations to Crystal Sound in Hollywood for reaching their 25th anniversary as well.

If any of you are celebrating an anniversary this year or a landmark event, please let me know so I can share it with the readers—like all members of the press, I love a good party. You can contact me at 859 Hollywood Way #128, Burbank, CA 91505; or fax (818) 506-1071. ■



QDIII) was at L.A.'s Skip Saylor Recording working with Priority Records artist Ice Cube and Motown artist Queen Latifah. Rob Chicarelli engineered both sessions with Eric Flickinger assisting...

**NORTHEAST**

At The Magic Shop in Manhattan, guitarist Page Hamilton of Helmet supplied guitar overdubs for the upcoming Therapy album on A&M Records. Chris Sheldon produced, while Edward Douglas engineered with assistant Bogdan Hernik... Cinderella recorded their fourth album at Kajem Studios (Gladwyne, PA) for Mercury Records. John Purdell and Duane Baron produced the guitar-heavy tracks from the multiplatinum rockers with assistant engineer Brian Stover... DJ Premier and Guru of the rap group Gangstarr were at D&D Recording (New York City) finishing up their latest for EMI Records. DJ Premier also produced a cut for the Ruffhouse Record debut from Nasty Nas... Also in New York City, Deee-Lite tracked "Dew Drop in the Garden" at Looking Glass Studios. Deee-

Lite self-produced the bonus track to their latest Elektra release with engineer Anne Pope... Alternative popsters Tackle Box were at Zippah Recording (Brookline, MA) working with producers Sean Slade and Paul Q. Kolderie on their latest release on Rockville Records... Willie Colon and Reuben Blades tracked and overdubbed their reunion project at Acme Recording (Mamaroneck, NY) with engineer Rory Young and assistant Shari Weingarten...

**SOUTHEAST**

*Muy caliente* vocalist Jon Secada was at Miami's Criteria Studios doing overdubs with producer Emilio Estefan and engineer Eric Schilling for his upcoming release... At Atlanta's Doppler Studios, soul queen Aretha Franklin worked with hot producer Darryl Simmons on a track ("Willing to Forgive") to be included with her greatest-hits compilation on Arista. Jim Zumpano engineered, and Jason Shablik assisted... The ever-soulful Solomon Burke finished recording his latest album, titled *Soul of the Blues* on Blacktop Records, at New Orleans' Ultrasonic Studios. The project

was recorded and mixed by Ultrasonic's David Farrell and Black Top's Hammond Scott. Burke's first venture into the blues field was produced by Hammond and Nauman Scott... Techno-industrial act Synical was at Kudzu Recording in Macon, GA, mixing their second release with producer Brian Haight, engineer Tom Griggs and mixer David Norman... At Holbrook Media Productions (Lafayette, LA), legendary Cajun composer Octa Clark completed a compact disc for Field Span Music/BMG that included Steve Riley on guitar and David Greely on fiddle...

**NORTH CENTRAL**

Delfeayo Marsalis brought his jazz ensemble to Smith/Lee Productions (St. Louis) to produce music for an episode of ABC's *Moon Over Miami*. Smith/Lee engineer Steve Higdon manned the console, while Delfeayo conducted the band and produced the sessions... At Studio A (Dearborn Heights, MI), former King Bees frontman Jamie James was mixing tracks for his solo debut on Schoolkids Records. James and Henry Weck produced

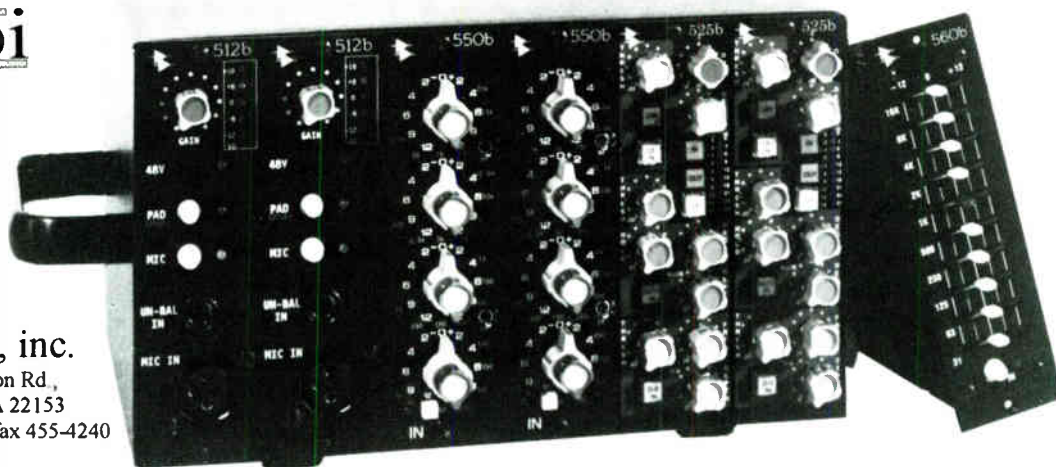
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### NORTHWEST

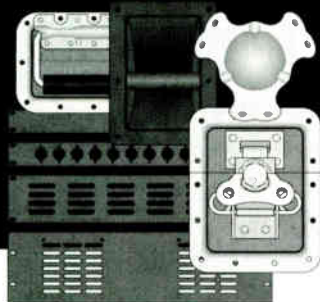
The Knuckleheads were at The Plant (Sausalito, CA) mixing their latest Hawaiian-jazz-meets-hip-hop-salsa album with engineer Devon Reitveld...Up at Vancouver's Little Mountain Studio, Motley Crue tracked guitars and vocals with producer Bob Rock and engineer Randy Staub...Recent sessions at Triad Studios in Redmond, WA, included sax player William "Hawk" Hawkins recording original fusion tracks with engineer Dave Dysart, rockers Medusa tracking a single, and engineer Larry "Larz" Nefzger mixing Charles David Alexander's upcoming country release, *Whistle Stop*...

### SOUTHWEST

In Austin, TX, The Hit Shack had R&B artist Malford Milligan in recording a CD for November Records, with contributions from Chris Layton and Tommy Shannon (the Double Trouble rhythm section) and guitarists David Grissom and Stephen Bruton. Bruton produced the Milligan project, and Dave McNair engineered...Engineer Keith Cohen traveled to Tempe, AZ, to mix tracks for rockers Horny Toad at Phase Four Studios with assistant Brian Krueger...

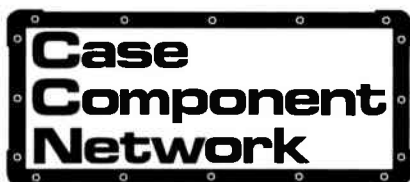
### STUDIO NEWS

Toronto's Sounds Interchange has plotted the next stage of a rolling upgrade that began last year in the wake of a management shift—part-owner Labatt's (the beer people) took full control of the facility. Three SSL, ScreenSound systems and three DRM Labs DAWN workstations were added to move the studio further into audio post. The entire second floor, once offices and demo rooms, is now being converted into post suites: three transfer rooms, two on-line D-2 suites and a high-end, all-digital suite, according to chief engineer and technical director Les Bateman...Manhattan Beach Recording recently opened in New York City, featuring an Otari Concept I 96-input console, a Baldwin Conservatory Grand piano and two MIDI studios. Recent Manhattan Beach clients included Larry Coryell tracking for Creed Taylor's CTI label. And Studio A recently became the home to Marjan McPartland's weekly *Piano Jazz* radio program...Blank Productions (Stamford, CT) added two Alesis



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Formerly a roller rink, Studio 1 recently opened in Salt Lake City with an automated 64-input D&R Marillon console. One of Studio 1's main attractions is the building, as the live room/film-scoring stage can hold a 70-piece orchestra, and the hardwood floors and curved ceilings create a natural reverb.



ADATs to its four ADATs and five Akai A-DAM digital multitracks in use at the all-digital facility...Manna All-Digital Studios of Dallas added the following equipment: AMS RMX 16 digital reverb, AMS Soundfield MkV stereo mic, Marantz CD recorder, Tracmix II fader and mute automation system, and FAW monitoring systems...Up in Calgary, Alberta, Sundae Sound has moved to larger digs at Unit DI 624 Beaver Dam Road, N.E. Established in 1980, Sundae Sound has recorded two Gold Records and received a Juno Award. The new Sundae facility was designed by Tom Hidley and features 1,100 square feet of recording space and a 600-square-foot control room...BearTracks (Suffern, NY) recently purchased a new 72-input Focusrite console with automation by Martinsound Inc. ■

—FROM PAGE 175, NY METRO

adding that the recent openings of Hit Factory and Sony Music Studios were not the motivating forces behind the restructurings, and that the presence of those facilities in the neighborhood actually served to increase the workflow in the area.



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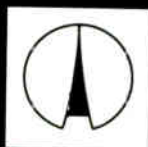
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**New York-based artist Peter Elliott was at Manhattan's Skyline Studios tracking a 13-piece band for an original album. Pictured from left to right are drummer Shawn Pelton, keyboardist Andrew Burton, bassist Paul Ossolo and guitarist G.E. Smith. Producer/songwriter/vocalist Peter Elliott is in front.**

"I started as a producer, and that's what we're moving Power Station closer to—a production-oriented facility to support my projects and others—and to further expand in the video post-production area," he said.

Things are a bit different a few blocks south. Skyline Studios, arguably one of the top five recording facilities in New York and a TEC Awards nominee for five consecutive years, has been put up for sale by owners Paul Wickliffe and Lloyd Donnelly. The three-room complex opened 15 years ago and served as home base to producer Nile Rodgers for seven years. It was also the site of numerous major recordings. No asking price was given. Interest has been expressed by several independent record labels and producers, according to Wickliffe.

Wickliffe cited a combination of personal and practical reasons for the sale. "Running a studio has become more complex and difficult in the last few years, and it's been competing with my engineering and production ambitions," he said, adding that co-owner Donnelly is also pursuing a more artistic career.

Wickliffe said that the studio business in New York has been hurting, thanks mainly to a shift in the industry toward production-based facilities and away from for-hire rooms, a record industry that has decreased the number and budgets of its projects, and increased local government tax and regulatory burdens that he said have made New York hostile to business in general. "I want to stay

in the studio, but in a more simplified situation," said Wickliffe, who also has a 24-track project studio in his home. "But the future of the studio business seems to be toward integrated production facilities."

Platinum Goes Gold: Platinum Island Sound purchased Walter Sear's vintage, homemade, all-tube console. The 16-channel board with Pultec EQs, built in 1970 by Sear and Russ Hamm, will be set up on wheels to service all three of Platinum's rooms as a sidecar console, according to Platinum owner Richie Kessler. The large power supplies for the console have been removed and centrally located, with wiring for each room. Platinum's rooms were also retuned by Bob Hodas using a Meyer system, and new Quedest monitors were installed in one room. Meanwhile, Sear Sound added a Studer Dyaxis II workstation to the space once occupied by the console. The studio is also adding Flying Faders automation to its Neve 8038 console.

Bearsville Sound has upgraded an outbuilding facility. Once a recording room where Muddy Waters and others recorded in the '70s, and more recently a rehearsal studio, the Turtle Creek Barn now has both an AMR split console and a Neve BCM-10 console, as well as a Studer A800 MkIII multitrack. The historic room has seen tracking by The Band, John Hall and David Sancious. Now, Pet Shop Boys producer Stephen Hague is using it as home base and has provided some of the equipment. ■



# ProGold

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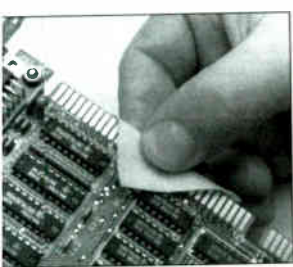


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Even the finest equipment cannot guarantee noise-free operation. A common problem, inherent to all audio, video and computer equipment, is distortion due to intermittent connections. This can take the form of crackling noises when operating volume controls, radio frequency interference, snowy video images, errors in data transmission and countless other symptoms. It can occur at any connector junction in the signal path, from the input source to the output, regardless of the quality of the equipment.

When connector surfaces are exposed to dust, smoke, soot, and other solids suspended in the atmosphere, resistive films can form (oxides, sulfides, etc.) inhibiting conductivity.

Some film deposits are effectively removed with "wash-type" contact cleaners such as TF solvent, alcohol or other solvents. Oxides and sulfides, however, become an integral part of the metal surface and cannot be removed with these ordinary cleaners.



Gold-plated surfaces are especially vulnerable to whiskering of base metals on the surface (dendrite corrosion) due to the gold's soft and porous nature. Once exposed, base metals oxidize, resulting in unwanted resistance that impedes electrical performance. Since gold-plated surfaces are thinly coated, they are susceptible to scratching & abrasion, further exposing the base metals.

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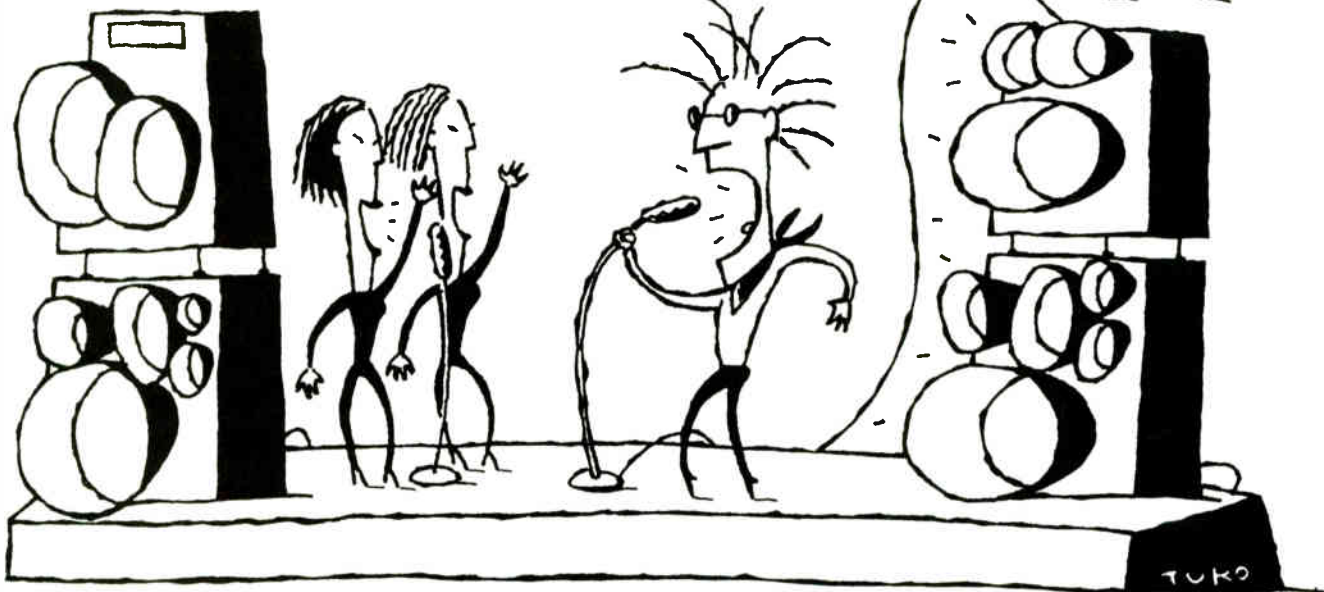
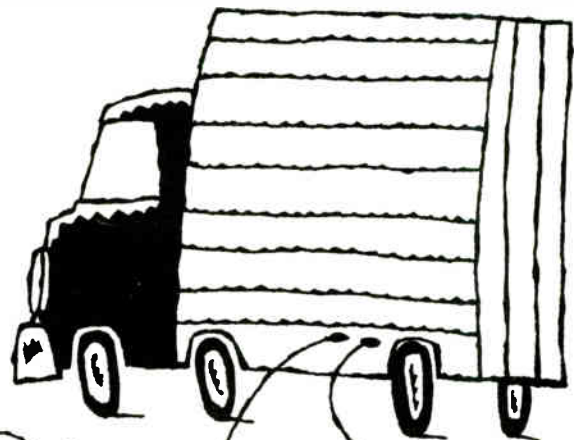


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# Remote Recording AND Sound Reinforcement



TUKO FUJISAKI

TUKO

Information in the following directory section is based on questionnaires mailed earlier this year and was supplied by those facilities listed. *Mix* claims no responsibility for the accuracy of this information. Personnel, equipment, locations and rates may change, so please verify critical information with the companies directly.

## REMOTE RECORDING

### NORTHEAST



ASL MOBILE AUDIO PRODUCTION  
Flushing, NY

### ASL MOBILE AUDIO PRODUCTION



PO Box 520791; Flushing, NY 11352; (718) 886-6500; FAX: (718) 886-7214. Contact: Steven Remote, dir. of operations. **Touring Radius:** National and international. **Vehicles:** 16-ton Navistar International turbo diesel w/four door "comfort zone" crew cab and air ride suspension. **Mixing Consoles:** Harrison MR-4 40mic/line, 4 stereo

line modules, (24) API 3124 mic preamp w/a Speck assign 8 bus mixer, (12) Harrison MR4 mic preamps/EQs in rack, Mackie 24x2 mixer, Hill Multimix 16x4 submixer, Roland M-160 16x2 line mixer. **Audio Recorders:** (2) Otari MTR90 24-track digital available, Tascam DA-88 modular digital multitrack (48 track total), (2) Panasonic SV-3700 DAT, Panasonic SV-250 DAT, (2) Akai GX-912 cassette deck, (2) Sony TCWR-900 dual cassette deck. **Monitors:** (2) UREI 813 w/(2) Bryston 4B's, (2) Genelec 1031A, (2) Yamaha NS-10M w/Yamaha P2200. (2) K&H 092 for studio/stage playback. **Snakes/Splitters Systems:** 142 audio mic/lines via (2) 52 channel and (2) 19 channel snakes, (80) mic splits w/24 mic/line send/returns - 38 additional mic/line stage box. **Other Featured Equipment:** Dolby XP Series SR unit 24 channels, (2) Klark-Teknik DN780 digital reverb/processors, Lexicon PCM70, (2) Lexicon LXP-1 digital reverb w/MRC, Dynacord DRP 20X, Eventide H3000SE Ultra-Harmonizer w/B&S Vai con kits, Yamaha REV7 digital reverb, (2) Yamaha SPX90II digital reverb/processors, Ursa Major Space Station DDL/reverb, TC Electronic TC2290 DDL w/11 second memory, Lexicon PCM41 DDL, Barcus-Berry 802 audio processor, (2) Aphex 612 expander/gate/duckers, Aphex 320 stereo Compellor compressor/leveler/lim, (2) Brooke-Siren DRP-502 MIDI noise gates, (2) Brooke-Siren DPR-402 comp., peak lim, and de-essers, (4) dbx 160X comp/lim, (2) dbx 160 comp/lim, (2) UREI 1176LN peak lim, (2) Klark-Teknik DN500 dual comp/lim/expander, (2) Klark-Teknik DN510 advanced dual gates, (2) Klark-Teknik DN360 EQ, (2) Klark-Teknik DN410 para EQ, (2) Klark-Teknik DN300 EQ (room EQ), (16) Rebis Audio noise gates. **Extended Equipment:** Panasonic BT-D191Y 19" color monitor, (3) Sony 5" color monitor, (2) RCA B&W 9" monitor, Panasonic WV-CL300 color camera w/remote zoom, pan and tilt, (6) Kenwood TK-300 6-chan. VHF walkie talkies, Chaos Audio communication, over (150) microphones and direct boxes by Sennheiser, Shure, Sony, EV, Milab, AKG, B&K, Beyer, Neumann, Crown, Realistic, Klark-Teknik, Brooke-Siren, ASL, Whirlwind. **Extensive audio/video interface panel** at rear of mobile unit. **Specialization & Credits:** We'd like to show appreciation to our friends and associates for their interest, consideration, and invaluable assistance during the 1993 expansion of the Mobile Unit. We'd also like to thank the various colleagues that nominated ASL for a TEC Award in 1987 and 1991. March 1994 marks the 17th anniversary of AURA SONIC Ltd. ASL looks upon every production venture, small or large, as a symbol of all the perseverance and determination we have in cultivating the sound and growth of the ASL Mobile Audio truck

and services. Clients include: A&M Records, Atlantic Records, BBC-TV, Capitol Records, Lifetime Television, MCA Records, Megaforce Records, Mercury Records, Metal Blade Records, MTV Networks, NHK-TV, PBS-TV, Polygram Records, Relativity Records, Reprise Records, RCA Records, Showtime, Turner Broadcasting, Sony Music Companies, USA Network, VH-1, Virgin Records, Warner Bros., WBCN-FM, Westwood One, WNEW-FM, WPIX-TV, WQCD-FM, WXTV-41 to name a few.

### AUDIO OASIS OF WASHINGTON D.C.



PO Box 4181; Falls Church, VA 22044; (800) YO-OASIS; FAX: (703) 532-REELvoice & fax. Contact: Remy David. **Touring Radius:** National. **Vehicles:** Mercedes Benz 1117 turbo diesel 25K lbs. capacity w/lift gate and 24'x8'x8' box w/3 individual rooms. **Control Room Dimensions:** Control room: 10'x8'x8', machine room: 8'x8'x8', studio/lounge 6'x8'x8'. **Mixing Consoles:** Sphere "Eclipse C" all discrete 32x24 (expanding to 40x24) with Allison automation, (2) API 3124m 4x2, (8) API mic pre's, OP-AMP Labs 16x8, Yamaha M406

## LEGEND

Maximum Analog Tracks

Maximum Digital Tracks

Remote Audio Recording

Remote Video Recording

Audio for Video





**AUDIO OASIS OF WASHINGTON D.C.**  
Fall Church, VA

6x2. **Audio Recorders:** Tascam DA-88 digital 32-track, Ampex MM-1200 analog 24-track, (2) Panasonic SV-3500 DAT, Sony PCM-F1, Tascam 122 cassette. **Monitors:** JBL 4411, JBL 4408, Realistic Minimus 7's. **Snakes/Splitters Systems:** (2) Conquest 250x20, Whirlwind 100x20, custom 100x9, (4) custom 10x30 splitters. **Other Featured Equipment:** Noise reduction: Dolby SR available. (4) dbx 563 single ended filters, BSR single ended stereo filter, Adams-Smith Zeta-3, (2) Lexicon LXP-1 w/MRC, Lexicon PCM60, Alesis Quadraverb, Alesis Midiverb II, (2) Yamaha SPX90II, Lexicon Super Prime Time, (2) Delta Lab Effectron II, (3) UREI 1176LN, (2) UREI LA-3, (2) dbx 165a, dbx 160X, dbx 166, Orban 418A stereo limiter, (3) PYE 5452 PDM limiter, dbx 119, (8) Allison Kepex gates, (4) Loft limiter/gates, Aphex Type C aural exciters. **Amplifiers:** Crown DC-300a, BGW 150, Pioneer Speck 2. **Mics:** Neumann U67 (tube), KM-56 (tube), (2) U87, (2) KM-86, (2) AKG 414B-ULS, (2) 451, (4) Beyer M-160, M-130, (2) Sennheiser MD-421, (4) Sony ECM-50 (lavs.), (4) Shure SM81, (3) Beta 58, (4) SM57, (4) SM53, (4) SM62, Crown PZM, (6) Realistic PZM, (4) Electro Voice 635, (2) RE-11, RE-10 and direct boxes by Proco, Whirlwind, Stewart, Countryman, etc., (2) JVC HRU-6700 S-VHS, Panasonic WV-CD110, RCA CC-020, 19" & 13" Panasonic broadcast color and (2) Panasonic 9" B&W, Macintosh LCII and all the trimmings. **Specialization & Credits:** The Audio Oasis of Washington D.C. is the Mid-Atlantic area's newest and most unique truck. Featuring three specialized climate-controlled rooms on a Mercedes-Benz 1117 chassis. Having the tightest turning ratio of any truck on the road allows us "to go where no semi has gone before." The control room, located at the front of

the vehicle, is so ergonomically laid out, like an airplane's cockpit (see picture) that all audio processing devices are within arm's reach from the mixer's position. Interior design is by NBC-TV veteran Emmy-nominated producer/engineer Remy David. The studio/lounge is ideal for MIDI stuff and overdubs. The Machine Room is home to multitracks, video decks, etc. Designed and built at the height of our current recession and lousy economy, it's practical, imaginative, compact and very versatile. Above all it is extremely affordable. Our rates are less than half that of our comparably equipped competition. Get your best quote then call us last, toll-free.



**BIG MO RECORDING**  
Kensington, MD

### BIG MO RECORDING



3301 Occular Ave., Kensington, MD 20895; (800) 647-4583; FAX: (802) 785-4221. Contact: Ed Eastridge. Vehicles: 1990 Mercedes Benz. **Control Room Dimensions:** 8x24. **Mixing Consoles:** Sony MXP-3036 with hard disk automation, Yamaha MA-8 24 channel w/mic preamps. **Audio Recorders:** (2) Sony APR 24, (5) Panasonic V-3700 DAT, (3) Alesis ADAT. **Monitors:** Meyer HD-1, (2) Yamaha NS-10, JBL control 1 plus, UREI 811B (studio). **Other Featured Equipment:** 60 channel mic splitter w/Jensen transformers, Dolby RR 24-channel, Adams Zeta 3 sync, (2) Lexicon PCM70, Lexicon PCM60, Lexicon Prime Time, Klark-Teknik DN780, Roland DEP-5, (2) UREI LA-3A, ADR stereo compressor/limiter, dbx 160, (2) dbx 400 racks, Valley People rack, (2) Neumann U87, (2) Neumann U89, (6) Sennheiser 421, (6) AKG 451, (6) AKG 535, (6) AKG 414, (8)

Shure SM57, (8) Shure SM58, (2) Neumann KM84, (2) Sanken C41, (6) Sennheiser 431, Bryston 3B, QSC. **Specialization & Credits:** Melissa Etheridge, Richard Thompson Band, WAMU Radio, WETA TV—"In Performance at the White House"; WHMM TV—Rosa Parks Tribute, with Dionne Warwick, Low Rawls, Marilyn McCoo; ABC TV—"Project Literacy"; Rounder Records; Folkways Records; Sweetrain Records; The Seldom Scene with Linda Ronstadt, Emmylou Harris, Ricky Skaggs, Tony Rice; Remy David; The Nighthawks, Edwin Hawkins; Lynette and Walter Hawkins; Timothy Wright and Gospel Workshops of America, Nils Lofgren, Emma Thomas, Boozoo Chavez. Also available: studio recording and production. Video crew on request.



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DIGITAL LIVE RECORDING SERVICES  
Brooklyn, NY

### DIGITAL LIVE RECORDING SERVICES



150-4 Lawrence St., Brooklyn, NY 11201; (212) 779-1970; FAX: (718) 624-6216. Contact: Yoichi Watanabe, Vikki Tobak. **Touring Radius:** International. Vehicles: Portable modular recording systems. **Mixing Consoles:** C.A.D. Maxcon Series 2 32 channel inline console, Soundcraft. **Audio Recorders:** (4) Alesis A-DAT, Panasonic SV-3700, Teac portable DAT, Nakamichi MR-2 cassette deck. **Monitors:** KRK 7000 monitors, Yamaha NS-10M, Auratone. **Snakes/Splitters Systems:** 40 channel mic splitters, Belden snakes. **Other Featured Equipment:** Adams-Smith Zeta Three Synchronizer, Alesis BRC Remote Control Synchronizer, Ensoniq DP-4 digital re-  
—LISTING CONTINUED ON NEXT PAGE

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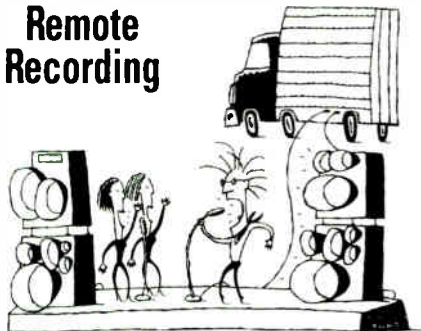


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## Remote Recording



—LISTING CONTINUED FROM PREVIOUS PAGE

verb, Lexicon LXP-1, LXP-5, PCM70, (3) UREI LA-12 comp/limiter, (2) UREI 1176, (4) dbx 160, (2) dbx 160X, (2) Drawmer LX-20, mics: Neumann, AKG, Shure, Sennheiser, Audio-Technica, Crown. **Specialization & Credits:** Pioneering the hybrid live/studio album! By chaining together four A-DAT recording units using a brand-new, lightweight 32-track board, we make state-of-the-art live digital recordings just about anywhere, with a minimum of time, fuss and expense. The whole rig (just three flight cases) packs in a van! Strengthening your live tracks is quick and easy in the digital realm. Want to fatten up the vocals, overdub keyboards, tweak the drums? No problem. Overdub, bounce, punch-in; all post-production work is hiss-free. Want to dump the live tracks to 24-track tape and take it analog? We also have a fully equipped studio to handle everything right through the mixdown. Of course, hardware is only as good as the people who run it; our engineers specialize in location work and studio recording. They're dedicated to getting the most musical result out of the technology.

## EAR FORCE SOUND CO.



201 Beacon St., Greensburg, PA 15601; (412) 834-4100. Contact: Randy O'Connell, technical dir.

**EFFANEL MUSIC • NEW YORK**

**LOCATION RECORDING WORLDWIDE**

EFFANEL MUSIC INC.  
New York, NY

## EFFANEL MUSIC INC.



530 W. 22nd St., New York, NY 10011; (212) 807-1100. Contact: Randy Ezratty. **Touring Radius:** International. **Vehicles:** (A): 48' 3-room trailer; (B): 24' bread truck; (C): flight pak portable. **Mixing Consoles:** Solid State Logic G Series 52-channel Ultimatrix, Massenburg HRT 9100 48 Channel Discrete, Neve Melbourne. **Audio Recorders:** (2) Sony 3348 48-track digital, (2) Otari MTR-90/2 24-track analog, (2) Sony 3402 2-track digital, (2) Panasonic 3700 POS DAT, (2) Nakamichi MR1 cassette. **Monitors:** (4) Meyer HD-1, (2) Pro Ac/Bryston SP1. **Snakes/Splitters Systems:** 52 channel Hardy M-1 Discrete, on-stage, active pro-amplification system, 96 channel Jensen passive. **Other Featured Equipment:** (52) Hardy M-1 discrete mic pre amps, (2) Lexicon 480, Lexicon 300, Lexicon 224, (4) GML stereo parametric 4200 EQ, (4) Neve 33609 limiters, GML 5200 stereo limiter, (4) Tube-Tech EQ, (2) Tube-Tech compressor, Yamaha REV7 reverb, (20) dbx 902 and 160 limiters, (2) UREI 1178 compressor, TC 2290 delay, Eventide H-3000, (4) Drawmer 201 gates, (2) Neve 2254 limiter, 24 channel Dolby XP-SR processor, 3/4" Sony 9800 video recorder. **Specialization & Credits:** Effanel Music offers worldwide digital and analog multitrack recording with our 2 trucks and legendary flight pak system. Our Massenburg mixer and on-stage Hardy mic pre-amps provide the ultimate in high fidelity recording. Our flagship 48' mobile studio is the world's only SSL Ultimatrix remote. Recent credits include: Paul McCartney '93 tour and MTV and Fox specials, HBO's and MTV's Presidential Inaugural Specials, Aretha Franklin's "Duets," Garth Brooks' NBC special, Pete Townshend's "Psychoderelict" video and pay per view, and Anita Baker's soon-to-be released "studio" album.

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# GBH Mobile

GBH MOBILE  
Boston, MA

## GBH MOBILE



125 Western Ave., Boston, MA 02134; (617) 492-2777 x2302; FAX: (617) 864-7927. **Contact:** John Voci. **Touring Radius:** Millinim. **Vehicles:** MCI Bus. **Mixing Consoles:** Amek 39x24x2, (4) Yamaha M406 sub-mixer. **Audio Recorders:** (2) Otari MTR 90II 24 track, (2) Panasonic SV-3500 DAT, (2) Otari 5050 MkIII 2 track. **Other Featured Equipment:** Dolby SR 24 channel, Lexicon 224 reverb, (8) dbx 903 compressor/limiter, (2) Amek PM01 EQ, (2) Amek BPF01 EQ, (2) Amek CL01 compressor/limiter, Lexicon PCM70 reverb, (2) Lexicon PCM41 delay, dbx 162 stereo compressor/limiter, RTS TW intercom system; Panasonic WVCD20 video camera; Panasonic 19" color monitor; B&K 4006, 4011; Neumann KM83/84, SM23, U87, KM130/140/150, SM69; Shure SM57, SM58, SM81; AKG C414B; Sennheiser MD211, MD421; EV RE20, RE16; Schoeps CMC5, MK8/MK4; telephone; Crown PZM, Countryman DI; Production lounge w/seating for five, central HVAC, Uniden cellular telephone, Belden multicable containing 40 mic lines, communication, video and telco hookups, custom Jensen equipped mic splitter, (3) 12-pair stage snakes on winders, (3) 4-pair stage snakes on winders. **Specialization & Credits:** WGBH-TV and Radio, PBS, NPR, APR, Westwood One. TV credits include: Evening at Pops (1980-1993) with John Williams, Bobby McFerrin, Bonnie and John Raitt, James Taylor, Peter, Paul and Mary and Dave Brubeck; American Playhouse; Let the Good Times Roll with B.B. King. Recording credits: Aerosmith, Maurice Starr, Darius Brubeck, Tom Rush, WBCN Radio broadcast series (1981-1993) including: Animal Logic, Black Sabbath, The Cars, Georgia Satellites, Little Feat, Ziggy Marley, NRBQ, 10,000 Maniacs, Todd Rundgren, George Thorogood, Johnny Winter. Festival Recording & Broadcasts: Walden Woods, New Orleans Jazz & Heritage, Festival International de Louisiane, Newport Folk, Boston Early Music. National broadcast of Charlie Haden, Henry Threadgill, David Murray, Carla Bley, NPR World of Opera: Phillip Glass' The Juniper Tree & Orpheus. Winner of 1989 and 1990 Edwin H. Armstrong award for Technical Achievement for live festival recording of 1989 Newport Folk Festival and 1990 New Orleans Jazz & Heritage Festival.

## GOIN' MOBILE



304 Newbury St. #357; Boston, MA 02115; (617) 232-7969; FAX: (617) 232-7969. **Contact:** Lonnie Bedell, owner. **Specialization & Credits:** Goin' Mobile operates a mobile recording truck based in Boston. We offer 16 & 24 track live concert recording, on-location sessions and broadcast mixes to clients throughout the Northeast and beyond. Past clients include: Bill Bruford's Earthworks Northeast tour (MA, NY, VA & PA), Throwing Muses (Sire Records), Bim Skala Bim Live at the Paradise, Rambo McGuire Ministries, Videocraft Productions, Bop Harvey, Lehman Millet Advertising, Crossfire Sound, Burton & Battle Productions, From Good Homes, Robin Danar and many more. With the advent of ADAT, 24-track digital recording is now within the grasp of every project. You owe it to yourself to get our quote before you decide. Call or write for free information package. Also available by modem at the Music Biz BBS (617) 277-1996 or the Internet: mobile@world.std.com.

## HARRISON DIGITAL AUDIO SERVICES



670 Amherst Rd., Granby, MA 01033; (413) 467-3737. Contact: Jeff Harrison, owner.

## MUDDY HOLE STUDIOS



3955 Jesterville Rd., Tyaskin, MD 21865; (410) 873-2927. Contact: Jim or Pam Smith, owners. **Touring Radius:** Millinim. **Vehicles:** 1984 Mack MS-10 diesel w/ an 18' box. **Control Room Dimensions:** Approx. 16'x7'7". **Mixing Consoles:** Soundcraft 600B 24-channel (primary) heavily modified to improve metering, monitoring and 24-track direct sends, Soundcraft 200B 8-channel modified (auxiliary). **Audio Recorders:** 32 digital tracks of Tascam DA-88 w/timexcode, Sony PCM-2000 portable DAT, Sony O10 pro portable OAT, Panasonic SV-3700 DAT (total of 2), Sony DTC-700 DAT, Nakamichi DMP100 digital recorder, Ampex 440 analog 2-track, Tascam ATR-80/24 24-track 2", Radio Systems/Sony RS-DAT, Tascam 42 2-track analog, Marantz portable cassette, Sony 601 digital processor w/two SL-2000 Beta, Panasonic SV-3700 DAT, Turtle Beach 56K hard disk recorder w/1 gigabyte of storage on a 486/50MHz platform. **Monitors:** Meyer

Sound Labs HD-1 (primary), Yamaha NS-10M (secondary), Calibration Standard MDM-4 (auxiliary), Auratone Sound Cubes (auxiliary). **Other Featured Equipment:** API 3124 4-channel mic preamps, Digital Domain FCN-1 format converter, (3) dbx 160X compressor, (3) ART DR-1 digital reverb, LXP-15, PRS "warm interface," (2) ESE digital up/down/preset broadcast clocks, (2) Aphex DA, (2) Aphex balancing interface units, Aphex Compellor stereo, Henry mono summing D.A., UREI 565 notch filter, (2) Alesis 363 compressor/gate, Marshall time modulator, Syncron Pro SMPTE/MIDI read/write/regen/translation timebox; microphones: (2) Neumann KMR81, (4) Neumann KM84, Neumann U87, Audio-Technica ATM 31R (total of 3), AKG 426 stereo, (4) AKG 414, AKG 422 stereo, (2) AKG D-112E, Sennheiser 421, (5) Shure SM87, (4) Shure SM57, (10) Countryman Isomax, (2) Audio-Technica ATM 31R, (2) EV 635A, (2) Co (2) Whirlwind active DI, (5) Whirlwind passive DI power amp; Yamaha F2100; video monitors: Universal Systems CCTV B&W w/two cameras, (2) Panasonic color monitors w/two cameras; Kurzweil PX1000, Linn drums w/MIDI, PRS guitar, Roland MIDI driver, Gibson bass, PRS bass, 36-channels of isolated Radmic split. **Specialization & Credits:** The Muddy Hole remote truck was designed to provide effortless, affordable simultaneous live mix and timecode-compatible multitrack recording for broadcast, compact disc, or any audio medium where quality counts. Our production expertise will get it right the first time and carry you through to completion within your budget. Clients and credits: Dizzy Gillespie, Ahmad Jamal, Stanley Turrentine, Praise Records, National Public Radio, Wynton Marsalis, Smithsonian Jazz Masterworks Orchestra, Tom Larsen, Ramsey Lewis, Folkway Records, CBS/Sony, WSCS-FM, WETA-TV/PBS, WETA-FM, KCRW-FM, The Capitol Steps, Ed King (Lynyrd Skynyrd), PRS Guitars, Steve Wariner, Chet Atkins, Charlie Byrd, Max Roach, WBUR-FM, WPFW-FM, NSO Chamber Strings, Nasar Abadey, Malachi Thompson, Carter Jefferson, Paul Winter, Red Letter Day, Abdullah Ibrahim, Kirk Lightsey, Archie Shepp, Aster Aweke, Don Pullen, The Graverobbers, Ralph Peterson Fo'tel, Steve Lacy, Mutabaraka, Dirty Campaign, Sun Ra, Pharoah Sanders, World Folk Music Association, Cephas and Wiggins, Robert Jr. Lockwood, Bobby Parker, WESM-FM.

## NEW ENGLAND MOBILE RECORDING



PO Box 409; Stow, MA 01775; (508) 562-2111. Contact: Jay W. Goodrich, chief engineer. **Specialization & Credits:** New England Mobile Recording is a complete 2/8/24 track recording studio. It is ideal for large or small projects, location and stationary recording, or radio broadcast work. The facility has an attractive and spacious interior that can accommodate an entire band as easily as a stationary studio. Three isolation chambers provide recording possibilities unavailable from most mobile units. The bus, a customized Eagle motor coach, is wired for 16 video and 52 exterior audio inputs and 40 interior inputs. We use equipment by: MCI, Tascam, ADR/Scamp, JBL/Augsburger, Shure, AKG, Audio-Technica, Sennheiser, Dolby, Countryman, Turtle Beach, Sescorn, custom-made snake (200') and splitter (52x2) please call for further information.

## PRODIGAL SOUND



64 Sip Ave., Jersey City, NJ 07306; (201) 653-3354. Contact: David Vanderheyden. **Control Room Dimensions:** 7'x7'x18'. **Mixing Consoles:** Tascam M-2524, Yamaha 1602 16-input. **Audio Recorders:** Sony 24-track digital, Sony PCM-501ES 2-track digital, Panasonic R-DAT, Tascam 32-2 analog. **Snakes/Splitters Systems:** 40 channel microphone splitter with snake. **Other Featured Equipment:** Lexicon LXP1, Lexicon LXP5 MRC remote control, ART 01A digital reverb and ART Multiverb, Ursa Major digital reverb, (3) Barcus-Beryna Sonic Maximizer, (6) dbx 160X, (4) UREI LA-3A, Valley People Dyna-Mite, Shure SM58, SM57, SM51, Beta 58; AKG D112, 330; Sennheiser 409, 518; Countryman Isomax IIC, Countryman direct boxes; Beyers 201, UREI 809, Tannoy NFM-8, PBM-6.5, Carver 1.5, Haller P220.



RECORD PLANT REMOTE  
West Milford, NJ

## RECORD PLANT REMOTE



109 Pinecliff Lake Dr., West Milford, NJ 07480; (201) 728-8114; FAX: (201) 728-8017. Contact: Kooster McAllister, pres. **Touring Radius:** National. **Vehicles:** 1990 Volvo FE7 15. **Control Room Dimensions:** 8'x30'. **Mixing Consoles:** API 54x48 w/Computer Touch Reset and Massenburg Automation, (4) Yamaha 406 2x6 mixers. **Audio Recorders:** (2) Ampex MM 1200, (2) Sony 3348, Sony 3324, Tascam DA-30 OAT, (2) Denon cassette recorders, (2) Sony DTC 1000 ES DAT, Wadia A to D converter. **Monitors:** (2) Meyer HD-1.



(2) Tannoy 6.5, (2) Yamaha NS-10M, (2) RDR. **Snakes/Splitters Systems:** Jensen 54 channel 3-way w/JE-MB-D splitters, 12 channel 3-way splitters RPR custom, 500' 54 mic, 12 line, 3 video main snake. **Other Featured Equipment:** Dolby SR 24 channel XP rack, (2) Lynx Timeline, Wadia A to D converter, Summit DCL200, Lexicon 300, Lexicon 200, Eventide H3000, Yamaha SPX900, Yamaha REV7, Yamaha SPX90II, (2) Drawmer DS-201 stereo gates, (6) dbx 160, (4) dbx 160X, (2) UREI 1176 compressor/limiter, Aphex Compellor, Aphex 612 stereo gate, (2) Panasonic 9" color monitors, NEC 21" color monitor, (8) dbx 903 compressors, (2) Macintosh computers. **Specialization & Credits:** Record Plant Remote has been an industry leader in location recording for over 20 years. During that time we've kept abreast of new developments in audio technology without sacrificing our sonic integrity. Our most recent steps in this direction include our new, all-discrete, custom API 54x48 console, which features API's new touch screen computer server, George Massenburg Labs moving fader automation, and AudioScope video display metering. This console blends cutting-edge technology with the legendary sonic quality of the API 2520 op amp. Some of our clients include: MTV, Aerosmith, Elton John, Michael Bolton, Spin Doctors, John Mellencamp, Keith Richards, Chuck Berry, The Grammy Awards, Prince, Guns N' Roses, Whitney Houston, Pavarotti, INXS, James Taylor, Patti Austin, Emmy Lou Harris, Shawn Colvin, Meatloaf, Wynton Marsalis, Mary Chapin-Carpenter, Patty Labelle, Billy Ray Cyrus, Trisha Yearwood, The Judds, and Harry Connick Jr. Our reputation speaks for itself!!




#### REMOTE MEN VISUAL MUSIC

**R48 D48**     
**PO Box 520791; Flushing, NY 11352; (718) 886-6500. Contact:** Steve Remote. **Specialization & Credits:** Remote Men Visual Music is the production end of Aura Sonic Ltd. Remote Men is available for on-location audio production. From TV and radio broadcasting to analog and/or digital multitrack recording to live sound, Remote Men will accommodate your every need nationwide via The ASL Mobile Unit and/or the mobile unit of your choice. Recent artists include Enuff Z'Nuff, Lenny White, Psychic Orgy, King Missile, Pond, Soul Asylum, Jane Pratt Show, Rhonda Shear, Gilbert Gottfried, The Toasters, House of Love, Catherine Wheel, Ocean Colour Scene, Arrested Development, Bon Jovi, Denis Leary, Spin Doctors, Skid Row, Rob Halford, B-52's, Morrissey, Faith No More, Megadeth, Melissa Etheridge, Midnight Dill, Allman Bros. to name a few.



REMOTE RECORDING SERVICES  
Lahaska, PA

#### REMOTE RECORDING SERVICES

**R48 D48**     
**PO Box 334; Lahaska, PA 18931; (215) 794-5005; FAX: (215) 794-3263. Contact:** David Hewitt, pres. **Touring Radius:** International. **Vehicles:** Custom Peterbilt tractor w/44' custom trailer. **Control Room Dimensions:** 8'x9'x36' plus production room 8'x9'x8'. **Mixing Consoles:** Neve VRM 48-input Flying Faders 3.0, Studer 361 10x2, Studer 362 14x4, (3) Yamaha PM180 6x2. **Audio Recorders:** (2) Studer A-820, (2) Sony 3348 digital available, (2) Studer A-810 2-track center track time code, (2) Panasonic SV-3700 DAT, Aiwa Strasser DAT, Sony 1630 available, (2) Sony DMR-4000 VCR available. **Monitors:** (2) KRK 15A-3 triamped w/Bryston 3B & 4B amp, (2) KRK 703C, (2) Hartke M18 aluminum cone, (2) JBL 4411, (2) Yamaha NS-10. **Snakes/Splitters Systems:** (84) 1x3 mic splitters, 1500' main snake and aux line level & video and sub snakes active splitters/remotes preamps available. **Other Featured Equipment:** Dolby SR 48-channel available, (4) Lynx modules available, Aphex Compellor stereo comp/lim, (7) API 525 comp/lim, (6) API 550A, 550B, 560A, 560B EQ, (7) dbx 903 comp/lim, Drawmer 1960 tube comp, (2) Dynaflex Dynamic noise filters, (4) Dyna-Mite 340 noise gates, Eventide H3000 Harmonizer, Lexicon PCM60 digital reverb, Lexicon 480L, (3) Sony D-7, R-7, M-7 Digital FX, (5) UREI 1176 limiters, (4) UREI LA-3A comp/lim, Yamaha REV7 digital reverb, Sony 27" XBR video monitor, (2) Mitsubishi 14" multi sync video monitor, (2) NEC 12" video monitor, (3) Sony 5" video monitor. **Specialization & Credits:** Recent credits include: Mariah Carey "MTV Unplugged," Donald Fagen "New York Rock N' Soul Revue," Allman Brothers live album, Don Henley "ABC In Concert," Neil Young "Arc Weld," Jimmy Buffett "Feeding Frenzy," Live from the Met, Bob Dylan 30th Anniversary Concert.

#### RIGHT COAST RECORDING INC.

**R48 D48**   
**151 Delp Rd.; Lancaster, PA 17601; (717) 560-1530; FAX: (717) 560-1530. Contact:** Dave Wilkerson, pres. **Touring Radius:** International. **Vehicles:** Portable system—sets up anywhere. **Control Room Dimensions:** Varies—minimum 12'x16'. **Mixing Consoles:** Trident Custom Series 24 36x24x24, Hill Fleximix 16x4x2. **Audio Recorders:** All formats, analog and digital multitrack, Tascam DA-50, Sony TCD-D10. **Monitors:** Right Coast LRM-1, Right Coast LRM-2, JBL L112, (4) Yamaha NS-10M. **Other Featured Equipment:** (5) UREI 1176LN, (4) dbx 160, (4) dbx 165, (2) dbx 162, dbx 900, Valley People rack w/Kepex, Gain Brain, Drawmer DS-201, (2) Lexicon 224, Lexicon 200, Lexicon 97, (2) Audio Design/Recording Vocal Stressers, Yamaha REV5, (2) Eventide H910, (2) Eventide H949, Apogee AD-500, Apogee DA-1000, (50) AKG, B&K, Beyer, Milab, Neumann, Sennheiser, Shure mics, 300' snake w/ Jensen 60 channel mic splitter, (2) video cameras, custom power distribution/regulation system.




SHEFFIELD AUDIO-VIDEO  
PRODUCTIONS  
Phoenix, MD

#### SHEFFIELD AUDIO-VIDEO PRODUCTIONS

**R48 D48**     
**13816 Sunnybrook Road; Phoenix, MD 21131; (410) 628-7260; FAX: (410) 628-1977. Contact:** Richard Van Horn. **Touring Radius:** National. **Vehicles:** 48' custom design trailer, 68' w/tractor, 10' ceil-

ing, 30' length, 8.5' width **Mixing Consoles:** SSL E/G 4048, Neve 24-input. **Audio Recorders:** (2) Sony digital, (2) Otari MTR90II analog, (2) Panasonic SV-3700 DAT, (2) Tascam cassette decks. **Monitors:** UREI 815C, Yamaha NS-10. **Snakes/Splitters Systems:** 72-input splitter w/Jensen transformers, 350' 52-pair cable w/XLR to Amp Quick Latch, 350' 28-pair cable. **Other Featured Equipment:** Eventide H3000 (fully loaded), Lexicon 200, Yamaha REV7, (2) Yamaha SPX90, TC2290, (6) Neve limiters/compressors, (3) UREI 1176, (2) UREI LA-4, (4) UREI LA-22, (4) Kepex II gates, Nakamichi CD player, Sony V-7600 3/4" video player/recorder, Sony VHS Hi-Fi video player/recorder, Cipher Digital 750 time code reader/generator/insertor, CC TV camera, (2) 25" color monitors, (3) 19" color monitors, RTS communication. **Extended Equipment:** Shure mics, Beyer mics, Neumann mics, Crown mics, Sennheiser mics, AKG mics, EV mics. **Specialization & Credits:** Sheffield's remote audio truck is the largest audio-only truck in North America. The truck acts as not just a remote truck, but a complete audio facility. Recent clients include Sting, Don Henley, Melissa Etheridge, Walden Woods Benefit, Dr. Dre/Snoop Doggy Dog, New Orleans Jazz Festival, Cyndi Lauper, and others. Sheffield's in-house facility features a large studio, 40'x50'x18'H, with SSL E/G console. We also offer a full range of video services that include a 30' remote video truck, two edit suites and a sound stage.

#### STRAIGHT ARROW RECORDINGS

**R16 D4**   
**3 Kent St.; Montpelier, VT 05602; (802) 223-2551; (800) 564-2565. Contact:** Mike Billingsley. **Specialization & Credits:** Our specialty is completely faithful and natural recording in good halls and on location. Using all 44.1k digital recorders (R-DAT and Apogee-modified PCM), we capture the nuances of live performance, ambience and action. As inventors and patent holders of the Crown SASS™ microphone, we continue our pioneering work with stereo imaging, including a special 4-channel SASS-plus-digital recording system for on-site discrete surround. We use all the best components for accuracy and detail, including modified mics and power supplies for our SASS-Ps and Bs, Star-Quad cables and well-maintained, custom-modified recorders, as well as a full complement of standard remote and field recording gear. We do not do multitrack remotes but are well-versed in live performance mixing. Our new studio and post-production facility is set up for comfortable editing and compact disc mastering, giving us full control over the final stereo or 4-channel image. Our many credits include acoustic ensembles (folk, international and classical), percussion, location samples and sound effects, environmental ambience and artist installations.

Remote Audio

When Quality, Comfort and Experience are Important.

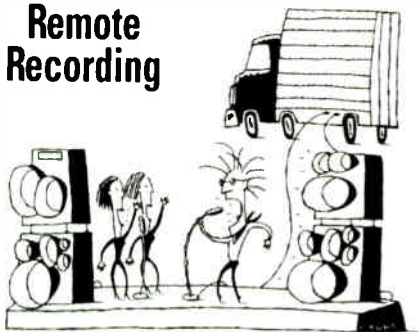
GBH Mobile

John Voci  
GBH Mobile  
125 Western Avenue  
Boston, MA 02134  
617.492.2777 x 2302  
fax: 617.864.7927

 **TURN TO PAGE 182 FOR AN EXPLANATION OF REMOTE RECORDING SYMBOLS.**

USE READER SERVICE CARD FOR MORE INFO

## Remote Recording



### THREE COMMUNICATIONS PRODUCTIONS



510 Main St., Middletown, CT 06457; (203) 347-8439; FAX: (203) 347-4105. Contact: Michael Arafeh.

### WINTHROP PRODUCTIONS



855 6th Ave., Ste. 500; New York, NY 10001; (212) 662-8685; FAX: (212) 629-9198. Contact: Susan Winthrop.

### WQCD MOBILE PRODUCTION TRUCK



220 E. 42nd St., Ste. 2812; New York, NY 10017; (212) 210-2773; FAX: (212) 210-2772. Contact: Andy Baler, technical dir. Touring Radius: Regional. Vehicles: 24-ft. production truck. Control Room Dimensions: 8x8. Mixing Consoles: Soundcraft Delta 32-channel. Audio Recorders: Tascam DA-30 DAT, Technics SV3500 DAT, Tascam cassette deck, Otari MX 5050 reel, assorted portable recorders including PCM recorders. Monitors: Tannoy System 8 NFM, EV Sentry 100 monitors. Snakes/Splitters Systems: Whirlwind 32 channel snake/splitter. Other Featured Equipment: A.N.T. C-4 noise reduction system, Eventide 969 Harmonizer/Digital Delay. (2) Aphex Dominator II Dominators, (2) Yamaha SPX90II, SPX1000, Drawmer Quad-Gatar noise gate, (4) dbx 160X compressor/limiter, microphones by Shure, Electro-Voice, AKG, Neumann, Nakamichi and Samson wireless, assorted outboard equipment by Orban, Yamaha, etc., (2) Benchmark MIA 4x4, (2) Sony 1271 color video monitor/receivers, Panasonic color CCD video camera. Extended Equipment: Whirlwind 24-channel mic split w/500' snake, RTS systems wired intercom system, 2 channel, JVC and Sansui F-1 encoders/decoders, Comrex Wireless IFB system, CD players by Technics. WQCD's digital microwave provides broadcast clients with the ability to back-haul CD-quality stereo audio from remote sites in the New York metropolitan area. The advantages of superb audio quality, short setup time (compared to telephone providers) and top-notch production environment make the WQCD production truck the most effective remote broadcast tool available today. Specialization & Credits: WQCD's Mobile Production truck is the vehicle of choice for high-quality remote broadcast transmission/production in the New York metropolitan area. Our unique digital microwave system has played a key role in the national broadcast of such high-profile events as the Paul Simon concert in Central Park, Garrison Keillor's American Radio Company, and The Broadway premiere of *Tommy*. Other clients include ABC, TDB, MPR, NPR, RTE Dublin, Radio France, WNEW-FM, WXRK, and The Howard Stern Show. On-board mixing credits include Spyrogyra, Grover Washington Jr., Diane Schur, George Benson, The Rippingtons, etc.

## SOUTHEAST



ARTISAN RECORDERS INC.  
Ft. Lauderdale, FL

### ARTISAN RECORDERS INC.



PO Box 70247; Ft. Lauderdale, FL 33307; (305) 566-1800; FAX: (305) 566-1800. Contact: Natalie Eckart, dir. of mktg. & sales.

Touring Radius: International. Vehicles: International Tractor w/36' custom trailer. Control Room Dimensions: 8'x8.5'x25'. Mixing Consoles: Amek Hendrix 40-input fully automated, (2) Hill Multimax 16x4 submixer, Midas 16x4 submixer. Audio Recorders: (2) MCI JH114-24, MCI JH110, Panasonic SV-3900 R w/remote, (2) Technics RS-M65, (2) Sony 3324/3348 available by special request, (2) Mitsubishi X880 32-track available by special request. Monitors: (2) Westlake BBSM-6 w/Bryston amp, (2) UREI 811A w/Carver amp. Other Featured Equipment: Dolby SR 24-channel standard/48 available, (2) Adams-Smith Zeta 3 synchronizers w/remote, Lexicon PCM70, Roland SRV 2000, Yamaha REV7, (2) SPX90II, ART 01A, Eventide H949 Harmonizer, (3) Aphex stereo Compellor, (2) Aphex stereo Dominator, Aphex 612 2 channel Expander gate, Aphex rack w/(3) Compellor, (3) Expressor, (2) Dominator, (2) Expander/gate module, BSS DPR 402, (2) UREI LA-4, (4) Eventide Omnipressor, (6) dbx 166, Dolby 740 Spectral Processor, (2) Panasonic BTS-1300 N color video monitors, Calrec Soundfield MK IV, microphones by Neumann, AKG, Sennheiser, Shure, EV, Beyer, Schoeps, Sony, Crown. Specialization & Credits: Some of our clients include: Whitney Houston *I Will Always Love You*, Gloria Estefan *VH-1 Unplugged*, NFL Superbowl for ABC Sports, Rolling Stones' *Flashpoint* live album, The Hungarian Virtuosi *Sounds of Summerfest*, *Reggae Sunsplash* in Montego Bay, Jamaica, and more.

### BARNABAS MULTIMEDIA



1305 Glen Eden Dr.; Raleigh, NC 27612; (919) 782-1095. Contact: Chris Droessler, manager.

### BERTY'S AUDIO CORP.



PO Box 193928; San Juan, PR 00919-3928; (809) 753-2335; FAX: (809) 756-5213. Contact: Berty Rodriguez, pres.

### BRANTLEY SOUND ASSOCIATES INC.



204 Third Ave. S.; Nashville, TN 37201; (615) 256-6260; FAX: (615) 255-9369. Contact: Lee Brantley, president.

### GHL AUDIO



5216 Waddell Hollow Rd.; Franklin, TN 37064; (615) 794-0550; FAX: (615) 794-0017. Contact: Gary Hedden.

### MAGNETIC MEMORIES



PO Box 3373; Kingsport, TN 37664; (615) 246-3452. Contact: Lawrence Morris, pres.

### PROGRESSIVE MUSIC STUDIOS



2116 Southview Ave.; Tampa, FL 33606; (813) 251-8093; FAX: (813) 251-6050. Contact: Ken Veenstra, owner.



RM AUDIO  
Atlanta, GA

### RM AUDIO



3586 Pierce Dr.; Atlanta, GA 30341; (404) 458-6000. Contact: John Lewis Tyler, Dir. of operations. Specialization & Credits: Studio sound in the field? No problem. We've got what it takes to get your sound on tape the way you've always heard it. Our Trident equipped dual 24-/48-track truck and legendary crew are ready to assist you in audio-for-video live broadcast/telecasts, and especially live album projects. We've recently worked with UNAC 5/Birmingham, Arrested Development, Ichibon Records, Neville Bros., Yellow Jackets, Joe Satriani, The Tams, Warren Haynes. Follow for Now, Michelle Malone. Sony Records. Touring in the Southeast? Give us a call.

### SOUNDS REASONABLE!



10203 Bent Tree Ln.; Manassas, VA 22111; (703) 631-6376. Contact: Fred Wygal, owner/operator.

## WOOTEN CUSTOM AUDIO PRODUCTIONS



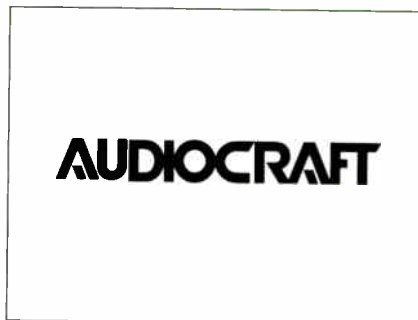
1711 Chadsworth Dr.; Cayce, SC 29033; (803) 791-7823. Contact: Edwin Wooten Jr., owner.

## NORTH CENTRAL

### AUDIO EXPRESS LOCATION RECORDING



9312 Lenard Ct.; St. Louis, MO 63123; (314) 631-8243.



AUDIOCRAFT  
Cincinnati, OH

### AUDIOCRAFT



915 W. 8th St.; Cincinnati, OH 45203; (513) 241-4304; FAX: (513) 241-3477. Contact: Paul Poston/Jeff Higgins. Mixing Consoles: AMR Mark VIII 36x24x8x2 w/ Jensen pre-amps and P&G faders. Audio Recorders: (3) Alesis A-DAT, Alesis BRC, Panasonic SV-3700 and 255. Monitors: UREI 809, Yamaha NS-10M, Aurotone 5c, Sony headphones, Fostex T-20 headphones, Beyer Dynamics DT 770 headphones. Snakes/Splitters Systems: 32x8 Whirlwind concert 40 split w/trans. & pin 1 lifts (300 ft.), 12 & 8-ch. sub snakes (50 ft.), 50 horizon mic cable. Other Featured Equipment: Neumann U48, U67, U47 FET, (3) U87, (3) KM84; Beyer Dynamic M201; (4) AKG 414 EB, (4) AKG 451 E; (2) Sennheiser MD421, (5) Electrovoice N/Dym 408 B, (4) Shure SM-7, (5) Shure SM-57, Countryman Direct Boxes, Stewart Active Direct Boxes; Lexicon 224 XL, Super Prime Time, PCM-70, Model 200 reverb, PCM-41, PCM-42; (2) Yamaha REV-7, (2) SPX-90, SPX-90II; Roland SRV 2000, SDE 2000, (2) SDE 3000, (2) DEP-5; Korg DRV-3000; (5) dbx 903, 907 stereo gated comp., (2) 904; Klark-Teknik DN-504, (2) Urei LA-4 Comp/Limiter; (4) Valley People KepeX II Gates, (2) Gain Brain II, (2) Maxi-O parametric EQs, (2) DSP de-essers, (6) Dynamite Noise Gates; Aphex Aural Exciter. Specialization & Credits: Recent projects include Aerosmith at the Richfield Coliseum, The Blues Allstars "Live At Burbanks," and many local groups, bands, and organizations. Areas of specialization include, in-studio production, audio and video digital editing, mastering, and duplication of audio and video. All equipment in the remote recording truck (except console and monitors) is modular and may be placed in our premium, Neve equipped, Studio A to provide optimum recording and mixing environments. This modular design allows AUDIOCRAFT to custom tailor its remote truck to a variety of situations and budgets.

### LOCATION RECORDING SERVICE



9857 Tamarack Trail; Brecksville, OH 44141-4111; (216) 546-9581. Contact: Anthony Scalisi, Pres.

### MODERN MINSTREL MIXING/RECORDING



PO Box 19112; Minneapolis, MN 55419; (612) 824-4139; FAX: (612) 379-0945. Contact: C.W. Frymire, owner.

### PRODUCERS VIDEO SERVICE INC.



PO Box 1865; Palatine, IL 60078; (708) 934-0999. Contact: Jerry Skora, pres/gen. mgr.

### RATTLEHEAD RECORDING INC.



3408 Hollywood Rd.; St. Joseph, MI 49085; (616) 428-7195; FAX: (616) 429-6658. Contact: Brian Bavido.

Pro Audio dictionaries and technical reference guides are available through the Mix Bookshelf catalog. Call toll-free (800) 233-9604 for your free copy.



## REELS ON WHEELS (CLASS. DIG. RCRD.)



2824 Sherwin; Chicago, IL 60645; (312) 338-1977; FAX: (312) 338-1907. Contact: John W. Burke.

## R/J RECORDING & SOUND



PO Box 302; 530 Lark St. Unit A; Geneva, IL 60134-0302; (708) 232-1932; FAX: (708) 232-1938. Contact: Richard J. Peck, owner. Specialization & Credits: We at R/J Recording & Sound pride ourselves on providing very high-quality recording services. We do on-location digital recordings of live events such as symphony orchestras or corporate functions. We also have a complete studio facility for projects such as band recording, commercial music production and editing. Credits include: Ides of March, Fox River Valley Symphony Orchestra, New Philharmonic Orchestra, Elmhurst College Jazz Festival, Elgin Community College Jazz Festival, Fox Valley Music Festival, Motra, Ruffled Feathers, Chuck Firth, Abstract, Dave Major & Chicago Express, St. Benedict's Church Choir in Chicago, St. Michael Music Ministry in Orland Park, Ill. Specialization: Our educated staff of friendly engineers will work with you to help you get the most out of your studio time. We'll promise you a worry-free production environment and high-quality results. So give us a call today because we sound terrific!

## SDUND & LIGHTING SPECIALISTS



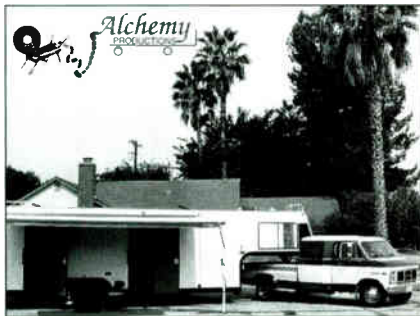
3119 S. Scenic; Springfield, MO 65804; (800) 776-4549; FAX: (417) 883-2723. Contact: John Gott.

## TRIO VIDEO



2132 W. Hubbard; Chicago, IL 60612; (312) 421-7060; FAX: (312) 421-0361. Contact: Debra Zouvas, production mgr. Touring Radius: Regional. Vehicles: 19ft., 30ft., 45ft. and 48ft. television production trucks. Mixing Consoles: Audio rooms carry Soundcraft 800 32 input stereo or Soundcraft Europa 40 input stereo boards. Surround Sound capabilities, cart, cassette, reel-to-reel and CD formats available. Other Featured Equipment: State-of-the-art broadcast equipment featuring Grass Valley switchers, Sony BVP-360 and BVP-350 cameras, Sony 3100 1" and BVW-75 Beta-SP tape machines, Chyron graphic systems, Abekas A53 DVE, Abekas A42 Still Store. Experienced staff and freelance crews also available.

## SO. CALIFORNIA/SOUTHWEST/HAWAII



ALCHEMY PRODUCTIONS  
Van Nuys, CA

## ALCHEMY PRODUCTIONS



17027 Cantlay St.; Van Nuys, CA 91406; (818) 996-8192. Contact: Duke Gore.



DESIGN FX REMOTE RECORDING  
Culver City, CA

## DESIGN FX REMOTE RECORDING



PO Box 491087; Culver City, CA 90049; (310) 838-2400; FAX: (310) 838-5173. Contact: Terry Stark, dir. Touring Radius: International. Vehicles: 35'x9'. Control Room Dimensions: 7'x27'. Mixing Consoles: API (custom) 44x24 (24 bus) w/550-A EQ, custom patch bay, various rack mixers available, Sony MXP-61 12x4. Audio Recorders: (2) Sony PCM-3348 48-track digital, (2) Mitsubishi X880 32-track digital, (2) Otari MTR-90 24-track, (2) Mitsubishi X850 32-track digital. Monitors: (2) KRK 15" custom, (2) Meyer Sound Labs ACD 15", (2) Yamaha NS-10. Other Featured Equipment: Noise reduction: (2) Dolby XO SR24, Dolby A 48-channel; synchronization: (2) Lynx TimeLine; outboard: GML stereo EQ, (2) Pultec EOP-1A3, (2) Teletronix LA-2A EQ, Summit Audio stereo EQ, (44) API 550-A EQ, (4) UREI 1176 limiter, (4) dbx 160 limiter, Summit Audio TLA 100 tube, (4) GML preamps, Lexicon PCM70 reverb, AMS RMX reverb, Yamaha SPX90 reverb, Lexicon PCM70 reverb, Roland SRV-7 reverb, Yamaha REV7 reverb, Yamaha REV1 reverb, (10) Drawmer OS 201 gate, Aphex Compellor, Aphex Dominator; microphones: Neumann, AKG, Sennheiser, Sony, Shure, RCA, Crown, B&K, EV, Schoeps; power amps: Perraux 600 stereo, BGW 750 stereo, Bryston 4D stereo; video monitors: Panasonic 19" color, (2) Sony 9" color, (3) Panasonic B&W; cameras: (2) Sony color; other equipment: Panasonic SRV-3700 DAT, (2) Yamaha C300 cassette recorders. Specialization & Credits: Gary Ladinsky of Design FX Audio FX audio, Culver City, CA, which has served the studio community for years with its massive rental inventory, and Terry Stark, ex-chief of Wally Heider's and Record Plant Remotes, joined forces last year to create the awesome Design FX Remotes. Aided by chief engineer Jack Crymes (ex-chief engineer of Wally Heider's and Record Plant Remotes), and Allen Baca (Design FX Audio), they have created what many feel is the most versatile and best-equipped remote truck in the world. Recent projects and awards include: Emmy Award nominations (Best Sound) for Bruce Springsteen *Unplugged* -MTV, 64th & 65th Academy Awards, Grammy Awards, Natalie Cole's *Unforgettable*. TEC Award nominations '92 & '93 (Best Remote Facility), MTV Movie Awards, MTV Video Music Awards, Rock & Roll Hall of Fame induction ceremony, Neil Young *Unplugged* -MTV, Michael Jackson Superbowl halftime, Billboard Music Awards, Paco de Lucia, Lindsey Buckingham, Gypsy Kings, Stanley Clarke, Whitney Houston, Adam Sandler, INXS, Nanci Griffith.



DIGITAL SERVICES REMOTES  
Houston, TX

## DIGITAL SERVICES REMOTES



5805 Chimney Rock; Houston, TX 77081; (713) 664-5258; FAX: (713) 663-6518. Touring Radius: International. Vehicles: Chevrolet C-50 truck. Mixing Consoles: MCI 636, Neve 5442. Audio Recorders: (2) Sony PCM-3324, Otari MTR-9011, Sony PCM-1610, Tascam DA-30 DAT, (2) Nakamichi cassette, Otari MTR-12 1/4". Monitors: JBL 4412, Yamaha NS-10, Auratone, Ed Long MDM-4. Other Featured Equipment: Synchronization system: TimeLine Lynx modules; outboard equipment: (2) Lexicon PCM70, Lexicon LXP-1, Lexicon LXP-5, (4) dbx 160X, (3) dbx 166, (4) Audio & Design compressor, (8) Audio & Design noise gate, DeltaLab delay, RTS intercom, RTS audio distribution amp; microphones: Neumann U69, U87, U89, TLM170, Sennheiser 421, 441, Shure SM57, SM58, SM81, SM89, AKG 414, 460, Crown PCC 160, Isomax, Countryman

—LISTING CONTINUED ON NEXT PAGE

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# LEGEND

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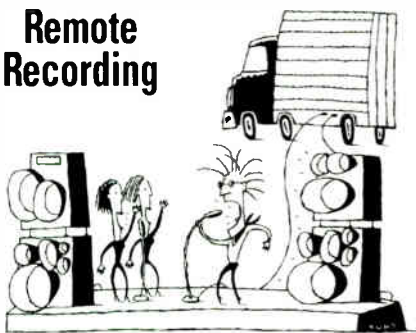
Maximum Digital Tracks

Remote Audio Recording

Remote Video Recording

Audio for Video

## Remote Recording



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DI, Electro-Voice RE20, RE10; power amps: QSC 3500, Crown D-75, Crown PS-400; video recorders: Sony BVU-800, video monitor: Panasonic 1020; other equipment: SSL studio for post-production and mixing, 2500' soundstage, Fairlight/MIDI production room, ScreenSound digital post room, Foosball table. **Specialization & Credits:** Clients: B-52s, Genesis, JVC Jazz festival, Houston Grand Opera, Houston Symphony Orchestra, Van Cliburn International Piano Competition, B.B. King, Neil Young, Edwin Hawkins, KUHT, KTRK, et al. **Specialization:** 24/48-track location audio, audio/video mixing, satellite and broadcast audio distribution. Pulling rabbits out of hats and putting out fires before they start. Top equipment and an experienced crew.



MIDCOM REMOTE SERVICES  
Irving, TX

### MIDCOM REMOTE SERVICES



3 Dallas Comm. Complex, Ste. 108; 6311 N. O'Connor Rd., LB-50; Irving, TX 75039; (214) 869-2144; FAX: (214) 869-0898. Contact: Jeff Jones, manager. **Touring Radius:** Regional. **Vehicles:** 1982 GMC 24' straight truck. **Control Room Dimensions:** 8'x20'. **Mixing Consoles:** Soundcraft TS-24 32 channel w/custom 8 stereo/16 mono sub-master routing system, 32x24x16x2x1; Amek /TAC Bullet 10x4x2. **Audio Recorders:** (2) Otari MTR-9011 24-track, Studer A810 2-track w/center-track time code, Nakamichi MR-1B, Panasonic SV-3500 OAT. **Monitors:** UREI 811B time-aligned, Digital Designs LS 161 near-field, Westlake BBSM-6, Auratone 5C. **Other Featured Equipment:** TTM 24 channel noise reduction will accept Dolby, dbx, Telcom; Cipher Digital Shadow II w/Shadowpad, Cipher Digital "Cypher" time code generator/reader; Lexicon 480L digital effects, Lexicon 224XL digital reverb, Zoom 9200, dbx Series 900 frames w/9023 comp/limiter, 904 noise gate, MICMIX dynamex/exciter cards, Lexicon PCM70 digital reverb, (2) dbx 160X compressor/limiter, (2) Aphex stereo Compeller, Microphones: Neumann U89, Neumann TLM170, Neumann KM84, AKG C-414, Sennheiser MD-401, Sennheiser MD-421, Beyers M69, Beyers M88, Beyers M500, Beyers M201, Beyers MC734, Shure SM58, Shure SM57, Shure SM81, Crown PZM GPB30, (2) Crown 2LV, VHF or UHF handheld and lavalier wireless microphone system available at extra charge. **Power amps:** (2) Halfler P-505 on mains, Halfler P-230 on near-fields. **Video recorders:** Sony VO-5800 3/4" U-matic, Panasonic AG-6800 1/2" VHS Hi-Fi. **Video monitors:** Sony CVM-1900 19" NTSC monitor/receiver, (3) Panasonic BMW 5"; switchers: (2) Panasonic 12x1 routing switcher, (3) ADC Humbuckers, (8) external inputs. **Specialization & Credits:** Past projects include: The Cure 1989 "Prayer" tour, Marcus Roberts "Deep in the Shed" music video; 1989 *Miss USA Pageant*, Mobile, AL, for CBS TV; *Aida: Nixon in China*, The *Aspern Papers* Great Performances Series for PBS; *Dolly*, ABC-TV prime time; "The Texas Debates" presidential debates for American Public Radio; live, broadcast for Z-Rock Radio Network including: Metallica, Dio, King's X, Crowes Nevada Black, Every Mother's Nightmare. **Network:** George Strait, MCA Home Video; 7th Van Cliburn Competition, American Public Radio; Benjamin Lees' *Memoir Candles*, American Public Radio; score for *Texas*, Dramafex production at Palo Duro Canyon; *Fashion Hit Revue*, Sanger Harris live TV special; Mary Kay Cosmetics seminars 1985-1990; League of Women Voters; 1984 *Democratic Presidential Candidates Debate*, PBS network special; Bob Banner Associates' *Face of the '80s* syndicated TV special; ACTS TV Network, *Country Crossroads*, two 13-week series; Bob Stivers Productions' *Stars Salute the U.S. Olympic Team*, NBC prime time special; Bugs Henderson live LP project; two live albums for The Vocal Majority; and more.



OMEGA PRODUCTIONS  
Dallas, TX

### OMEGA PRODUCTIONS



7027 Twin Hills Ave., Ste. 5; Dallas, TX 75231; (214) 891-9585; FAX: (214) 891-9623. Contact: Paul Christensen. **Touring Radius:** International. **Vehicles:** 1986 Kenworth diesel, 40' fixed unit with 1,700-mile refueling range. **Control Room Dimensions:** 30'x8'x10'. **Mixing Consoles:** API 32x32 w/API 550A EQ 32 progam buses w/8 stereo VCA groups, Hill 16x8x4x2, Yamaha PM3000. **Audio Recorders:** (2) Otari MTR-90 24-track, (2) Sony 3324 24-track, (2) Mitsubishi X-850 32-track. **Monitors:** (2) JBL 4430, (2) Auratone, (2) Yamaha NS-10. **Other Featured Equipment:** Noise reduction: Dolby SR, 24 tracks; synchronization: BXT 4700 Shadow; outboard equipment: Teltronix LA-2A limiter, dbx 165 limiter, (7) dbx 160 limiter, ADR Vocal Stresser, (2) UREI 1176LN limiter, MXR 01a digital reverb, (3) Yamaha SPX90 special FX processor, (4) DeltaLab Super Time Line, (2) dbx 162 limiter, Dyna-Mite limiter; microphones: (8) AKG C-414EB, (4) AKG C-451EB, AKG D-12E, (6) Beyers 201, (2) Neumann U47, (4) Shure SM81, (12) Shure SM58, (8) Shure SM57, (4) Shure SM53, (6) Crown PZM315, (7) Sennheiser 441, (3) Sony ECM-22P, (2) Sony ECM-50, (2) EV RE20, (7) Countryman DI box, (10) Heider DI box, Audio-Technica ATM-SR; power amp: (2) Yamaha P2200, Yamaha P1000; Video recorder: JVC 6600U; video monitors: Sony Triniton 14", Panasonic 19". **Rates:** Call for rates. Varies with job requirements. **Specialization & Credits:** Has been supplying remote audio recording services to clients of the record, film and video industry since 1973. Ouring that time, Omega Audio has worked with over 200 major recording artists, all major television networks and on numerous feature films. Omega Audio has received two Platinum Records, five Gold Records, two Ampex Golden Reel Awards, three 3M Visionary Awards, six Gold Video Awards, three Grammy nominations and six Dove Awards. **Partial credits include:** Kenny G, Moody Blues, Genesis, Poi Dog Pondering, Damn Yankees, Lyle Lovett, Vince Gill, Mark Chesnut, Dr. John, Buddy Guy, The Highman, Travis Tritt, Garth Brooks, Clint Black, U2, REM, Lynyrd Skynyrd, Amy Grant, B.B. King, Dizzy Gillespie, Joe Walsh, Fats Domino, Ray Charles, Paul Shaffer, Prince, Cameo, Johnny Cash, The Judds, WNBT-PBS Great Performances, Dick Clark Productions, Pat Benatar, Joe Jackson, Hall & Oates, Anne Murray, Art Garfunkel, Al Jarreau, Molly Hatchett, Neil Young, Ben Vereen, Bo Diddley, *The Big Easy*, *Baja Oklahoma*.

### RAPA SOUND



PO Box 1017; Jerome, AZ 86331; (602) 634-9607; FAX: (602) 634-2518. Contact: Walter Rapaport.



REELSOUND RECORDING CO.  
Austin, TX

### REELSOUND RECORDING CO.



2304 Sheri Oak Ln.; Austin, TX 78748; (512) 472-3325; FAX: (512) 282-0713. Contact: Malcolm H. Harper Jr., owner. **Touring Radius:** International. **Vehicles:** 42' Hobbs, Hidley Acoustic designed van trailer. With control room, iso-lounge overdu booth & storage. **Control Room Dimensions:** 20'x7'. **Mixing Consoles:** MCI/Sony JH-600 36LM automated, Allen and Heath 18x4x2. **Audio Recorders:** (2) MCI/Sony JH-24, Panasonic SV-2700 OAT, (2) MCI/Sony JH-110C 2-track, (2) Nach cassette deck, Sony 3324 and 3348 (available for extra rental), Mits 32 track digital (available for extra rental).

**Monitors:** JBL 4430, bi-amped w/White YG-octave voicing, Westlake BBM-6, Tannoy PBM 6.5, Meyer HD1, Yamaha NS-10M. **Snakes/Splitters Systems:** (80) Jensen/Mogami splitter system. **Other Featured Equipment:** Dolby SR 363 unit, Dolby SR 24-track unit (for extra rental), MCI/Sony JH-45 lock unit, AMS RMX-16, Lexicon PCM70, (6) Drawmer DS201 gates, (4) Aphex Compeller, (4) UREI LA-3A limiter, (3) API 525 limiter, (10) API 550A EQ, (10) API mic preamp, (2) Drawmer 1960 limiter, (4) Valley Dyna-Mite, Valley People DSP, Yamaha SPX90II, dbx 900 rack w/(4) 903, (2) 901; UREI 530 eq, Lexicon MRC, Rts Intercom, Sony TV monitor system. Please call for listing of everything else. **Specialization & Credits:** Owner Malcolm Harper has an extensive background in the recording industry. Working with organizations such as Westwood One Productions, CBS/Sony, Annheuser-Busch, PBS Network, TNN Network, Capitol-EMI Latin records, Showtime, MTV, American Public Radio and more for the last 25 years. **Credentials** include live concert recordings, video and television specials, 47 live albums and numerous live radio broadcasts. Mr Harper has been recognized with one Grammy nomination for *James Cotton Live*, 4 Ampex Golden Reel Awards, 4 Gold Album Awards and one Platinum Award. Recent projects: Farm Aid VI, TNN Network, Texas Connection Series 93, Riverwalk *Live from the Landing* 93, A Day in the Life of Willie Nelson, CBS, Selena Live, Capitol/EMI Latin, Little Sisters Live, SBK/EMI. **Credits:** Genesis, Cinderella, Michael Bolton, George Strait, Paul Simon, Neil Young, Robert Plant, Phil Collins, The Who, Ted Nugent, Kentucky Headhunters, Judas Priest, Queensryche, Def Leppard, Stevie Ray Vaughn, BB King, Eric Johnson, Amy Grant, Asleep at the Wheel, Emilio Navaira, Little Joe, and Bronco.

### SIDESTREAM SOUND



5013-1/2 Narragansett Ave.; San Diego, CA 92107; (619) 222-0238. Contact: Ken Totten, CEO.

### SOUND STAGE STUDIOS INC.



110 E. Burlinson; Marshall, TX 75670; (903) 938-4242. Contact: Sky Spencer, pres.



STUDIO ON WHEELS  
Glendale, CA

### STUDIO ON WHEELS



339 W. Windsor Rd., Ste. 6; Glendale, CA 91204; (818) 243-6165. Contact: John Falzarano, owner/engineer.

### WESTWOOD ONE MOBILE RECORDING



9540 Washington Blvd.; Culver City, CA 90232; (310) 204-5000; FAX: (310) 840-4054. Contact: Biff Dawes, chief engineer.

### YOUR PLACE OR MINE LOCATION REC.



Los Angeles, CA; (818) 244-1909; FAX: (818) 500-0742. Contact: Mark Linett, owner, engineer. **Touring Radius:** International. **Control Room Dimensions:** The main system is contained in four flight cases. **Mixing Consoles:** API 40-ch., Neve and custom mic preamps, 32-ch. customized Mackie monitor console. **Audio Recorders:** Stephens 821b 24/16-track, (4) Alesis ADAT w/BRC, Technics 3500 DAT. **Monitors:** Yamaha NS-10, Tannoy SGM-10 w/Mastering Lab xOver, KRK 7000. **Snakes/Splitters Systems:** (2) Jensen 27-ch. splitter w/400' snake. **Other Featured Equipment:** (6) UREI 1176LN, 1178, (4) LA-3A, (2) LA-2, (3) dbx 166, (2) 160, (2) 160X, 165; (3) Alesis 3630; Yamaha REV7, (3) SPX90; Eventide 2016, H-3000SE; Roland SRV-2000, (3) SDE-3000; AMS RMX-16; Lexicon PCM-70; (2) Pultec EQP-1A3; GML stereo eq.; (10) API 550A, (8) 560; color video camera and monitor; (8) Shure SM58, (15) SM-57, (4) 81; AKG C-12, C-24, (2) 414, (4) 452, (2) D-112; EV RE-20; (4) Sennheiser 421; (3) Neumann KM-84, (3) U-67, SM-2, (3) U-47, (5) KM-54, (2) M-50, U-47.

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## NORTHWEST

### AKASHIC RECORDS GROUP



PO Box 436; Glenbrook, NV 89413; (702) 749-5813; FAX: (510) 837-7959. Contact: Stephen Jarvis, owner.

### KLAY ANDERSON AUDIO INC.



4689 S. Holladay Blvd.; Salt Lake City, UT 84117; (801) 272-1814; FAX: (801) 278-3886. Contact: Klay Anderson.

### AUDIO'S AMIGOS



1925 Orchard Ave.; Boulder, CO 80304; (303) 442-3939. Contact: Fergus.

### PHIL EDWARDS RECORDING



2690 Sulphur Or.; Hayward, CA 94541; (510) 881-5111; FAX: (510) 881-5112. Contact: Phil Edwards, owner.

### ROB FOLSOM/OMB PRODUCTIONS



3910 SE Salmonberry Rd.; Port Orchard, WA 98366; (206) 871-7354. Contact: Rob Folsom, owner; Patrice Gramenz, mktg. mgr.

### HOLLCRAFT STUDIOS



1961 Rose Ln.; Pleasant Hill, CA 94523; (510) 689-3444. Contact: Carol Greenley, manager.

### JOHNSON DIGITAL AUDIO



467 Saratoga Ave., Ste. 627; San Jose, CA 95129; (408) 253-2401; FAX: (408) 253-2401. Contact: Tom Johnson, owner/engineer.



PACIFIC MOBILE RECORDERS  
Carmichael, CA

### PACIFIC MOBILE RECORDERS



2616 Garfield Ave.; Carmichael, CA 95608; (916) 483-2340; FAX: (916) 489-9102. Contact: Kat Coffey, production mgr. Touring Radius: National. Vehicles: Mack MS 200 diesel with 26' box, air conditioning, 2 control rooms, rear & curbside entrances (2) 125 amp distros and lift gate. Control Room Dimensions: A: 18'x7'6"x7'6". B: 8'x7'x6"x7'6". Mixing Consoles: Harrison MR-4 36x24x36 w/VCA grouping and 72 inputs in mixdown, Mackie

1604 16x4x2 w/16 preamps. Audio Recorders: Otari MTR-9011 24-track w/auto locator & EC-101 synchronizer w/remote. Dolby SR ready. Otari MTR-90 24-track w/auto locator, MCI/SONY JH-110B-14 2-track, Panasonic SV-3700 DAT, (3) TEAC cassette decks, (2) Yamaha cassette decks. Monitors: EV Sentry 500, JBL 4313, M&K Close field monitors, Auratone. Snakes/Splitters Systems: 36-input 3-way transformer isolated split with individual grounds and individual ground lifts, 40-input 2-way split, 250' 38-pair snake, 150' 40-pair snake, 200' 42-pair snake, 50' sub-snakes. Other Featured Equipment: Otari EC-101 2 machine SMPTE lock-up, Horita time code generator/reader/window dub inserter. UREI limiters, Lexicon 200 reverb, Lexicon PCM60 reverb. Yamaha SPX90, USAudio gates, digital delays, 2x8 distribution amp, (8) 1x10 distribution amps, Clear-Com, Sony VHS hi-fi w/color video monitor, Panasonic AG-155 color video camera, Countryman & Whirlwind direct boxes; mics include: Neumann, AKG, Sennheiser, Electro-Voice, Shure, RCA, Crown, Beyer, Audio Technica; Yamaha P2201 Power Amp, Crown D-150 Power Amp, Dynaco 200 watt aux power amp, wireless intercom, Canare Star Quad mic cables, 125 amp AC distribution w/cam-locks, or tails, Peavey 2-way stage wedges.

### PLANET EARTH PRODS./MOBILE MEDIA



PO Box 525; Cave Junction, OR 97523; (503) 592-2123; FAX: (503) 597-4099. Contact: Mark Brown, producer/engineer.

### PROFESSIONAL SOUND/RECORDING INC.



3100 W. 71st Ave.; Westminster, CO 80030; (303) 426-7819; (303) 758-2208; FAX: (303) 758-8829. Contact: Chris Mickle, Phil Crumrine, Touring Radius: National. Vehicles: 1990 Isuzu NPR 17 ft. box, on-board power. B truck: 1984 Winnebago Centauri van. Control Room Dimensions: 2.5x17. Mixing Consoles: 1993 AMEK Einstein Super E 40/80x24x24, Soundcraft Spirit 24x8, Soundcraft 1624 24x16x24, Rowland Research 8x2 Audiophile for critical recording, Mackie 1604 16x2. Audio Recorders: (2) Stephens 821A 24/16 track 2" w/Autolocator, (2) Sony PCM 2300 DAT 2-track digital, (2) Nakamichi DMP-100 PCM digital w/Apogee retrofit, Revox PR99 1/2-track 1/4", Panasonic SVDA-10 DAT 2-track digital, Fostex RD-8 A-DAT 8-track digital, Sony WR-99 ES cassette recorder, Nakamichi MR-1 cassette recorder, Turtle Beach 56K DAT Mastering Station. Monitors: Genelec 1031A, Yamaha NS-10, EV Sentry 100A, B&W DM-100 Spica TC-50 audiophile. Snakes/Splitters Systems: 500 ft. 52 pr. 36-48 transformer isolated splits, 500 ft. 36 pr. Other Featured Equipment: All kinds of mics: AKG, Schoeps, etc, Lexicon LXP-1 digital reverb w/MRC, Yamaha REV7 w/digital effects, dbx 900 rack w/7 compressors, 2 parametrics, UREI LA-3 compressor, dbx 161 comp, (2) Symetrix 501 comp/limiter, (2) Symetrix dual gates, Yamaha SPX-90 effects, BBE 202 R stereo processor, Rowland Research Model 5 power amp, Hatler 500 power amp, Clear Com system, (2) Dorrough 40-A loudness meters, 13" and 19" video monitors, Panasonic AG-5700 S-VHS hi-fi recorder, JVC HR 56800U S-VHS hi-fi recorder.

### PSYCHO-KITTY MOBILE RECORDING



2821 Humboldt Ave.; Oakland, CA 94602; (510) 532-5923. Contact: Matt Warren.

### REMOTE CONTROL



4327 Fremont Ave. N.; Seattle, WA 98103; (206) 545-2908; FAX: (206) 632-2773. Contact: Steve Smith, chief engineer. Touring Radius: Regional. Vehicles: Ford 350. Control Room Dimensions: 13'x8'7". Mixing Consoles: Audio Media Research 32/16/32, Mackie 1604, 10 channels Studio Tech Mic-Preamps. Audio Recorders: Sony 3324-A 24-track digital open reel, Sony PCM-2300 R-DAT, Tascam 2-track cassette deck. Monitors: KRK 703, Tannoy PBM-8, Yamaha NS-10M, (10) AKG and Sony headphones. Snakes/Splitters Systems: (2) Whirlwind Concert 32, 150' mains, 25' splits, jumper snakes. Other Featured Equipment: KT Quad Gate, Ensoniq DP/4 (Digital- EFX), Eventide H3000 SE, AMR-SDR 20/20, Sony DSP R-7, (2) Yamaha SPX900, Clear-Com Intercom (2 station), video camera and monitor; variety of microphones, including AKG, AMR, EV, Sanken, Shure and Sennheiser. Specialization & Credits: The only digital and mobile recording facility in the Northwest. Remote Control is a division of American Music and offers clients the full line of retail, rental and service resources and support of American Music. Chief Engineer Steve Smith has 17 years of experience in the recording industry, and has assembled a crew of industry veterans. Remote Control clients include: The Seattle Symphony, Pearl Jam, The Endfest, Steve Miller, Paul Rodgers, School of Fish, Sonic Youth, Danny Gatton, Matthew Sweet, Westwood One. Please call for quote.

### SHYNE SOUND



Box 2280; San Rafael, CA 94912; (415) 459-2833. Contact: Leroy Shyne, owner/engineer.

### SILENT WAY RECORDING



238 Evelyn Way; San Francisco, CA 94127-1712; (415) 334-2344; FAX: (415) 334-2344. Contact: Tony Brooke.



SKYELABS INC.  
Sausalito, CA

### SKYELABS INC.



PO Box 2758; Sausalito, CA 94966; (415) 899-7777; (415) 332-6100; FAX: (415) 899-7779. Contact: Bob Skye, owner. Touring Radius: National. Vehicles: GMC PD-1406 motor coach, 35'. Control Room Dimensions: Control: 18'x8', lounge: 10'x8'. Mixing Consoles: Sound Workshop Series 30, 36x24; (2) Mackie Model CR-1604, 16x4. Audio Recorders: (2) Otari MTR-9011 24-track, (2) Panasonic 3700 DATs, Tascam 122B cassette; any format, analog or digital upon request. Monitors: UREI 811A, Auratone. Snakes/Splitters Systems: Jensen 500' 40x2 isolated splitter system, 100' 8-pair sub-snake, 200' 4-pair sub-snake. Other Featured Equipment: Otari EC-101 synchronizer, Adams-Smith Zeta III, interface patch bay for SR-Dolby or other noise reduction; Lexicon PCM60 reverb, Klark-Teknik DN780 reverb, Yamaha SPX90, (4) UREI LA-3 comp/limiter, (2) UREI 1176 limiter, (6) Valley People Gain Brain II limiter, (2) pair Dyna-Mite gates, DeltaLab DL-4 delay, (20) Sennheiser 421, 431, 441, (12) Shure 546, SM53, SM56, SM57, SM58, (2) Schoeps M221-B tube, (8) AKG 460/CK-1, 452/CK-1 414, D-12, (4) Neumann U87, KM84, (3) EV RE20, D054, (2) Crown PZM, (3) Countryman Isomax & more on request; additional equipment available. Specialization & Credits: "Rover." The Plant's mobile recording unit, offers the finest in mobile acoustic environments and equipment for live concert recording, remote broadcast, audio-for-film and video, in-house recording and post-production/audio sweetening. Rover has become one of the most popular live-to-2-track, as well as multitrack, mobiles because of its ability to deliver clean, accurate sound to the client with virtually no guesswork involved. Some of our clients/projects include: Pearl Jam, John Denver, U2, Stanley Turrentine, Anita Baker, National Public Radio, Bad Company, Bobby McFerrin, Kenny Loggins, B-52's, Jimmy Smith, AC/DC, Todd Rundgren, Carmen McRae, Chick Corea, Ron Carter, Harry Belafonte, Hot Tuna, Doobie Bros., Testament, Paul Williams, Peter, Paul and Mary, Al Jarreau, Robert Cray, Jane's Addiction, Neil Young, Crosby, Stills & Nash, Herbie Hancock, Huey Lewis, Miles Davis, Aaron Neville, Exodus, Holly Near, The Yellow Jackets, Ottmar Liebert, Joe Satriani, America, Bob Hope, Steve Miller, Taj Mahal, Eddie Money, Grace Slick, and the list goes on.

### OUTSIDE U.S.

### BASTION CITY MOBILE RECORDING LTD.



3760 Departure Bay Rd.; Nanaimo, BC V9T 1C4; (604) 758-3424. Contact: Scott Littlejohn.

### COMFORT SOUND MOBILE



26 Soho St., Ste. 390; Toronto, ON M5T 1Z7; (416) 593-7992. Contact: Doug McClelland, pres. Touring Radius: International. Vehicles: GMC 5-ton w'22' box. Control Room Dimensions: 8'x16'. Mixing Consoles: Neotek Elite 50 mic inputs, 16 assignable line inputs. Audio Recorders: (2) Ampex MM1200 24-track, Tascam R-DAT, TEAC C-3 cassette. Monitors: Tannoy NFM-8, Yamaha NS-10, Auratone. Snakes/Splitters Systems: 54 pair 3-way transformer isolated split. Other Featured Equipment: Lexicon PMC60 digital reverb, Yamaha REV7 digital reverb, Yamaha D1500 DDL, Rane stereo 1/3-octave E1, (3) Drawmer 201 dual noise gate, (14) dbx 160 compressor, (2) dbx 165 compressor, CDT 8-channel compressor, SMPTE time code reader, QSC, BGW, Amcron power amp, Panasonic CCTV system, Clear-Com intercom system, SOLA 5KVA AC power regulator, (20) microphones. Specialization & Credits: Clients include: MTV, Disney, CBS, MuchMusic, k.d. lang, Steve Earle, Ozzy Osbourne, The Police, King Sunny Ade (in Nigeria), Glen Campbell, Motuhead, Ice T, Showtime, Bryan Adams, Daniel Lanois, Living Colour, The Neville Brothers, Todd Rundgren, Stevie Ray Vaughan, Cowboy Junkies, Jeff Healey Band, Super Dave Osborne Show, Ray Charles, Oscar Peterson. With over 1,000 live radio broadcasts, music television specials, awards shows and live CDs since 1978, Comfort has the experience and equipment to provide CD quality sound for your project. We also have a 24-track system which fits in eight flight cases for remote audio recording anywhere in the world. We've recorded shows with this system in Spain, Germany, Cyprus, Russia, Nigeria and Kuwait.

# LEGEND

Maximum Analog Tracks

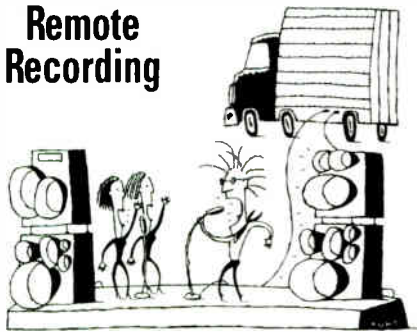
Maximum Digital Tracks

Remote Audio Recording

Remote Video Recording

Audio for Video

## Remote Recording



KARISMA RECORDING INC.  
Montreal, QC

### KARISMA RECORDING INC.



1565 Iberville, Ste. 203; Montreal, QC H2K 3B8; (514) 522-0802; FAX: (514) 522-7559. Contact: Marcel Gouin, owner/operator. Touring Radius: International. Vehicles: 40'x8'x13' trailer. Control Room Dimensions: 25'x8'. Lounge/iso booth/2nd control room: 10'x8'. Mixing Consoles: Mitsubishi Westar 8000 52-input, full parametric, bargraph, Diskmix; Soundcraft 600 40 inputs for up to 92 mic inputs. Audio Recorders: (12) Alesis ADAT w/BRC for 96 tracks or 48 tandem, (2) Sony/MCI JH-24 24-track in tandem or 48 track, Sony 7030 time code DAT, Fostex D-20B time code DAT, (3) MCI JH-110 1/4" 2-track one w/centertrack time code, (2) Tascam 122 cassette, MCI JH-110B 1" video layback. Monitors: (2) Westlake BBSM-10, (2) Studer 2706 (lounge), (2) JBL 4406, (2) Auratone 5C. Snakes/Spitters Systems: (92) Jensen transformers 375'. MTC multitap AC line matching transformer, MTC computer AC regulator filter. Other Featured Equipment: (16) Aphex Expressor compressor, (8) Aphex gate channel (612), (4) Aphex compellor channels, (2) Valley Audio de-esser channel (415), (2) Valley Audio Dyna-Mite channel, Lexicon 480L digital reverb, Lexicon PCM70 digital reverb, Lexicon PCM60 digital reverb, (2) Eventide H3000 SE Ultra Harmonizer, Eventide H949 Harmonizer, Roland SDE-3000 delay, Roland SN-550 de-noiser, TC Electronic 2290 delay sampler, Sony R-7 digital reverb, Marshall 5002 time modulator, EXR SP-1 Aural Exciter, Alesis D-4 drum replacement unit, (2) Wendell Jr. drum replacement unit, (11) audio and video line isolation transformer, (50) microphones by: Neumann, AKG, Sennheiser, Schoeps, Beyer, Shure, etc.

### LE STUDIO MOBILE



PO Box 367, Outremont Station; Montreal, QC H2V 1N3; (514) 273-6861; FAX: (514) 273-4605. Contact: Guillaume Bengle, owner.



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Gibsons, BC

### WHITE LINE LOCATION RECORDING LTD.



Box 594; Gibsons, BC V0N 1V0; (604) 885-0355; FAX: (604) 885-0355. Contact: David Kellin, pres.

## SOUND REINFORCEMENT

### NORTHEAST

#### ANDREWS AUDIO TOURS



347 W. 39th St.; New York, NY 10018; (212) 736-9570; FAX: (212) 736-5961. Contact: David Andrews. Touring Radius: International. Maximum Venue Size: Stadium and arena. Flying System Available: Yes. House Loudspeakers: Meyer MSL2A, Meyer UPA1C, Meyer MSL3, MSL3A, Meyer MSL 10, Meyer 650 R2, Meyer 650 R2, Meyer USW1. Monitor Loudspeakers: Meyer UPA1C, UM1C, Meyer 500, Custom 2x15, Custom 2x2-12. House Consoles: Yamaha PM 4000-48, Yamaha PM 4000-40, Ramsa WR-5852, Wheatstone MTX80-32, Wheatstone MX8-32, Wheatstone LM 80-40. Monitor Consoles: AudioArts M16 40x16, TAC Scorpion 30x12, Ramsa WRS 840F 40x18, TAC SR 6500 40x18, Wheatstone M8 32x8, Wheatstone M44 16x8. Other Major Equipment: Lexicon PCM70, Lexicon 300, dbx 900 series, Yamaha SPX 901I, SPX990, SPX 1000, REV5, dbx 160x, dbx 166, IRPI DG 4023, UREI 539, Klark-Teknik DN360B, DN716B, BSS FDS 320, Meyer CP10. Power amplifiers: Crown MA 1200, Crown MA 2400, Crown MA 5000 VZ; Mics: Telex FRM RF, Vega R42 and R 42A RF, Shure SM57, Shure SM58, Shure Beta 58, Beta 57, Shure SM87, EV N-DYM, AKG 414, 451, PZM, all models Sennheiser 421, Countryman direct boxes; other equipment: Technon TEF10, Technon TEF20, Technon TEF20 HI, Meyer SIM® System II, IVIE 30, Vega Q-Plus VHF RF, headset systems, Panasonic SV 3700.

#### ATS CORPORATION



PO Box 606; Avon, MA 02322; (508) 583-4000; FAX: (508) 583-1378. Contact: Rick Mansur. Touring Radius: International. Maximum Venue Size: 15,000. Vehicles: Straight trucks & vans. Flying System Available: Yes. House Loudspeakers: (24) Box Community RS880 4-way processed system, assorted 3 & 4 way modular systems (horn loaded) w/JBL & Gauss components. Monitor Loudspeakers: Several combinations of 12" & 15" w/1" & 2" compression drivers, TAD & JBL components (bi-amp/tri-amp). House Consoles: Yamaha PM3000-40, Soundcraft 600-32, Ramsa 8724, assorted Yamaha, Ramsa and Soundcraft utility mixers. Monitor Consoles: Soundcraft 800B-32, Yamaha 2408M, Yamaha 1608M.

#### THE AUDIO WORKSHOP



1728-R Leishman Ave.; Arnold, PA 15068; (412) 335-8974. Contact: James N. Guzzo, owner.

#### AUDIOWORKS



PO Box 263; Plantsville, CT 06479; (203) 621-2154. Contact: Joseph Bush, owner/engineer.

#### A/W SOUND SERVICES LTD.



Skylight Run; Irvington, NY 10533; (800) 745-1ADR; FAX: (914) 591-5617. Contact: Scott Widney, vp.

#### PARKER BANDY'S SOUND ADVICE INC.



440-B-C Ramsey Ave.; Chambersburg, PA 17201; (717) 263-8289; FAX: (717) 261-9699. Contact: Parker B. Bandy, president.

#### CAPRON LIGHTING AND SOUND



278 West St.; Needham, MA 02194; (617) 444-8850; FAX: (617) 444-1408. Contact: Jay Arthur.

#### CHANNEL TWO SOUND/STUDIO



364 White St.; S. Burlington, VT 05403; (802) 860-1509. Contact: Don Quenneville, owner.



CLAIR BROTHERS  
AUDIO INC.  
Litzitz, PA

#### CLAIR BROTHERS AUDIO INC.



PO Box 396; Litzitz, PA 17543; (717) 665-4000; FAX: (717) 665-2786. Contact: Gregory Hall. Touring Radius: International. Maximum Venue Size: Unlimited. Flying System Available: Yes. House Loudspeakers: Clair Brothers S-4 Series II (tm), indoor/outdoor Custom Hanging Systems. Monitor Loudspeakers: Clair Brothers 12am (tm). House Consoles: Unlimited. Monitor Consoles: Unlimited. Specialization & Credits: Offices: Pennsylvania; Mexico City, Mexico; Basel, Switzerland; Tokyo; Sydney, Australia. Recent Tours: U2, Michael Jackson, Elton John, Bob Dylan, Steve Miller, Lynyrd Skynyrd, Kenny Rogers, Sting, Paul Simon, Don Henley, Michael W. Smith, Bon Jovi, Tina Turner, Steely Dan, Madonna, Sade, Billy Joel, Midnight Oil, Robert Plant, Johnny Hallyday, Vanessa Paradis, Foreigner.

#### CRABTREE PRODUCTIONS



68 Truell Rd.; Hollis, NH 03049; (603) 465-7675. Contact: Scott Crabtree, owner.

#### ECLIPSE AUDIO



2328 Lower Lake Rd.; Seneca Falls, NY 13148; (315) 568-6690. Contact: Lea Stevens, owner.

#### GSD PRODUCTIONS INC.



270M Duffy Ave.; Hicksville, NY 11801; (516) 933-6200; FAX: (516) 933-6216. Contact: Glen Davis, pres.

#### GUSSOUND



2809 Lakehurst Ave.; Forestville, MD 20747; (301) 967-7267; FAX: (301) 967-7654. Contact: Shawn Vitale, vice pres. operations.

#### HERCULES SOUND



304 Fresh Ponds Rd.; N. Brunswick, NJ 08902; (908) 297-5922. Contact: Bob, owner.

#### H.T.I.C.S./HIGH TECH INTER. CONSIGNMENT



PO Box 175; Center Valley, PA 18034; (215) 865-9151; FAX: (215) 965-4890. Contact: Bill Koehler.

#### IN PHASE AUDIO



73 Pond Rd.; Wilton, CT 06897; (203) 761-1366; FAX: (203) 761-0552. Contact: Jim Durkin, president.



KLONDIKE SOUND CO.  
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## KLONDIKE SOUND CO.

**ES EI ER**  
 37 Conte Dr./A-90 Industrial Park; Greenfield, MA 01301; (413) 772-2900. Contact: John "Klondike" Koehler. **Touring Radius:** Regional. **Maximum Venue Size:** 10,000. **Vehicles:** Ryder contract. **Flying System Available:** Yes. **House Loudspeakers:** (20) EV Delta Max 1152 APF, (8) 2181 AP sub, (12) Turbosound TMS-4, (8) Turbosound TSE 111/118 split, (2) Turbosound TXD-580, (20) various EV 2-way fill speakers. **Monitor Loudspeakers:** (24) modified EV 2-ways, Delta Max or Turbo side/drumfill. **House Consoles:** Yamaha PM-3000-40, Yamaha PM1800 A-32, (2) Soundcraft 200 Delta-24, Soundcraft 200 Delta-16, Yamaha 1604, various EV and Yamaha smaller consoles. **Monitor Consoles:** Yamaha PM2800 M-32, Soundcraft Delta Monitor-24, 400B Monitor-24. **Staging:** (10) Complete scaffold sections for sound wings/delay towers, 24x16x3 stage w/canopy. **Other Major Equipment:** Multiple processing racks configured from wide selection of Yamaha, Roland, Lexicon, BSS, Klark-Teknik, Rane, dbx, etc. House amplifiers are Crest, monitor amps are QSC. Microphones: wide assortment, many specials. 40-channel 200' snake w/1 direct, 2 iso outputs. (2) 100A AC distros. Basic backline in stock, special pieces readily available. Rates: competitive, regional tour discounts for block booking. **Rates:** Competitive: regional tour discounts. **Specialization & Credits:** Since 1968, Klondike Sound Company has specialized in acoustic music reinforcement for architecturally challenging venues and outdoor music festivals, requiring full-bandwidth, low-noise systems. Clients served for Northeastern appearances include Michael Hedges, Lyle Lovett, Nanci Griffith, Kathy Mattea, Mary Chapin Carpenter, Tony Rice, Chick Corea, Mel Torme, Portland Symphony Orchestra, Chet Atkins, Bela Fleck and many more. KSC deploys systems for multistage festivals. Clients include Hudson River Revival, Maine Arts, Irish Cultural/MA, Cajun-Bluegrass/RI, Falcon Ridge/NY, Portsmouth Jazz/NH, Jackie Robinson Jazz/CT, and numerous First Night celebrations. KSC is the resident contractor for Boston's Symphony Hall. John "Klondike" Koehler is the Audio Director of the New Orleans Jazz and Heritage Festival, and a house mixer for Garrison Keillor's live radio broadcasts. He directed the system deployment for President Clinton's pre-inaugural music festival, America's Reunion on the Mall, and provided sound services for the 40th Anniversary Celebration of the Newport Jazz Festival, televised from the White House.

## KNIGHT SOUND CO.

**ES EI ER**  
 RD #3, Box 311; Tyrone, PA 16686; (814) 684-5794. Contact: Greg Stager.

## LSL PRODUCTIONS

**ES EI ER**  
 PO Box 63; Windham, NY 12496-0063; (518) 734-5117; FAX: (518) 734-5117. Contact: Jim Hackett, gen. mgr.

## MAJOR SOUNDWORKS

**ES EI ER**  
 PO Box 28; Salem, NJ 08079; (609) 935-4322; FAX: (609) 935-9525. Contact: Mark Major, owner.

## MAX SOUND

**ES EI ER**  
 11 Montrose Rd.; Yonkers, NY 10710; (914) 793-9735; FAX: (914) 591-6667. Contact: Christopher Greco.

## MERCURY SOUND INC.

**ES EI ER**  
 261 Waverly Ave.; Brooklyn, NY 11205; (718) 398-8450; FAX: (718) 857-2761. Contact: Charlie Davis, pres. **Touring Radius:** International. **House Consoles:** Yamaha PM4000 60 channels (44 mono, 8 stereo), Midas XL 3-40 44x16 channels (36 mono, 4 stereo), Yamaha PM3000 40x8 channels. **Monitor Consoles:**

Ramsa WRS 840M 40x16 channels, Midas Pro 40M 40x16. **Other Major Equipment:** Klark-Teknik, BSS, Eventide, dbx, Lexicon Electronics, etc.

## METRO SOUND®

**ES EI ER**  
 PO Box 1263; Port Ewen, NY 12466; (914) 331-5168. Contact: Alan Thompson, owner.

## MHA AUDIO INC.

**ES EI ER**  
 20 N. Mulberry St.; Hagerstown, MD 21740; (301) 733-9337; FAX: (301) 733-0265. Contact: Mike Scarfe, pres.

## MPM SOUND SYSTEMS

**ES EI ER**  
 PO Box 373MPO; Purchase, NY 10577; (914) 761-5575; FAX: (914) 761-5575. Contact: Mark P. Murray, pres.

## NAZZBAND SOUND SYSTEMS

**ES EI ER**  
 412 E. 11th St.; Wilmington, DE 19801; (302) 656-7804; FAX: (302) 654-4203. Contact: Keith Smith, owner, eng.

## OMNI-TECH OF ALBANY INC.

**ES EI ER**  
 1177 New Scotland Ave.; Albany, NY 12208; (518) 453-2377; FAX: (518) 453-2383. Contact: Dan Toma, president. **Touring Radius:** National. **Maximum Venue Size:** 15,000. **Vehicles:** Mitsubishi 16' diesel vans, Ryder. **Flying System Available:** Yes. **House Loudspeakers:** (10) EV MTH-2/94; (11) DML 1152; (2) DML 2181; (10) MTL-2; (2) MTH-2/64 **Monitor Loudspeakers:** (16) Clair Brothers 12AM wedges, (2) EV FS212, (11) EV-DML1152, MT2 (sidefills), (2) SH1810 (sidefills). **House Consoles:** Soundcraft Delta 35 ch., Soundcraft 200B 8 ch., Midas XL3-40 W/XL-88 Matrix mixer, EV MCX-1900 20 ch., 100M powered mixer. **Monitor Consoles:** Midas XL3-40 w/XL-88 Matrix mixer, Soundcraft Delta monitor 40x12. **Staging:** Call for various configurations. **Other Major Equipment:** (2) Lexicon PCM70, (10) Klark Teknik DN-360B EQ, Klark Teknik RTA DNG0, (2) Eventide H3000, (4) EV 231 EQ, (2) Yamaha SPX900, (3) dbx 166, (3) dbx 160XT, Electro Voice N/D857, Electro Voice N/D 757, Electro Voice N/D 408, AKG 451 w/CK-1 & CK-8, Shure SM57 & 58, Crown PCC160 & PCC.

## PHOENIX SOUND & MUSIC PRODUCTIONS

**ES EI ER**  
 101 Azalea Pl.; North Wales, PA 19454; (215) 393-1875. Contact: Rob Burke, owner.

## PLEASANT VALLEY AUDIO

**ES EI ER**  
 521 W. Germantown Pike; Norristown, PA 19403; (215) 239-9033; FAX: (215) 239-9031. Contact: Bill Belz.

## PRAGMATECH SOUND CORPORATION

**ES EI ER**  
 4516 Byron Ave.; Bronx, NY 10466; (718) 325-8888; FAX: (718) 325-6858. Contact: Jim Salta, Don Perlman.

## RCI SOUND SYSTEMS

**ES EI ER**  
 5615 Fishers Lane; Rockville, MD 20852; (301) 881-8818; FAX: (301) 984-1680. Contact: Carl Trost, mgr.

## RJK PRODUCTIONS

**ES EI ER**  
 PO Box 248; Peekskill, NY 10566; (914) 739-4500. Contact: Rob Killenberger, owner.

## RSA/ROCK SYSTEMS AUDIO

**ES EI ER**  
 100F Executive Dr.; Edgewood, NY 11717; (516) 242-8008; FAX: (516) 242-8056. Contact: Leon Esker, Joseph Light.

## ROCKET REHEARSAL STUDIOS

**ES EI ER**  
 451 W. 37th St.; New York, NY 10018; (212) 643-8246; FAX: (212) 643-8251. Contact: Lenny Shillingford, pres.

## RTM AUDIO

**ES EI ER**  
 710 North Ave.; Garwood, NJ 07027; (908) 789-9352; FAX: (908) 789-2428. Contact: Tom Mathews, owner.

## SCORPIO SOUND SYSTEMS INC.

**ES EI ER**  
 56 Manley St.; West Bridgewater, MA 02379; (508) 584-0080; FAX: (508) 588-2117. Contact: David Francis, corp. accounts.

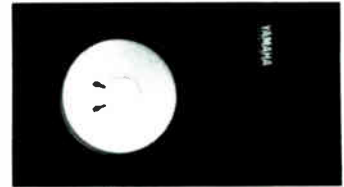
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## Sound Reinforcement



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SK SYSTEMS INC.  
Bohemia, NY

### SK SYSTEMS INC.

ES EI EA

1595 B-10 Ocean Ave.; Bohemia, NY 11716-1948; (516) 563-7375; FAX: (516) 563-3794. Contact: Tom Henisch, James McKeveny.

### SNOW SOUND

ES EI EA

441 Baileyville Rd.; Middlefield, CT 06455; (203) 349-8211; FAX: (203) 349-1966. Contact: Deborah Patten, operations manager.

### SONIC DANCE AND SOUND

ES EI EA

1413 Wyndham Or.; Downingtown, PA 19335; (215) 873-9190; FAX: (215) 454-8646. Contact: Charles Ebinger Jr., owner/pres. Touring Radius: Regional. Maximum Venue Size: 2,000. Vehicles: Two vans. House Loudspeakers: (4) Community CSX-35, (4) Community CSX-38M, (4) Community CS-52, (2) JBL SR4735. House Consoles: Ramsa WR-S4424, Peavey Unity 1000, (2) Numark 1800. Other Major Equipment: Tascam 424, Sony 830U, (10) Shure SM57, (10) Shure SM58, (3) Sennheiser MD 517, (2) Crown MA 1200, Peavey CS-900, Peavey CS-800, Peavey CS-400, Alesis MVII, Alesis MVIII, (3) Shure Wireless 58, (16) TDA PA horns, (2) DDD crossovers, Alesis MEQ 230.

### SOUND BY FITCH

ES EI EA

RO #2; Pottstown, PA 19464; (215) 469-6082; FAX: (215) 469-0559. Contact: Bill Fitch Jr.

### SOUND CONTROL

ES EI EA

1528 80th St.; Brooklyn, NY 11228; (718) 837-6237. Contact: Dan Prosseda.

### SPECIALIZED AUDIO-VISUAL (SAVI)

ES EI EA

14 Solar Or.; Clifton Park, NY 12065; (518) 383-6501; FAX: (518) 383-6506. Contact: Michael Cusick, pres. Touring Radius: National. Maximum Venue Size: 25,000. Flying System Available: Yes. House Loudspeakers: EAW KF850, SAVI K-4 proprietary, Meyer UPA-1, Apogee AE-5, Intersonics SDL-4 subs, Meyer UPM. Monitor Loudspeakers: Meyer UM-1A, JBL 4604 bi-amp, Meyer UPA-1, EAW KF850. House Consoles: Yamaha PM3000-40, Soundcraft. Monitor Consoles: Yamaha PM2800-40, Soundcraft. Other Major Equipment: dbx 900 Series, Meyer CP-10, Sennheiser wireless mic system, Vega wireless mic system, Yamaha REV5, Klark-Teknik, Brooke-Siren, Lexicon.

### SPECTRUM SOUND INC.

ES EI EA

230 S. Main St., Ste. 202; Newtown, CT 06470; (203) 270-9705. Contact: Sanford Yeomans.

### SPL SOUND INC.

ES EI EA

27 Temple Rd.; Vineland, NJ 08360; (609) 691-6690; FAX: (609) 692-8439. Contact: Steve Ponsetto, pres. Touring Radius: Nation-

al. Maximum Venue Size: 10,000. Vehicles: International 26' Flying System Available: Yes. House Loudspeakers: EAW KF-850-T, EAW SB-850. Monitor Loudspeakers: Custom SPL 2-way wedges with 1-15" & 1-2". House Consoles: Yamaha PM4000C 48x8, plus 4 stereo fx returns; Soundcraft 500 32x8, plus 4 stereo fx returns. Monitor Consoles: TAC Scorpion II 40x12 foldback console. Other Major Equipment: Mics: AKG, Beyer, Crown, Countryman, Audio-Technica, Shure, EV, Sennheiser, Milab, Ramsa, Yamaha; FX: Aphex, Klark-Teknik, dbx, Drawmer, Lexicon, Dmni Craft, Roland, Summit Audio, Yamaha; DI: Countryman, Demeter Tube, Whirlwind. Please call for rates as we are continually updating our equipment.

### STAGED RIGHT PRODUCTIONS

ES EI EA

PO Box 854; Grand Island, NY 14072; (716) 622-6792. Contact: Keith Stiles. House Loudspeakers: JBL Concert Series. Monitor Loudspeakers: Custom double 12" and single 15" loaded with JBL drivers. House Consoles: Yamaha. Staging: All PARS loaded with 600 watt DYS (Ray Light) fixtures. Other Major Equipment: Audio Recorders: Tascam. Signal Processing: Lexicon, Alesis, Yamaha, Klark-Teknik, Rane, dBX, Furman, Audio Logic. Power Amplifiers: Crown, Rane. Microphones: Shure, EV, Audio-Technica, BSS and Stewart direct boxes. Other equipment: full power distribution system, fog machines, staging.

### PRICE STEVENSON ACOUSTIC RESEARCH

ES EI EA

1591 Broad Run Rd.; Downingtown, PA 19335; (215) 383-1083. Contact: Price, Ralph, Mary Beth.

# SAS

## Stirling Audio Services

STIRLING AUDIO SERVICES  
Stirling, NJ

### STIRLING AUDIO SERVICES

ES EI EA

239 Main Ave.; Stirling, NJ 07980; (908) 647-0327; FAX: (908) 647-9040. Contact: Jim Ferrante Jr. Touring Radius: Local, regional and national. Maximum Venue Size: 25,000-30,000. Vehicles: 22' Mack Midliner, 14' & 12' box trucks, 2 vans. Flying System Available: Yes. House Loudspeakers: (16) EAW KF 850, (16) Double 18" subs (JBL loaded), (16) EAW KF 300i, (4) EAW KF 550, (4) EAW JF 550, (8) BH 800/MR 102 stacks, (10) Bose 802. Monitor Loudspeakers: (12) EAW SM 222 (2-12" x1-2") bi-amped, (10) SAS custom wedges (1-15"x1-1") bi-amped, (16) passive JBL wedges, (2) 3-way drumfills, (4) custom S.A.S. 3-way sidefills (18", 12", 2"). House Consoles: TAC SR 6000 40 channel, Midas Pro 3 36 channel, Soundcraft 8000 40 channel, Soundcraft 500 32 channel, Hill 24 channel J3, Soundcraft 400 32 channel. Monitor Consoles: TAC SR 6500 40 channel, Audio Arts Wheatstone 32x8, Stephens Interface 32x8. Staging: Available. Other Major Equipment: Lexicon LXP-1, 5, 15, MARC, Yamaha REV5, REV7, SPX900, SPX901i, Klark-Teknik gates, Gatex gates, dbx 160X compressor, EAW MX800 & 300 processors, BBE 822 Sonic Maximizer, Klark-Teknik DN 360 EQ, Clear Com Intercom, Beyer M88, AKG D-112, 535, EV RE20, Shure SM81, 58, 57, Sennheiser 421, 431, Countryman direct boxes, Samson wireless mics, Crown MA 2400, 1200, 600 amps, Crest 8001, 4001, FA800 amps, S.A.S. 250' 54 ch, 37 ch, 27 ch custom snakes, Roland SDE 3000 DD. Specialization & Credits: Stirling Audio can provide quality sound systems to any type or size event. Corporate and legitimate theatre, political events, concerts, tours, sporting events, and special events. Recent clients include: Digable Planets, Will Downing, Jefferson Starship, Weird Al Yankovic, KFC, IBM, Patti Loveless, Peter, Paul & Mary, Tito Puente, Smothers Bros., Baltimore Symphony Hall, Paramount Theatre NYC, Marquee Theatre, Norwalk, CT, Vivian Reed, Sandy Hook Heritage Festival, Black Expo, Boogie Down Productions w/KRS-1, New Jersey Pops Orchestra, AT&T, N.J. Stars Tennis Team, Manhattan Transfer, Get Set V.S.D.P., Seagon's Resort Hotel, Red Skeleton and Little Jimmy & The Starlites.

### STUDIO INSTRUMENT RENTALS

ES EI EA

520 W. 25th St.; New York, NY 10001; (212) 627-4900; FAX: (212) 627-7079. Contact: Bo Holst, gen. mgr. Touring Radius: Local and regional. Maximum Venue Size: 5000 seats. Vehicles: 22' truck, 2-16' truck, 2 vans. Flying System Available: No. House Loudspeakers: EAW KF850 cabinets, EAW SB850 sub-cabinets, EAW KF300 cabinets, EAW SB250 sub-cabinets. Monitor Loudspeakers: Meyer UM1B floor wedges, Clair Bros. 12 AM floor wedges. House Con-

soles: Soundcraft Venue II 40 ch., Soundcraft Delta 32 ch., Soundcraft Venue 24 ch. Monitor Consoles: Soundcraft Delta 32M 32x10. Other Major Equipment: Crest power, Klark-Teknik EQ, Yamaha SPX1000, 900, 901i, 90, TC Electronic 2290, Drawmer gates, dbx 160XT, Eventide H3000, Pro Co and Whirlwind snakes, Lexicon PCM70, 42, Shure Beta mics, AKG mics, Sennheiser mics, power distribution, Panasonic SV 3700 DAT, Tascam CD 301, Tascam 112R cassette, Samson wireless mics, large screen projection systems, Sony monitors.

### TPA SYSTEMS

ES EI EA

PO Box 31; Devon, PA 19333; (215) 647-1570. Contact: Tom Pohorilla, owner.

### SOUTHEAST

### ACS SOUND & LIGHTING

ES EI EA

3935-A Sunset Blvd.; W. Columbia, SC 29169; (803) 794-1320; FAX: (803) 739-2365. Contact: Frank Ward, Pres.

### ALLSTAR AUDIO SYSTEMS INC.

ES EI EA

149 Space Park S.; Nashville, TN 37211; (615) 834-8242; FAX: (615) 834-8266. Contact: Michael J. Borne, pres. Touring Radius: National. Maximum Venue Size: Unlimited through EAW KF-850 users group (35,000) in house. Vehicles: Freightliners trucks. Flying System Available: Yes. House Loudspeakers: (60) EAW KF-850J speakers, (30) EAW SB-850 subwoofers, (16) EAW KF-300 speakers, (12) EAW JF-500 speakers, (8) EV 181 subs, (12) EV 200 speakers, (12) EV 1502er speakers. Monitor Loudspeakers: (24) EAW SM-222 dual 12", 1-2" JBL 2445 drivers each, (12) EAW SM-200 single 12", 1-2" RCF drivers w/processors, (25) Allstar 1501, single 15", 1-1" JBL drivers, (10) EAW JF-500 three-way side fill speakers, (6) Allstar 1501JD single 15", 1-JBL 1" drum fill monitors. House Consoles: (2) Yamaha PM3000 40-channel, Soundcraft Venue 40-channel, Soundcraft Spirit 24-channel, Soundcraft Spirit 16-channel, Yamaha PM4000 coming early 1994 56-channel. Monitor Consoles: (2) Ramsa WRS-840 40x18, (2) Soundcraft 500 series 40x12, (2) Soundcraft Spirit 24x8, 16-channel also, Yamaha PM4000 56-channel monitor console coming mid 1994. Staging: (10) sections Thomas double hung trussing, CAE/Leprecon DMX dimming, Avo console.

### ALPHA SOUND & LIGHT

ES EI EA

325 W. Summit Ave.; Charlotte, NC 28203; (704) 372-1264; FAX: (704) 372-1264. Contact: Al D. Forbes, owner. Specialization & Credits: Alpha Sound & Light has been in operation since 1975, providing sound, lighting and band gear rental for all types of events. We specialize in large outdoor venues, including stadiums and indoor venues that do not require hanging systems. We have the equipment and personnel to handle large festivals with multiple stages or large areas requiring delay stacks. Our systems feature equipment by Midas, Wheatstone, Soundcraft, Yamaha, Klark-Teknik, dbx, UREI and Lexicon. We maintain an inventory of over 150 specialized microphones (including wireless), and if we don't have what you need, we'll get it. Systems are powered by Crest amplifiers, speaker components are JBL. Several monitor configurations are available, all bi-amped. We have a large stage equipment inventory and can quote on complete packages including sound, lighting and stage gear. We have vast experience with all types of music, including symphony. Systems travel in three company-owned trucks.

### AUDIO & LIGHT INC.

ES EI EA

1604 Holbrook St.; Greensboro, NC 27403; (919) 294-1234; FAX: (919) 854-6099. Contact: Jim Hoyle, operations manager.

### BACKSTAGE INC.

ES EI EA

310 W. Broad St.; Richmond, VA 23220-4258; (804) 644-1433. Contact: Fred Brumbach, prod. manager, pres. Touring Radius: Regional. Maximum Venue Size: 10,000. Vehicles: 26' Rollings high cube lease, 16' Iveco 15/14. Flying System Available: Yes. House Loudspeakers: (20) PAS MRS-1 w/extra mids, (14) Ramsa WS-200 w/subs for small venues, (60) QSC 1500 amps, general mix of house processing & effects. Monitor Loudspeakers: (22) Renkus-Heinz 15/2" - 15/1" bi-amped wedges, (2) Double 15 Renkus 2" drumfills, (8) Community RS-440 sidefills, (2) PAS MRS-1 sidefills. House Consoles: Ramsa WR-S852, Soundtracs M Series 32x8, Ramsa WR-S4424, Soundcraft Delta 200, (2) Tapco M100, Tapco 200M. Monitor Consoles: Soundtracs M Series 32x10, Allen and Heath SR 24x8, Rane 1/3 EQ, QSC Power. Staging: (120) BS stage - 4x8. Lighting: 80' Thomas Truss and cans, 300' Aluminum box w/aluminum cans, AVDE and Leprecon controllers. Other Major Equipment: (250) single lighting units, PAR 64, 6" Leico, 6" Fresnels, (36) Lowell D lighting heads, (8) Litetratics RM82 dimmer packs; Ivie audio controls, TE12 analyser; Anchor bandshells large & small, Anchor tents; band back line equipment, KX88, Korg MI, Roland D50, DX7, DX7II, Yamaha CP70, Hammond B-3, Tama Grandstar 8 pc. drum kit,



Cungas, Timbolli, Gallien-Krueger 800 w/Hartke & Mesa/Boogie Bass cabinets, Fender Twins, Roland JC-120; costumes, soft goods, scenery props.

## BARNABAS MULTIMEDIA



1305 Glen Eden Dr.; Raleigh, NC 27612; (919) 782-1095. Contact: Chris Droessler, manager.

## BERTY'S AUDIO CORP.



PO Box 193928; San Juan, PR 00919-3928; (809) 753-2335; FAX: (809) 756-5213. Contact: Berty Rodriguez, pres. Touring Radius: National. Vehicles: (2) Isuzu NPR 16', Ford 24'-370V, Ford 14'-350. Flying System Available: Yes. House Loudspeakers: (16) EV MTH4, (16) EV MTL4, (8) TMS 111, (8) TMS 118. Monitor Loudspeakers: (12) BAC 12"-1", (8) BAC 15" 2", (4) BAC 15" 12" 1". House Consoles: Soundcraft 40 ch, 8 VCA Vienna, Soundcraft 8 RT 8000, Soundcraft 24 ch, 4 RT 400B, Soundcraft 200 B SR 24 ch, Monitor Consoles: Soundcraft 24x8x2 400 B, Soundcraft 40x16x2 Vienna. Staging: 40'x40'x5' stage. Lighting: (200) PAR CAN 64, 36 ch. Leprecon mix.

## BRANTLEY SOUND ASSOCIATES INC.



204 Third Ave. S.; Nashville, TN 37201; (615) 256-6260; FAX: (615) 255-9369. Contact: Lee Brantley, president.

## BUTLER AUDIO RENTALS



1408 W. 8th St.; Laurel, MS 39440; (601) 649-1333; FAX: (601) 649-1333. Contact: Curtis Butler, owner.

## CHOSEN SOUND & LIGHTING



1335 Bennett Dr. #169; Longwood, FL 32750; (407) 830-8200; FAX: (407) 830-0098. Contact: Bob Hardtke, owner.

## CONCERT SYSTEMS USA



4505 LeMans Way; Pensacola, FL 32505; (904) 438-8249. Contact: David M. Flaucher, owner.

## DB SOUND AND LIGHTING SYSTEMS



3120 Sulstone; Punta Gorda, FL 33983; (813) 624-4521; FAX: (813) 743-5935. Contact: Don Brown, technician (sound).

## DONOVAN AUDIO



13654 N. 12th St., Ste. 8; Tampa, FL 33613; (813) 975-0059; FAX: (813) 975-0022. Contact: Tracy Shears, Joey Donovan.

## EVERYMAN SOUND COMPANY



619-M S. Main St.; Gainesville, FL 32601; (904) 373-0788; FAX: (904) 371-4608. Contact: Peter Theo K'tisto, owner.

## FIDELITY SOUND REINFORCEMENT INC.



945 Seahawk Circle #101; Virginia Beach, VA 23452; (804) 468-9033; FAX: (804) 468-9049. Contact: Mark Johnson, pres., touring services.

## GCS SOUND & LIGHTING



PO Box 2123; W. Monroe, LA 71294; (318) 325-9940; FAX: (318) 397-2491. Contact: Randy Pylant, owner/engineer.

## JACK HAMMER LIVE AUDIO INC.



PO Box 23098; West Palm Beach, FL 33307; (305) 564-9131. Contact: Jack Hammer, owner/engineer.

## THE MITCHELL GROUP



PO Box 120041; Nashville, TN 37212; (615) 865-1010; FAX: (615) 865-7608. Contact: Steve Mitchell, Tim Prince, owners. Touring Radius: National. Maximum Venue Size: 10,000 to 15,000. Vehicles: A full complement of rental vehicles to serve any production need, from cube vans to semi-trailers. Flying System

Available: Yes. House Loudspeakers: (48) TMG Proprietary 3-way trapezoidal system; EV/JBL loaded (12) TMG modified E.A.W. KF-400, (12) E.A.W. FR-253T, (4) TMG FF-3 3-way near/mid-field trapezoids, (8) Servo-Drive TLP-2 subwoofers, (8) TMG Proprietary W-1 sub woofers, (12) Ramsa full-range compact enclosures. Monitor Loudspeakers: (16) TMG Proprietary SM-152 bi-amped JBL loaded wedges: 1x15"/1x2", (16) TMG Proprietary SM-122 bi-amped JBL loaded wedges: 1x12"/1x2", (8) E.A.W. 155, (4) TMG Proprietary 4-way side fills, (4) TMG Proprietary 3-way drum fills. House Consoles: (2) Yamaha PM3000 40C, Yamaha PM4000 52C, Soundcraft 600 32x8x2, (10) misc. 12- to 24-channel consoles. Monitor Consoles: (2) Ramsa WRS-840F 40x18, Soundcraft 800B 32x12, Yamaha 3210 32x12, (2) misc. 12- to 24-channel/8 mix monitor consoles. Staging: (120+) pre-hung Tomcat drop truss: double hung PAR 64, (80+) PAR 64 loaded on individual 6 bars and 4 bars (ACL). Lighting: (2) Lycian Super 400 long-throw followspots. Other Major Equipment: TC Electronic M-5000 Lexicon Model 300, Lexicon PCM70, (2) Yamaha SPX990, (6) Yamaha SPX900, BSS Vari-Curve, (6) K.T. DN-360, (14) BSS FCS-960, (24) dbx 160/166, (3) BSS DPR-504, BSS DPR-901, (2) BSS DPR-402/404, (2) Symetrix 564E, (2) Symetrix 528, Sony DPS R-7, (2) Yamaha REV5/7, K.T. DN-60, (2) Audio Control RTA, (120+) AKG, Sennheiser, Shure, EV, Audio Technica mics, (10) Samsom multichannel wireless, too much to list. Specialization & Credits: The Mitchell Group has experienced rapid growth over the past 18 months. Previously Cruise Control Audio, the new name underscores the company's continued commitment to providing cutting-edge services and technologies in the rapidly changing live production market. Major purchases this year include new consoles and a 40'x30' semi-load bearing roof, plus even more lighting equipment, allowing the Mitchell Group to provide one-stop shopping for all your production needs. Whether it is backstage rentals, audio or lighting rentals, rigging or tops, the Mitchell Group is prepared to meet your every need, no matter how large or how small. Major 1993 highlights include a full touring arena P.A. system out with Sawyer Brown, a full monitor system and F.O.H. desk/processing out with Aaron Tippin and RCA records National Convention, not to mention numerous one-offs, festivals, private and corporate functions.

## MODERN METHOD PRODUCTIONS INC.



1300 Meridian St.; Huntsville, AL 35801; (205) 536-8025; FAX: (205) 533-6686. Contact: David Hendricks.

## M-R AUDIO SERVICES



149 W. Grattan St.; Harrisonburg, VA 22801; (703) 434-7168. Contact: Bob McNichols.

## MR. O SYSTEMS



2080 Phillips St.; Columbus, GA 31903; (706) 689-0000; FAX: (706) 689-0005. Contact: Maurice Owens, owner.

## NASHVILLE CARTAGE & SOUND



PO Box 121742; Nashville, TN 37212; (615) 386-3700; FAX: (615) 386-3077. Contact: Sheila D. Barnard, Jim White, owners. Touring Radius: National. Maximum Venue Size: 20,000. Vehicles: West Trucks, 24' to tractor-trailer. \*Have rehearsal rooms with stage available. Flying System Available: Yes. House Loudspeakers: (24) White Design CDL-4, (16) G.F.T. trapezoid. Monitor Loudspeakers: (16) EAW 222, (8) Eden 215", (8) Peavey HD H-M. House Consoles: Yamaha PM3000 C 40-channel, Yamaha 2404, Audioarts 32x4x2, Yamaha PM916. Monitor Consoles: Soundcraft 500 40x12, Ashley 24x8. Audioarts 24x8. Peavey Mark IV. Staging: 40'x30' any height, 8'x16" wings. Lighting: (10) Section Thomas double hung truss, 72-channels of dimming, Cetricon, (8) Clay Paky goldenscan 1200, 30 color scrollers, Celco Navigator (1) zero 88 Siruss 48 with computer. Other Major Equipment: 3 miles of Trilight truss, 40'x30'x24' H stage top, over (100) musical instrument amps, Hammond organs, musical instruments; drums: Remo Pearl, Yamaha, D.W. and L.P.

## PYRAMID AUDIO PRODUCTIONS INC.



849 Fulton St.; New Orleans, LA 70130; (504) 522-5473; FAX: (504) 581-5413. Contact: Don Drucker.

## PYRAMID LIGHT & SOUND INC.



1125 Winchester Rd.; Lexington, KY 40505; (606) 253-0755; FAX: (606) 231-8668. Contact: Bob Luoma.

## RAM SOUND

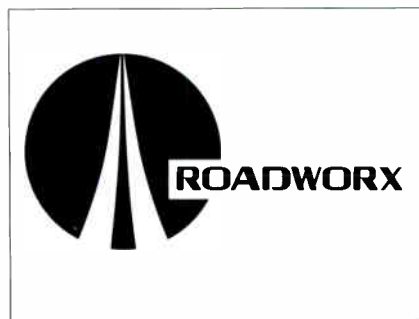


PO Box 906; Mary Esther, FL 32569-0906; (904) 664-6859; FAX: call for #. Contact: Bob McTyre, owner.

## RM AUDIO

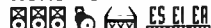


3586 Pierce Dr.; Atlanta, GA 30341; (404) 458-6000. Contact: John Lewis Tyler, Dir. of operations.



ROADWORX  
Greensboro, NC

## ROADWORX

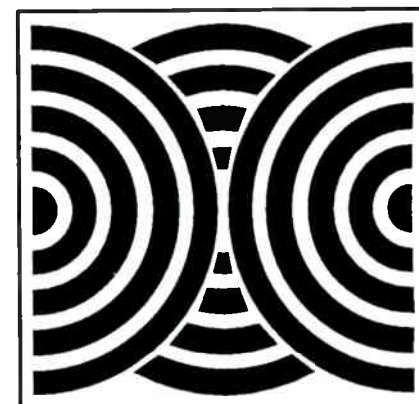


3714 Alliance Dr., Ste. 304; Greensboro, NC 27407; (919) 855-5432; FAX: (919) 855-1488. Contact: Hugh K. Sarvis Jr., pres., Vickie Hutchins (gen. mgr.). Touring Radius: National. Maximum Venue Size: Unlimited. Vehicles: Tractor trailers and 30' vehicles. Flying System Available: Yes. House Loudspeakers: TAD TCM1631, TAD TCM1821, TAD TCM1621, TAD TCM1121, Woodworx SR Series. Monitor Loudspeakers: TAD TWM1622, Woodworx MAX Series. House Consoles: Yamaha PM4000, Yamaha PM3000. Monitor Consoles: Yamaha PM400, Ramsa WR-S840, Soundcraft 8000 Series, Soundcraft 500 Series. Staging: Bil Jax staging available in various sizes, Thomas load bearing roof systems, WACO scaffolding, Headblock roof systems. Lighting: Avolites QM500, QM Diamond Avolites Sapphire 120-channel console, Leiko, Frenels, Intellibeams, lighting pods, Lycian spotlights, and High End Systems Fixtures. Other Major Equipment: CM Lodestar 1 ton and 2 ton motors, Genie Super Towers, fog machines, strobe lights.

## ROCK 'N' ROAD AUDIO



5007 S. Royal Atlanta Dr.; Tucker, GA 30084; (404) 493-6862; FAX: (404) 491-3996. Contact: Kirk Marks, pres.



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TURN TO PAGE 191 FOR AN EXPLANATION OF SOUND REINFORCEMENT SYMBOLS.

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## Sound Reinforcement



### ROCK QUARRY PRODUCTIONS

ES EI EA

3510 Rock Quarry Rd., Raleigh, NC 27610; (919) 832-7625; FAX: (919) 832-3460. Contact: Jay Holen.



SERIOUSLY SOUND  
Atlanta, GA

### SERIOUSLY SOUND

ES EI EA

2296 Chamblee Tucker Rd., Atlanta, GA 30341; (404) 986-0346; FAX: (404) 986-9586. Contact: Garry Sharp, Dave Lowell. Touring Radius: National. Maximum Venue Size: 15,000. Vehicles: Mitsubishi 26', Ryder lease, Kentucky air-ride trailer. Flying System Available: Yes. House Loudspeakers: TAD 1122, TAD 1811, Renkus-Heinz SR-2, Renkus-Heinz LR-2, Meyer MSL-3, Meyer 650 subs. Monitor Loudspeakers: Woodworx Max II, Woodworx Max I, SSI 1x15, SSI TAD sidefills, Woodworx drumfills. House Consoles: Yamaha PM3000 40-channel, Yamaha PM2000 32-channel. Monitor Consoles: Ramsa S840 40x18, Soundcraft 500 40-channel. Lighting: In-house 200-light system, CAE-Thomas format etc. Full theatrical inventory: ellipsoidal, FarCyes, etc., soft goods, special lighting, Lycian, high-end, data flash, ACLs etc. Other Major Equipment: Outboard equipment: Lexicon PCM70, Yamaha REV5, Yamaha REV7, Yamaha SPX90, Yamaha SPX90II, Yamaha SPX990, Roland SDE-3000, dbx 166, dbx 160X, Klark-Teknik gates, Audio Logic MT-44 gates, Renkus-Heinz X-31 processor, Yamaha 2040 processors, JBL (URE) 55474 EQ, Ashly crossovers; power amps: Crest 8001, Crest 7001, Crest 4800, Carver 2.0, Carver 1.5A; microphones: Sennheiser 431, 421, 409; Shure SM58, SM57, SM85, SM81, AKG 414, AKG 451, 461, D-112; EV RE20, Beyer M88, M69, full Symphonic mic package, large inventory of stage equipment, complete audio/visual rental inventory. Specialization & Credits: Partial client list: Lakewood Amphitheater, Atlanta Jazz Festival, Pace Concerts, Maryland Sound, Frankie Valli, Four Tops, Smokey Robinson, Atlanta Ballet, R.A. Roth Inc., Turner Broadcast Systems, Six Flags Over Georgia Concert, Southern Promotions, GA Dome, Projects West.

### SOUND BY JACOBSON

ES EI EA

PO Box 34402; Bartlett/Memphis, TN 38134; (901) 744-6602; FAX: (901) 388-6311. Contact: Steven M. Jacobson, owner/engineer.

### SOUND CHEK MUSIC

ES EI EA

3215 Edenborn Ave., Metairie, LA 70002; (504) 454-6331; FAX: (504) 456-6721. Contact: Chris Brown.

### SPECIAL EVENT SERVICES INC.

ES EI EA

3650-K Patterson Ave., Winston-Salem, NC 27105; (919) 767-0457; FAX: (919) 767-1815. Contact: Don Cates. Touring Radius: National. Maximum Venue Size: 20,000 plus. Vehicles: 10 Tractors and straight trucks. Flying System Available: Yes. House Loudspeakers: (32) EAW KF850, (32) KF600, (16) SB600, (16) SB850, (16) SAS hi pack/lo pack proprietary. Monitor Loudspeakers: (48) SAS MII JBL 12"X2", (16) SAS MIII JBL 12"X2". House Consoles: Yamaha, (3) Soundtracs, Ramsa. Monitor Consoles: Yamaha, (3)

Soundtracs. Staging: Avolites, CAE, Tomcat, Thomas. Lighting: Biljax and Custom Fabrication.

### STAGE SOUND INC.

ES EI EA

103 8th St. S.E., Roanoke, VA 24013; (703) 342-2040; FAX: (703) 345-5158. Contact: Reid C. Henion, pres.

### THOROUGHbred PRODUCTION SERVICES

ES EI EA

2204 E. Hillsborough Ave., Tampa, FL 33610; (813) 238-6485; FAX: (813) 238-5443. Contact: Corey Dempsey, pro audio specialist. Touring Radius: National. Maximum Venue Size: 10,000. Flying System Available: Yes. House Loudspeakers: (40) Turbosound TMS-4 (triamped), (12) TSE-111, all QSC powered. Monitor Loudspeakers: (14) Turbosound TMW-215, all Carver powered. House Consoles: Yamaha PM3000 40 channel, Soundcraft 500 32 channel. Monitor Consoles: Ramsa 840 40 channel, Soundcraft 400R 24 channel. Specialization & Credits: Thoroughbred also has the most extensive backline in the Southeast. We also manufacture custom cases and racks.



TM SOUND & LIGHTING  
Fl. Lauderdale, FL

### TM SOUND & LIGHTING

ES EI EA

1226 NE 4th Ave., Ft. Lauderdale, FL 33304; (305) 522-1200; FAX: (305) 763-7237. Contact: Tommy Mannino.

### WOLF SOUND INC.

ES EI EA

1881 NE 146th St., Miami, FL 33181; (305) 956-9522; FAX: (305) 949-4496. Contact: Wolfgang Federlin.

### WOOTTEN CUSTOM AUDIO PRODUCTIONS

ES EI EA

1711 Chadsworth Dr., Cayce, SC 29033; (803) 791-7823. Contact: Edwin Wootten Jr., owner.

## NORTH CENTRAL

### ACCUTRACK RECORDING & SND. CO. INC.

ES EI EA

1828 Johns Dr., Glenview, IL 60025; (708) 724-9200; FAX: (708) 724-9204. Contact: David Levit, pres.

### AERIAL ENTERPRISES INC.

ES EI EA

10106 Industrial Dr., Whitmore Lake, MI 48189; (313) 231-2500; FAX: (313) 231-3770. Contact: Jim Lillie, Steve Fisher, Ed Learned.

### ARROW AUDIO INC.

ES EI EA

101 W. Edison Ave., Appleton, WI 54915; (414) 731-4888; FAX: (414) 731-4640. Contact: Dan Van Elzen, co. mgr.

### AUDIOLIGHT

ES EI EA

21601 Grand River, Detroit, MI 48219; (313) 531-8892; FAX: (313) 531-8935. Contact: Russel Jewell, pres.

### BMB PRODUCTIONS INC.

ES EI EA

1314 SE 8th St., Minneapolis, MN 55414; (612) 378-1210; FAX: (612) 378-1242. Contact: Bob Wicklund.

### CHICAGO SOUND

ES EI EA

6124 Madison Ct., Morton Grove, IL 60053; (708) 581-1720; FAX: (708) 581-1723. Contact: Ian Hunt.

### CLEARWING AUDIO & CASE CO. INC.

ES EI EA

1637 S. 83rd St., West Allis, WI 53214; (414) 258-6333; FAX: (414) 258-7722. Contact: Gregg Brunclik, pres. Touring Radius: National. Maximum Venue Size: 40,000. Vehicles: Rent/lease. 24' bobtail/45' tractor trailer. Flying System Available: Yes. House Loudspeakers: Martin F-2, Martin RS-1200, Martin VRS-800, Clearwing LRC Proprietary, Martin S-2 subs. Monitor Loudspeakers: Martin LE700, Martin LE400, EAW 155. House Consoles: Midas DA01, Soundcraft 800, 600, 200, Yamaha 2404, Audioarts 8000, Allen and Heath, Yamaha PM3000-40. Monitor Consoles: Midas Pro 04, Audioarts, Yamaha 2408, Soundcraft, Ramsa WS-840. Staging: Safway/Tomcat 40x32. Lighting: Thomas/Altmann 144K. Other Major Equipment: Klark-Teknik DN360, Martin MX-4, Lexicon Reverb, Yamaha REV7 SPX90, etc., Roland DDL, dbx 900, 160XT, 166, Brooke-Siren; wireless mics: Samson, Audio-Technica, Shure. Fender amplifiers, Roland amps/keyboards, Yamaha keyboards, Korg keyboards, Ampeg bus rigs, Tama drums, Yamaha drums, Hammond organ.

### DJ EXPRESS SOUND AND LIGHTING

ES EI EA

2173 Hamburg Rd. SW, Lancaster, OH 44130-8619; (614) 653-0089. Contact: A.J. Goslim.

### DRAGON SOUND AND LIGHT PRODS.

ES EI EA

1562 S. Mahoning Ave., Alliance, OH 44601; (216) 823-9472. Contact: Vance Gardner, owner.

### EIGHTH DAY SOUND SYSTEMS INC.

ES EI EA

1305 W. 80th St., Cleveland, OH 44102; (216) 961-2900; FAX: (216) 961-5512. Contact: Tom Arko, pres. Jack Buessneck, exec. vp, Joel Solloway, dir.

### E.P. SYSTEMS

ES EI EA

9914 W. 62nd Terr., Kansas City, KS 66203; (913) 677-6771; FAX: (913) 677-6773. Contact: Larry Sprang, vp/pres.

### HURRICANE AUDIO

ES EI EA

963 W. Main St., PO Box 741, Newark, OH 43055-0741; (614) 522-6778. Contact: Les Edwards, owner/sound engineer.

### IPA PRODUCTION SERVICES INC.

ES EI EA

4215 Lafayette Road, Indianapolis, IN 46254; (317) 291-3608; FAX: (317) 291-3608. Contact: John Schaeffer.

### LINNMANN SOUND INC. (LSI)

ES EI EA

1020 Somonauk St., PO Box 452, Sycamore, IL 60178; (815) 895-8219; FAX: (815) 895-7837. Contact: Terry Linnemann, pres.

### MAC RAE PRODUCTIONS

ES EI EA

233 Glendale Cir., Gretna, NE 68028; (402) 332-3325. Contact: Alan King, owner/operator.

### MODERN MINSTREL MIXING & RECORDING

ES EI EA

PO Box 19112; Minneapolis, MN 55419; (612) 824-4139; FAX: (612) 379-0945. Contact: C.W. Fymire, owner.

### PRO AUDIO INC.

ES EI EA

2825 Dormax; Grandville, MI 49418; (800) 654-0091; FAX: (616) 538-6023. Contact: Kenneth Reinecke.

### RENT FX AUDIO EFFECTS RENTAL

ES EI EA

2500 N. 77th Ct., Elmwood Park, IL 60635-2524; (708) 452-5594. Contact: Chris Kirby.

### R.G. SOUND AND COMMUNICATIONS

ES EI EA

414 N. Mill St., Celina, OH 45822; (419) 586-3671; FAX: (419) 586-9930. Contact: Andy Godwin, owner.

### R/J RECORDING & SOUND

ES EI EA

PO Box 302; 530 Lark St. Unit A; Geneva, IL 60134-0302; (708) 232-1932; FAX: (708) 232-1938. Contact: Richard J. Peck, owner. Specialization & Credits: We at R/J Recording & Sound pride ourselves on providing the highest quality in every facet of our business: sound reinforcement for corporate events, seminars, theaters,



local entertainment and national touring groups, also major festivals, county fairs and concerts. Credits: Ideas of March, Starship w/Mickey Thomas, Danny Gans, Maynard Ferguson, Roy Clark, Jimmy Webb, The Chieftains, the Kingston Trio, Jack Jones, Ray Price, Leslie Uggams, Physical Graffiti, The Machine, the Four Aces, Glenn Yarbrough, Tom Chapin, Tommy Dorsey, Jimmy Dorsey and Count Basie Orchestras, Lou Marini, Clark Terry, Louie Bellson, Terry Gibbs, Gary Burton, Freddy Cole Trio, Red Rodney, Hollywood Casino Aurora, Dave Major & Chicago Express. Our regular customers call us "the most consistent high-quality sound company in Chicagoland." We have full monitor mixing, Soundcraft consoles and multiple systems with competent sound engineers and friendly people who care about your events. We'll promise you a worry-free production and the best quality in the Midwest. Call us first and let us prove it to you!

## ROCK CAPITAL SOUND CORP.



2104 Superior Ave.; Cleveland, OH 44114; (216) 861-6600; FAX: (216) 861-0370. Contact: Gary J. Jurist, Pres.

## RODEWALD SOUND & LIGHTING CO.



4700 N. University; Peoria, IL 61614; (309) 692-4222. Contact: James M. Rodewald.

## SGA PRODUCTION STAGING



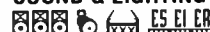
16450 Felton Rd.; Lansing, MI 48906; (517) 323-0000; FAX: (517) 323-0219. Contact: Keith Menne, Mark Reed. Touring Radius: International. Maximum Venue Size: Any venue accommodated. Vehicles: Late-model tractor/trailer systems. Flying System Available: Yes. House Loudspeakers: Meyer Sound MSL-10, MSL-3, UPA-1, 650-R2, USW. Monitor Loudspeakers: Meyer Sound Labs MSL-3, UPA-1, UM-1, USW. House Consoles: Yamaha PM-3000. Monitor Consoles: Ramsa WR-S840. Staging: Stage Right. Lighting: Thomas, AVD, Leprecon, Lycian, Altman, CAE. Other Major Equipment: Pioneer projection cubes, Videowall programming and production.

## SKITZO'S SOUND SYSTEMS INC.



5066 Hillsboro-Hematite Rd.; De Soto, MO 63020; (314) 937-6057; FAX: (314) 789-4848. Contact: Walter Michler. Touring Radius: Local. Maximum Venue Size: 10,000. Flying System Available: Yes. House Loudspeakers: JBL 4870, InterSonic Bass Tech 7 Subs. Monitor Loudspeakers: JBL 4870 side fills, SR-4704 wedges, and drum fills. House Consoles: 40 ch. Soundcraft 800, others available. Monitor Consoles: 32x10 Soundtrack MX Series. Other Major Equipment: Lexicon LXP1 & MRC, Roland SDE 3000, Art MultiVerb II, Yamaha SPX 9000, Klark Teknik DN300, Audio Logic SC31, Drban 622B, JBL 553, UREI 525, Aleis D4, UREI 1178 Dual, dbx 160X, Audio Logic 266 Dual C/L/Gates, Crown Macro-Tech 2400 & 600, QSC MX 2000, 1500, 700, Yamaha PC 2002, Telex Wireless systems, full line EV EN-dym, EV PL10 & 20, Shure SM57, SM58, SM81, AKG 451, Sennheiser 421.

## SOUND & LIGHTING SPECIALISTS



3119 S. Scenic; Springfield, MO 65804; (800) 776-4549; FAX: (417) 883-2723. Contact: John Gott.



SOUND FORCE INC.  
Dayton, OH

## SOUND FORCE INC.



1857 Wayne Ave.; Dayton, OH 45410; (513) 256-6200; FAX: (513) 256-3520. Contact: Christopher Green. Touring Radius: National. Maximum Venue Size: 10,000. Vehicles: International S1900 24' box, Toyota 10' box. House Loudspeakers: (16) EAW KF 850 (more available for larger venues); (12) Sound Force, Inc. custom subs (2-18" JBL 2241H), (16) custom hipacks (2-15" EV, 1-2" JBL 2245J).



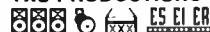
**Monitor Loudspeakers:** (12) Renkus-Heinz SMS-151B (Active 1-15", 1-2"), Turbo Sound TMS-4 for drumfill, (2) 1 box Renkus-Heinz 3-way side fills (2-15" low, 2-15" mid, 1 2" high). **House Consoles:** Soundcraft 8000 40-ch., Delta SR 32-ch., Delta Deluxe 24-ch., (2) Delta SR 24-ch., 200B 16-ch.; Soundtracs FM-16 16-ch. **Monitor Consoles:** Soundcraft Delta monitor 40x10x2, Spirit monitor 24x8; Soundtracs MCX32 32x10. **Staging:** (120) Instrument 60-ch. double hung Thomas rig available. **Other Major Equipment:** Crown MacroTech MA3600, MA2400, MA1200, MA24x6, AMC Cards; EAW MX800 processor; Klark-Teknik DN300, DN27A, DN360, DN332 EQs; White Instruments 4650 EQ; Lexicon Processing Super Prime Time, PCM42, PCM41, LXP15, LXP1, LXP5, MRC, Alex.; dbx 166, 160; Valley GateX, Dynamilites; Yamaha SPX900; Shure SM57, SM58, Beta 57, 58, Smb1, SM98, EC series, L4, Diversity, B58, L-11; AKG D112, D3400; EV PL20, n/d 408; Beyer M88, H22, M300; Crown PCC 160; Sennheiser mics.

## SOUND PRODUCTIONS



PO Box 1714; Emporia, KS 66801; (316) 342-9245. Contact: Bob Phillips, owner.

## TKO PRODUCTIONS



PO Box 12088; Des Moines, IA 50312; (515) 262-0906. Contact: Joe Denton, owner.

## SO. CALIFORNIA/SOUTHWEST/HAWAII



A-1 AUDIO INC.  
Hollywood, CA

## A-1 AUDIO INC.



6322 DeLondre Ave.; Hollywood, CA 90028-8191; (213) 465-1101; (800) 446-9967; FAX: (213) 465-9467. Contact: Al Siniscal, Bobby Ross, Jan Cash Landy, Bob Marshall, Paul Newman. Touring Radius: International. Maximum Venue Size: Unlimited. Flying System Available: Yes. House Loudspeakers: A-1 Audio fully integrated flying P.A. w/Meyer Sound Labs MSL-3, UPA-1, USW, 650, EAW KF 850, SB850, KF 1000LT. Monitor Loudspeakers: Meyer Sound Labs UPA-1, UM-1, MSL-3, custom double 12" and single and double 15" slants. House Consoles: Yamaha PM4000 and PM3000, PM2000, PM1800, DMP7, Harrison Alive, Cadac, Soundcraft 800C. Monitor Consoles: Ramsa WR-S840, Yamaha PM3000-40C, MC2408, Harrison, Soundcraft 800C. Other Major Equipment: DutoBoard: Lexicon, Yamaha, Klark-Teknik, BSS, dbx, TC Electronic, UREI; power amps: Crest, BGW, Yamaha, Meyer Sound Labs; microphones: Sennheiser, AKG, Shure, Beyer. Countryman; wireless system by: Sennheiser, Vega, Micron, Shure; tape system: reel-to-reel, cart, and DAT. **Specialization & Credits:** With its 20,000-sq.-ft. headquarters centrally located in Hollywood, CA, 23,000 sq. ft. x 50 ft. high rehearsal staging hangar at the Santa Monica Airport, and a similar facility in Las Vegas, NV, A-1 Audio Inc. has provided superior sound & lighting equipment and full production services to the entire entertainment industry for over 25 years. We provide support and customized systems to international concert touring, television, film, Broadway theater, corporate events, and showrooms with our extensive fabrication and technical departments. A-1 Audio has a complete music/film/video "sound stage" with a hard cyclorama as a new addition to their Nevada facility. We maintain service, safety, testing and custom modification facilities to allow for diverse and specialized requirements. Recent clients include: rock opera *Tommy*, *Tommy Tune Tonight*, *Joseph & the Amazing Technicolor Dreamcoat*, Chicago/Stephen Stills, Leonard Cohen, Disney Symphonic Fantasy, Paul Anka, Ann-Margret, Harry Connick Jr., Joel Gray, Engelbert Humperdinck, Chris Isaak, *In Concert* (ABC-TV), Michael Feinstein, Long Beach Civic Light Opera, Shirley MacLaine, Barry Manilow, Johnny Mathis, MC Hammer, MTV Unplugged, Frank Sinatra, Starlight Express, Music of Andrew Lloyd Webber, Duran Duran worldwide simulcast from Sunset Strip, Telemundo at the Rose Bowl, Peter Townshend.

## A-1 AUDIO INC.



3780 Scripps Way; Las Vegas, NV 89103-3001; (702) 364-0203; FAX: (702) 362-7607. Contact: Tony Caporale, Gen. Mgr. Touring Radius: International. Maximum Venue Size: Unlimited. Flying System Available: Yes. House Loudspeakers: A-1 Audio fully inte-

grated flying P.A. w/Meyer Sound Labs MSL-3, UPA-1, USW, 650, EAW KF 850, SB 850, EAW 1000LT. Monitor Loudspeakers: Meyer Sound Labs UPA-1, UM-1, MSL-3, custom double 12" and single and double 15" slants. House Consoles: Yamaha PM4000, PM3000, PM2000, PM1800, DMP7, Harrison Alive, Cadac, Soundcraft 800C. Monitor Consoles: Ramsa WR-S840, Yamaha PM3000-40C, MC2408, Harrison, Soundcraft 800C. Other Major Equipment: DutoBoard: Lexicon, Yamaha, Klark-Teknik, BSS, dbx, TC Electronic, UREI; power amp: Crest, BGW, Yamaha, Meyer Sound Labs; microphones: Sennheiser, AKG, Shure, Beyer, Countryman; wireless systems by: Sennheiser, Vega, Micron, Shure; tape system: reel cart and DAT, Infrared system. **Specialization & Credits:** With its facility located next to the Las Vegas strip and in Hollywood, CA, A-1 Audio Inc., with 25 years of entertainment industry experience, provides superior sound & lighting equipment and full production services for concert touring, corporate/industrial productions, festivals, showrooms, and special events. A-1 Audio has a complete music/film/video "soundstage" with a hard three-wall cyclorama as a new addition to the facility. Grip, audio and lighting packages are available. We provide support and customized systems to international concert touring, television, film, theater, corporate events and showrooms with our extensive fabrication and technical departments. We maintain service, safety, testing procedures and custom modification facilities to all for diverse and specialized requirements. A-1 Audio is the primary supplier of audio equipment and electronics for the new MGM Grand Hotel, Casino & Theme Park. Recent Showrooms also include: Aladdin, Arizona Charlies, Bally's, Caesar's Palace, Colorado Belle, Desert Inn, Dunes, Golden Nugget, Imperial Palace, Las Vegas Hilton, Riviera, Sands, and Wayne Newton Theater, Branson, MD. In addition A-1 Audio has provided sound reinforcement and production services for the following large industrial show clients: AFLAC, Chevrolet, Ford, GM, Honda, IBM, Intel, Lincoln/Mercury, NFDA, Mazda, Shell Dil, State Farm, etc.

## ARIZONA PRO SOUND INC. (APS INC.)



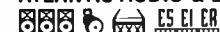
1035 S. Tyndall; Tucson, AZ 85719; (602) 884-8550; FAX: (602) 884-7681. Contact: Mark Cowburn, pres. Touring Radius: International. Maximum Venue Size: 15,000. Vehicles: 5-ton Bobtail, utility van. House Loudspeakers: (20) APS-3 (JBL loaded mid-hi enclosures), (20) APS-1 (McCauley loaded 18" sub-enclosures), (12) APS-2 (McCauley loaded dual 15" w/2" driver), (28) DAP T-112 trapezoid cabinets; (14) Ramsa A200, (14) A240. Monitor Loudspeakers: (16) JBL bi-amped wedge monitors, (8) passive wedge monitors; (4) Ramsa A80, (4) A10, (12) Galaxy Hot Spots. House Consoles: 40-ch. TAC SR6000, 52-ch. Ramsa WRS852, (2) 32-ch. Yamaha PM2000, (2) 24-ch. Ramsa WRS4424, (2) Yamaha powered mixers. Monitor Consoles: Yamaha MC2408, Peavey Mark IV 16x8. Lighting: Concert lighting systems. Other Major Equipment: (2) Yamaha SPX900, (3) REV-7, SPX90, (2) DL1500; (2) Klark Teknik DN726 stereo delay, (4) DN716 delays, DN504 quad comp./lim., DN514 quad gates, DN410 para. EQ; (12) Ashly GDX3101 EQ's, (10) Rane GE27 EDs, (16) Crown MT1200, (10) MA1200, (2) MA 2400, (4) dbx 166 comp./gates, (4) dbx 160x comp./lim.; Ivie IE30 analyser; (24) Sony WLT 840A UHF wireless mics, (20) Samson super 50 VHF wireless mics, (60) assorted microphones: Shure, AKG, Sennheiser, Crown, etc.

## ATK/AUDIOTEK CORP.



2211 N. Hollywood Way; Burbank, CA 91505; (818) 845-8484; FAX: (818) 845-6218. Contact: Mike Stahl.

## ATLANTIS AUDIO & LIGHTING



2518 N. 82nd St.; Scottsdale, AZ 85257; (602) 994-9257; FAX: (602) 994-9257, call. Contact: Will or Skip, co-owners. Touring Radius: Local and Regional. Maximum Venue Size: 7-8,000. Vehicles: GMC 7000, 24 ft. box. Flying System Available: Yes. House Loudspeakers: (8) Atlantis Series II Double 18" w/2-1" drive, (8) Atlantis Series III Double 15" w/2" driver & 2 tweeters. Monitor Loudspeakers: (12) JBL Model 4704 15" w/1" driver, (6) Proprietary Double 12" JBL loaded. House Consoles: Soundcraft 8000 40 channel, Soundcraft 400B 24 channel. Monitor Consoles: Soundcraft 400B 24x10. Lighting: 40 ft. Tomcat 18x12 Box Truss, w/2 Gen ST24, (36) 1 kw PAR 64, Jand's GSP 36 console. Other Major Equipment: (4) dbx 166, (2) Lexicon PCM70, (2) Lexicon PCM60, Lexicon PCM42, Eventide H910, Klark-Teknik DN360, (10) Klark-Teknik DN300.

## BBE SOUND INC.



5500 Bolsa Ave., Ste. 245; Huntington Beach, CA 92649; (714) 897-6766; FAX: (714) 896-0736. Contact: Rob Rizzuto, nat'l sales mgr.

## BURNS AUDIO CORPORATION



10937 Pendleton St.; Sun Valley, CA 91352; (818) 768-2370; FAX: (818) 768-2414. House Consoles: Gamble EX-56, Soundcraft Delta Series 12 through 24 channels, Ramsa WR-S852, misc. Yamaha desks and rack mixers. Monitor Consoles: Ramsa WR-S840, Soundcraft 500 Series. Other Major Equipment: (2) Ditarl MX-5050BII, Tascam 34B, Otari CTM-10 carts, Panasonic SV-3700 DAT, Otari SV-255 DAT, Panasonic SV-3500 DAT, Apogee AE-3M, AE-3, AE-5/NC AE-2, Apogee AE-6, AE-12, 3x3's, E/V DML 1152, JBL 4411, Fostex 6301B.

## Sound Reinforcement

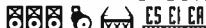


### DALLAS BACKUP INC.



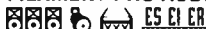
12569 Perimeter Dr., Dallas, TX 75228; (214) 686-4488; FAX: (214) 686-7732. Contact: Charles Belcher, president.

### DELICATE PRODUCTIONS INC.



1390 Flynn Rd., # A; Camarillo, CA 93012; (805) 388-1800; FAX: (805) 388-1037. Contact: Spy Mathews, dir

### FILAMENT PRO AUDIO



143 E. Arrow Highway, San Dimas, CA 91773; (909) 592-2848; FAX: (909) 592-2840. Contact: Frank Offenstein, owner. **Touring Radius:** Regional. **Maximum Venue Size:** 20,000 seats outdoors. **Vehicles:** 16-30 ft. trailers, Chevy C30s, Dodge 350s. **Flying System Available:** Yes. **House Loudspeakers:** (16) JBL 4870 midhigh, (8) JBL 4842 subwoofer, (4) JBL SR4718, (4) JBL SR4725, (8) JBL 4560, (4) JBL 4550, (4) JBL 2380 horns w/2441, (4) JBL 2360 w/2441. **Monitor Loudspeakers:** (18) JBL 12" 2-way, (6) JBL 15" 2-way. **House Consoles:** Soundcraft Venue 32x8, Sound Tracs 24x4x2, EU 1642, Biamp 1642. **Monitor Consoles:** Studiomas 32x12, Canary 16x6. **Staging:** Up to 80x40x4. **Lighting:** (100) PAR 64 1000 watts, (2) 40 ft. Truss, 40-channels of 2.4K dimmer. **Other Major Equipment:** Outboard: dbx 166, 160 comp limiters, Valley People 430, Valley People Gatex auto gate, dbx 383 quad gate, Yamaha SPX90II, ART Multiverb LT, ART Multiverb III, ART DR 1, DeltaLab 1024, EXR exciter, UREI 5547, Rane MA27, ME30, ME6, TDM crossovers; Crown UFXA2 crossover; power amps: QSC EX4000, QSC 1700, Carver PM1200, PM300, B&W 750, B&W 7000-500; microphones: Shure SM57, 58, AKG D112, 451, Beyer 201, 280 TGX, 500 TGX, EV ND 257, 357, 757. **Audio-Technica** ATM 41, 63, 11, 10, 91, 31, Sennheiser 421, 441, wireless mics; other equipment: spot lights, radio, intercoms, power distros, 70 volt horn systems.

### FORMULA 1 SOUND



4716 Dewey Ave., Riverside, CA 92506; (909) 686-5809. Contact: Michael Sullivan, owner/engineer.

### GEMINI SOUND INC.



10218 Miller Rd., Dallas, TX 75238; (214) 341-6922; FAX: (214) 341-9363. Contact: Jim, Tim, Dell, Richard.

### L.D. SYSTEMS INC.



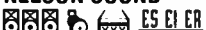
483 W. 38th St., Houston, TX 77018; (713) 695-9400; FAX: (713) 695-8015. **Touring Radius:** Local, regional, national & international. **Maximum Venue Size:** No limit. **Flying System Available:** Yes. **House Loudspeakers:** LD Systems 2x4 (2-box, 4-way), LD Systems 1x3 (1-box, 3-way), Tubosound TMS-3, Meyer UPA-1, EAW KF-850, KF-600, SB-850, SB-600, EV Delta-Max. **Monitor Loudspeakers:** LD Systems bi-amp wedge, LD Systems 3-way sidefills and drumfills, Tubosound TMS-3. **House Consoles:** Yamaha, Ramsa, Soundcraft. **Monitor Consoles:** Ramsa, Soundcraft. **Lighting:** Thomas pre rig and utility trussing, Celco control, CAE dimmers. **Other Major Equipment:** Intellabeams, HX-700 fixtures, LCD and Compulite controllers, Data Flash, Color Pro, Color Ranger, Color Cue, 500 & 1200 amp generator.

### L.D. SYSTEMS



5913 Distribution Dr., San Antonio, TX 78218; (210) 661-9700; FAX: (210) 661-9800.

### NELSON SOUND



812 N. Grand Ave., Covina, CA 91724; (818) 331-8866; FAX: (818) 332-9669. Contact: Nick Sodano. **Touring Radius:** National. **Maximum Venue Size:** Arena. **Vehicles:** Mack 24' bobtail, Iveco 14' utility. **House Loudspeakers:** EAW KF850, SB850, Apogee AE-5, AE-10, SSM. **Monitor Loudspeakers:** Apogee AE-6B, AE-6NC, AE-5; EAW KF850. **House Consoles:** Yamaha PM4000; Ramsa WR-S852E, WR-S4424. **Monitor Consoles:** Ramsa WR-S840. **Staging:** Available. **Other Major Equip-**

# Nelson Sound

NELSON SOUND  
Covina, CA

ment: Lexicon 480L, Klark Teknik DN360, Aphex 9000 processing racks, Eventide H3000, Aphex Expressors, Sennheiser UHF wireless, HME wireless, ATM Flyware, AKG C414, Crest 8001, 7001, 6001.

### NORTH. ARIZ. SOUND REINFORCEMENT



613 W. Grand Canyon Ave.; Flagstaff, AZ 86001; (602) 779-3120. Contact: Vince Abeyta, owner.

### ORANGE COUNTY SPEAKER INC.



12141 Mariners Way; Garden Grove, CA 92643-4023; (714) 554-8520; FAX: (714) 554-8592. Contact: Bryan Sunda, gen. mgr. **Specialization & Credits:** Orange County Speaker, family owned and operated since 1968, is an authorized loudspeaker repair center for JBL, Tannoy, Yamaha, Altec, EV, PAS, Cerwin Vega, Celestion, Gauss, Infinity, and Community. **Specialized services** include woofer reconing and replacing of foam surrounds, recharging magnets, realigning shifted magnets, custom crossover building and repair, leadwire replacement, and speaker grille replacement and recovering. We maintain a large stock of replacement diaphragms. We offer vintage speaker repair and reconing to the original manufacturer's specifications for Fender, Jensen, Utah, Oxford, CTS, Vox, Eminence and many other O.E.M. speakers. Orange County Speaker sells JBL Studio Monitors, JBL speakers, JBL horns, JBL high-frequency drivers and JBL tweeters; EV woofers and guitar speakers; PAS woofers, horns and tweeters; Celestion guitar speakers; crossovers; and a wide selection of replacement woofers, midranges and tweeters. We also carry cabinet hardware, such as carpet, corners, handles, grilles, casters, jack plates, jacks and more.

### PEAK AUDIO



6022 Vickery Blvd., Dallas, TX 75206; (214) 823-4994; FAX: (214) 721-9442. Contact: Creighton Curlee, owner.

### PETERSON LIGHTING PRODUCTIONS



4898 Ronson Ct., Ste. J; San Diego, CA 92111; (619) 277-0260; FAX: (619) 277-6331. Contact: Larry Peterson, owner.

### PREMIER SOUND & LIGHT



10609 Metric Blvd., Ste. 108; Austin, TX 78758; (512) 837-1837; FAX: (512) 837-2193. Contact: Eric Bernstein.

### PROFESSIONAL AUDIO REINFORCEMENT

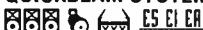


1035 W. Elna Rae; Tempe, AZ 85281; (602) 968-8115; FAX: (602) 968-3248. Contact: Jim Coleman.



QUICKBEAM SYSTEMS INC.  
Albuquerque, NM

### QUICKBEAM SYSTEMS INC.



3716 High St. NE; Albuquerque, NM 87107; (505) 345-9230; FAX: (505) 345-4604. Contact: Gary Mathews. **Touring Radius:**

National. **Maximum Venue Size:** 30,000 outdoors. **Vehicles:** 1989 Kenworth, Fruehauf 40' w/air ride, Ryder, Budget national accounts. **Flying System Available:** Yes. **House Loudspeakers:** (16) Apogee 3x3, (8) Apogee AE-5, (16) QSI H-1 bass w/JBL 2240 18" driver, (16) QSI H-3 3-ways mid-bass horn w/JBL 2225 15" driver, JBL 2445/2385, (2) EV ST350. **Monitor Loudspeakers:** (10) QSI 2x12, (2) JBL E120, JBL 2425/2370 bi-amped, (6) QSI 1x15, JBL 2225, JBL 2425/2370 bi-amped, (6) QSI 1x12, JBL E120, JBL 2202 passive. **House Consoles:** Yamaha PM3000 40x8, Soundcraft 800B 32x8 plus, (10) F/X, Soundcraft Delta 200 24x4, Yamaha 2404 24x4, Yamaha PM1000 16x4. **Monitor Consoles:** TAC Scorpion 40x12, Yamaha PM1000 32x6. **Staging:** Wenger staging available w/crew. **Load-bearing roof systems** also available. **Lighting:** (300) PAR 64 all bulb sizes and ACLs, (148) 2.4K dimmers (Technics-CAE), Celco Series II. **Other Major Equipment:** Yamaha REV7, Yamaha SPX900, Roland SDE-3000, Roland SDE-1000, dbx 903, dbx 902, Lexicon PCM60, DeltaLab DL-4, Lexicon LXP, Yamaha SPX90II, Yamaha KX900U dual cassette, Carver CD player, Klark-Teknik DN27A, Klark-Teknik DN360, UREI 525 crossover, dbx 162; Klark-Teknik DN360 and Rane AC22 monitors; power amplifiers: (26) Carver PM 1.5 A, (5) Carver PM 350, (8) Crest 8001, (4) Crest 7001, (4) Crest 4801 microphones: (18) SM58, (24) SM57, (8) Sennheiser 421, (8) AKG 451, (4) AKG C-747, (4) Beyer M88, (20) Isomax IIC, (12) Countryman DI, (4) Cetec/Ramer R42A/T-88 w/SM87-77 and Sennheiser Mke-II many other mics, DIs and pickups. **Extended Equipment:** Tomcat truss systems, QSI power bars, multicable, 6,000-watt "B" system, custom sound and light systems for extended rentals; Clear-Com, Cetec, Motorola communications rentals. **Rates:** Negotiable. **Specialization & Credits:** Denver: (303) 571-1919, Albuquerque: (505) 345-9230, National: (800) 227-6239. Fax: (505) 345-4604. 20,000-watt Carver or 25,000 watt Crest, 40x8 w/patch bay house, 9,000 watt, 40x12 monitors, 300 can, two truss Tomcat stage lighting system. All gear fits easily into company-owned 40' air-ride van. **Most complete and versatile quality-oriented rigs** available in the Rocky Mountain states. **Mains feature** Apogee 3x3 and AE-5 systems. Also JBL component main and monitor enclosures designed and constructed in-house and individually tuned to maximum specs. **State-of-the-art monitor system** quality and performance. 52-channel transformer snake system. **Systems flyable**, sound in the round for medium-size (12,000 seat) arena. **Quality, veteran house and monitor engineers and lighting designers** available with or without systems for special events or touring. **Extremely good references.** Company specializing in outdoor festivals, corporate and industrial production. **New Orleans Jazz and Heritage Festival, Jazz Aspen, New Mexico State Fair, Albuquerque International Balloon Fiesta, outdoor concerts** at Vail, Aspen, Breckenridge, CO, numerous outdoor events throughout the Rockies and Southwest. Call for complete referral list.

### RAT SOUND SYSTEMS



11800 Sheldon, Unit O; Sun Valley, CA 91352; (818) 504-2930; FAX: (818) 504-9232. Contact: Dave Rat, Brian Benjamin, Karrie Keyes, Smitty. **Specialization & Credits:** Local and national touring rentals, with equipment offices in Los Angeles, CA and Greensboro, NC. **Venue sizes** from 1,000-15,000. For rentals on the East Coast, please contact Tom Dubielck at Rat Sound East, (919) 665-2775. Clients include Pearl Jam, Red Hot Chili Peppers, Sonic Youth and Fugazi.

### ROCKSAN PRODUCTIONS



3020 N. St. Marys; San Antonio, TX 78212; (210) 737-0997. Contact: Geoffrey Lupton, production manager.



SHOWCO INC.  
Dallas, TX

### SHOWCO INC.



201 Regal Row; Dallas, TX 75247; (214) 630-1188; FAX: (214) 638-3245. Contact: Robin Magruder, M.L. **Procrise.** **Touring Radius:** International. **Maximum Venue Size:** Unlimited. **Flying System Available:** Yes. **House Loudspeakers:** Prism speaker systems, Prism digital control system. **Monitor Loudspeakers:** Prism SRN, Showco biamp floor monitors, Showco B-1 enclosures, Showco SS enclosures. **House Consoles:** Harrison HM-5, Yamaha PM3000, Soundcraft Series IV. **Monitor Consoles:** Harrison SM-5. **Specialization & Credits:** Recent worldwide credits: Janet Jackson, Paul McCartney, Genesis, Reba McEntire, Vince Gill, Eric Clap-



ton, Pete Townshend, Keith Richards, Ron Wood, ZZ Top, George Michael, Clint Black, Wynonna Judd, Prince, James Taylor, Harry Connick Jr., INXS, Extreme, Lisa Stansfield, Aizee in Chains, Stone Temple Pilots, Soundgarden, Megadeth, Ozzy Osbourne, Ministry, Joe Satriani, Santana, Bob Dylan, Moody Blues, Willie Nelson, the Farm Aid concert series, Linda Ronstadt, Carole King, Beach Boys, Arizona State Fair.

## SONIC SOUND PRODUCTIONS



19913 Beach Blvd. #257; Huntington Beach, CA 92648; (714) 842-6929. Contact: Wayne Birkle, owner/engineer.

## SOUND SOLUTIONS

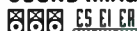


5028 Katalia Ave.; Los Alamitos, CA 90720; (310) 799-6053; FAX: (310) 799-6050. Contact: Michael Kern, audio specialist.

# SOUND IMAGE

SOUND IMAGE  
San Marcos, CA

## SOUND IMAGE



258 La Moree Rd.; San Marcos, CA 92069; (619) 744-8460; FAX: (619) 744-8467. Contact: Michael Adams, Mark Ockenfels. Touring Radius: International. Maximum Venue Size: Unlimited. Vehicles: As needed. Flying System Available: Yes. House Loudspeakers: Phase Loc Series Five 5-way active, Phase Loc Series Four 4-way active, Apogee AE-5, Ramsa 500. Monitor Loudspeakers: 2x12, 2x15, 1x12 assorted small monitors. House Consoles: Midas, Yamaha, Ramsa, Soundcraft. Monitor Consoles: Yamaha, Ramsa, TAC. Staging: CM 1-ton lifts. Rates: Contact Michael Adams. Specialization & Credits: Concert production, corporate services, contracting/installations.

## SOUNDWORKS AUDIO SERVICE



2200 N. Torrey Pines Dr. #1062; Las Vegas, NV 89108; (702) 631-7308; FAX: (702) 631-7320. Contact: Michael Jones.

## SPEEDA SOUND INC.



5617 W. San Madele; Fresno, CA 93722; (209) 275-7197; FAX: (209) 275-8694. Contact: Mike W. King, pres.

## STAGE SOUND/AUDIO VISUAL AMERICA



2375 S. 23rd St.; Phoenix, AZ 85034; (602) 275-6060; FAX: (602) 275-6696. Contact: Mitch Hodge, Kevin Peterson. Touring Radius: International. Maximum Venue Size: Unlimited. Vehicles: 48', 24', cube, van. Flying System Available: Yes. House Loudspeakers: (48) Meyer MSL-3, (36) Meyer UPA, (14) Meyer USW, (16) Meyer 650 R2, (6) Meyer MSL-10A. Monitor Loudspeakers: (26) Meyer UM-1. House Consoles: (2) Yamaha PM3000 40-C, Yamaha PM 3000 32, Yamaha PM1800 32, Soundcraft 200 32, (6) Yamaha M916. Monitor Consoles: Ramsa WR-S840 40-channel, ATL Meyer 32x12, Yamaha 2408. Staging: Thomas Double Hung, Corner Blocks, Avolites, Lep Insight, motors, rigging.

## SWR ENGINEERING INC.



12823 Foothill Blvd., Unit 8; Sylmar, CA 91342; (818) 898-3355; FAX: (818) 898-3365. Contact: Rick Carlson.

## WATSON AUDIO



629 Magnolia Ave.; Beaumont, CA 92223; (909) 845-3585. Contact: Jim Watson.

## WESTCOAST SOUND INC.



3605 W. MacArthur Blvd. #706; Santa Ana, CA 92704; (714) 850-0471; FAX: (714) 850-9972. Contact: Mark Williams, owner/president.

## NORTHWEST

## AMERICAN MUSIC RENTALS



4327 Fremont Ave. N.; Seattle, WA 98103; (206) 547-9609; FAX: (206) 632-2773. Contact: Ross Harney, rental mgr. Touring Radius: Local and regional. Maximum Venue Size: 5,000. Vehicles: (2) 26' Mercedes-Benz, (2) Chevy vans, (2) 14' Ford cubes. Flying System Available: Yes. House Loudspeakers: (16) JBL 4732, (16) JBL 4718, (16) Ramsa A 500, (8) Ramsa A 550, (8) Peavey HDH1, (8) Peavey HDH3. Monitor Loudspeakers: (20) JBL 4704, (8) JBL 4732, (8) JBL 4718, (8) EV FM1502, (8) EV FM1202. House Consoles: Ramsa WR-5852, Soundcraft 800, PV MkVIII 36, (4) Yamaha MC2404. Monitor Consoles: Ramsa 840, Soundcraft 800, (4) Yamaha MC2408. Other Major Equipment: Eventide H3000SE, (2) Lexicon PCM70, (4) Yamaha REV7, (4) Lexicon LXP15, (8) Yamaha SPX90, (4) Symetrix 525, (4) dbx 160XT, (6) dbx 166. Complete backline available.

## ANDERSON SOUND REINFORCEMENT



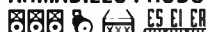
PO Box 1132; Eugene, OR 97440; (503) 345-0792. Contact: Kyle Anderson.

## KLAY ANDERSON AUDIO INC.



4689 S. Holladay Blvd.; Salt Lake City, UT 84117; (801) 272-1814; FAX: (801) 278-3886. Contact: Klay Anderson.

## ARMADILLO PRODUCTION SERVICES



2496 S. Memphis Way; Aurora, CO 80013; (303) 755-5239; FAX: (303) 344-4411. Contact: Waldo White, owner. Touring Radius: Regional. Maximum Venue Size: Arena, theater, club, etc., and outdoor up to 10,000. Vehicles: International w/24' box. DT-466, 5+2, Great Dane 45' electronics van. Flying System Available: Yes. House Loudspeakers: (22) APS trapezoid w/(2) JBL 2204 12", JBL 2245 2" driver, McCauley horn and JBL 2205 slot tweeter. Speakers are individually horn loaded. Foam grill, EP-4 connectors, each is 3-way w/passive tweeter. (22) JBL double manifold bass cabinets w/JBL 2255 15" Monitor Loudspeakers: (12) JBL E-140 15" w/JBL 2425 drivers, double 15", JBL 2225 w/JBL 2440 2" driver (drum monitor), double 12" JBL 2204 w/JBL 2425 driver (key wedge), 14 wedges total plus stereo sidefills, (13) Yamaha SM15II monitors. House Consoles: Yamaha PM1800 40x8 w/6 aux sends, Wheatstone 8000 32x8 w/4 aux sends, smaller consoles upon request. Monitor Consoles: Yamaha PM2800 40x14, Peavey Mark IV 24x8. Staging: Monroe sections 4x8 sections, WACO scaffolding, any size need 40'x40'x5', trailer stage (flatted w/ (2) 16'x40' outer extensions). Lighting: Celco controls, Spectrum dense packs, Genie Super tower, CM chain hoist, double-hung box or triangle truss and followspots. Other Major Equipment: Outboard: (2) Yamaha REV7, (4) SPX-90, (4) dbx 166, Lexicon Prime Time delay, (2) Gatex 4-channel gate, Aphex Aural Exciter, White 4650 EQs; power amps: BGW 8000, BGW GTA and GTC; microphones: Shure 58, 57, 81, Sennheiser ATM-25; other equipment: Clear-Com, drums, guitar amps, keyboards, etc., A/V equipment, 46x46 load bearing roof.; Celco controls, Spectrum dense packs, Genie Super towers, CM chain hoist, double hung box or triangle truss and followspots.

## ASSOCIATED SOUND



1417 Oel Paso Blvd.; Sacramento, CA 95815; (916) 649-8040; FAX: (916) 649-0243. Contact: Anthony Brown.

## AUDIO ANALYSTS U.S.A. INC.



3286 N. El Paso St.; Colorado Springs, CO 80907; (719) 632-8855; FAX: (719) 632-3638. Contact: Bert Pare, pres. Touring Radius: International. Maximum Venue Size: Unlimited. Flying System Available: Yes. House Loudspeakers: Audio Analysts HDS-4 custom 4-way, Audio Analysts HD sub custom sub-bass, Audio Analysts HDA-3 custom 3-way, Audio Analysts HDN-2 custom nearfill, Audio Analysts HDLT custom longthrow. Monitor Loudspeakers: Audio Analysts HDA-3 custom sidefill, Audio Analysts MAG-3 custom sidefill, Audio Analysts 2x15" custom low profile wedge, Audio Analysts 2x12" custom low profile wedge, Audio Analysts 1x12" custom low profile wedge, Audio Analysts KM custom keyboard monitor, Audio Analysts DM custom drum sub-bass. House Consoles: Audio Analysts CADD SM1-H, Soundcraft Series 4, Gamble HC, Yamaha PM4000, Yamaha PM3000, Midas, Soundcraft 800B, Soundcraft 500. Monitor Consoles: Audio Analysts CADD SM1-M, Soundcraft Series 4, Gamble MC, Soundcraft 500, Midas. Other Major Equipment: Amplifiers: Crown 10000, MA2400, MA1200, MA24X6, OSC 3800, 3500, Phase Linear Pro 700. Series 2: microphones, all models by: Shure, Electro-Voice, AKG, Beyer, Sennheiser, Sony, Audix, Milab; crossovers: Audio Analysts CADD DL-1 custom dig-

# Audio Analysts

AUDIO ANALYSTS U.S.A. INC.  
Colorado Springs, CO

ital, TOA Saori Digital, BSS FDS 320, 340, 360 customized, JBL 5234 customized; processing: all available incl.: AMS RMX 16, DMX 1580, Aphex Compeller, Dominator, Expressor, BSS DPR402, DPR502, dbx 160X, 903, 904, 905, Drawmer DS201, Eventide H3000, H949, H910, JBL 5547, Klark-Teknik DN27, DN60, DN360, Lexicon 224XL, 200, PCM70, PCM42, TC Electronic 1128, 2290, 1280, Panasonic DAT, Sony DAT, Yamaha SPX90, REV5, REV7. Specialization & Credits: Audio Analysts, incorporated in 1968, has become a world leader in the supply of professional sound reinforcement systems. Located in Colorado Springs, we provide sound systems to major touring groups throughout the world. Clients include Bruce Springsteen, Van Halen, Vince Neil, John Mellencamp, E.L.P., Bobby Brown and The The. Previous clients include Billy Joel, Pat Benatar, Bryan Ferry, Heart, Chicago, Foreigner, Billy Squier, Billy Idol, New Edition, Roger Waters, Front 242, Bel Biv Devoe and the Winans. Corporate clients include BMG, CBS and Maritz Communications. Installations include the Chene Park Amphitheatre in Detroit and Kingswood Music Theatre in Toronto. Design consultation services also available.

## C&S PRODUCTIONS



PO Box 684; Avon, CO 81620; (303) 949-4753; FAX: (303) 949-4753. Contact: Cyndi or Scott Kirkland, owners.

## CARAWAY AUDIO



853 Industrial Rd., Ste. G; San Carlos, CA 94070; (415) 594-1790; FAX: (415) 594-0658. Contact: Doug Caraway, owner.

## CASCADE SOUND INC.



PO Box 12097; Salem, OR 97309; (503) 581-5525; FAX: (503) 370-8415. Contact: Lawrence Carroll.

## COLORADO CONCERT SOUND



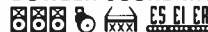
PO Box 1652; Longmont, CO 80502; (303) 772-3933. Contact: Dan Vanderhoop, pres. Touring Radius: Regional. Maximum Venue Size: 15,000. Vehicles: 83 Kenworth conventional w/45' air ride trailer. Flying System Available: Yes. House Loudspeakers: (16) TAD TCM 1631 3-way speaker system, (44) various Community horn-loaded speakers, (4) CCS subwoofers, (8) CCS single 15", single 2" TAD load. Monitor Loudspeakers: (16) CCS single 15", single 2" TAD loaded wedges, (8) CCS single 15", single 1", EV loaded wedges, (2) EV FM 1201 floor monitors, (4) CCS sidefills w/TAD 2" driver, EV 15" driver. House Consoles: Midas PR40 40x12x2, Midas PR35 34x8x2, various 4 to 24 channel mixers. Monitor Consoles: Midas PR40M 32x12, Backstage 16x6. Staging: (24) 4x8 staging decks, (4) 2' 4x8 riser, (4) 1' 4x8 riser. Other Major Equipment: Lexicon 200, dbx 162, dbx 166, White Instruments 4001, SPX90, Symetrix 501, (130) microphones: Shure, Beyer, AKG, EV, Neumann, Countryman.

## CROSSROAD AUDIO



4 James Ct.; Tracy, CA 95376; (209) 832-8274. Contact: Bill Borgh.

## DOWLEN SOUND INC.



1260 Everett Ct.; Lakewood, CO 80215; (303) 232-3540. Contact: Bret Dowlen. Flying System Available: Yes. House Loudspeakers: (24) Dowlen Sound custom trapezoid enclosures containing (2) 15" cone, horn loaded 12", JBL 2450 2" and horn, McCauley 15" & 12", (12) long throw trapezoid boxes, (24) Dowlen Sound 218 subs loaded w/McCauley 6254 18" drivers. Monitor Loudspeakers: (15) Dowlen Sound 15"+2" wedge, (4) Dowlen Sound dual 15"+2" wedge, (4) Dowlen Sound dual 12"+2" wedge, (8) Dowlen Sound 12"+2" wedge. House Consoles: Soundcraft 800B w/new op amps and capacitors, Yamaha M916, Soundcraft 200B 16x4, Soundcraft Series 4 48x16 fully updated & regrouped. Monitor Consoles: Ramsa WRS 840 40x18, Soundcraft 400B 32x10, Soundtracs Megas 32x12. Lighting: (80) Pre-hung box truss, (100) triangle truss. Other Major Equipment: (3) SPX-900, (2) SPX-90, Lexicon PCM70, (8) dbx 166, dbx 160, (4) dbx 363, (2) Valley 4-channel gates, (2) ART multiverbs, Yamaha REV7, (4) SCV 1/3 octave EQ,

—LISTING CONTINUED ON NEXT PAGE

TURN TO PAGE 191 FOR AN EXPLANATION OF SOUND REINFORCEMENT SYMBOLS.

# Sound Reinforcement



—LISTING CONTINUED FROM PREVIOUS PAGE

(2) Yamaha 1/3 octave EQ, (40) Ashley 1/3 octave EQ, (2) BSS FDS 300, Ashley 4-channel gate, (4) Ashley SC52 compressor, (2) SPE 1000, (2) Efectron II ADM 1024, necessary complement of Dowlan Sound custom crossovers for house and monitor. Power amps: (16) Crest 8001, (16) Crest 4000, (8) QSC EX4000, (4) Crest 2001, (10) Ashley FET 500, (4) Crown Macro-Tech 500VZ, (8) CM Lodestar one-on-chain motors, 16 motor control system, various mics, please ask.

## ROB FOLSOM/OMB PRODUCTIONS



3910 SE Salmonberry Rd.; Port Orchard, WA 98366; (206) 871-7354. Contact: Rob Folsom, owner; Patrice Gramenz, mktg. mgr.

## FRONT LINE SOUND AND LIGHTING



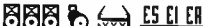
1470 N. 4th St.; San Jose, CA 95112; (408) 453-8481. Contact: Phil Hobden, partner.

## GOLDEN STATE SOUND INC.



59A Maxwell Ct.; Santa Rosa, CA 95401; (707) 546-7540; FAX: (707) 575-6818. Contact: Don Lind, gen. mgr. Touring Radius: Regional. Maximum Venue Size: 10,000. Flying System Available: Yes. House Loudspeakers: (24) Adamson Acoustics, (32) Apogee Sound, (4) SDL 5 Servo Drive subs, (20) JBL Custom Trapezoidal 3-way. Monitor Loudspeakers: (20) Custom EV/JBL wedges, (6) FEV/JBL drum boxes. House Consoles: Soundcraft 8000 40x8 w/BSS Varicurve, Soundcraft 200 Delta 32x4 w/BSS Varicurve, Soundcraft 800 18x8. Monitor Consoles: Soundcraft 500M 40x12, Studiomaster 20x8, Mackie 16x4. Staging: Leprecon LP 2000 72-ch. console, Leprecon 24-ch. Lighting: Dual 40' truss system w/120 lamps. Other Major Equipment: Crest 8001/6001/4801, Carver PT1800/PM1250/1200/900/600/PM1.5a, BGW 750/250. Specialization & Credits: Golden State Sound offers three different types of speaker technology in order to accommodate any situation or requirement, the tried-and-true JBL system in current trapezoidal cabinets, the popular processor-based Apogee system, and most recently, the amazing Adamson waveguide technology. Our current company policy is to avoid the touring business, choosing instead to concentrate on California, working in theaters, performing arts centers, wineries, and fairgrounds from San Diego to Eureka. Over the years, we've worked with so many various artists ranging from Tom Waits to Tom Jones, from the Red Hot Chili Peppers to Megadeth, from BB King to John Lee Hooker, from Ray Charles to Wayne Newton, from Gallagher to Sam Kinison, from Charlie Daniels to Box Car Willie, and from Miles Davis to Wynton Marsalis. 92/93 artists include: Color Me Badd/Tower of Power/Bonnie Raitt/Jackson Browne/Kriss Kross/Linda Ronstadt/Los Lobos/Smookey Robinson.

## HI-TECH AUDIO & LIGHTING



Box 9106; Missoula, MT 59807; (406) 721-5160; FAX: (406) 721-5160. Contact: Jacob Straw, owner/mgr.

## HTS AUDIO



1025 Idylwood Dr. SW; Issaquah, WA 98027; (206) 392-6342. Contact: David Harris, pres.

## I.A.M.P.



1815 A Contra Costa St.; Sand City, CA 93955; (408) 394-1260; FAX: (408) 394-1260. Contact: Anthony Nocita, owner.

## LITHIA SOUND



438 1/2 A St.; Ashland, OR 97520; (503) 482-3307; FAX: (503) 482-0765. Contact: Thomas Garson, owner.

## M&M AUDIO



PO Box 2276; Oanville, CA 94526; (510) 820-0377. Contact: Alex Moran, owner.

## MORGAN SOUND



2004 196th SW, #2; Lynnwood, WA 98036; (206) 771-7257; Telex: (206) 670-1656. Contact: Neil J. Atkinson, mgr., pro-audio div. Touring Radius: National and International. Maximum Venue Size: 25,000 plus. Vehicles: As needed/all types available. Flying System Available: Yes. House Loudspeakers: (60) JBL 4852 Concert Series Mid-Hi cabinets, (24) JBL 4842 Concert Series Sub-Woofers cabinets, (36) Ramsa 200 Full Range cabinets. JBL Digital controlled 52000 w/3.1 software. Monitor Loudspeakers: (8) MSD 2x12"x1" JBL loaded, (8) MSD 2x12"x2" JBL loaded, (10) MSD 1x15"x2" JBL loaded, (2) McCauley drum stacks 1x18"-2x12"-1x2" in each stack, (4) MSD 1x12"x1" JBL loaded. House Consoles: Yamaha PM3000 48x8x2, Yamaha PM1200 28x4x2, Soundcraft 800-B 32x8x2, Yamaha 916 16x4x2. Monitor Consoles: Yamaha PM2800 48x14, Soundcraft 400-B 32x10, Yamaha PM1000 16x4. Staging: call for specifications/all types available. Other Major Equipment: (52) JBL 6290 power amps, (18) QSC 3500 power amps, (16) QSC 3800 power amps, (12) Carver 1200 power amps, (18) UREI 572-A EQ, (8) dbx 166 comp/limiters, (8) Gate noise gates, (8) Symmetric gates and compressors, Sony R7 SFX processor, Yamaha REV5, Yamaha REV7, (4) Yamaha SPX 900, (3) Lexicon PCM42, (2) Lexicon PCM70, (2) Lexicon PCM60, Lexicon Primetime, (3) Lexicon PCM41, (4) Goldline Real Time Analyzer, 48 pair snake 300', (3) 36 pair snakes 250'.

## NARROW ROAD PRODUCTIONS



3351 Vincent Rd.; Pleasant Hill, CA 94523; (800) 733-9510. Contact: Jeff Whitney.

## NORTH COUNTRY PRODUCTIONS



PO Box 103151; Anchorage, AK 99510-3151; (907) 344-4103; FAX: please call. Contact: Jeff Macktaz.

## PERFORMANCE AUDIO



2212 SW Temple #29; Salt Lake City, UT 84115; (801) 487-2212; FAX: (801) 485-8583. Contact: Craig Hylton, manager.

## PRATT SOUND INC.



840 W. 1700 South #15; Salt Lake City, UT 84104; (801) 973-4222; FAX: (801) 972-0902. Contact: Ed Pratt, president.



PRO MEDIA  
El Sobrante, CA

## PRO MEDIA



3563 San Pablo Dam Rd.; El Sobrante, CA 94803-2727; (510) 222-0307. Contact: Ellen Goldstein.

## PRODUCTION LOGIC INC.



PO Box 3032; Oakland, CA 94609; (510) 652-9525; FAX: (510) 652-8389. Contact: Kent Kline, pres.

## R. A. REED PRODUCTIONS INC.



955 N. Columbia Blvd., Bldg. A; Portland, OR 97217; (503) 735-0003; FAX: (503) 735-0306. Contact: R.A. Reed, pres., Robt Zava-da, acct. exec.

## GEORGE RELLES SOUND REINFORCEMENT



2021 Kincaid St.; Eugene, OR 97405; (503) 686-9325; FAX: (503) 686-9325. Contact: George Relles, owner. Touring Radius: Regional. Maximum Venue Size: 10,000. Vehicles: GMC W6. Flying System Available: Yes. House Loudspeakers: (16) Meyer MSL-3A, (8) Meyer 650-R2 subs, (6) Harbinger 508, (6) Harbinger 512. Monitor Loudspeakers: (4) Meyer UM1, (4) Meyer UPA, (6) EAW 222, (6) EAW 122 AT, (8) EAW 200i. House Consoles: Yamaha PM

4000 60-input, Gamble HC40 40x16 w/8 returns, Hill Concept 4400 32x8x2 w/8 returns, 4 VCA groups. Monitor Consoles: Ramsa WRS840F 40x18, Soundcraft 500 32x12. Other Major Equipment: Lexicon 200, Lexicon PCM70, (3) Lexicon LXP1 w/MRC, Lexicon LXP5, Yamaha SPX900, Eventide H3000S, (2) Drawmer M500, (2) BSS DPR 504 quad gates, (12) Valley Gain Brain II, TC Electronic M5000 4 ch. digital mainframe; Sony R7, D7; (4) Audio & Design S31 comp/limiters, (2) S30 gates, (3) S03 sweep EQ., (2) S04 parametric EQ.; Meyer CP10 parametric EQ., Klark Teknik DN 410 parametric EQ., DN 360 1/3 octave EQ.; (7) BSS FCS 960 1/3-octave EQ.

## RANDALL SCHILLER PRODUCTIONS



1207 Fifth Ave.; San Francisco, CA 94122; (415) 661-7553. Contact: Randy Schiller.

## SHYNE SOUND



Box 2280; San Rafael, CA 94912; (415) 459-2833. Contact: Leroy Shyne, owner/engineer.

## SOUND CONSULTING



PO Box 221071; Sacramento, CA 95822; (916) 395-2599; FAX: same. Contact: Kevin R. Sims, owner.

## SOUND ON STAGE



290 Industrial Way; Brisbane, CA 94005; (415) 468-2990; FAX: (415) 468-2995. Contact: Bob Walker, gen. mgr.

## SOUNDMASTERS - SOUND REINFORCEMENT



PO Box 110276; Campbell, CA 95011; (800) 35-SOUND. Contact: Gordon Hodapp.

## TACHYON PRODUCTIONS INC.



PO Box 3066; Kalispell, MT 59903; (406) 456-3783; FAX: (406) 755-4936. Contact: Arne Boveng, pres.



THIRD EAR  
SOUND COMPANY  
Richmond, CA

## THIRD EAR SOUND COMPANY



601 S. 8th St.; Richmond, CA 94804; (510) 233-2920; FAX: (510) 233-1638. Contact: David Trinchero, Greg Rehberg, Raul Suarez. Touring Radius: National. Maximum Venue Size: 20,000. Flying System Available: Yes. House Loudspeakers: (32) box JBL Array Series, (64) Third Ear M-1800 cabinets, 3-way 2-box system. Monitor Loudspeakers: (50) Third Ear stage monitors, various types. House Consoles: Soundcraft Europa, Soundcraft, (2) Soundcraft 800B, various other consoles. Monitor Consoles: Soundcraft Series 4, Soundcraft 800B, Soundcraft 400B, various other consoles. Staging: Call for pricing. Lighting: Call for pricing. Other Major Equipment: Outboard equipment: White Instruments, Klark-Teknik, Audio Logic, UREI, Orban, Audioarts, dbx, Gatec, Yamaha, Roland, Eventide, Aphex, etc.; power amps: Carver PT-2400, PT-1800, PM-1200 and PM-175; microphones: Sampsom CR2X RF, Shure, Sennheiser, AKG, Electro-Voice, Beyer and others available; other equipment: Clear-Corn intercom system, power distribution system and generators.

## UNITED SOUND ASSOCIATES



1109 S. 22nd Ave.; Yakima, WA 98902; (509) 452-8686; FAX: (509) 575-6527. Contact: Al Holman, business mgr.

## XXXX AUDIO SYSTEMS



190A Commerce Circle; Sacramento, CA 95815; (916) 443-3535; FAX: (916) 923-3575. Contact: Doug Pumpfrey, owner.





**ALLSTAR SHOW INDUSTRIES INC.**

**ALLSTAR SHOW INDUSTRIES INC.**  
Edmonton, AB

**ALLSTAR SHOW INDUSTRIES INC.**

**ES EI EA**  
16508 111th Ave., Edmonton, AB T5M 3V8; (403) 486-4000; FAX: (403) 444-5920. Contact: Clive Alcock, Gary Urlacher. **Touring Radius:** National. **Maximum Venue Size:** 20,000. **Vehicles:** Vans and trailers. **Flying System Available:** Yes. **House Loudspeakers:** (36) ASD 1502FB full range, (18) ASD dual 18" subwoofers, (24) ASD 1222 full range, (24) MT-2 dual 18" subwoofers. **Monitor Loudspeakers:** High power bi-amp & tri-amp processor-controlled 1x15 and 2x12 with 2" horns; two- and three-way sidefills, heavy-duty drum monitoring. **House Consoles:** Soundcraft and TAC up to 40x16. **Monitor Consoles:** Soundcraft up to 40x12. **Lighting:** Thomas, Altman, Tomcat equipment, Celco control, Dilor dimmers, compact folding truss systems. Ground support and rigging. **Other Major Equipment:** Outboard gear: BSS and custom processor-controlled crossover systems, Klark-Teknik graphs; we specialize in Drawmer and TC Electronic products including DS201 & DL241 gates & limiters as well as TC 2290 DDLs and M5000 reverbs. Most standard effects available. **Power amplification:** QSC. **Rates:** Phone for quotes. **Specialization & Credits:** Concert sound & lighting systems. Corporate presentations. Music & arts festivals, special events. Edmonton Folk Festival, Edmonton and Calgary Jazz Festival, 1988 Olympic Winter Games, Edmonton Symphony Orchestra, Calgary Philharmonic Orchestra and the Vancouver Symphony Orchestra, Bryan Adams, Colin James, Blue Rodeo, kd lang, Fishbone, Neville Bros. and many others.

**ALLSTAR SOUND EQUIPMENT LTD.**

**ES EI EA**  
4027 4th St. SE; Calgary, AB T2G 2W4; (403) 243-8099; FAX: (403) 243-8105. Contact: Darrel Edwards.

**DEYONG SOUND SERVICES LTD.**

**ES EI EA**  
271 E. 2nd Ave., Vancouver, BC V5T 1B8; (604) 873-3841; FAX: (604) 873-1928. Contact: Darwin LeMay, mgr.

**FM SYSTEMS**

**ES EI EA**  
16423 117th Ave., Edmonton, AB T5M 3V3; (403) 451-1353; FAX: (403) 451-2868. Contact: Brian Thomas.

**L. R. LIGHT AND SOUND**

**ES EI EA**  
Box 7834; Orayton Valley, AB T0E 0M0; (403) 542-5282. Contact: Lonnie Ross, owner. **Touring Radius:** Local. **Maximum Venue Size:** 2,000. **Vehicles:** Ford 3-ton w/22" van. **Flying System Available:** No. **House Loudspeakers:** (4) Meyer UPA-1A, (4) Meyer USW1. **Monitor Loudspeakers:** (6) EV FM1502, (2) Sonic M115H, (2) EV FM1202 ER. **House Consoles:** Hill J Series III 24x8x2 w/Multipin 200" snake. **Monitor Consoles:** Allen and Heath Brennel SRM 186 18 6 w/Multipin. **Staging:** (2) 6x7x1 riser. **Lighting:** (2) LDS 12-8 desk, 130' of trussing, (3) LDS DR12000 dimmer packs—36,000-watt 2x12 channels, (4) followspots, ACL, PAR 64, 56, 46, 36-3.5Q, Lampo ET, Dptikinetics, smoke, fog, cobweb spinner, gobo patterns. **Other Major Equipment:** Outboard equipment: (2) Yamaha SPX90, ART Multiverb II, Roland SRV-2000, Roland SRV-3000, (3) Loft 400 gate/limiter, Aphex Type C Aural Exciter, Loft 410 comp/expander, Pulsar RTA150 real-time analyzer, Technics RSB965 cassette deck, (2) Audio Logic SC30 15-band graphic EQ, (2) DOD Electronics R813A 30-band graphic EQ, Carver TL3200 CD player, dbx 166; power amps: (5) Carver PM 1.5, (4) HH Electronic V800 MOSFET, Hill Chameleon; various microphones; other equipment: dry ice maker, (2) isolation transformers, (2) smaller systems for rent, (4) JBL 4892 Array Series loudspeakers, Carver PT 1250 power amp, Carver PT 2400, (6) Aerotechnics Confetti-streamer-cannons.

**MUSIK SOUND**

**ES EI EA**  
Kleine Schmutzstrasse 11; D-2440 Oldenburg-Holstein, Germany; (49) 4361-3817; FAX: (49) 4361-4517. Contact: Burk or Ingo Haasch. **Touring Radius:** International. **Vehicles:** Own service with air-ride trailers. **House Loudspeakers:** EAW, MS-Audio, EV, Meyer. **Monitor Loudspeakers:** EAW, MS-Audio, EV, Bag End. **House Consoles:** SR9000, 8000, SR6000 and smaller models. **Monitor Consoles:** Ramsa 8000, Soundtracs and smaller models. **Staging:** Nusli (The Wall, Berlin), Layner and Schnakenberg. **Lighting:** To meet any plot. **Other Major Equipment:** Outboard equipment and microphones, you name it. **Backline (Band-Gear), merchandising, Rates:** Call. **Specialization & Credits:** Chick Corea Elektrik Band, Lee Rile-nour, Dave Grusin, Tom Scott, Berlin Jazz Festival since 1982, Saalfelden Austria since 1988. **Special Events:** Cosmopolitan Greetings (opera with Robert Wilson, Rolf Liebermann and George Gruntz). **Staging credits:** Classic Open Air's for Schleswig Holstein Musik Festival, subcontracted staging for David Bowie, Prince, Michael Jackson, Philip Glass. **Mobile power and distribution:** Festivals: staging and services for Schuttdorf and Jubek since 1988, both are 50,000 venues. Several German artists like Peter Malley and Classic Open Airs.



**SHIMBROS AUDIO**  
Agana, Guam

**SHIMBROS AUDIO**

**ES EI EA**  
PO Box A; Agana, 96910 Guam; (671) 477-1826; FAX: (671) 472-1826. Contact: R. Dee Clark, operations mgr. **Touring Radius:** Regional. **Maximum Venue Size:** 20,000-25,000. **Vehicles:** Ocean containers, flatbeds, covered vans, fork lifts. **Flying System Available:** Yes. **House Loudspeakers:** (32) pair Showco AX 4-way JBL line array, time-corrected system w/digital crossover/processor. **Monitor Loudspeakers:** (4) pair Showco SS 4-way JBL line array system, (27) proprietary bi-amp PAS/JBL coaxial wedges, 1x15, 1x2, proprietary bi-amp PAS/TAD coaxial wedges, 2x12, 2x2, (4) T2 I system, trapezoid vented enclosures each containing PAS 2580 CX 15", TAD 4002/2". **House Consoles:** Crest/Gamble EX 56x8x2, TAC Scorpion 30x8x2. **Monitor Consoles:** TAC/Scorpion II 40x12. **Staging:** 48Wx32D 16x16 wings (indoor), 48Wx40D 16x24 wings (outdoor), 44Wx40D mini Aztec (roof). **Lighting:** 150/200 lamp system (available upon request).

**SPECS AUDIO**

**ES EI EA**  
195 Deveau; Hull, QC J8Z 1S7; (819) 777-3681; FAX: (819) 777-0428. Contact: Gaetan Lanier, technical director.

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—FROM PAGE 124, FIELD TEST

a level control and plays tracks 1 and 3 through the left channel, tracks 2 and 4 through the right. With the auto (track) monitor set in the "off" position, the record-arming buttons will mute any selected tracks. This muting function is useful in playing back tracks through the headphones when editing, as it lets the engineer focus on certain tracks without distractions. Believe me, it's much easier to hear a subtle dialog edit on track 2 when you can mute the background steel mill noise on track 4.

The four LED meters have peak-reading ballistics with a peak hold that lasts about 2.5 seconds. This is nice, but I was more impressed by the fact that the meters use a long-scale, 20-segment array that is far more accurate than the ten- and 11-segment "meters" that appear on most gear these days.

Loading audio material into the DR4d is no more complicated than using a DAT deck. You select from an analog or digital source, pick the sampling frequency you require, then press the Record-Ready buttons below each meter and hit Record. The latter is recessed to avoid accidental erasures.

Though the DR4d is a disk-based recording system, it looks like a tape recorder and shares many of the attributes of both systems. Editing functions are defined in terms of the time display—a linear approach—yet the device is obviously capable of non-linear, random-access operation, so it takes a bit of time to get used to the system.

The terminology used by the DR4d might be confusing at first. For example, two of the many functions available in the edit menu include Erase and Delete, which the casual user might think to be synonymous. Not so. Erase inserts digital silence between the selected portion, but Delete wipes it off the track. So in getting rid of a musical countdown on a song where the first downbeat starts at 00:05:29 (five seconds, 29 frames), the erase function would insert silence over the selected tracks, whereas the delete operation could bring the song to start at 00:00:00.

The DR4d is not difficult to use. However, the unit has no waveform display, so all editing playback functions are defined by setting In and

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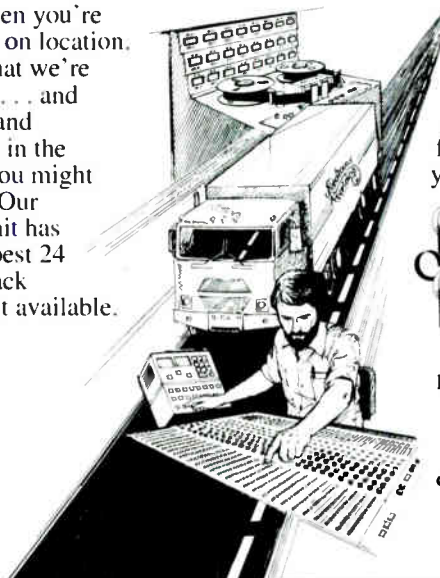
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### FIELD TEST

Out points for the desired result. Fortunately, event times can be captured on the fly with a single button push or entered manually via a ten-key numeric pad. For those who require screen-based waveform editing, Akai plans to release a Macintosh-based software control package later this year.

Once you are in the approximate area of an edit, the jog and shuttle wheels become an integral part of nailing down the precise edit points. The RAM-based shuttle and jog wheels are smooth, easy to work with and have very high sound quality, although in Shuttle mode, regular—and audible—glitches occur as track information is fed from disk into the RAM buffer. These glitches only occur when shuttling and present no problem during editing operations.

While editing, an Undo key restores the original version. The undo key also provides a method of comparing the original and edited versions. After an edit, hitting the undo key lets you hear the original; hit it again, and the edited version returns. One very hip feature is the undo function's ability to retain the current and last-edit versions in memory, even after powering the unit down and returning to the session at some later time.

Another appreciated touch is the DR4d's Escape key. I don't know about you, but when I accidentally hit the wrong button and an unfamiliar screen display comes up (usually accompanied by a lot of blinking lights), it's nice to know that a single button push will return me from the Twilight Zone.

There are 64 varipitch steps between 32 and 48 kHz, and the amount of available pitch-shifting range depends on the selected sampling frequency. At 32 kHz, the pitch cannot be decreased but can be raised by up to 50%; at 44.1 kHz, the range is -27.44% or +8.84%; and at 48 kHz, pitch can be decreased by only -33%. At all frequencies, pitch shift changes are made by two simple button presses, with the jog wheel used for data entry. However, varipitch is only adjustable when the transport is stopped; so pitch-shift tweaking can't occur while listening to track playbacks.

Looping is no more complicated than defining the start and stop points (either manually or on the fly), pressing the Repeat button and hitting

Play. Along with its editing functions, looping presents one of the DR4d's most powerful features, especially when the machine is used in conjunction with a linear (tape-based) recorder or modular digital multi-track system. While MDMs such as the Tascam DA-88, Fostex RD-8 and Alesis ADAT/BRC offer multichannel assembly editing, the process can be tedious when it involves looping-type chores. Let's say you have four tracks of drums—kick, snare and stereo mix of toms/cymbals—and you want a four-bar pattern to repeat over the entire song. (Don't worry; later you can overdub some percussion, so the drums don't sound so sterile.) With a linear (tape-based) system, this procedure probably would take at least an hour, but on the DR4d, the whole thing could be completed in a matter of minutes. Dance music producers are gonna love this box. And it's ideal for audio post-production chores such as lengthening ambiences, looping room noise or producing entire radio spots by transferring two tracks of CD production music and then adding tracks of narration and sound effects.

And speaking of post applications, the optional IB112T SMPTE time code reader/synchronizer card adds time code chase functions. Lockup to any external SMPTE source is virtually instantaneous, and the ¼-inch time code input can be set to any incoming frame rate.

By the way, several of the newer options—SMPTE card, the second SCSI port and the remote controller—only function with software newer than Version 2.0 (the software version installed in any DR4d is displayed when the unit is powered up). The upgrade is a simple EPROM chip swap; contact Akai for details concerning the latest versions.

The optional IB113M MIDI interface is a plug-in card that allows the DR4d to output MIDI clock information for synchronizing a sequencer or other MIDI device. Whenever any of the DR4d's locate points are pressed, its MIDI output sends a Song Position Pointer message to the sequencer; this is followed by a Program Start message whenever the DR4d goes into play. The DR4d allows the creation of tempo maps for synching the hard disk tracks to sequences with changing tempos. The next software revision for the DR4d will support MIDI Machine Control, allowing the



control of recorder functions from an MMC-equipped sequencer.

The optional DL4 is a remote controller that duplicates most of the DR4d's front panel controls, including the jog and shuttle wheels, LED hours/minutes/seconds/frames display, transport controls and editing buttons. A simple bank shift feature allows the DL4d remote unit to control up to four DR4d systems simultaneously. The remote unit is built with a heavy-duty aluminum case, and its 3.5-pound heft will keep it from sliding off a console or other work surface. A seven-meter (23-foot) cable is included with the DL4, which is long enough for most installations.

Based on the unit's heritage—the Akai DD1000 optical disk recorder/editor, the successful S-Series samplers and the A-DAM digital multi-track system—I was not too surprised by the DR4d's audio quality, which was first-rate. The converters are high-quality, and by adding a second set of digital ports, all manipulations could remain in the digital domain.

The manual is readable and usable—if somewhat dry—although I was momentarily vexed by a critical bit of instruction that was omitted in the "Specifying the Section for Erasure" chapter, which was corrected on an errata sheet inserted with the warranty card. Here's a word to the wise: Read all materials before pushing buttons, and if you do find an errata sheet, mark it in the manual, because you may need that information someday. Somebody at Akai must have flunked Workstation Documentation 1A, as the manufacturer's address is not included in the manual.

Overall, the Akai DR4d is a useful tool that has a lot to offer many studios, large or small. And by adding some of the numerous options from Akai, it could be adapted to suit many applications. In fact, I expect to see the DR4d show up in radio/TV broadcast facilities, edit suites, MIDI studios, dubbing stages, project rooms, live theatre...just about any place with a need for a compact, affordable workstation. Its drawbacks—such as the lack of reverse playback and only one available crossfade time—are few, and in a price/performance comparison, the DR4d would be hard to beat: Thumbs up on this one.

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—FROM PAGE 86, 2001

noted film composer Alex North (*Streetcar Named Desire*, *Cleopatra*, *The Rainmaker*, Kubrick's *Spartacus*, etc.) was commissioned by Kubrick to produce an orchestral score for *2001* and that North completed some 40 minutes of cues for the first half of the film before being told that there would be no music in the second half. At the time North was given the assignment by Kubrick, the director already had most of the temp music in place, but it wasn't until North attended the New York premiere of the film that he learned that Kubrick had eschewed his music in favor of his original temp selections. Subsequently, North learned that Kubrick had never intended to use his score; curious, since Kubrick's reaction to North's music had been so positive, and, in fact, he had made a number of suggestions to North. But Kubrick has always worked in his own singular, mysterious way.

Frustrated, even a bit humiliated, North went on with his career (which continued very successfully until his death in September 1991) and put the *2001* debacle behind him. The lone recorded version of the score existed on a single cassette that North owned, and even that was lost a few years after the project. Still, through the years, word of the "lost score" circulated, and eventually North was contacted by Robert Townson, whose Varese Sarabande record label specializes in releasing film music. Townson had supervised the recording of such North film works as *Under the Volcano*, *The Rose Tattoo* and others, and he approached North about re-recording *Spartacus* and *Cleopatra*. As Townson says, "After a good deal of persuasion, Alex agreed to have his *2001* music premiered as a companion piece to the *Spartacus* recording." Townson and North quickly agreed that North's good friend Jerry Goldsmith, himself a preeminent film composer (*Patton*, *Chinatown*, *The Omen*, etc.) would be the perfect choice to conduct the score for the recording. Alas, North died before Townson and Goldsmith had a chance to record *2001*.

By late 1992, Goldsmith had spent countless hours absorbing North's complex written score, and preparations were being made to record at Abbey Road in London with the Na-

tional Philharmonic Orchestra, when Anna North, Alex's widow, made a startling discovery: the original 1968 cassette of the *2001* music. "Alex had played it for me 20-some years ago, and I was blown away, and that was the only time I heard it," Goldsmith says. "It was amazing hearing it again because I had no way of knowing some of the tempi of these pieces—it wasn't really marked in the score. So I listened to it, and it confirmed a lot of the things I'd thought about it. The recording itself was of terrible, inferior quality, yet at the time [1968], it might have been considered rather spectacular; how our ears have changed. And there were problems with the tempi, as if they were chasing the film to keep it in sync."

The sessions for *Alex North's 2001* took place over two days at the end of January 1993 in Abbey Road's largest room, Number One, to accommodate the 105-piece orchestra. Mike Sheedy, the veteran classical engineer who supervised the recording, says "My biggest worry was five sets of tympani, a lot of extra percussion and slightly more brass than would normally be associated with a classical recording, but there was nothing majorly difficult." The project was recorded straight to 2-track (a 1630) through an SSL 4000 console (Abbey Road Number One has since been fitted with a Neve) and "with no echo and about 30 mics, most of those to accommodate the percussion and tympani, to save my poor old legs from having to run out and move a lot of microphones."

Sheedy says that usually he likes to use B&K 4011 microphones on woodwinds, "depending on the environment. I'll also use B&K 4006s used in a three- or four-mic configuration above the conductor; some outriggers, possibly something nice, modern and cardioid-ish; and then something ambient, again B&K." He places the ambient mics 15 to 20 feet back from the front line of the orchestra, "a bit higher than the main orchestral mics; seven-and-a-half or eight feet left and right of the center line, pointing slightly down and with a bit of highpass filtering, usually because most rooms have a bit of bottom-end mud."

He used no reverb at all "because Number One has such good acoustics," Sheedy explains. "Jerry [Goldsmith] was quite surprised. He asked me what sort of echo I was





using, and I said, 'Those two [ambient] microphones up there.' He kind of said, 'Gee, you're kidding,' because he'd worked in the studio before, but part of it is the philosophy of how you're working. If you're doing multitrack, it's no good putting the mics so high that you get a lot of other signal coming into them, and then you can't control them to buggery, as we say."

"Abbey Road is a great natural room," Goldsmith agrees. "What I hear on the stage is what I hear in the recording, and there aren't a lot of rooms you can say that about anymore. The nicest exception out here [California] is the new Todd AO stage, which is spectacular. The great thing about places like Todd AO or Abbey Road from my perspective is I don't need a headset to hear what's going on: I can balance the orchestra with what I hear with my ears."

Each of the 12 musical sections of North's score (which originally corresponded to specific scenes in the film; the CD booklet outlines this in great detail) was performed three or four times at Abbey Road, with the best of each eventually making it onto the finished recording. And as Sheedy notes, "Even though this was written as film music, in this case the sound was not to highlight something visual, so it's allowed to be more of a sonic picture with no other distraction."

Still, it's difficult to completely disassociate the music from Kubrick's visuals, or from the music that was used in the film, for that matter. North's opening was clearly

influenced by the temp music, "Also Sprach Zarathustra," for example, and why not—the point of temp music is usually to give a sense of what the director is looking for.

"It's not uncommon for directors to use temp music and then fall in love with it," Goldsmith says. "I had it happen that a director used a piece of my music to temp a scene in a film I was scoring—*Alien*—and he ended up liking that temp music more than what I wrote for the scene, so they went out and actually bought the rights to the old record of mine, and then I got letters accusing me of copying myself! Right or wrong, directors sometimes see something with the temp music, so often they get used to it, and it grows on them."

In the case of *2001*, "Alex was obviously told that 'Also Sprach Zarathustra' was the direction Kubrick wanted to go," Goldsmith adds, "and then Alex went and did his own thing, which was not the least bit the same musically, but the idea and the drama of what he wrote was similar. Same with the waltz: Alex wrote a waltz that couldn't have been further away from a Viennese waltz. I think what Alex did was absolutely brilliant, then and now. But the music is strictly Alex, and evidently that's not what Kubrick was looking for, for whatever reasons."

A quarter-century later, *Alex North's 2001* stands as a fitting epitaph to one of film music's true giants, and it stands easily on its own merits. Still, it's hard not to imagine "What if...?"

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# MIX DIRECTORIES

## ...WE'RE MOVING...

The Mix Directories, a recording industry standard since 1977, will be leaving the pages of *Mix* as of the March 1994 issue. But don't worry—subscribers will still receive their complete regional listings of recording industry facilities, services and suppliers with more categories, businesses and details than ever before!

## MixPLUS

- \* Audio and video production facilities
- \* Equipment repair, maintenance and rental services
- \* Manufacturers and retailers of audio and music products
- \* Independent record labels, promoters and distributors
- \* Marketing and promotion services
- \* Industry publications and information resources
- \* Other new categories like toll-free tech support hotlines, local musicians' unions, trade show dates and phone numbers, and much more.

## Introducing the MixPlus Directories

	Listing Deadline	Display Deadline	Release Date
<b>MIXPLUS EAST</b>	3/4/94	4/15/94	6/22/94
<b>MIXPLUS WEST</b>	4/18/94	6/15/94	8/15/94
<b>MIXPLUS CENTRAL</b>	6/17/94	8/15/94	10/15/94

### Notes for businesses who should be listed:

- 1) If you've listed with us before, expect to receive your questionnaire 6-7 weeks before the application deadline or call (800) 344-5478.
- 2) List in every region where you solicit business. For example, CD manufacturers, tape duplicators and recording schools should list in all regions.
- 3) Qualified businesses will receive one "Basic" listing in their primary category at no charge. A "Basic" listing includes name, phone and contact only.
- 4) Guaranteed regional distribution of each MixPlus Directory will include more than 38,000 qualified industry professionals: all regional subscribers to *Mix* magazine, *Electronic Musician* magazine and Mix Bookshelf. Additional single-copy and wholesale purchases will be available through Mix Bookshelf.

## ...WE'RE IMPROVING

### Also Introducing The Studio Showcase Pages

Beginning in the March 1994 issue, *Mix* magazine is launching a new monthly advertising section just for audio and video production facilities. The Studio Showcase Pages are a focused advertising buy, the most cost-effective way for your facility to get repeated national exposure in the professional marketplace. They are an excellent supplement to regular *Mix* Display advertising, and are also a great way to reinforce your listings in the new MixPlus Directories.

For more information on MixPlus Directories and Mix Studio Showcase, call toll-free (800) 344-5478

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## Employment Offered

**Audio Engineer.** Major Midwest audio-video production house seeks first-string audio engineer. Radio spots, video sweetening, DAT experience a plus. Salary plus commission and benefits package. State-of-the-art facility. Send resume to Mix Classifieds, Box 8845, Emeryville, CA 94608.

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## Chairperson

### Music Production & Engineering Department

The Music Production and Engineering Department prepares students for careers in the music recording industry through a curriculum which emphasizes hands-on experience in studio production and engineering. Components of this major are audio theory, acoustics, computer and synthesis fundamentals, and courses on producing and engineering sound recording projects.

The Chairperson, under the leadership of the Division Chair, oversees student advisement, curriculum development, faculty and staff hiring and development, annually establishes and assesses departmental goals, and formulates department policy.

The Chair manages ten recording, mixing, and editing studios, oversees the department budget, maintains ties with music industry professionals, and teaches departmental courses.

Requirements for the position include a Master's degree and/or equivalent professional experience. Background in teaching or college administration is desirable. Applicants must have a thorough knowledge of current practices and technological advances in the discipline of Music Production and Engineering.

Please send resume, two letters of recommendation, a disc or tape of recent productions, and other appropriate documentation along with your letter of application by the deadline date of January 15, 1994. Minorities are encouraged to apply. **INCOMPLETE APPLICATIONS WILL NOT BE CONSIDERED.** Send all required materials to: Music Production and Engineering Chair Search Committee, c/o Office of the

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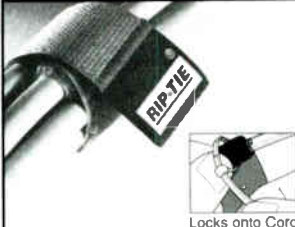
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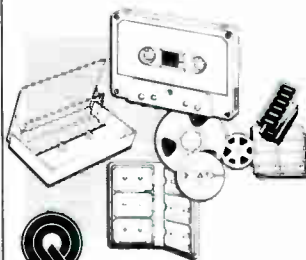
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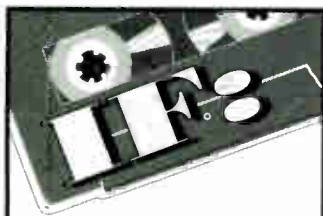
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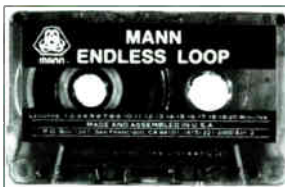
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So we incorporated the same capabilities on our new consoles. This also enabled us to add the flexibility of a variable bandwidth control for true parametric HI-MID EQ. It wasn't easy to engineer in the expensive circuitry necessary and still keep our consoles affordable, but we did it. You'll like the increase in both sound quality and versatility.

Rugged, non-twisting **STEEL CHASSIS.** These consoles are so compact that the 32-ch. model is only 3'11" wide!

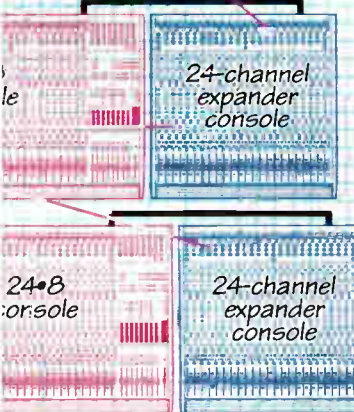
**EXPANSION CONSOLES** connect to the main console via a single cable, include their own power supplies, and have optional meter bridges available.

Absurdly over-engineered, 220-watt, Triple-Regulated **POWER SUPPLY** has enough juice to drive both our biggest console, its meter bridge and future accessories. It extends usable line voltage before drop-out to as low as 100V (important when running the board at the end of a long extension cord during a live concert). Designed to withstand high environmental temperatures and direct sunlight, the Supply is cooled with an ultra-quiet Panasonic® Pana-Flow Hydro-Wave fan.

Another Mackie 8-Bus exclusive: **VERY LOW IMPEDANCE CIRCUITRY** used throughout our consoles minimizes thermal noise and greatly reduces crosstalk (it's the same reason good mics are low

impedance). In fact, our main mix bus has the lowest impedance of any console of any price on the market today. VLZ circuitry demands a lot of current — which is another reason we included such a gutsy power supply.

Optional **TAPE RETURNS**, 10dB unbalanced in rms.



# MACKIE.

20205 144<sup>TH</sup> AVE NE • WOODINVILLE • WA • 98072 • USA  
 PHONE TOLL-FREE 800/898-3211 • FAX 206/487-4337  
 OUTSIDE THE U.S., PHONE 206/487-4333 • MODEM MANIACS: GO MACKIE  
 ON COMPUSERVE OR DIAL OUR 24-HR MACKIE B.B.S. AT 206/488-4586  
 REPRESENTED IN CANADA BY SF MARKETING • 800/363-8855



# CONSOLES FROM



**“I've been waiting for my 24•8 for a long time. It was well worth the wait – it's a tank!”**

***Huston Singletary, Huston Music Productions, Atlanta, GA***

**“My 24•8 sounds flawless – great EQ points, sound, flexibility!!! Fabulous spec upgrade since original brochure! Splendid console!”**

***Edward David Tomeko, Audioworks-Digital Studio, Cleveland, OH***

**“Works as good as it smells. Replaced a (British console) with the 24•8 because there's a difference between good and GREAT. Everything works perfectly.”**

***John Fristoe, Studio Wherever, Decatur, GA***

**“I use my 24•8 strictly for live performances. It's everything I had hoped for and more.”**

***Jeff Byron, Blue Sky Audio, Annapolis, MD***

**“Replaced a (\$20,000 console) with the 24•8. Your console kicks butt over my old one. I love the EQ, the headroom and even the pans...so much that I advertised your console in my studio ad.”**

***David Craigin, Sir Reel Studios, Burbank, CA***

**“Used a (competitor's) console while waiting for my 8•Bus and since receiving it, will never use the other board again. Yours is quieter, has better mic pres, better EQ, more logically laid out, more user-friendly, much cleaner sounding and better quality construction. For once I got what I expected – and more.”**

***Palmer Paterson, STS Productions  
Audio for Video Post Production, Salt Lake City, UT***

**“It's so quiet I had to doublecheck to make sure it was on.”**

***Michael Cuneo, Never Never Music, Los Angeles, CA***

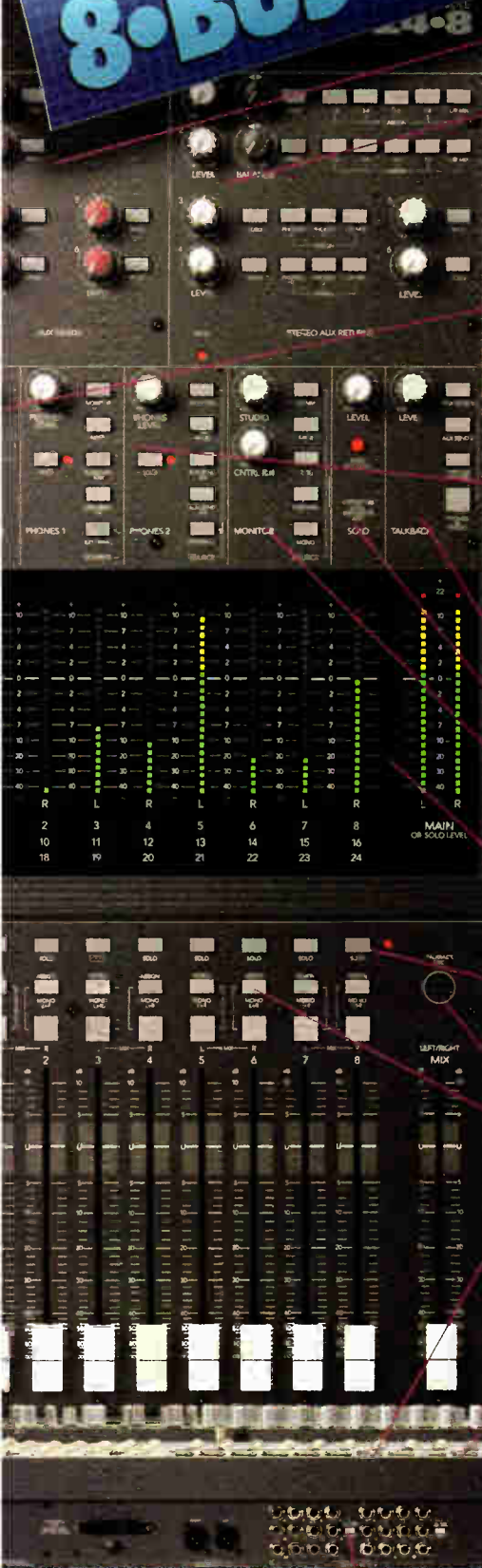
# MACKIE.

World Radio History



# 8-BUS SERIES

# 24-8 DUE TO U



**6 AUX SENDS.** Solo button with Solo LED allows you to check send levels with the main L/R meters.

**6 STEREO AUX RETURNS.** All have 20dB gain available & Solo. Can be used in stereo or mono. AUX 1 & 2 are pannable & bussable and can be assigned in stereo pairs to the L/R mix buses or to submaster buses; AUX Returns 3 & 4 can be assigned to L/R Mix or Phones 1 or 2. AUX Returns 5 & 6 are permanently assigned to the L/R Mix.

**MIX B/MONITOR** section has a stereo master level control and ASSIGN TO L/R MIX button that adds the MIX-B signal from each channel strip to the main mix, effectively doubling input channels available for mixdown. Unassigned MIX-B output can be used as an independent stereo out for PA monitor mix, 2-track recording, video/ broadcast feed.

**TWO SEPARATE HEADPHONE SECTIONS** can be used totally independently of each other. Each features source selection between Control Room & any combination of AUX 3/4, AUX 5/6, Mix-B or External source. Solo allows control room to hear what musicians are hearing in their headphones.

**TALKBACK** assigns to all submasters, main mix, AUX 1, AUX 2, Phones 1&2, or Studio.

**SOLO** level adjust and ultra-rude, flashing SOLO LED so bright that you can get a suntan from it.

**MONITOR** section with separate Control Room & Studio levels. Source selection between L/R mix, Mix-B, Tape & External. Can be switched to Mono.

-40 to +10 bar graph **LED DISPLAYS** for each sub-master & Solo/Main (with main L/R +28dB CLIP LEDs).

Trick **BUS SOLO** switches send odd-numbered buses to the left speaker and even-numbered buses to the right speaker — unless you've pressed the respective MONO L&R button. When a bus has been mono-ed, SOLO sends the bus to both speakers. Beaucool, ness paw?

Built-in **talkback MIC.**

**L MIX/R MIX & MONO L&R** buttons assign buses to main L/R stereo bus.

All channels have Mackie's renowned discrete, wide-bandwidth **MIC PREAMP** circuit for ultrahigh headroom & low noise. All mic inputs have RFI choking, ferrite beads and +48V phantom power (switchable in banks of 8 channels).

Balanced **MIC, bal./unbal. LINE IN, MIC/LINE** switch, **DIRECT OUT & CHANNEL INSERT** on every channel.

Optional tilt-up **METER BRIDGES**

are globally switchable to see tape return preamps or channel output and include VU meters for main L/R output. **MB-24** meter bridge for 24-8 console is \$799\*. **MB-32** for 32-8 is \$899\*. **16-8** meter bridge will retail for \$699\*.

**4-BANDEQ** with "Expensive British Console Sound." Includes **TRUE PARAMETRIC HI-MID**, swept **LO MID**, shelving **HI & LO** plus 18dB/oct **HI PASS** (lo cut) filter at 75Hz. Users are raving about the sound quality.



**EXPANSION CONSOLES** let you add 24 complete additional channels to either the 24-8 or 32-8. Expanders have their own mix amps (so the main board only "sees" one extra channel per expansion console via distributed mixing). Thus you can add 48 or even 72 channels without distortion caused by gain bandwidth limitation.

+4dBu bal./unbal. switchable to banks of 8 rel

Three **TAPE OUTPUT** jacks per bus (total of 24). +4dBu bal./unbal., switchable in banks of 8 to -10dBu unbalanced.



# MACKIE DESIGNS. WE WON'T ONE YET.

We paid the same kind of attention to fader quality. We commissioned a custom 100mm log-taper fader that avoids the abrupt, mid-point level drop found in the conventional faders used in all but the most mega-expensive consoles.

SOME OF THE FEATURES GREG ADDED SINCE WE FIRST ANNOUNCED OUR 8-BUS CONSOLE LINE:

- External 220-watt, Triple-Regulated, Low-Ripple Power Supply
- Mic/Line switch on every ch.
- "Triple-bussed" tape outputs
- +4/-10 tape inputs & outputs (switchable in banks of 8)

\*Before we threatened to whack him upside the head with a rancid salmon if he didn't stop.

mixes for taping, broadcast feeds or headphone mixes. Dual independent headphone sections offer the ability to switch between Control Room and any combination of AUX 3/4, AUX 5/6, MIX-B or External sources. Tape inputs and outputs feature +4dBu to -10dBV level switching so you can use semi-pro tape decks without the inherent noise penalty found in mixers that operate internally at -10dBV levels.

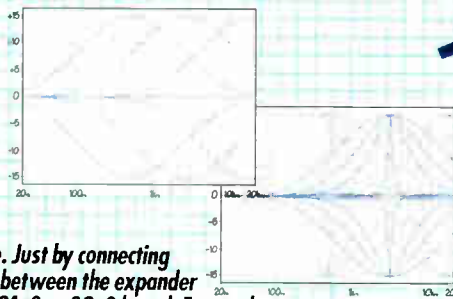
**MACKIE'S SIGNATURE MIC PREAMPS.** At the urging of legions of satisfied CR-1604 and MS1202 users, we didn't mess with a good thing. Our 8-Bus consoles' mic preamps deliver -129.6dBm E.I.N. at 0.005% THD with a 300K bandwidth, yet can handle +14dBu inputs without a pad. The consoles' working S/N is 90dBu with 116dB internal dynamic range. For any application where noise is especially noticeable (such as hard disk or multi-track digital recording), you've found your board — for as little as \$3995!

**EXPANDABLE AND AUTOMATABLE.** Need 24, 48 or even 72 extra channels? Add one or more 24-channel expander consoles in

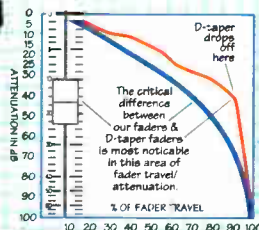
the future. Just by connecting one cable between the expander and your 24\*8 or 32\*8 board. External fader and muting MIDI automation will also be available soon.

**OPTIMIZED FOR PA AND RECORDING.** Along with stage monitor capabilities, balanced XLR main outputs and 18dB/octave low-cut filters, you get non-flexing steel construction, fiberglass thru-hole plated, horizontal circuit boards that minimize impact damage, gold-plated internal interconnects, sealed rotary pots and super-regulated power supply. You won't find any other PA boards with as good a cost/performance ratio.

**READ ALL ABOUT IT.** Call us toll-free and we'll ship you a comprehensive brochure including application hookups. We think you'll be impressed enough to be willing to wait a little while before you get your 24\*8 or 32\*8. After all, Greg is.



Conventional D-Taper Fader with extra overscreened layer



Conventional faders have a second layer of resistive material that attempts to approximate a logarithmic taper. Our **PRECISION NETWORK FADERS** are single-layer screened with both the primary linear resistive elements and also a complex auxiliary element to create the true logarithmic curve found in ultra-expensive studio console faders (blue line on graph above).

Optional **STAND** (\*295\*) fits the 24\*8, 32\*8 and 24-channel expansion consoles.



- TRIM** with +4 to -40dB line sensitivity and 10dB to 50dB mic gain
- In-line **FLIP** reverses tape and mic/line inputs between channel strip and Mix-B/Monitor section.
- AUX SENDS 1-2.**
- PRE** button selects post-fader/pre-EQ or pre-fader/post-EQ.
- AUX 3-4/5-6.**
- SHIFT** changes 3-4 to 5-6.
- PRE** button selects post-fader/pre-EQ or pre-fader/post-EQ.
- SOURCE** selects signal source of AUX 3-4/5-6 from channel strip to channel's Mix B/Monitor send so you can build an effects mix (pre or post-MIX-B level) to assign to phones during tracking.
- True parametric, 3-control HI MID EQ** that has seasoned engineers swooning (quotes and raves on file...we're not kidding). Ultra-wide 500-18k frequency sweep range; bandwidth can be adjusted from a very wide 3-octave width to a very narrow 1/2-octave width. 15dB boost/cut.
- LO MID EQ** with ultra-wide 45Hz-3K sweep, 15dB boost/cut.
- ±15dB shelving **HI** (12kHz) & **LO** (80Hz) EQ.
- Multipurpose 18dB/oct. **LO CUT** filter @75Hz. Cleans up "mix mud," stops PA rumble, creates a "neo-peaking" bass control when used with LO shelving boost.
- Independent MIX-B (Monitor)** section with pan, level & source. Use as extra pre-fader stereo AUX send or during mixdown, double your inputs.
- Mix-B SPLIT EQ** assigns HI & LO shelving EQ to Mix-B.
- Constant power, buffered **PAN** pot for rock-solid panning and full attenuation at extreme L/R (for minimal crosstalk).
- Overload LED** and hyperactive -20dB **Signal Present LED**
- Selectable **SOLO** with **CHANNEL METERING** allows soloing in full stereo perspective; displays soloed channel operating level on master L/R meters so input trims can be adjusted for optimum levels.



\*Suggested retail price. Your price, like your mileage, may vary. Slightly higher in Canada.



# MIX

JANUARY 1994 PART TWO OF TWO

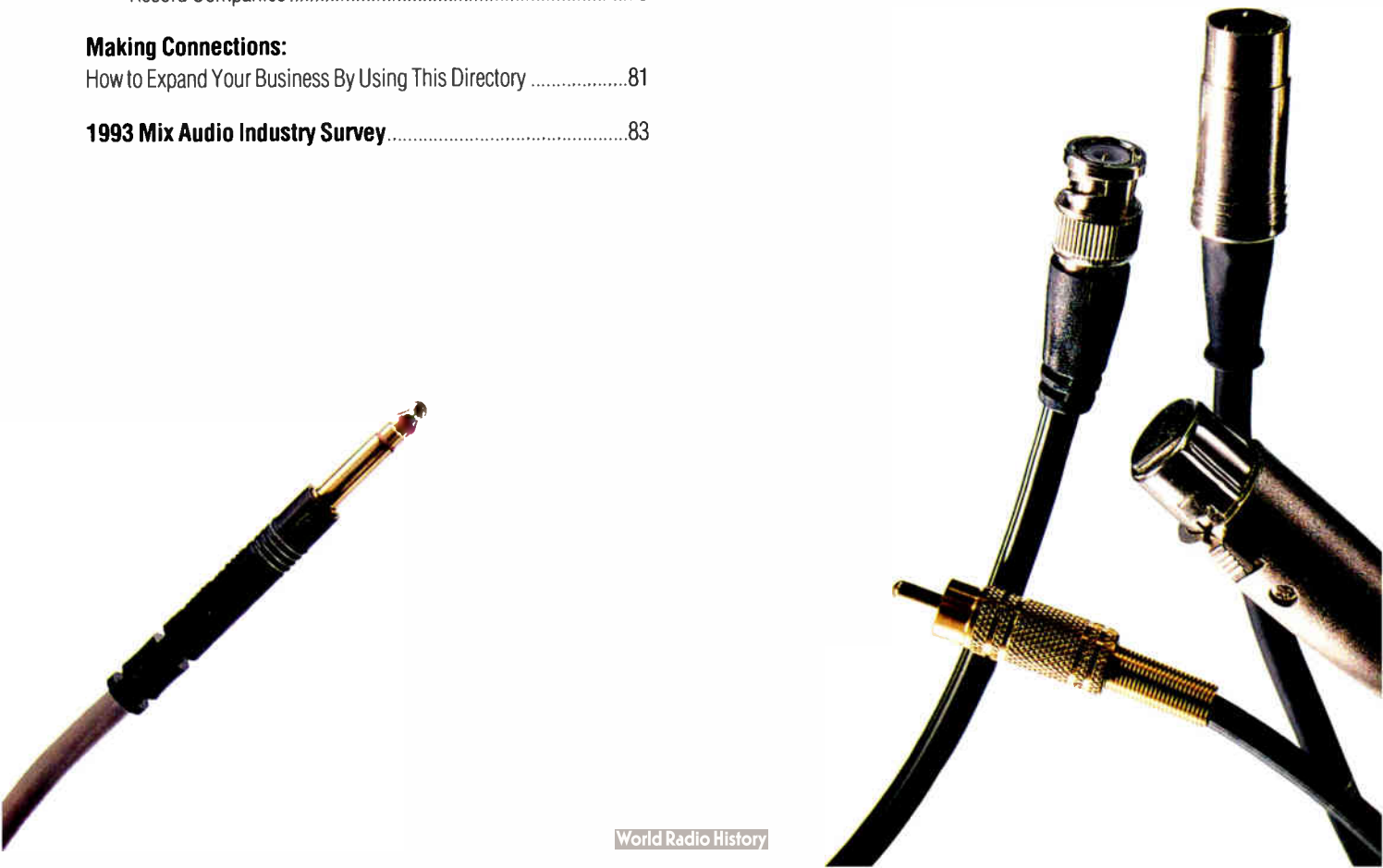
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**Cover:** Photography by Stan Musilek.

Background image: "Violet Dawn," by Marcus Uzilevsky, Woodacre, Calif.



## PUBLISHER'S NOTE

**WELCOME** to the *1994 Mix Master Directory*, our annual compilation of facilities and services in the professional recording industry. Those familiar with *Mix* magazine know that monthly directories form an integral part of our publishing effort. Once a year, we put all the names and addresses together to provide you, the audio professional, with an authoritative reference book. After all, contact is the name of the game.

Every name and address in the *Mix Master Directory* is listed free of charge. In March, we mailed out more than 17,000 questionnaires to audio professionals, facilities and manufacturers; more than 2,000 were returned by the mid-April deadline, including many that had never before been listed in *Mix*. If a company was listed in *Mix* over the past year, it is here as well. If your name or company is missing, please give us a call.

We are particularly proud of our manufacturer listings, which begin on page 18 and include reference codes for the types of equipment manufactured by each company. We don't list manufacturers in the monthly *Mix*, so this is a once-a-year opportunity for you to take advantage of our extensive database. We believe it is the most complete list of its kind in the industry, and we've made every effort to update it as of press time.

Following the manufacturer listings is a product cross-index. If you want to know what companies make digital multitrack recorders, for example, look first in the cross-index, then turn to the manufacturer's listing for the address and contact name.

Regular readers of the *Mix* directories will notice that the *Mix Master Directory* contains only basic (name and address) listings—no specialization, credits or equipment lists. We have, however, marked with a caret those companies and individuals who have run an equipment listing in our monthly directories for a more extended reference. At the beginning of each section is a table that lists the *Mix* monthly directory categories.

The *Mix Master Directory* is designed as a reference tool for amateurs and professionals alike. We hope you find it useful.



*Hillel Resner, Publisher*



# Encore!



## Vienna II

The new Vienna II gives your performance that little bit more

The new Vienna II shares the same smooth looks as its predecessor and has many of the same attributes - with up to 40 input frame size, 8 groups, aux sends and effects returns together with optional 11 x 8 matrix.

However, lurking inside that cool exterior are a number of new and unique features which have been included by popular demand:-

- Improved EQ for tighter control over LF in both bell and shelving mode
- Fully featured stereo module giving higher input density

- Individual pre-post switching on all auxiliary sends
- New input stage giving wider range and allowing mic and line level signals to be connected via the XLR input
- Insert points on auxiliary outputs
- VCA Grand Master module for extended control of 8 VCA groups

Whether you are on the road or have a permanent venue to fill, the Vienna II offers unrivalled performance together with Soundcraft's impeccable pedigree at a price which may surprise you.

# Soundcraft



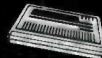
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VIENNA II



VENUE II



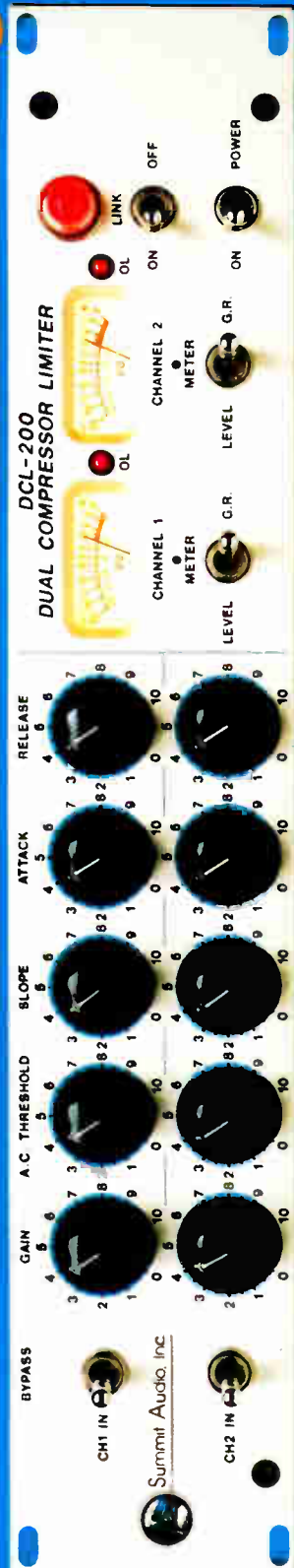
DELTA 1

THE P.A. RANGE

SOUNDCRAFT / JBL PROFESSIONAL, PO BOX 2200, 8500 BALBOA BLVD, NORTHRIDGE, CA 91329  
TEL: 818-893-4351, FAX: 818-893-0358

A Harman International Company  
World Radio History

# Hear The Warmth . . . Summit Tube Processing



Summit Audio, Inc.

P.O. Box 1678, Los Gatos  
California 95031 U.S.A.  
408-395-2448  
Fax: 408-395-1403

## HOW TO READ THE 1994 MIX MASTER DIRECTORY

### An Introduction

*Mix* magazine was founded in 1977 as a studio directory serving the Northern California recording industry. The magazine has grown over the last 17 years and is now the Number One professional audio magazine serving an international market. The directories have grown with the magazine. The *1994 Mix Master Directory* is designed to be a permanent reference tool for both amateurs and professionals in the North American audio and video sound production industries.

### Gathering the Information

The information on the following pages has been gathered from a variety of sources, including existing *Mix* databases and the *Mix* monthly directories. Listing applications were mailed to more than 17,000 companies and facilities in March 1993; more than 2,000 were returned by the April deadline. Companies who listed in the *Mix* monthly directories over the past year were included automatically. All information contained herein is listed free of charge. Ultimately, addresses, phone numbers, contacts and services were provided by those individuals and companies listed. *Mix* claims no responsibility for the accuracy of the information provided. However, if you should have problems contacting an individual, company or facility listed here, please call the *Mix* Directories Department.

### Special Feature

To help you interpret our manufacturer listings, we include a product "Cross Index." The index allows you, for example, to look up "24-track analog recorders" and have a complete list of companies involved in the manufacture of 24-track analog recorders. You can then refer to the main manufacturer listings for information on individual companies.

We have also updated the "Professional Services" category, which includes advertising agencies, lawyers, public relations firms/marketing services, record companies, business consultants and photographic services with some connection to the professional audio industry. We hope you find this section of use; we need your help to expand it for next year.

### Organization

All of the main categories in the *1994 Mix Master Directory* are broken down into geographic regions of the U.S., except for Recording Studios/Video Production Facilities, which is broken down according to state and province.

### The Caret

Those companies and facilities that run an extended listing (equipment, services, specialization and credits) or a photo/logo in our *Mix* monthly directories are marked with a caret (▶). If you would like more information on these facilities, we refer you to the specific monthly issue of *Mix*.

**January:** Sound Reinforcement/Remote Recording **February:** Recording Schools, Seminars & Programs **March:** Northwest U.S. Recording **April:** Video Production/Post-Production Facilities **May:** Northeast U.S. Recording **June:** Southeast U.S. Recording **July:** Independent Engineers & Producers **August:** Facility Designers & Suppliers **September:** Southern California & Hawaii/Southwest U.S. Recording **October:** New Products/AES Issue **November:** North Central U.S. Recording **December:** Mastering, Pressing & Tape Duplication Facilities

### The Star

A star (☼) accompanies the listing for all companies that run a display advertisement in the *1994 Mix Master Directory*. The text following the star refers you to the page that the advertisement appears on.

### Additional Copies

If you would like additional copies of the *1994 Mix Master Directory*, please call the *Mix* Bookshelf at (800) 233-9604.

### For More Information

If you have questions, comments, corrections or would like to be included in next year's *Mix Master Directory*, please call the *Mix* Directories Dept. at (800) 344-LIST.



# NOT ALL SSL ROOMS ARE THE SAME...

Time doesn't stand still for anyone. Nor should it when there are sonic and technological advances to be made. SSL consoles are no exception to this.

The new generation of G Plus and Ultimition-fitted consoles sound simply astounding – winning them new friends, even amongst the die-hard fans of more esoteric gear.

*But don't take our word for it ... try them for yourself*



*The Hit Factory, New York*



*The Enterprise, Los Angeles*



*Record Plant, Hollywood*



*Ocean Way, Sherman Oaks, CA*

┆ **Bad Animals, Seattle**

Tel: (206) 443 4666  
 SL 4064 G with Ultimition & Total Recall

┆ **Chung King House of Metal, New York**

Tel: (212) 219 8485  
 SL 4064 G Plus with Ultimition & Total Recall

┆ **Effanal Music, (Mobile)**

Tel: (212) 807 1100  
 SL 4052 G with Ultimition & Total Recall

┆ **Electric Lady, New York**

Tel: (212) 677 4700  
 SL 4064 G with Ultimition & Total Recall

┆ **Encore Studios, Burbank**

Tel: (818) 842 8300  
 SL 4080 G (64 mono, 8 stereo fitted) with Ultimition & Total Recall

┆ **The Enterprise, Los Angeles**

Tel: (818) 505 6000  
 SL 8096 G with Ultimition & Total Recall  
 SL 8080 G with Ultimition & Total Recall  
 SL 4080 G with Ultimition & Total Recall

┆ **The Hit Factory, New York**

Tel: (212) 664 1000  
 SL 4096 G with Ultimition & Total Recall  
 SL 4064 G with Ultimition & Total Recall  
 SL 4056 G with Ultimition & Total Recall

┆ **Manhattan Center Studios, NY**

Tel: (212) 279 7740  
 SL 4056 G with Ultimition & Total Recall

┆ **Music Palace, New York**

Tel: (516) 485 8519  
 SL 4064 G (56 fitted) with Ultimition & Total Recall

┆ **Ocean Way (Record One), Sherman Oaks, CA**

Tel: (213) 467 9375  
 SL 80100 G Plus with Ultimition & Total Recall

┆ **One On One, Hollywood**

Tel: (818) 761 3882  
 SL 4080 G with Ultimition & Total Recall

┆ **Paisley Park, Minneapolis**

Tel: (612) 474 8555  
 SL 8080 G Plus (72 mono, 8 stereo) with Ultimition & Total Recall

┆ **Record Plant, Hollywood**

Tel: (213) 993 9300  
 SL 8096 G with Ultimition & Total Recall

┆ **Right Track Recording, NY**

Tel: (212) 944 5770  
 SL 4084 G Plus with Ultimition & Total Recall  
 SL 4080 G (72 fitted) with Ultimition & Total Recall

┆ **River North, Chicago**

Tel: (312) 944 1107  
 SL 4080 G Plus (72 fitted) with Ultimition & Total Recall

┆ **Sony Music Studios, New York**

Tel: (212) 833 8000  
 SL 4096 G Plus (64 fitted) with Ultimition & Total Recall  
 SL 8056 G Plus with Ultimition & Total Recall

┆ **Sound On Sound, New York**

Tel: (212) 757 5300  
 SL 4064 G Plus with Ultimition & Total Recall

┆ **Southern Tracks, Atlanta**

Tel: (404) 329 0147  
 SL 4064 G Plus with Ultimition & Total Recall

┆ **Studio 4-40, New York**

Tel: (212) 869 2667  
 SL 4064 G with Ultimition & Total Recall

┆ **The Time Machine, Vermont**

Tel: (802) 824 8469  
 SL 4080 G Plus with Ultimition & Total Recall

European Studios include:

Abbey Road, London; Air Lyndhurst, London; Bullet Studios, Holland; ICP Studios, Brussels; Mega Studio, Paris; Strongroom, London; Studio Guillaume Tell, Paris; The Townhouse, London.

## Solid State Logic

International Headquarters:

Begbroke, Oxford, England, OX5 1RU Tel: (0865) 842300

• New York (212) 315 1111 • Los Angeles (213) 463 4444

In USA call Toll Free 1-800 343 0101

# THE X-TRA POWER OF PEAVEY

## INTRODUCING THE PEAVEY CS<sup>®</sup>-X SERIES

For many years, the Peavey CS<sup>®</sup> Series has led the field in high performance power amplification. The CS Series has become legendary for ruggedness, dependability and superb performance with completely unmatched patching/plug-in capabilities. Now, Peavey is proud to announce the new CS-X Series with dramatically improved performance specifications at no increase in price! This startling achievement is made possible by Peavey's high volume production, state-of-the-art manufacturing, and advanced audio technology.



CS<sup>®</sup> 1200 X

## X-TRA POWER.

The new CS-X Series power amplifiers reliably drive two ohm loads to extremely high power levels while maintaining current four and eight ohm ratings. For example, the industry leading CS-800 now delivers 600 watts RMS per channel into 2 ohms!

### CS 400 X

- 210 W RMS into 4 ohms
- 300 W RMS into 2 ohms (per channel)
- 420 W RMS into 8 ohms
- 600 W RMS into 4 ohms (bridged)

### CS 1000 X

- 525 W RMS into 4 ohms
- 750 W RMS into 2 ohms (per channel)
- 1050 W RMS into 8 ohms
- 1500 W RMS into 4 ohms (bridged)

### CS 800 X

- 420 W RMS into 4 ohms
- 600 W RMS into 2 ohms (per channel)
- 840 W RMS into 8 ohms
- 1200 W RMS into 4 ohms (bridged)

### CS 1200 X

- 630 W RMS into 4 ohms
- 900 W RMS into 2 ohms (per channel)
- 1260 W RMS into 8 ohms
- 1800 W RMS into 4 ohms (bridged)



# X-TRA PERFORMANCE.

Along with increased power, the new CS-X Series maintain awesome industry standards for bandwidth, slew rate, distortion specifications and overall performance excellence and versatility.

- DDT<sup>®</sup> compression with LED indicators and defeat switch
- Slew Rate: 40 V/microsecond, stereo mode, each channel
- Power Bandwidth: 10 Hz to 50 kHz @ 4 ohms, rated power
- Total Harmonic Distortion: Less than 0.03%, rated power
- Hum and Noise: 100 dB below rated power, unweighted
- Auto 2-speed fan cooling
- Independent channel thermal / fault protection
- Transient free turn on / off
- Recessed crossover socket for plug-in modules

- 2 recessed balanced input transformer sockets for PL-2's
- Single XLR & dual phone plug inputs each channel
- Phone plug inputs are quasi-electronic balanced
- XLR input can be transformer balanced
- Dual phone plug and 5-way binding post outputs each channel
- DDT activation LED & power LED each channel ( 1000X and 1200X feature a power LED array and thermal indicator each channel)
- Rear panel DDT defeat & bridge mode select slide switches

Peavey's CS<sup>®</sup> Series plug-in modules offer you utmost patching flexibility allowing biamp and triamp configurations with various crossover points available



**CS<sup>®</sup> 1000 X**



**CS<sup>®</sup> 800 X**  
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Incredibly, all the extras have not increased the cost of these world-standard amplifiers (the CS 800 X is still only one dollar per watt)! Only from a company with nearly thirty years of power amp experience could you expect this. A company with the power of high volume production and advanced manufacturing technology...


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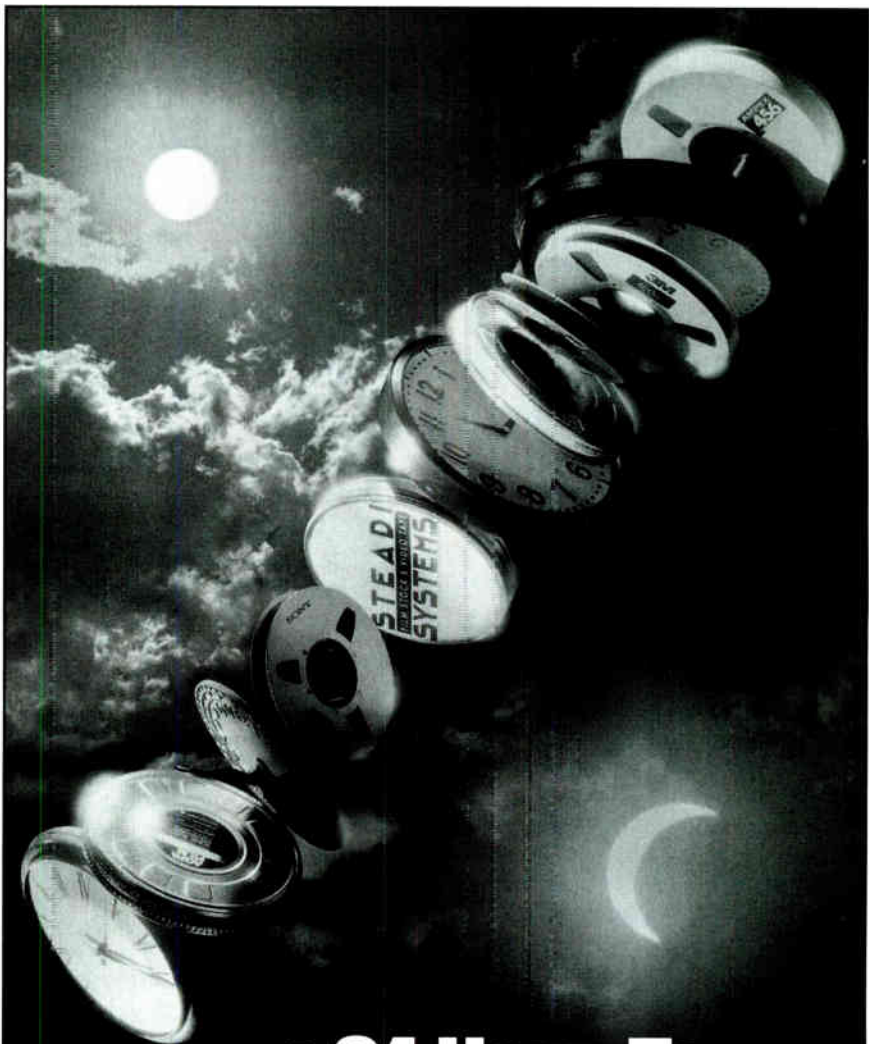
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# TRADE EVENTS & CONFERENCES

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## JANUARY 1994

January 5-8  
**MacWorld (West Coast)**  
San Francisco, California  
IDG World Expo, (617) 361-8000

January 6-8  
**ShowBiz Expo (East)**  
New York City  
Live Time, Inc., (213) 668-1811

January 6-9  
**Winter Consumer Electronics Show**  
Las Vegas, Nevada  
Consumer Electronics Group  
(202) 457-8700

January 21-24  
**NAMM International Music Market**  
Anaheim, California  
National Association of Music Merchants, (619) 438-8001

## FEBRUARY 1994

February 27-March 2  
**96th AES Convention**  
Amsterdam, The Netherlands  
Audio Engineering Society  
(212) 661-8528

## MARCH 1994

March 1  
**36th Annual Grammy Awards**  
New York City  
National Academy of Recording Arts & Sciences, (310) 392-3777

March 1-3  
**Intermedia (formerly Multimedia & CD-ROM)**  
San Jose, California  
Reed Exhibition, (203) 352-8297

March 9-13  
**ITA 24th Annual Seminar**  
Tucson, Arizona  
International Tape/Disc Association  
(212) 643-0620

March 16-20  
**Frankfurt MusikMesse**  
Frankfurt, Germany  
(069) 7575 320/357

March 20-24  
**NAB International Expo**  
Las Vegas, Nevada  
National Association of Broadcasters  
(202) 429-5300

## APRIL 1994

April 7-9  
**NSCA Contractors Expo '94**  
Las Vegas, Nevada  
National Sound & Communications Association, (708) 598-7070

April 12-14  
**REPLitech Intl. Munich**  
Munich, Germany  
Knowledge Industry Publications  
(800) 800-5474

## JUNE 1994

June 9-14  
**NAB Radio Montreux/Intl. Radio Symposium**  
Montreux, Switzerland  
National Association of Broadcasters  
(202) 429-5300

June 11-13  
**ShowBiz Expo (West)**  
Los Angeles, California  
Live Time, Inc., (213) 668-1811

June 14-16  
**REPLitech**  
Santa Clara, California  
Knowledge Industry Publications  
(800) 800-5474

June 22-24  
**APRS '93**  
London, England  
Association of Professional Recording Services, U.K., (001) 44 734 756-218  
FAX: (001) 44 734 756-216

June 23-25  
**Summer Consumer Electronics Show**  
Chicago, Illinois  
Consumer Electronics Group  
(202) 457-4919

## JULY 1994

July 6-8  
**Pro Audio & Light Asia**  
Singapore  
Business & Industrial Trade Fairs Ltd.  
(Hong Kong), (001) 852-865-2633  
FAX: (001) 852-865-5513

July 30-31  
**NAMM Summer Session**  
Nashville, Tennessee  
National Association of Music Merchants, (619) 438-8001

## AUGUST 1994

August 2-5  
**MacWorld (East Coast)**  
Boston, Massachusetts  
IDG World Expo, (617) 361-8000

## OCTOBER 1994

October 13-16  
**136th SMPTE Conference**  
Los Angeles, California  
Society of Motion Picture and Television Engineers, (914) 761-1100

## NOVEMBER 1994

November 10-13  
**97th AES Convention**  
San Francisco, California  
Audio Engineering Society  
(212) 661-8528

**Tenth Annual TEC Awards**  
(exact date not available at press time)  
San Francisco, California  
Mix Foundation for Excellence in Audio,  
(510) 939-6149, (510) 653-3307

*Note: Dates and locations for the trade events listed here are accurate as of press time; however, check with the organizations directly to confirm details and exact schedules.*



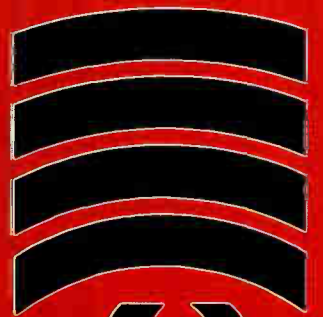
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# INDUSTRY ORGANIZATIONS

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## **Academy of Country Music**

6255 Sunset Boulevard, Suite 923  
Hollywood, CA 90078  
(213) 462-2351

## **Academy of Television Arts & Sciences (ATLAS)**

3500 West Olive Avenue, Suite 700  
Burbank, CA 91505  
(818) 953-7575

## **Affiliated Independent Record Companies**

PO Box 241648  
Los Angeles, CA 90024  
(213) 208-2104

## **American Electronics Association (AEA)**

5201 Great America Parkway  
Santa Clara, CA 95054  
(408) 987-4200

## **American Federation of Musicians**

1501 Broadway, Suite 600  
New York, NY 10036  
(212) 869-1330

## **American Loudspeaker Manufacturers Association (ALMA)**

3413 N. Kennicott Avenue, Suite B  
Arlington Heights, IL 60004  
(312) 577-7200

## **American Music Conference**

5140 Avenida Encinitas  
Carlsbad, CA 92008  
(619) 431-9124

## **American Society of Composers, Authors and Publishers (ASCAP)**

ASCAP Building  
One Lincoln Plaza  
New York, NY 10023  
(212) 621-6000

## **American Video Association (AVA)**

557 W. Juniper  
Mesa, AZ 85204  
(602) 892-8553

## **Association for Multi-Image International**

6747 Odessa Avenue, Suite 140  
Chandler, AZ 85225  
(602) 892-8553

## **Association of Electronic Distributors (AED)**

9363 Wilshire Boulevard, Suite 217  
Beverly Hills, CA 90210  
(213) 278-0543

## **Association of Professional Recording Services (APRS)**

163A High Street  
Rickmansworth Herts, UK WD3 1AY  
(011) 44 923 772907  
Fax: (011) 44 923 773079

## **Association of Visual Communicators (AVC)**

8130 La Mesa Boulevard, Suite 406  
La Mesa, CA 91941-6437  
(619) 461-1600  
FAX: (619) 461-1606

## **Audio Engineering Society (AES)**

60 E. 42nd Street, Room 2520  
New York, NY 10165  
(212) 661-8528

## **Broadcast Music Inc. (BMI)**

320 West 57th Street  
New York, NY 10019  
(212) 586-2000

## **Canadian Academy of Recording Arts and Sciences (CARAS)**

124 Merton Street, 3rd Floor  
Toronto, Ontario M4S 2Z2 Canada  
(416) 485-3135

## **Canadian Recording Industry Association (CRIA)**

89 Bloor Street E  
Toronto, Ontario M4W 1A9 Canada  
(416) 967-7272

## **College Music Society**

1444 15th Street  
Boulder, CO 80302  
(303) 449-1611

## **Consumer Electronics Group (CES)**

2001 I Street, NW  
Washington, DC 20006  
(202) 457-4919

## **Country Music Association (CMA)**

One Music Circle South  
Nashville, TN 37203  
(615) 244-2840

## **Directors Guild of America**

7950 Sunset Boulevard  
Los Angeles, CA 90046  
(213) 656-1220

## **Electronic Industries Association (EIA)**

2001 Pennsylvania Ave. NW  
Washington, DC 20006  
(202) 457-8700

## **Electronic Industries Foundation (EIF)**

1901 Pennsylvania Avenue, NW, Suite 700  
Washington, DC 20006  
(202) 955-5810

## **Electronics Representatives Association (ERA)**

20 E. Huron  
Chicago, IL 60611  
(312) 649-1333

## **Gospel Music Association (GMA)**

7 Music Circle North  
Nashville, TN 37203  
(615) 242-0303

## **HDTV 1125/60 Group**

1615 L Street NW, Suite 650  
Washington, DC 20036  
(202) 659-1992

## **Independent Media Producers Council (IMPC)**

3150 Spring Street  
Fairfax, VA 22031  
(703) 273-7200

## **Intercollegiate Broadcasting System (IBS)**

Box 592  
Vails Gate, NY 12584  
(914) 565-6710

## **International Communications Industries Association (ICIA)**

3150 Spring Street  
Fairfax, VA 22031  
(703) 273-7200

## **International Interactive Communications Society (IICS)**

2120 Steiner Street  
San Francisco, CA 94115  
(415) 922-0214

## **International MIDI Association (IMA)**

5316 West 57th Street  
Los Angeles, CA 90056  
(213) 649-MIDI

## **International Tape/Disc Association**

505 Eighth Avenue, 12A  
New York, NY 10018  
(212) 643-0620

## **MIDI Manufacturers Association**

2265 Westwood Boulevard #2223  
Los Angeles, CA 90064  
(213) 649-MIDI

## **Music Distributors Association (MDA)**

136 West 21st Street  
New York, NY 10011-3212  
(212) 924-9175

## **Music Educators National Conference**

1902 Association Drive  
Reston, VA 22091  
(703) 860-4000

## **Music Industry Educators Association (MIEA)**

1435 Bleury Street, Suite 301  
Montreal, Quebec HG3A 2H7 Canada

## **Nashville Songwriters Association International (NSAI)**

15 Music Square West  
Nashville, TN 37203  
(615) 256-3354

## **National Academy of Recording Arts & Sciences (NARAS)**

303 N. Glenoaks Boulevard, M-140  
Burbank, CA 91502  
(310) 392-3777

(Regional Offices)  
1227 Spring Street NW  
Atlanta, GA 30309  
(404) 875-1440

410 S. Michigan Avenue #921  
Chicago, IL 60605  
(312) 786-1121

4444 Riverside Drive #201  
Burbank, CA 91505  
(818) 843-8253

315 Beale Street  
Memphis, TN 38103  
(901) 525-5500

2 Music Circle South  
Nashville, TN 37203  
(615) 255-8777

157 W. 57th Street #902  
New York, NY 10019  
(212) 245-5440

944 Market Street #510  
San Francisco, CA 94102  
(415) 433-7112

## **National Academy of Songwriters (NAS)**

6381 Hollywood Boulevard, Suite 780  
Hollywood, CA 90028  
(213) 463-7178

## **National Association of Broadcasters (NAB)**

1771 N Street, NW  
Washington, DC 20036  
(202) 429-5300

## **National Association of Composers/USA**

PO Box 49652, Barrington Station  
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## Industry Organizations

U.S. & CANADA

### National Association of Independent Record Distributors & Manufacturers (NAIRD)

1000 Maplewood Drive, Suite 211  
Maple Shade, NJ 08052  
(609) 482-8999

### National Association of Jazz Educators (NAJE)

Box 724  
Manhattan, KS 66502  
(913) 776-8744

### National Association of Music Merchants (NAMM)

5140 Avenida Encinas  
Carlsbad, CA 92008  
(619) 438-8001  
(800) 767-6266

### National Association of Recording Merchandisers (NARM)

11 Eves Drive, Suite 140  
Marlton, NJ 08053  
(609) 596-2221

### National Computer Graphics Association (NCGA)

2722 Merrilee Drive, Suite 200  
Fairfax, VA 22031  
(703) 698-9600

### National Sound & Communications Association (NSCA)

501 W. Algonquin Road  
Arlington Heights, IL 60005  
(312) 593-8360

### New Music Seminar

632 Broadway, 9th Floor  
New York, NY 10012  
(212) 473-4343

### Recording Industry Association of America (RIAA)

1020 19th Street, NW, Suite 200  
Washington, DC 20036  
(202) 775-0101

### SESAC, Inc.

55 Music Square East  
Nashville, TN 37203  
(800) 826-9996

### Society of Cable Television Engineers & Co. (SCTE)

668-669 Exton Commons  
Exton, PA 19341  
(215) 363-6888

### Society of Motion Picture & Television Engineers (SMPTE)

595 West Hartsdale Avenue  
White Plains, NY 10607  
(914) 761-1100

### Society of Professional Audio Recording Services (SPARS)

4300 Tenth Avenue North  
Lake Worth, FL 33461  
(407) 641-6648

### The Songwriters Guild of America (SGA)

276 Fifth Avenue at 30th Street, Room 306  
New York, NY 10001  
(212) 686-6820

### Special Interest Group Graphics (SIGGRAPH)

Association for Computing Machinists  
11 W. 42nd Street  
New York, NY 10036  
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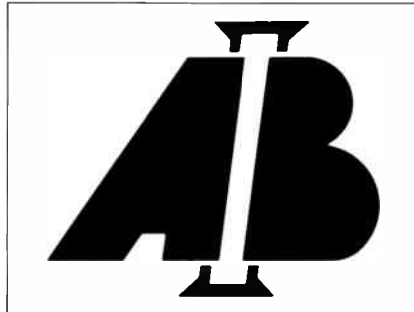
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**ABARIS INC.**; 7573 Pinesprings E. Or.; Indianapolis, IN 46256; (317) 376-8042. **Contact:** Chris Green. **Products Manufactured:** AMP.

**JOHN ABBOTT MUSIC**; 60 Mason St.; Staten Island, NY 10304; (718) 979-8770. **Contact:** Fanny Abbott, mktg. mgr. **Products Manufactured:** SOFT, PL.

**ABILENE RESEARCH & DEVELOPMENT CORP.**; Hewlett, NY; (516) 791-6943; FAX: (516) 791-6948. **Contact:** Elgin Miller, gen. sales mgr. **Products Manufactured:** OTH.

**AC-CETERA INC.**; 3120 Banksville Rd.; Pittsburgh, PA 15216; (412) 344-8609; FAX: (412) 344-0818. **Contact:** Mark B. Tarshis, mgr. **Products Manufactured:** MIC, MI, OTH.

**ACCURATE SOUND CORPORATION**; 3475-A Edison Way; Menlo Park, CA 94025; (415) 365-2843; FAX: (415) 365-3057. **Contact:** Ronald M. Newdell, pres. **Products Manufactured:** DUP, REC, TE.

**ACO PACIFIC INC.**; 2604 Read Ave.; Belmont, CA 94002; (415) 595-8588; FAX: (415) 591-2891. **Contact:** N. Lewis, president. **Products Manufactured:** MIC, SP, TE, OTH.

**ACOUSTECH**; 306 Maple Ridge, Ste. 2; Ann Arbor, MI 48103; (313) 663-7013; FAX: (313) 663-7013. **Contact:** Tom Munsell, pres. **Products Manufactured:** AMP, SPKR, SP, REC, TE, VE, OTH.

**ACOUSTIC RESEARCH**; 330 Turnpike St.; Canlon, MA 02021; (617) 821-2300. **Contact:** Mark Waker, dir. of mktg. **Products Manufactured:** SPKR.

**ACOUSTIC SCIENCES CORPORATION**; 245 Jackson St., PO Box 1189; Eugene, OR 97440; (503) 343-9727; FAX: (503) 343-9245. **Contact:** Michael Edwards, sales mgr. **Products Manufactured:** AM, OTH.

**ACOUSTIC TECHNOLOGY INC.**; 102 Pebble Beach Dr.; Roanoke, TX 76262; (817) 430-3351; FAX: (817) 430-3351. **Contact:** Kathy Tamplin, Allen Groh. **Regional Offices:** Frankfurt, Germany (06195) 74032, Norbert Milius. **Products Manufactured:** MIC, SP, TE.

**ACOUSTICAL PHYSICS LABORATORIES**; 3877 Foxford Dr.; Doraville, GA 30340; (404) 934-9217. **Contact:** Bill Morrison, owner. **Products Manufactured:** AM, SPKR.

**ACOUSTICAL SOLUTIONS INC.**; PO Box 5403; Richmond, VA 23220; (800) 782-5742; FAX: (804) 358-9496. **Contact:** Michael Binns, pres.; Becky Coleran, nat'l sales mgr. **Products Manufactured:** AM.

**ACOUSTICAL SUPPLY INTL.**; 100 Cherokee Blvd. #211; Chatanooga, TN 37405; (615) 752-1720. **Products Manufactured:** SPKR, SOFT, OTH.

**A.D. SPEAKER SYSTEMS**; 404 7th Ave. N.; Myrtle Beach, SC 29577; (803) 626-3415; FAX: (803) 448-6730. **Contact:** Elise Thompson; Ronald D. Thompson. **Regional Offices:** Nashville, TN (615) 452-3840, Chuck Thompson; Myrtle Beach, SC (803) 626-3415. **Products Manufactured:** SPKR, MI.

**ADA SIGNAL PROCESSORS**; 420 Lesser St.; Oakland, CA 94601; (510) 532-1152; FAX: (510) 532-1641. **Contact:** Matthew Crist, east region sales mgr.; Chris Keller, west. **Products Manufactured:** AMP, SP.

**ADAMSON ACOUSTIC DESIGN**; 850 Brock Rd. S. #1; Pickering, ON L1W 128 Canada; (416) 420-6279; FAX: (416) 420-0813. **Products Manufactured:** SPKR.

**ADAPTIVE DIGITAL SYSTEMS INC.**; 2146 Michelson Dr., Ste A; Irvine, CA 92715-3104; (714) 955-3116; FAX: (714) 955-3108. **Contact:** Attila W. Mathe, pres. **Products Manufactured:** SP.

**ADC TELECOMMUNICATIONS INC.**; 4900 W. 78th St.; Minneapolis, MN 55435; (800) 726-4266; FAX: (612) 946-3050. **Contact:** Larry Johnson, mktg. mgr.; Patrick Gallagher, nat'l sales mgr. **Regional Offices:** Antioch, CA (415) 757-8955, Dick Lawrence; S. Setauket, NY (516) 698-7192, Pat Gallagher. **Products Manufactured:** CC, OTH.

**ADS—ANALOG & DIGITAL SYSTEMS INC./DELTA LAB**; One Progress Way; Wilmington, MA 01887; (617) 658-5100. **Contact:** Jim Ruse. **Products Manufactured:** SP.

**ADVANCED GRAVIS**; 7400 MacPherson Ave. #111; Burnaby, BC, V5J 5B6 Canada; (604) 434-7274. **Contact:** Ron Haidenger. **Products Manufactured:** DISK.

**ADX SYSTEMS**; Ormnive; 274 Madison Ave.; New York, NY 10016; (212) 532-5576. **Contact:** Henry Glass. **Products Manufactured:** SYNC.

**AEG CORPORATION**; 2201-K 5th St.; Lakeland, NY 11779; (516) 467-1200. **Contact:** Rainer Zophy. **Products Manufactured:** REC.

**AGM DIGITAL ARTS LIMITED**; 14-16 Deacons Ln.; Ely, Cambridgeshire, CB7 4PS United Kingdom; (0353) 665588; Telex: 818165; FAX: (0353) 667637. **Contact:** Anthony G. Morris (man. dir.); Alison Kent (admin.). **Regional Offices:** Pfaffenhofen A.N. ILM, Germany (08441) 81833, A. Morris. **Products Manufactured:** SOFT, MIC, SP.

**AIRCRAFT PRODUCTION LIBRARIES**; 162 Columbus Ave.; Boston, MA 02116; (800) 343-2514; FAX: (617) 542-7222. **Products Manufactured:** PL.

**AIRFORCE BROADCAST SERVICES**; 216 Carlton St., Ste. 300; Toronto, ON M5A 2L1 Canada; (416) 961-2541. **Products Manufactured:** PL.

**AIWA AMERICA INC.**; 800 Corporate Dr.; Mahwah, NJ 07430-2048; (201) 512-3600. **Contact:** Allison Langley. **Products Manufactured:** REC.

**AKAI/IMC**; PO Box 2344; Fort Worth, TX 76113; (817) 336-5114; FAX: (817) 870-1271. **Contact:** James Martin, mktg. mgr.; Tom Linklater, VP electronics. **Products Manufactured:** DISK, MI, REC.

**AKG ACOUSTICS INC.**; 1525 Alvarado St.; San Leandro, CA 94577; (510) 351-3500; FAX: (510) 351-0500. **Contact:** Amy Herndon; David Angress. **Products Manufactured:** SPKR, MIC.

**ALCATEL COMPONENTS C/O IMAGE COMM.**; 4301 W. 69th St.; Chicago, IL 60629; (312) 585-1212. **Contact:** Larry Niles, mktg. mgr. **Products Manufactured:** CC.

**ALESIS STUDIO ELECTRONICS**; 3630 Holdredge Ave.; Los Angeles, CA 90016; (310) 558-4530; FAX: (310) 836-9192. **Contact:** Allen Wald, VP, sales & mktg.; Douglas White, nat'l sales mgr. **Products Manufactured:** SPKR, MIXC, MI, SP, REC, SYNC.

**ALLEN & HEATH**; 8760 S. Sandy Pkwy.; Salt Lake City, UT 84070; **Contact:** Lynn Martin, Michael Charles. **Products Manufactured:** MIXC.

**ALPHA AUDIO ACOUSTICS**; 711 N. Allison St.; Richmond, VA 23220; (800) 782-5742. **Contact:** Michael Binns. **Products Manufactured:** AM.



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## Professional Audio Manufacturers

1994

**ALPHA TECHNOLOGIES;** 3767 Alpha Way; Bellingham, WA 98226; (206) 647-2360. Contact: Caria Denney. Products Manufactured: OTH.

**ALPHASONIK INC.;** 701 Heinz Ave.; Berkeley, CA 94710; (510) 548-4005; FAX: (510) 548-1478. Contact: Tom Eberle, Douglas Kim. Products Manufactured: AMP, SPKR.

**ALPHATON ELEKTROAKUSTIK;** PD Box 1129; 65761 Kelkheim, Germany; (49) 06195-74032; FAX: (49) 06195-8484. Contact: Liane Ernst; Norbert K. Milius. Products Manufactured: AM, SP.

**ALTEC LANSING CORPORATION;** PD Box 26105; Oklahoma City, OK 73126; (405) 324-5311; FAX: (405) 324-8981. Contact: Jerry Spriggs, nat'l sales mgr. Products Manufactured: AMP, SOFT, SPKR, MIC, MIXC, SP.

**AMBER ELECTRO DESIGN;** see Neutrik Instrumentation.

**AMCO ENGINEERING CO.;** 3801 Rose St.; Schiller Pk., IL 60176; (708) 671-6670; FAX: (708) 671-9469. Contact: Floyd Johnson, nat'l sales mgr. Products Manufactured: MIXC.

**AMEK/TAC U.S. OPERATIONS;** 10815 Burbank Blvd.; North Hollywood, CA 91601; (818) 508-9788; FAX: (818) 508-8619. Contact: Carl Reavey, gen. mgr.; Steve Harvey, nat'l sales mgr. Regional Offices: Atlanta, GA (404) 636-0070, Lewis Frisch. Products Manufactured: AUTO, MIXC, SP.

**AMERICAN MULTIMEDIA/CONCEPT DESIGN;** Rt. 8, Box 215-A; Burlington, NC 27215; (919) 229-5554. Contact: Robert I. Farrow. Products Manufactured: DUP.

**AMERICAN SOUND & SECURITY;** 6306 Pearlnoth; San Jose, CA 95123; (408) 629-9560; FAX: (408) 226-7344. Contact: Gart Carr, dir. of mktg. & sales. Products Manufactured: AMP, SP, VE.

**AMERICAN VIDEOMATIC INC.;** 1812 Tilghman St.; Allentown, PA 18104; (215) 821-8984; (800) 858-3816. Contact: William Pany. Products Manufactured: TAPE.

**AMP SERVICES;** 224 Datura St., Ste. 614; W. Palm Beach, FL 33401; (800) 826-0601. Contact: Tom Rappolt, VP sales/mktg. Products Manufactured: AMP, TH.  
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**AMPEG;** 1400 Ferguson Ave.; St. Louis, MO 63133; (314) 727-4512; FAX: (314) 727-8929. Contact: Tony Moscal, product mgr.; Stan Morgon, sales mgr. Products Manufactured: AMP.



### AMPEX RECORDING MEDIA CORPORATION Redwood City, CA

**AMPEX RECORDING MEDIA CORPORATION;** 401 Broadway, M/S 3A-01; Redwood City, CA 94063; (415) 367-3809; FAX: (415) 367-4132. Contact: Steve Smith, mktg. mgr., aud. prod.; Richard Miller. Regional Offices: San Fernando, CA (818) 365-8627, Bob Pellino; Carrollton, TX (214) 960-1162, Arnold Schlinike; Allendale, NJ (201) 825-9600, Jack Becker; Rolling Meadows, IL (708) 590-5100, Jerry Dubbs; Bethesda, MD (301) 530-8800, Max McCollough; Yucker, GA (404) 491-7112, Jack James. Products Manufactured: TAPE, VE.  
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**AMPLIFIED MUSIC PRODUCTS;** 9829 Independence Ave.; Chatsworth, CA 91311; (818) 709-0518; FAX: (818) 709-6816. Contact: Russ Allee, mktg./nat'l sales mgr. Products Manufactured: AMP, SPKR.

**AMS NEVE PLC;** Billington Road, Burnley; Lancs BB11 5ES.

**AMS;** see Siemens Audio Inc.

**AMX REMOTE CONTROL SYSTEMS;** 12056 Forestgate Dr.; Dallas, TX 75243; (800) 222-0193. Contact: Scott Miller. Products Manufactured: OTH.

**ANALOG DEVICES;** Two Technology Wy.; Norwood, MA 02062; (617) 461-3885; FAX: (617) 329-1241. Products Manufactured: OTH.

**ANALOG DIGITAL SYNERGY INC.;** 120 SW 21 Terr., C-104; Ft. Lauderdale, FL 33312; (305) 791-1501; FAX: (305) 791-8986. Contact: Lutz H. Meyer, president. Products Manufactured: MIXC, REC.

**ANALOG SOLUTIONS;** 85 Tasman; San Jose, CA 95134; (408) 433-1900. Contact: Bill Clark.

**ANATEK;** 400 Brooksbank Ave.; N. Vancouver, BC V7J 1G9 Canada; (604) 930-6850. Products Manufactured: MI.  
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**ANCHOR AUDIO INC.;** 913 W. 223rd St.; Torrance, CA 90502; (213) 533-5984. Contact: Jonathan Peirson, VP mktg. Products Manufactured: SPKR.

**ANGEL CITY AUDIO;** 2 Liberty Pl.; Middletown, CT 06457; (203) 347-5166. Contact: James Fellows, owner. Products Manufactured: SOFT, MI.

**R.B. ANNIS CO. INC.;** 1101 North Delaware St.; Indianapolis, IN 46202; (317) 637-9282; FAX: (317) 637-9282. Products Manufactured: TE, OTH.

**ANT TELECOMMUNICATIONS;** 211 Perry Pkwy.; Gaithersburg, MD 20877; (301) 670-9777. Contact: Rick Mattel. Products Manufactured: SP.

**ANTEX ELECTRONICS CORP.;** 16100 S. Figueroa; Gardena, CA 90248; (310) 532-3092; FAX: (310) 532-8509. Contact: James P. Antrim, mktg. mgr.; Richard Gross, nat'l sales mgr. Products Manufactured: HDWR, DISK, MI, SP.

**ANVIL CASES (UNIT OF ZERO HALLIBURTON);** 4128 Temple City Blvd.; Rosemead, CA 91770; (818) 575-8614. Products Manufactured: CRS.

**APEX MACHINE COMPANY;** 3000 NE 12th Terr.; Ft. Lauderdale, FL 33334; (305) 565-2739; Telex: 271601; FAX: (305) 563-2844. Contact: Alfred R. Coningsby III, mktg./nat'l sales mgr. Products Manufactured: DUP, VE, OTH.  
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**APHEX SYSTEMS;** 11068 Randall St.; Sun Valley, CA 91352; (818) 767-2929; FAX: (818) 767-2641. Contact: Chrissie McDaniel, sales coordinator; Paul Freudenberg. Products Manufactured: SP.  
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# HOW TO GET FROM HERE...





**API AUDIO PRODUCTS INC.**; 7655-G Fullerton Rd.; Springfield, VA 22153; (703) 455-8188; FAX: (703) 455-4240. **Contact:** Kevin Raynor, VP, Dan Zimbelman, dir. of console sales. **Regional Offices:** Wheaton, IL (708) 653-4544, Dan Zimbelman. **Products Manufactured:** MIXC, SP.

**APOGEE ELECTRONICS**; 3145 Donald Douglas Loop South; Santa Monica, CA 90405; (310) 915-1000; FAX: (310) 391-6262. **Contact:** Greg Laney, mktg. mgr.; Betty Bennett, nat'l sales mgr. **Products Manufactured:** CC, DISK, TAPE, REC.  
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**APOGEE SOUND, INC.**; 1150 Industrial Dr.; Petaluma, CA 94952; (707) 778-8887; FAX: (707) 778-6923. **Products Manufactured:** SPKR.

**APOLLO MASTERS CORP.**; 101 W. Lincoln St.; Banning, CA 92220; (800) 432-4450; FAX: (909) 849-1374. **Contact:** H.J. (Bud) Jackson, VP. **Products Manufactured:** OTH.

**APPLE COMPUTER INC.**; 20525 Mariani Ave.; Cupertino, CA 95014; (408) 996-1010. **Products Manufactured:** HDWR.

**APPLIED RESEARCH & TECHNOLOGY INC. (ART)**; 215 Tremont St.; Rochester, NY 14608; (716) 436-2720; Telex: 4949793 ARTROC; FAX: (716) 436-3942. **Contact:** James Bonis, nat'l sales mgr. **Products Manufactured:** AMP, DISK, MIXC, SP, REC.

**ARCHIE STUDIO MANAGEMENT SYSTEMS**; 4480 Sunnycrest Dr.; Los Angeles, CA 90065; (213) 255-2887; FAX: (213) 255-6291; E-Mail: APPLELINK; ARCHIE. **Contact:** S. Mahr, pres., J. Alcock, VP R&D. **Products Manufactured:** SOFT.

**THE ARCHON COMPANY**; 7647 W. Yucca St.; Peoria, AZ 85345; (602) 979-4451; FAX: (602) 878-5791. **Contact:** John Arcotta, pres. **Products Manufactured:** OTH.

**ARCOR ELECTRONICS CO. INC.**; 4230 Commercial Way; Glenview, IL 60025; (708) 724-7820; FAX: (708) 724-7833. **Contact:** Sean O'Hara, mktg. mgr.; Charles Coren, nat'l sales mgr. **Products Manufactured:** CC, CRS.

**ARCOUSTICS**; 720 Greenwich St., Ste. 2C; New York, NY 10014; (212) 727-9645; FAX: (212) 206-7320. **Contact:** Francis Daniel. **Products Manufactured:** AM.  
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**ARIA MUSIC (USA) INC.**; PO Box 382; Walnut, CA 91788-0382; (800) 645-8465. **Products Manufactured:** MI.

**ARIEL CORP.**; 433 River Rd.; Highland Park, NJ 08904; (201) 249-2900. **Products Manufactured:** HDWR.

**ARRAKIS SYSTEMS INC.**; 2619 Midpoint Drive; Fort Collins, CO 80525; (303) 224-2248; FAX: (303) 493-1076. **Contact:** Jon Young, VP worldwide sales. **Products Manufactured:** DISK, MIXC.

**ARSONIC U.S.**; 146 Paoli Pike; Malvern, PA 19355; (215) 647-9426; FAX: (215) 640-4271. **Contact:** Roy Hall, mktg./nat'l sales mgr. **Products Manufactured:** AMP, SP.

**ART COUSTICS**; 2006 S. 1000 East; Salt Lake City, UT 84105; (801) 487-6250. **Contact:** D.W. Crosby. **Products Manufactured:** SPKR.

**ARTEL COMMUNICATIONS CORP.**; 22 Kane Industrial Dr.; Hudson, MA 01749; (508) 562-2100. **Contact:** Philip Bailey, sales mgr. **Products Manufactured:** OTH.

**ARX**; PO Box 842; Silverado, CA 92676; (714) 649-2346; FAX: (714) 649-3064. **Contact:** Algis Renkus, mktg. mgr. **Products Manufactured:** AMP, SPKR, SP.

**A&S CASE COMPANY**; 1111 N. Gordon St.; Hollywood, CA 90038; (213) 466-6181. **Products Manufactured:** CRS.

**ASACA/SHIBASOKU CORP. OF AMERICA**; 12509 Beatrice St.; Los Angeles, CA 90066; (310) 827-7144; FAX: (310) 306-1382. **Contact:** Teresa Baker, nat'l sales/mktg. mgr. **Products Manufactured:** TE, VE.

**ASC/TUBE TRAPS**; PO Box 1189; Eugene, OR 97440; (503) 343-9727; (800) ASC-TUBE; FAX: (503) 343-9245. **Contact:** Arthur M. Noxon, president. **Products Manufactured:** AM.

**ASHLY AUDIO INC.**; 100 Fernwood Ave.; Rochester, NY 14621; (716) 544-5191; FAX: (716) 266-4589. **Contact:** Robert C. French, senior VP sales/mktg. **Products Manufactured:** AMP, MIXC, SP.  
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**ASSOCIATED PRODUCTION MUSIC**; 6255 Sunset Blvd., Ste. 820; Hollywood, CA 90028; (213) 461-3211; FAX: (213) 461-9102. **Contact:** Jerry Burnham, mktg. mgr.; Cassie Gorieb, nat'l sales mgr. **Products Manufactured:** PL.

**ATARI**; 1196 Borregas Ave.; Sunnyvale, CA 94089; (408) 745-2000; FAX: (408) 745-2088. **Contact:** James Grunke, dir. sales & mktg. **Products Manufactured:** HARD.

**ATHAN CORP.**; 50 S. Linden Ave. #10; South San Francisco, CA 94080; (415) 589-5206; FAX: (415) 742-9091. **Contact:** Diane Athanasio. **Products Manufactured:** REC.  
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**ATI (AUDIO TECHNOLOGIES INC.)**; 328 W. Maple Ave.; Horsham, PA 19044; (215) 443-0330; FAX: (215) 443-0394. **Contact:** Ed Mullin, VP. **Regional Offices:** contact factory for local dealers. **Products Manufactured:** AMP, MIXC, SP, OTH.

**ATLAS SOUND**; 10 Pomeroy Rd.; Parsippany, NJ 07054; (201) 887-7800. **Contact:** Andi Musci. **Products Manufactured:** OTH.

**ATLAS/SOUNDOLIER**; 1859 Intertech Dr.; Fenton, MO 63026; (314) 349-3110. **Contact:** Colleen Sullivan. **Products Manufactured:** SPKR, OTH.

**ATM FLY-WARE**; 20960 Brant Ave.; Carson, CA 90810; (310) 639-8282; FAX: (310) 639-8284. **Contact:** Andrew T. Martin, pres. **Products Manufactured:** OTH.  
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**AT&T DIGITAL STUDIO SYSTEMS**; PO Box 20046; Greensboro, NC 27420-0046; (919) 668-2934; FAX: (919) 279-5831. **Products Manufactured:** MIXC.

**AUDICO CHICAGO INC.**; 7206 W. Grand Ave.; Elmwood Park, IL 60635; (708) 456-0003. **Contact:** Harman Deletzke, president. **Products Manufactured:** DUP.

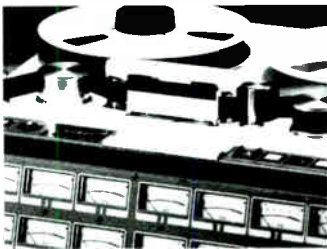
**AUDIO + DESIGN**: see Gotham Audio.

**AUDIO ACCESSORIES**; Mill St.; Marlow, NH 03456; (603) 446-3335; FAX: (603) 446-7543. **Contact:** Timothy J. Symonds, op. mgr. **Products Manufactured:** CC, OTH.



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## Professional Audio Manufacturers

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**AUDIO ACTION:** 4444 Lakeside Dr., Ste. 340; Burbank, CA 91505; (800) 533-1293; FAX: (818) 845-8039. **Contact:** Tony Scudellari, VP mktg. & promo; Kevin Anthony, nat'l sales. **Products Manufactured:** PL.

**AUDIO ANIMATION INC.:** 6632 Central Ave. Pike; Knoxville, TN 37932; (615) 689-2500; FAX: (615) 689-7815. **Contact:** James Ruse, mktg. mgr. **Products Manufactured:** SP.

**AUDIO BROADCAST GROUP INC.:** 2342 S. Division Ave; Grand Rapids, MI 49507-3087; (616) 452-1596. **Contact:** Dave Veldsma. **Products Manufactured:** CRS.

**AUDIO CENTRON:** 1400 Ferguson Ave.; St. Louis, MO 63133; (314) 727-4512; FAX: (314) 727-8929. **Contact:** Tony Mascal, product mgr.; Stan Morgan, sales mgr. **Products Manufactured:** AMP, SPKR, MIXC, SP.

**AUDIO CONCEPTS:** 1653 Merriman Rd.; Akron, OH 44313; (216) 666-0868. **Products Manufactured:** PL.

**AUDIO/DIGITAL:** 8500 Balboa Blvd.; Northridge, CA 91329; (818) 893-8411; FAX: (818) 893-3639. **Contact:** Bob Ofenstein, product mgr.; Steve Armstrong, dir. of sales. **Products Manufactured:** SP.

**AUDIO KINETICS UK LIMITED:** Kinetic Centre, Theobald St.; Borehamwood; Hertfordshire, WD6 4PJ United Kingdom; (44) (0) 81 953-8118; FAX: (44) (0) 81 953-1118. **Contact:** Ian M. Southern, dir. **Products Manufactured:** AUTO, SYNC.

**AUDIO LOGIC:** 8760 S. Sandy Parkway; Salt Lake City, UT 84070; (801) 566-8800; FAX: (801) 566-7005. **Contact:** Ferdinand Boyce, VP mktg.; Scott Grow, VP sales. **Products Manufactured:** SP.

**AUDIO PRECISION INC.:** PO Box 2209; Beaverton, OR 97075-3070; (503) 627-0832; FAX: (503) 641-8906. **Contact:** Thomas Mintner, dir. sales & mktg. U.S.A. **Products Manufactured:** TE.

**AUDIO PROCESSING TECHNOLOGY LTD.:** 6255 Sunset Blvd., Ste. 1026; Hollywood, CA 90028; (213) 463-2963; FAX: (213) 463-6568. **Contact:** Mike Smyth, US oper. mgr.; Steve Cheung, sales & mktg. mgr. **Regional Offices:** Belfast, N. Ireland (44) 232-662714, Steven Smyth. **Products Manufactured:** HDWR, DISK, REC, OTH.

**AUDIO SERVICES CORP.:** 10639 Riverside Dr.; N. Hollywood, CA 91602; (818) 980-9891; FAX: (818) 980-9911.

**AUDIO SYSTEM DESIGN U.K.:** 27 Mochdre Industrial Estate; Newtown, Powys, SY16-4LE United Kingdom; (44) 686 622626; FAX: (44) 686-622616. **Contact:** Ken Hughes, mktg. mgr.; Buddy Frisbee, nat'l sales mgr. **Regional Offices:** Chatsworth, CA (818) 368-4642, Buddy Frisbee. **Products Manufactured:** SPKR.

**AUDIO TEKNOLOGY INC. (ATI):** 9017-C Mendenhall Court; Columbia, MD 21045; (410) 381-7879; FAX: (410) 381-5025. **Products Manufactured:** SOFT, MIXC, SP.

**AUDIO WORLD TECHNOLOGY:** 34 SE 2nd Ave.; Miami, FL 33131; (305) 379-6013; FAX: (305) 379-6014. **Contact:** Scott Goldman.

**AUDIOARTS ENGINEERING:** 7305 Performance Drive; Syracuse, NY 13212; (315) 452-5000; FAX: (315) 452-0160. **Contact:** Mark Kaltman, sales mgr. **Products Manufactured:** MIXC, SP, OTH.

**AUDIOCONTROL INDUSTRIAL:** 22410 70th Ave. W.; Mountlake Terrace, WA 98043; (206) 775-8461; FAX: (206) 778-3166. **Contact:** Tom Walker, sales and mktg. mgr. **Products Manufactured:** SP, TE.

**AUDIOLAB ELECTRONICS INC.:** 5831 Rosebud Ln., Bldg. C; Sacramento, CA 95841; (800) 624-1903; FAX: (916) 348-1512. **Contact:** Matt Hogsett, sales rep. **Products Manufactured:** OTH.

**AUDIOMATION INC.:** 30 Main St.; Ashland, MA 01721; (508) 881-7808; FAX: (508) 881-7928. **Contact:** Richard Vanderslice, VP gen. mgr. **Products Manufactured:** AUTO.

**AUDIOMATION SYSTEMS LTD.:** Rockwood House, Barn Hill; Stanley, County Durham, OH9 8AN England; (207) 282-880; Telex: 537642; FAX: (207) 232-023. **Contact:** John B. Williams, president; David Pope, tech. mgr. **Regional Offices:** Sudbury, MA (508) 443-8053, Richard Vanderslice. **Products Manufactured:** AUTO.

**AUDIO-TECHNICA U.S. INC.:** 1221 Commerce Or.; Stow, OH 44224; (216) 686-2600; FAX: (216) 686-0719. **Contact:** Ken Reichel, VP mktg.; Garry Elliott, nat'l sales. mgr. **Products Manufactured:** CC, SPKR, MIC.

**AUDIOTECHNIQUES:** 1600 Broadway; New York, NY 10019; (212) 586-5989; FAX: (212) 489-4936. **Contact:** Hamilton Brosious. **Products Manufactured:** SP.

**AUDISEE:** 1011 Western Ave., Ste. 506; Seattle, WA 98104; (206) 382-1901; FAX: (206) 382-1931. **Contact:** Peter B. Lewis, pres.; Steve Scott, sales mgr. **Products Manufactured:** PL.

**AUDITEC OF ST. LOUIS:** 330 Selma Ave.; St. Louis, MO 63119; (314) 965-9005. **Contact:** William F. Carver. **Products Manufactured:** TAPE, DUP.

**AUDITRONICS INC.:** 3750 Old Getwell Rd.; Memphis, TN 38118; (901) 362-1350; FAX: (901) 365-8629. **Contact:** Steve Sage, mktg. mgr.; Murray Shields, nat'l sales mgr. **Products Manufactured:** MIXC.

**AUDIX CORPORATION:** 19439 SW 90th Ct.; Tualatin, OR 97062; (503) 692-4426; FAX: (503) 692-4658. **Contact:** Cliff Castle, mktg. mgr.; Cliff Castle, nat'l sales mgr. **Regional Offices:** San Ramon, CA (800) 966-8261, Cliff Castle. **Products Manufactured:** SPKR, MIC.

**AUDARINT.:** PO Box 38; Silverado, CA 92676; (714) 649-2207; FAX: (714) 649-3064. **Contact:** Algis Renkus, owner. **Products Manufactured:** SPKR, MIC.

**AUGAN INSTRUMENTS B.V.:** Distributed by A/Z Associates; Box 357; Needham, MA 02192; (617) 624-0194. **Products Manufactured:** DISK.

**AURATONE CORP.:** PO Box 180698; Coronado, CA 92178-0698; (619) 297-2820; FAX: (619) 296-8743. **Contact:** Jack Wilson, pres. **Products Manufactured:** SPKR.

**AUSTRALIAN MONITOR PA:** 53 College St.; Gladesville, New S. Wales, 2111 Australia; (61) 02 816 3544; FAX: (61) 02 817 4303. **Contact:** Iain P. Everington, nat'l sales & mktg. mgr. **Regional Offices:** Philadelphia, PA (215) 380-1394, Paul Sherwood; Toronto, ON (416) 693-0300, John Merchant. **Products Manufactured:** AMP, SPKR, MIC, MIXC, SP.

**AUSTRALIAN MONITOR USA:** PO Box 226; Malvern, PA 19355; (215) 436-1394; FAX: (215) 380-1358. **Contact:** Hymie Meyerson, export cons.; Paul W. Sherwood, sales mgr. **Products Manufactured:** AM, AMP.

**AUTOMATIC INSPECTION DEVICES INC.:** PO Box 6295; Toledo, OH 43614; (419) 536-1983; FAX: (419) 536-2793. **Contact:** Mr. Arthur Harmala, VP sales and mktg. **Products Manufactured:** TE.

**AUTOPATCH (A DIVISION OF XN TECHNOLOGIES):** 14 Calispell St.; Cheney, WA 99004; (509) 235-2636; FAX: (509) 235-2646. **Contact:** Dick Meyers. **Products Manufactured:** SP, VE, OTH.

**AVALON DESIGN:** c/o Audio Intervisual Design; 1032 N. Sycamore; Los Angeles, CA 90038; (213) 469-4773; FAX: (213) 962-2603. **Contact:** Jim Schaller, dir. of sales. **Products Manufactured:** SP.

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## Professional Audio Manufacturers

1994

**AVI**; 1812 Tilghman St.; Allentown, PA 18104; (800) 747-8984; (215) 821-8984. Contact: William Pany, mktg. mgr. **Products Manufactured:** *TAPE*

**AVIO TECHNOLOGY INC.**; Metropolitan Tech. Park; Tewksbury, MA 01876; (508) 640-6789; FAX: (508) 640-1366. Contact: Ron Franklin, audio sales sup. mgr. **Products Manufactured:** *REC.*

**AWARE INC.**; One Memorial Dr.; Cambridge, MA 02142; (617) 577-1700. Contact: David Hartley, VP. sales. **Products Manufactured:** *HDWR, SOFT.*

**AXE CORPORATION**; 924 15th Ave.; Redwood City, CA 94063; (415) 365-5243. Contact: Lynn Duckworth. **Products Manufactured:** *SYNC, MI.*

**B & B SYSTEMS**; 28111 N. Avenue Stanford; Valencia, CA 91355; (805) 257-4853. **Products Manufactured:** *TE.*

**B & W LOUDSPEAKERS OF AMERICA**; PO Box 653; Buffalo, NY 14240; (416) 771-6611; FAX: (416) 882-8397. Contact: Chris Browder, exec. VP, John McIntosh, nat'l sales mgr. **Regional Offices:** Phoenix, AZ (602) 957-2240, Bill Overhauser. **Products Manufactured:** *SPKR.*

**BACKSTAGE PASS PRODUCTIONS INC.**; 6930 Valjean Ave. #202; Van Nuys, CA 91406; (818) 786-2222; FAX: (818) 786-5550. Contact: Larry Knight, mktg. mgr.; Colin Walkden, nat'l sales mgr. **Products Manufactured:** *MI.*

**BAG ENO LOUDSPEAKER SYSTEMS**; PO Box 488; Barrington, IL 60011; (708) 382-4550; FAX: (708) 382-4551. Contact: Meridian Creative Group, mktg.; John Vitale, sales mgr. **Products Manufactured:** *SPKR, SP.*

**BALDWIN PIANO & ORGAN COMPANY**; 422 Wards Corner Rd.; Loveland, OH 45140; (513) 576-4500. Contact: Roy Hanson, div. VP music prod. dev. **Products Manufactured:** *MI.*

**BANNER**; PO Box 1803; Shelby, NC 28150; (704) 487-7012. Contact: John R. Oellinger. **Products Manufactured:** *SYNC.*

**BARBETTA ELECTRONICS**; 5301 Commerce Ave., Ste. A; Moor Park, CA 93021; (805) 529-3607; FAX: (805) 529-0659. Contact: Tony Barbetta, pres. **Products Manufactured:** *AMP, SPKR.*

**T.J. BARRETT CO.**; PO Box 130; Westminster Station, VT 05159; (802) 722-9063. Contact: Tucker Barrett. **Products Manufactured:** *MI.*

**BARRINGTON MUSIC PRODUCTS**; 22N 159 Pepper Rd.; Barrington, IL 60010; (708) 382-3210; FAX: (708) 382-3250. Contact: Peter J. LaPlaca, owner. **Products Manufactured:** *MI, OTH.*

**BASE**; 1631 16th St; Santa Monica, CA 90404; (213) 392-3493; FAX: (213) 392-9271. Contact: Silvio Pennucci. **Products Manufactured:** *SP.*

**BASF CORP. INFORMATION SYSTEMS**; Crosby Or.; Bedford, MA 01730; (800) 225-3326; FAX: (617) 275-2708. Contact: Terence D. O'Kelly, dir. of sales and mktg. **Regional Offices:** NY (518) 382-2624, Jeff Williams; NY (914) 232-9468, Ed Rafferty; TN (615) 794-4868, Oave McMahan; IL (708) 259-4005, Jean Tardibuono, CA (805) 253-0641; Jim Rouse, CA (805) 274-2450; Joe Ryan, CA (805) 253-02369. **Products Manufactured:** *TAPE, TE, OTH.*

**BAUDER INTERNATIONAL CORP.**; 2373 NW 185th, Ste. 286; Hillsboro, OR 97124; (503) 357-1175; FAX: (503) 359-1919. Contact: Phil Bauder. **Products Manufactured:** *AMP, MIXC, SP, TE.*

**BAUER COMMUNICATIONS INC.**; 8840 Valjean Ave.; Sepulveda, CA 91343; (800) 627-7277. Contact: Jim Bauer, Pres. **Products Manufactured:** *OTH.*



**BBE SOUND INC**  
Huntington Beach, CA

**BBE SOUND INC**; 5500 Bolsa Ave. #245; Huntington Beach, CA 92649; (714) 897-6766; FAX: (714) 895-6766. Contact: Rob Rizzuto, nat'l sales mgr. **Products Manufactured:** *SP.*

**BEAR LABS**; PO Box 144; Hannacroix, NY 12087; (518) 756-9894. Contact: Randy Bradley, owner. **Products Manufactured:** *AMP, CC, SPKR.*

**BEC TECHNOLOGIES INC.**; 1101 N. Northlake Way, Suite 3; Seattle, WA 98103; (206) 632-2431; FAX: (206) 547-1421. Contact: Michael C. Creamer, VP sales and mktg. **Products Manufactured:** *OTH.*

**BENRRINGER**; see Samson Technologies.

**BELDEN**; 2200 U.S. 27 South, PO Box 1980; Richmond, IN 47375; (317) 983-5200; FAX: (317) 983-5294. Contact: John Hitch, mktg. comm. mgr.; Rick Schneidewind. **Regional Offices:** Chicago, IL (708) 717-7300, Jerry Novak; Irvine, CA (714) 474-1200, John Lund; Worcester, MA (508) 795-1100, Joe Germani; Dallas, TX (214) 788-4300; Atlanta, GA (404) 934-6767, Ron Madsen. **Products Manufactured:** *CC.*

**BENCHMARK MEDIA SYSTEMS INC.**; 5925 Court Street Rd.; Syracuse, NY 13206; (315) 437-6300; FAX: (315) 437-8119. Contact: Rory Rall, mktg./sales mgr. **Products Manufactured:** *OTH.*

**BEST POWER TECHNOLOGY INC.**; PO Box 280; Necedah, WI 54646; (800) 356-5794; Telex: 701934 (Best Power UO); FAX: (608) 565-2221. Contact: Ken Urban; Don Soe, dir. North America sales. **Products Manufactured:** *HDWR.*

**BEYERDYNAMIC INC.**; 56 Central Ave.; Farmingdale, NY 11735; (516) 293-3200; FAX: (516) 293-3288. Contact: Mike Solomon; Bob Lowig. **Products Manufactured:** *SPKR, MIC.*  
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**BGW SYSTEMS INC.**; 13130 S. Yukon Ave.; Hawthorne, CA 90251; (310) 973-8090; FAX: (310) 676-6713. Contact: Joe OeMeo, mktg./sales mgr. **Products Manufactured:** *AMP, SP.*

**BIAMP SYSTEMS**; 14270 NW Science Park Or.; Portland, OR 97229; (503) 641-7287; FAX: (503) 626-0281. Contact: Ralph Lockhart, pres.; Ron Camden, sales mgr. **Products Manufactured:** *AMP, MIXC, SP.*

**BIG BRIAR INC.**; Rt. 3, Box 115A1; Leicester, NC 28748; (704) 683-9085. Contact: Bob Moog. **Products Manufactured:** *MI.*

**BIG NOISE SOFTWARE**; 3827 Pizarro Rd.; Jacksonville, FL 32217; (904) 730-0754. Contact: Richard Johnson. **Products Manufactured:** *SOFT, PL.*

**BLACK AUDIO DEVICES**; Box 106; Ventura, CA 93002; (805) 653-5557. **Products Manufactured:** *OTH.*

**BLACKLIGHT SOUND & LIGHT CO.**; 90 N. Main St.; Hughesville, PA 17337; (717) 584-4117; FAX: (717) 584-4588. Contact: Carl Lee, gen. mgr.; Leah McKeag, sales mgr. **Products Manufactured:** *CC, CRS, SPKR, SP.*

**BLUE GROUP**; 1001 Ridge Ave.; Clearwater, FL 34615; (813) 442-1665. Contact: Ben L. Umberger, pres. **Products Manufactured:** *HDWR, SOFT.*

**THE BLUE RIBBON SOUNDWORKS LTD.**; 1293 Briardale NE; Atlanta, GA 30306; (404) 377-1514; FAX: (404) 377-2277; E-Mail: Compuserve 76304.3222. Contact: Melissa Jordan Grey, pres., Kathleen Delling-Eiselt, dir. op. **Products Manufactured:** *SOFT, PL.*

**BMB PRODUCTIONS**; 19025 Oelght St.; Canyon Country, CA 91351; (805) 252-1740. Contact: Bruce Buehlman.

**BOBADILLA CASES INC.**; 2302 E. 38th St.; Los Angeles, CA 90058; (213) 589-5215. Contact: John Bobadilla, Jr. **Products Manufactured:** *CRS.*

**BOGEN COMMUNICATIONS INC.**; 50 Spring St.; Ramsey, NJ 07446; (201) 934-8500; FAX: (201) 934-9839. Contact: David Chambers, VP sales and mktg.; Chris Wildfoerster, nat'l sales mgr. **Products Manufactured:** *AMP, SPKR, MIC, SP, OTH.*

**BOSE CORP.**; The Mountain; Framingham, MA 01701-9168; (508) 879-7330. Contact: Timothy Dorwart, Mark Mayfield. **Products Manufactured:** *SPKR, SOFT.*

**BOSENDRER PIANOS**; 1600 Royal St.; Jasper, IN 47546; (812) 482-1600. Contact: Vic Geiger. **Products Manufactured:** *MI.*

**BOSS**; see Roland.

**BOULDER AMPLIFIERS INC.**; 4850 Sterling Or.; Boulder, CO 80301; (303) 449-8220; FAX: (303) 449-4806. **Products Manufactured:** *AMP.*

**BRADY COATED PRODUCTS CO.**; PO Box 571; Milwaukee, WI 53201-0571; (800) 662-5688; FAX: (414) 377-6789. Contact: Molly Bucge, prod. mgr.; John Cullen, new product dev. mgr. **Regional Offices:** Singapore, 65-775-2077, Randy Oudemands; Belgium, 32-52-45-03-11, Terry Mockler; Japan, 81-45-939-7840, Hiraki Kotani. **Products Manufactured:** *OTH.*

**BRAINSTORM ELECTRONICS INC.**; 1515 Manning Ave., Ste. 4; Los Angeles, CA 90024; (310) 475-7570; FAX: (310) 670-8855. Contact: Bernard Frings, pres. **Products Manufactured:** *TE, SYNC.*

**BROADCAST DEVICES INC.**; 5 Crestview Ave.; Peekskill, NY 10566; (914) 737-5032. Contact: Bob Tarsio, mktg. mgr. **Products Manufactured:** *AMP, MIXC, SP.*

**BROADCAST TELEVISION SYSTEMS INC. (BTS)**; 94 W. Cochran St.; Simi Valley, CA 93605; (805) 584-4700. **Products Manufactured:** *SP, VE, OTH.*

**BROSS AUDIO DESIGNS**; 90 Fesslers Ln.; Nashville, TN 37210; (615) 254-9040. **Products Manufactured:** *SPKR, SP.*

**BROWN BAG PRODUCTIONS**; 4134 S. Eudora St.; Englewood, CO 80110; (303) 756-9949; FAX: (303) 759-8213. Contact: Michael Lee, managing partner. **Products Manufactured:** *PL.*

**BRUEL & KJAER—TGI NORTH AMERICA INC.**; 300 Gage Ave.; Kitchener, Ontario, N2M-2C8 Canada; (519) 745-1158; FAX: (519) 745-2364. Contact: Bill Calma. **Products Manufactured:** *MIC.*

**BRUSH MAGNETICS**; PO Box 638; Sunbury, PA 17801; (717) 286-5611. Contact: David Walters. **Products Manufactured:** *OTH.*

**BRVCO PRODUCTS/DATRAX**; 15-1/2 Fleet St.; Marina Del Rey, CA 90292; (310) 305-0317; (800) 9-OATRAX; FAX: (310) 305-9167. Contact: Lisa Nickbarg, nat'l sales mgr.; Brian Bielski, owner. **Regional Offices:** El Segundo, CA (800) 932-8729. **Products Manufactured:** *OTH.*

**BRYSTON LTD.**; 57 Westmore Dr.; Rexdale, ON M9V 3Y6 Canada; (416) 746-1800; FAX: (416) 746-0308. Contact: Brian W. Russell, pres. **Products Manufactured:** *AM, AMP, SP.*

**BRYSTON/BRYSTON VERMONT LTD.**; 979 Franklin Ln.; Maple Glen, PA 19002; (800) 673-7899; FAX: (215) 628-2970. Contact: Martin Barletstone, VP. **Products Manufactured:** *AMP, CC, OTH.*  
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**BSS**; 1525 Alvarado St.; San Leandro, CA 94577; (510) 351-3500; FAX: (510) 351-8500. **Products Manufactured:** *SP.*

**BUCHLA AND ASSOCIATES**; PO Box 10205; Berkeley, CA 94709; (510) 528-4446; FAX: (510) 526-1955. Contact: Oon Buchla. **Products Manufactured:** *SOFT, MI.*

**BUND ELECTRO-ACOUSTICS**; 629 Eastern Ave. #2; Toronto, ON M4M 1E4 Canada; (416) 465-4888; FAX: (416) 465-3919. Contact: Steven W. Hutt. **Regional Offices:** Lake Zurich, IL (708) 438-4000, Marcel Drier. **Products Manufactured:** *SPKR.*

**BURR-BROWN**; PO Box 11400; Tucson, AZ 85734; (602) 741-1111; FAX: (602) 741-3895.

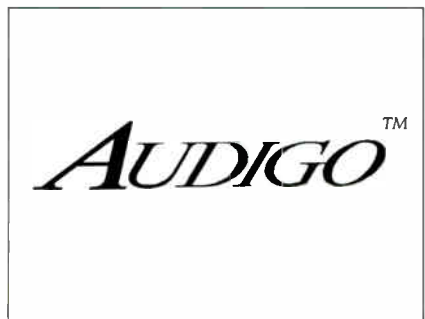
**BXG INTERNATION INC.**; 5337 N. Marine Drive; Portland, OR 97203; (503) 289-3182; FAX: (503) 289-8361. Contact: Phil Bauder. **Products Manufactured:** *AMP, SPKR, MIXC, SP, TE.*

**BY THE NUMBERS**; Box 8359; Incline Village, NV 89450; (702) 831-4459. **Products Manufactured:** *DISK.*

**C&M RESEARCH GROUP**; 302 Ridgehaven Pl.; San Antonio, TX 78209-3424; (512) 255-1919. Contact: Sean Craig, business mgr.

**CABOT SAFETY CORP. AUDITORY SYS.**; 5407 W. 79th St.; Indianapolis, IN 46268; (317) 380-8273. Contact: Jeffrey Silberman. **Products Manufactured:** *OTH.*

**CADAC**; see Promix.



**CAOPRO CHICAGO INCORPORATED**  
Arlington Heights, IL

**CADPRO CHICAGO INCORPORATED**; 2525 E. Oakton C-33; Arlington Heights, IL 60005; (708) 640-1853; FAX: (708) 640-1868. Contact: Paul F. Bergetz; Scott Swearingen. **Products Manufactured:** *SPKR.*

**CAE/LITLITE**; 10087 Industrial Or.; Hamburg, MI 48139; (313) 231-9373. Contact: Fred Mikeska. **Products Manufactured:** *OTH.*



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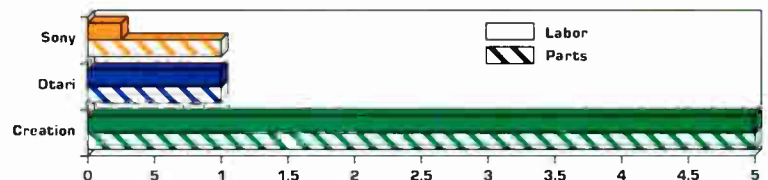
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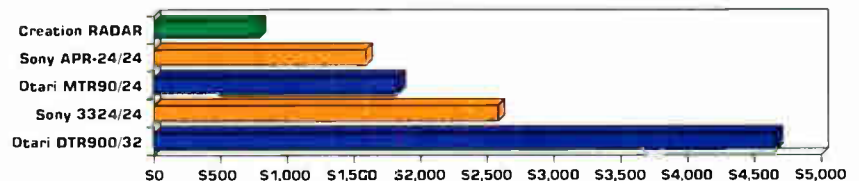


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**Professional Audio  
Manufacturers**

1994

**CAIG LABORATORIES INC.**, 16744 W. Bernardo Dr.; San Diego, CA 92127-1904; (619) 451-1799; FAX: (619) 451-2799. Products Manufactured: *SP, OTH*.

**CALCULATED INDUSTRIES**, 22720 Savi Ranch Parkway, Ste. A; Yorba Linda, CA 92686; (714) 921-1800; FAX: (714) 921-2799. Contact: Steve Kennedy. Products Manufactured: *VE, PPE*.

**CALIBRATION STANDARD INSTRUMENTS**, PO Box 2727; Oakland, CA 94602; (510) 531-8725. Contact: Catherine Long, mktg. mgr. Products Manufactured: *SPKR, SP*.

**CALIFORNIA SWITCH AND SIGNAL INC.**, 13717 S. Normandie Ave.; Gardena, CA 90249; (213) 770-2330; FAX: (213) 327-2741. Contact: Ed Koshinski, sales mgr.; Jo Ann Brown, VP/Sales mgr. Products Manufactured: *CC, OTH*.

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**CALZONE CASE COMPANY**, 225 Black Rock Ave.; Bridgeport, CT 06605; (203) 367-5766; FAX: (203) 336-4406. Contact: Vincent J. Calzone, VP/sales. Products Manufactured: *CRS*.

**CAM-LOK**, 10540 Chester Rd; PO Box 15888; Cincinnati, OH 45215-0888; (513) 771-3171. Contact: Durk Van Wagner. Products Manufactured: *AMP, OTH*.

**CAMBRIDGE SIGNAL TECH INC.**, Dne Kendall Sq., Bldg. 300; Cambridge, MA 02139; (617) 225-2499; FAX: (617) 225-9034. Products Manufactured: *TE*.

**CAMBRIDGE SOUNDWORKS**, 154 California St., Ste. 210; Newton, MA 02158; (617) 322-5936. Contact: Tom Hannaher. Products Manufactured: *SPKR*.

**CANARE CABLE INC.**, 511 5th St. #G; San Fernando, CA 91340; (818) 365-2446; FAX: (818) 365-0479. Contact: Barry Brenner. Products Manufactured: *CC, SP, OTH*.

**CAPITOL MAGNETIC PRODUCTS**, 6902 Sunset Blvd.; Hollywood, CA 90028; (213) 461-2701. Contact: J.J. "Bud" Jackson, Dianne S. Osborn. Products Manufactured: *TAPE*.

**CAPITOL PRODUCTION MUSIC**, 6922 Hollywood Blvd., Ste. 718; Hollywood, CA 90028; (213) 461-2701; FAX: (213) 461-1543. Contact: David W. Carroll, mktg. mgr. Products Manufactured: *PL*.

**CAPTRON, AN AMP COMPANY**, 2525 E. Bayshore Rd.; Palo Alto, CA 94303; (415) 493-8008. Contact: Eldad Matiyahu. Products Manufactured: *CC*.

**DAVID CARROLL ELECTRONICS**, 805 Gilman St.; Berkeley, CA 94710; (510) 528-8054; FAX: (510) 526-1982. Products Manufactured: *CC, OTH*.

**CARVER CORPORATION**, P.O. Box 1237; Lynnwood, WA 98046; (206) 775-1202; FAX: (206) 778-9453. Contact: prof. division. Products Manufactured: *AMP, SP, REC*.  
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**CARVIN MFG. CORP.**, 1155 Industrial Ave.; Escondido, CA 92025; (619) 747-1710. Contact: Carson Kiesel, mktg. mgr. Products Manufactured: *AMP, SPKR, MIC, MIX*.

**CAS ADVERTISING & PROMOTION**, 377 Hall Ct.; Noblesville, IN 46060; (317) 776-9909. Contact: Al Stone. Products Manufactured: *EM*.

**CASE COMPONENT NETWORK**, 877 Lanark Lane; Palatine, IL 60067; (708) 991-1161. Contact: Don Sessions. Products Manufactured: *CRS, OTH*.  
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**CASIO INC.**, 15 Gardner Rd.; Fairfield, NJ 07006; (201) 575-7400. Contact: Bob Larson. Products Manufactured: *MI, REC*.

**DWIGHT CAVENDISH COMPANY**, 6444 N. Ridgeway Ave.; Chicago, IL 60645; (708) 673-0937. Contact: Marshall Ruehrdanz. Products Manufactured: *DUP*.

**CD TECHNOLOGY**, 780 Montague Expwy., Ste. 407; San Jose, CA 95131; (408) 432-8698. Contact: Patrick Rafter. Products Manufactured: *HARD*.

**CEDAR**: see Gotham Audio.

**CEDOS CORP.**, 426 E. North St. #209; Waukesha, WI 53188; (608) 277-8305. Contact: Patrick Shanahan. Products Manufactured: *MI*.

**CELESTION INDUSTRIES INC.**, 89 Doug Brown Way; Holliston, MA 01746; (508) 429-6706. Contact: Peter Wellicoff. Products Manufactured: *SPKR*.

**CELLO LTD.**, 315 Peck St., Bldg. 23; New Haven, CT 06513; (203) 865-1237; FAX: (203) 624-3679. Contact: Franco Fellah, VP sales & mktg. Regional Offices: New York City, NY (212) 472-5016, Mr. Mark Levinson; Los Angeles, CA (310) 273-2203, Mr. Joe Cali. Products Manufactured: *AMP, CC, SPKR, SP, VE*.

**CENTURY 21 PROGRAMMING**, 14444 W. Beltwood Pkwy.; Dallas, TX 75244; (800) 937-2100; (214) 934-2121. Products Manufactured: *PL*.

**CERESKE ELECTRIC CABLE, INC.**, 1688 24th St., PO Box 23872; Oakland, CA 94607; (510) 832-3546. Contact: Buffy Cereske. Products Manufactured: *CC*.

**CERWIN-VEGA**, 555 E. Easy St.; Simi Valley, CA 93065; (805) 584-9332; FAX: (805) 583-0865. Contact: Jay Van Pelt; Rich Mandella, nat'l sales mgr. Products Manufactured: *SPKR, SP*.

**CESIUM SOUND**, 1442-A Walnut St. #300; Berkeley, CA 94709; (510) 548-6193. FAX: (510) 540-1057. Products Manufactured: *OTH*.

**CETEC GAUSS**, 9130 Glenoaks; Sun Valley, CA 91352; (213) 875-1900. Contact: Jim Williamson.

**CHARVEL/JACKSON**, PO Box 2344; Ft. Worth, TX 76113; (817) 336-5114. Contact: Harvey Gerst. Products Manufactured: *MI*.

**CHIAYO ELECTRONICS CO. LTD.**, 15812 SW Upper Boones Ferry Rd.; Lake Oswego, OR 97035; (800) 732-8999. Contact: Mark Shepard. Products Manufactured: *MIC*.

**CINEDCO INC.**, 1225 Grand Central Ave.; Glendale, CA 91201; (818) 502-9100. Contact: Herb Dow. Products Manufactured: *DISK, VE, PPE*.

**CIPHER DIGITAL INC.**, 5350 Partners Ct., PO Box 170; Frederick, MD 21701; (800) 331-9066; FAX: (301) 694-5152. Contact: Bob Tulloh, mktg. mgr. Products Manufactured: *SYNC, VE*.

**CIRCUIT RESEARCH LABS**, 2522 W. Geneva Dr.; Tempe, AZ 85282; (800) 535-7648; Telex: 350464; FAX: (602) 438-8227. Contact: William L. Ammons, mktg. mgr. Products Manufactured: *SP, OTH*.

**CIRCUITS MAXIMUS COMPANY INC. (CMCI)**, 9017-B Mendenhall Ct.; Columbia, MD 21045; (410) 361-7970; FAX: (410) 381-5025. Contact: Dan F. Belson, nat'l sales mgr. Products Manufactured: *SPKR, MIC*.

**CITY ANIMATION CO.**, 57 Park St.; Troy, MI 48083; (313) 589-0600; FAX: (313) 589-2020. Contact: Don Allen, VP mktg. Regional Offices: Grand Rapids, MI, (616) 243-3300, Tom Schiedel. Products Manufactured: *OTH*.

**CLAIR BROS. AUDIO**, PO Box 396; Lititz, PA 17543; (717) 665-4000; FAX: (717) 665-2786. Contact: Gene Pelland. Products Manufactured: *SPKR*.

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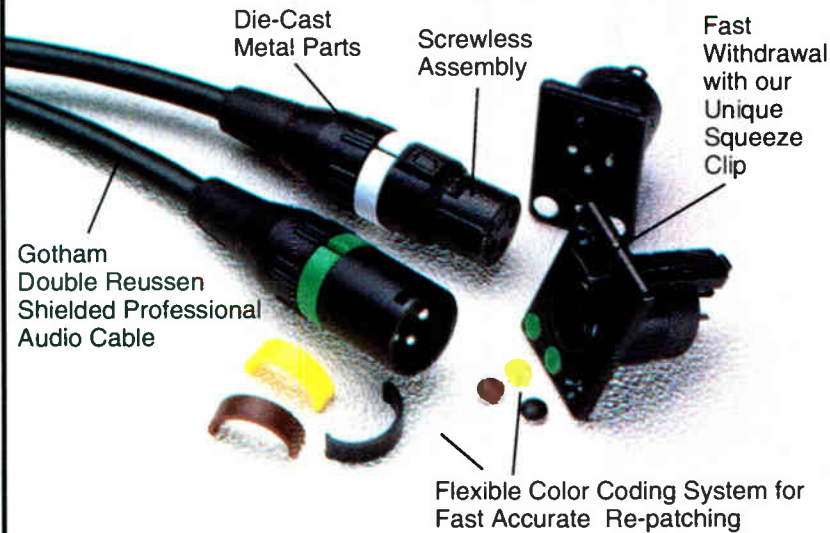
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**CLARK & ASSOCIATES**; 318 E. Calhoun; Macomb, IL 61455; (309) 837-2244. Contact: Bill Clark, pres. Products Manufactured: *SYNC*.

**CLARK WIRE & CABLE**; 1801 Holste Rd.; Northbrook, IL 60062; (708) 272-9889. Products Manufactured: *CC*.

**CLEAR-COM INTERCOM SYSTEMS**; 945 Camelia St.; Berkeley, CA 94710; (510) 527-6666; FAX: (510) 527-6699. Contact: Michael Goddard. Products Manufactured: *OTH*.

**CLIFF ELECTRONICS**; 9821 Whittorn; Houston, TX 77095; (713) 855-6685; FAX: (713) 855-6684. Contact: Bob Tupper. Products Manufactured: *OTH*.

**CM AUTOMATION**; 402 Museum Dr.; Los Angeles, CA 90065; (909) 488-0024. Products Manufactured: *AUTO*.

**CMIDI**; PO Box 11586; Lynchburg, VA 24506; (804) 385-0477; FAX: (804) 385-0434. Contact: Greg Sepesi, owner. Products Manufactured: *SOFT*.

**CMX**; 2230 Martin; Santa Clara, CA; (408) 988-2000; FAX: (408) 988-2653; E-Mail: BBS (408) 988-4398. Contact: Gary Hinderliter, mktg. mgr.; John Shike, nat'l sales mgr. Regional Offices: Eastern (201) 944-1115, Gary Attanasio; Central (502) 842-7400, Fred McCoy; Western (818) 766-3137, Ed Bolger; International (408) 988-2000, Ron Polster. Products Manufactured: *VE*.

**CODA MUSIC TECHNOLOGY**; 6210 Bury Drive; Eden Prairie, MN 55346; (800) 843-2066; FAX: (612) 937-9760. Contact: Tom Kuder, VP mktg. and sales; Tom Johnson, sales mgr. Products Manufactured: *SOFT, MI*.

**COLUMBIA AUDIO/VIDEO**; 1741 Second St.; Highland Park, IL 60035; (312) 433-6010. Contact: Bruce Berg. Products Manufactured: *OTH*.

**COMMERCIAL ELECTRONICS LTD.**; 1335 Burrard Ave.; Vancouver, BC V6Z 1Z7 Canada; (604) 669-5525. Contact: Jonathan Meadows, sales and mktg. Products Manufactured: *SYNC*.

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**COMPREHENSIVE VIDEO SUPPLY**; 148 Veterans Dr.; Northvale, NJ 07647; (201) 767-7990. Products Manufactured: *PL*.

**COMTEK INC.**; 357 West 2700 South; Salt Lake City, UT 84115; (801) 466-3463. Contact: Leigh Belgique. Products Manufactured: *MI, C*.

**CONCEPT DESIGN**; 1105-A Pomeroy St.; Graham, NC 27253; (919) 229-6500; FAX: (919) 229-0063. Contact: Kathleen R. Farrow, dir. mktg.; Robert Farrow, pres. Products Manufactured: *DUP, SOFT, TE*.

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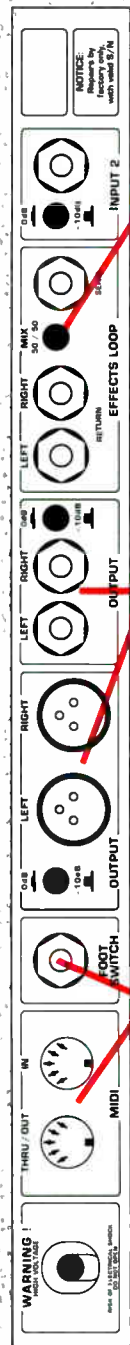
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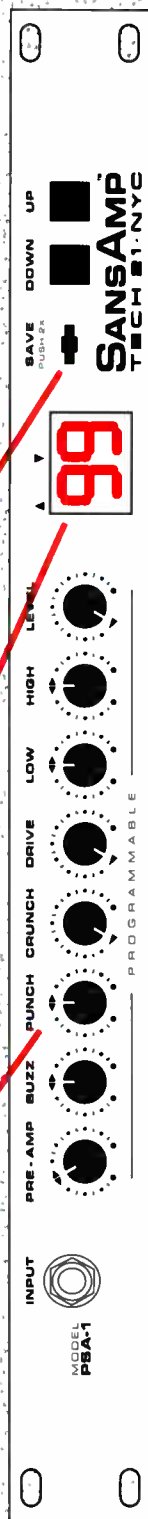
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**CONNECTRONICS CORPORATION:** 300 Long Beach Blvd.; Stratford, CT 06497; (203) 375-5577; FAX: (203) 375-5811. Contact: Richard Chivers, pres. Products Manufactured: CC, OTH.

**CONQUEST SOUND INC.:** 26113 S. Ridgeland; Monee, IL 60449; (800) 323-7671; FAX: (708) 534-0398. Contact: Larry Spalla; Ed Knecht, nat'l sales mgr. Products Manufactured: CC, MI, SP, OTH.

**CONSOLIDATED WIRE AND CABLE:** 11044 King St.; Franklin Park, IL 60131; (708) 455-8830. Contact: Karl Rankin. Products Manufactured: CC.

**JL COOPER ELECTRONICS:** 12500 Beatrice St.; Los Angeles, CA 90066; (310) 306-4131; FAX: (310) 822-2252. Contact: Chuck Thompson, VP sales & mktg.; Howie Jackson. Products Manufactured: AUTO, MI, SP, SYNC, OTH.

**COOPER INDUSTRIES:** 2200 U.S. Hwy. 27 S.; Richmond, IN 47374; (317) 983-5200; Telex: 499-7258; FAX: (317) 983-5294. Contact: John Valentine, mktg. mgr.; Rick Guipe, dir. sales and mktg. Regional Offices: Atlanta, GA (404) 934-6767, Ron Madsen; Dallas, TX (214) 788-4300, Chuck Parker; Irvine, CA (714) 474-1200, John Lund; Naperville, IL (708) 717-7300. Products Manufactured: CC.

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**CORY KEYBOARD PRODUCTS:** 21704 Devonshire St., Ste. 274; Chatsworth, CA 91311; (818) 708-9532; FAX: (818) 708-1430. Contact: Kevin Cory, pres. Products Manufactured: OTH.

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**COURT ACOUSTIC SYSTEMS:** PO Box 831, Windsor, Berkshire, UK SL4 4EZ; 0628 38555; FAX: 0628 784706. Contact: Stephen J. Court. Products Manufactured: SPKR.

**COVOX INC.:** 675 Conger St; Eugene, OR 97404; (503) 342-1271. Products Manufactured: HARD, SOFT.

**CREATION TECHNOLOGIES:** 400 Brooksbank Ave., Unit 100; N. Vancouver, BC V7J 1G9 Canada; (604) 980-6850; FAX: (604) 980-6711. Contact: Chris Schilling. Products Manufactured: DISK, MI.

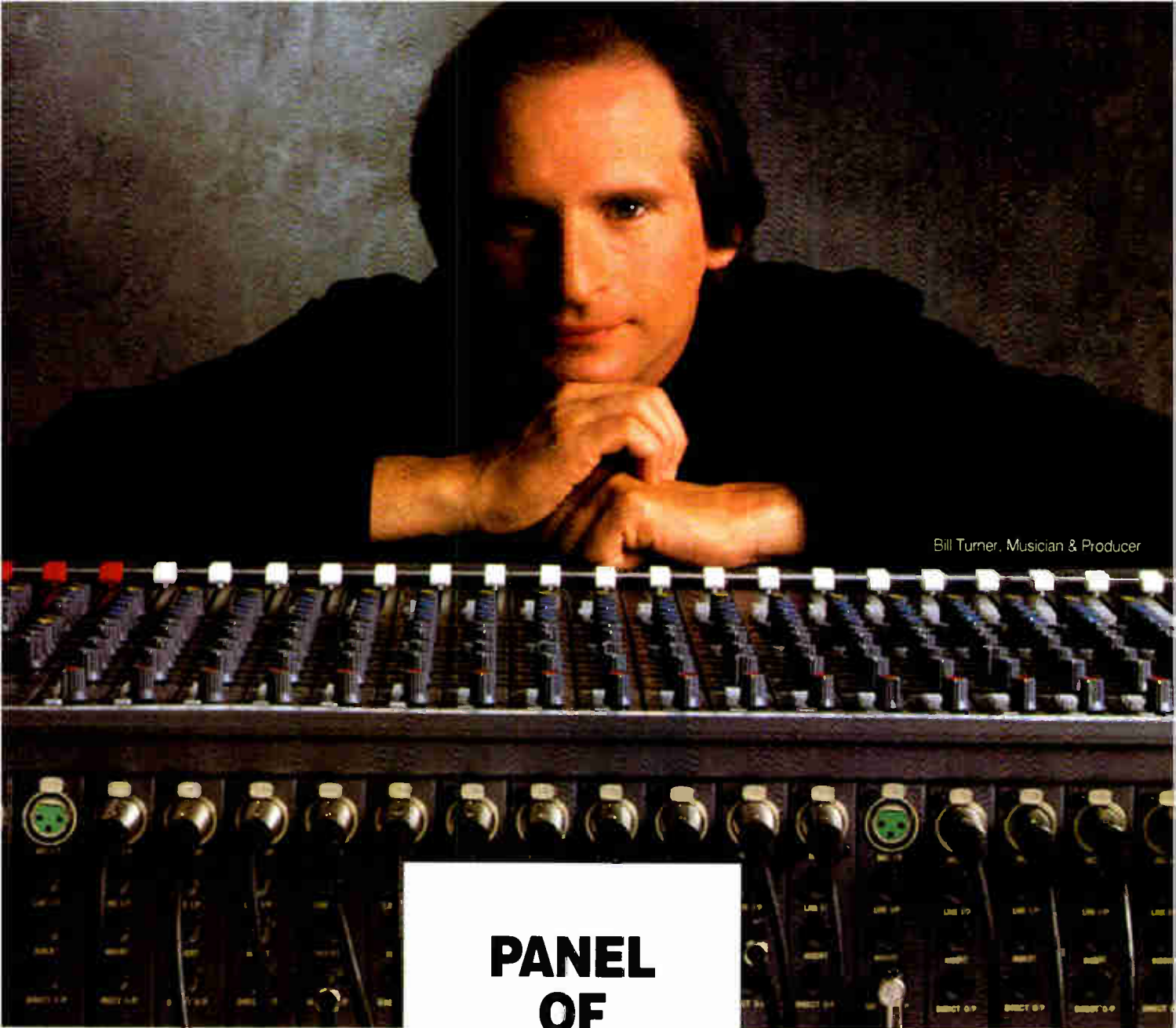
**CREATIVE INPUT:** 4029 S. Pacific Ave., Ste. 5; San Pedro, CA 90731; (310) 548-0218; FAX: (310) 548-0116. Contact: Geoffrey Ryle, owner. Products Manufactured: EM.

**CREATIVE SUPPORT SERVICES:** 1950 Riverside Dr.; Los Angeles, CA 90039; (800) 468-6874; FAX: (213) 660-2070. Contact: Michael M. Fuller. Products Manufactured: PL.

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**CROWN INTERNATIONAL:** PO Box 1000; Elkhart, IN 46515-1000; (219) 294-8000; FAX: (219) 294-8329. Contact: Gerry Barclay, mktg. coord., Jim Beattie. **Products Manufactured:** *AMP, MIC.*  
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**CRYSTAL RIVER ENGINEERING INC.:** 12350 Wards Ferry Rd., Groveland, CA 95321; (209) 962-6382; FAX: (209) 962-4873. Contact: Scott Foster, pres. **Products Manufactured:** *AM, HDWR, SOFT, SP.*

**CRYSTAL SEMICONDUCTOR:** 4210 S. Industrial Dr.; Austin, TX 78744; (512) 445-7222; FAX: (512) 445-7581. Contact: David Bresemann, product mktg. engr.; Al Schuele, VP sales. **Regional Offices:** San Jose, CA (408) 437-7743, Lyle Knudson; Mission Viejo, CA (714) 348-8770, Dave Thompson; Raleigh, NC (919) 846-4832, Gary Guy; North Andover, MA (508) 794-1194, Dan Croteau. **Products Manufactured:** *OTH.*

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**CBSI/CUSTOM BUSINESS SYSTEMS INC.:** PO Box 67; Reedsport, OR 97467; (503) 271-3681; (800) 547-3930. Contact: Joe McMurphy, sales engineer. **Products Manufactured:** *AUTO.*

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**DAGO CASES:** 6945 Indiana Ct. #600; Golden, CO 80403; (800) 342-3246; FAX: (303) 421-7916. Contact: Nick Masciotto, mktg. mgr. **Products Manufactured:** *CRS, MI, OTH.*

**DALBEC AUDIOLAB:** Red Mill Rd.; Rensselaer, NY 12144; (518) 477-7873; FAX: (518) 272-7099. **Products Manufactured:** *SPKR, SP, TE.*

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**DAVENPORT PRODUCTIONS:** PO Box 25636; Charlotte, NC 28229-5636; (800) 951-6666; FAX: (704) 535-4155. Contact: Cheri Davenport, VP. **Regional Offices:** Nashville, TN (704) 367-0763, Barbara. **Products Manufactured:** *PL.*

**DAVIDSON-WHITEHALL CO.:** 555 Whitehall St.; Atlanta, GA 30303; (800) 848-9811; FAX: (404) 659-5041. Contact: Eric D. Willadsen, owner. **Products Manufactured:** *CRS.*

**DAVISOUND:** 1504 Sunset; PO Box 521; Newberry, SC 29108; (803) 276-0639. Contact: Hayne Davis, dir. **Products Manufactured:** *AMP, MIC, MIXC, SP.*

**DAWN SPEAKER SYSTEMS:** 908 W. Fayette Ave.; Effingham, IL 62401; (217) 342-9211; FAX: (217) 347-0316. Contact: Don Friedman, product mgr.; Don Mitchell, nat'l sales mgr. **Products Manufactured:** *SPKR.*

**DAX, DIVISION OF BAUDER INTERNATIONAL CORP.:** 3700 24th Ave.; Forest Grove, OR 97116; (503) 357-1175. Contact: Phil Bauder. **Products Manufactured:** *MIXC, SP.*

**DBM TECHNICAL SERVICES:** 124 W. 19th St., 7th Fl.; New York, NY 10011; (212) 645-2626; FAX: (212) 727-3075. Contact: Perry Lancaster.

**DBX PROFESSIONAL PRODUCTS:** 1525 Alvarado St.; San Leandro, CA 94577; (510) 351-3500; FAX: (510) 351-0500. Contact: JX Loeb, prod. mgr. **Products Manufactured:** *SP.*

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**DDRUM INC.:** 300 Long Beach Blvd.; Stratford, CT 06497; (203) 380-0000; FAX: (203) 380-1780. Contact: Wendy J. DeBernardo, mgr. customer service, Agneta Emsred, nat'l sales mgr. **Products Manufactured:** *MI.*

**DECUR CORP.:** 4012 S. Broadway Pl., Los Angeles; 6500 Hickman Rd.; Des Moines, IA 50322; (515) 270-1010; (213) 233-4184; FAX: (213) 233-2957. **Products Manufactured:** *CRS.*

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**DENECKE INC.:** 5417 B Cahuenga Blvd.; North Hollywood, CA 91601; (818) 766-3525. Contact: Spike Dolomite. **Products Manufactured:** *SYNC.*

**DENON AMERICA INC.:** 222 New Rd.; Parsippany, N.J. 07054; (201) 575-7810; FAX: (201) 808-1608. Contact: Michael Stells, product mgr. **Products Manufactured:** *SP, REC, TE.*

**DESIGN DIRECT SOUND:** 6850-35th NE, Ste. 1; Seattle, WA 98115; (206) 527-4371. Contact: Bob Rice. **Products Manufactured:** *SPKR.*

**DESKTOP LOUDSPEAKER SYSTEMS INC.:** PO Box 3340 Rosedale Station; Kansas City, KS 66103; (816) 531-6722. Contact: Paul Gardocki, mktg. mgr. **Products Manufactured:** *SPKR.*

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**DIGIGRAM:** Parc de Pre Milliet; Montbonnot 38330, France; (33) 76 52 47 47; FAX: (33) 76 52 18 44. Contact: Mr. Philippe Girard-Buttoz, pres. **Products Manufactured:** *HDWR, DISK, REC.*

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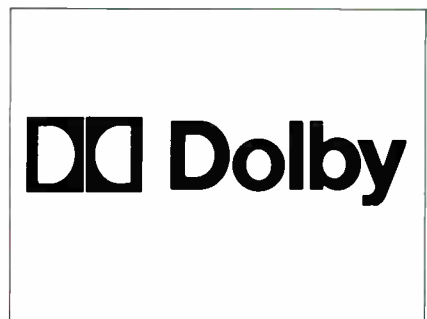
**DIGITECH:** 8760 S. Sandy Parkway; Salt Lake City, UT 84070; (801) 566-8800; FAX: (801) 566-7005. Contact: Ferdinand Boyce, VP mktg.; Scott Grow, VP sales. **Products Manufactured:** *SP.*

**DIMENSION MUSIC & SOUND EFFECTS INC.:** PO Box 1149; Okeechobee, FL 34973-1149; (813) 763-4107; (800) 634-0091. Contact: Rex M. Bell, pres. **Regional Offices:** Orlando, FL (407) 578-1298, John St. John. **Products Manufactured:** *SOFT, MI, PL.*

**DNF INDUSTRIES:** 1032 N. Sweetzer Ave., Ste. 212; W. Hollywood, CA 90069; (213) 650-5256; FAX: (213) 650-6639. Contact: Eve Norell, sales mgr. **Products Manufactured:** *VE.*

**DOO ELECTRONICS:** 8760 S. Sandy Parkway; Sandy, UT 84070; (801) 566-8800; FAX: (801) 566-7005. Contact: Ferdinand Boyce, VP mktg.; Scott Grow, VP sales. **Products Manufactured:** *MIXC, SP.*

**WALTER S. DOE & CO.:** 4010 Maplecrest Ave.; Cleveland, OH 44134; (216) 845-7716. Contact: Kathleen Grywalski, dir. of mktg.; Robert Grywalski, sales. **Products Manufactured:** *CC, DUP, SPKR, MIXC, SP, TE, VE, OTH.*



### DOLBY LABORATORIES INC. San Francisco, CA

**DOLBY LABORATORIES INC.:** 100 Potrero Ave.; San Francisco, CA 94103; (415) 558-0200; FAX: (415) 863-1373. Contact: Nancy M. Byers, mktg. mgr., prof. audio products. **Regional Offices:** Wooten Bassett, Wilshire, England (011) 44793 842100, Tony Spath. **Products Manufactured:** *SP.*

**DOREMI LABS INC.:** 4927 N. Glen Arden Ave.; Covina, CA 91724; (818) 966-2454; FAX: (818) 966-6554. Contact: Stephen Paine, Camille Rizko. **Products Manufactured:** *SOFT, DISK, MIXC, MI.*

**DORROUGH ELECTRONICS:** 5221 Collier Pl.; Woodland Hills, CA 91364; (818) 998-2824; FAX: (818) 998-1507. Contact: Kay Dorrough, partner. **Products Manufactured:** *SP, OTH.*

**DORSEY PRODUCTIONS:** 2453 E. Virginia; Anaheim, CA 92806; (714) 535-3344; FAX: (714) 535-0383. Contact: Don Dorsey. **Products Manufactured:** *PL.*

**DR. T'S MUSIC SOFTWARE INC.:** 124 Crescent Rd., Ste. 3; Needham, MA 02194; (617) 455-1454; FAX: (617) 455-1460. Contact: Steve Thomas, sales & mktg. coord.; Tony Conti, nat'l sales mgr. **Products Manufactured:** *HDWR, SOFT.*

**DRAWMER:** Charlotte Street Business Centre; Wakefield, W. Yorkshire, WF1 1UH England; (924) 378669; FAX: (924) 290460. Contact: Ian Fielding, sales dir.; Jan Phillips, export mgr. **Regional Offices:** U.S.A. (508) 435-3666, QMI Inc., Scott Berdell, Barry Fox. **Products Manufactured:** *SP.*

**DRAWMER/QMI:** 25 South St.; Hopkinton, MA 01748; (508) 435-3666; FAX: (508) 435-4243. Contact: Scott Berdell, pres. **Products Manufactured:** *SP.*

**DREW ENGINEERING COMPANY:** 35 Indiana St.; Rochester, NY 14609; (716) 544-3337; (716) 288-6700. Contact: Joseph J. Barone. **Products Manufactured:** *SP.*

**DRUM WORKSHOP INC.:** 2697 Lavery Ct. #16; Newbury Park, CA 91320; (805) 499-6863. Contact: Don Lombardi, president. **Products Manufactured:** *MI.*

**DUBNER COMPUTER SYSTEMS INC.:** 6 Forest Ave.; Paramus, NJ 07652; (201) 845-8900. Contact: Emily Dubner. **Products Manufactured:** *VE.*

**DAN DUGAN SOUND DESIGN:** 290 Napoleon St; San Francisco, CA 94124; (415) 821-9776; FAX: (415) 826-7699. Contact: Dan Dugan, mktg. mgr. **Products Manufactured:** *SP.*

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**DUPLTRONICS INC.:** 160 Abbott Dr.; Wheeling, IL 60090; (708) 459-6610; FAX: (708) 459-6615. Contact: Rainer Zopyf, Media Technologies Ltd. **Products Manufactured:** *DUP.*

**DW LABS INC.:** PO Box 882; Millburn, NJ 07041; (201) 376-8453. Contact: Jeff Davis, mktg. mgr. **Products Manufactured:** *SP.*

**DYNACORD:** see Mark IV.

**DYNACORD, ELECTRONIC—UND GERATEBAU GMBH & CO. KG:** Hirschberger Ring 45; Straubing, D-8440 West Germany; (09421) 706-0; Telex: 65520; FAX: (09421) 706-265. Contact: Martin Traut, mktg. mgr. **Products Manufactured:** *AMP, CC, CRS, SPKR, MIC, MIXC, MI, SP.*

**DYNATECH MONITORS:** see Group One LTO., U.S. distrib.



**DYNATEK AUTOMATION SYSTEMS INC.**  
*Bedford, Nova Scotia, Canada*

**DYNATEK AUTOMATION SYSTEMS INC.:** 200 Blue Water Rd; Atlantic Acres Business Park; Bedford, Nova Scotia, B4B 1G9 Canada; (902) 832-3000; FAX: (902) 832-3010. Contact: Lorne Weiner, dir.; Michael Nitti, sales mgr. **Products Manufactured:** *HDWR.*

**DYNAVOX ELECTRONICS INC.:** 248 N. Puente Ave.; City of Industry, CA 91746; (818) 336-0516; FAX: (818) 336-3748. Contact: Daniel Wu, pres. **Regional Offices:** Hopedale, MA (508) 473-3797, David Smith. **Products Manufactured:** *CC, CRS, SPKR, VE.*

**DYNWARE:** 1166 Cheff Or., Ste. 5; Foster City, CA 94404; (415) 349-5700. Contact: Christopher Green. **Products Manufactured:** *SOFT.*

**EAGLEAR RECORDING, PUB. & DIST.:** 823 16th St.; Greeley, CO 80631; (303) 356-1464. **Products Manufactured:** *PL.*

**EARWEAR:** 21 Millay Place; Mill Valley, CA 94941; (415) 380-8273. Contact: Jeffrey Silberman. **Products Manufactured:** *OTH.*

**EAST-WEST COMMUNICATIONS INC.:** 302 W. Ocean View Ave; Del Mar, CA 92014; (619) 755-0599; FAX: (619) 793-1491. Contact: Douglas Rodgers. **Products Manufactured:** *SOFT, PL.*

**EASTERN ACOUSTIC WORKS INC.:** One Main St.; Whitinsville, MA 01588; (508) 234-6158; FAX: (508) 234-8251. Contact: Christian Doering, dir. of comm.; Frank Loyko, VP sales & mktg. **Regional Offices:** Huntington Beach, CA (800) 660-3697, Greg Hockman. **Products Manufactured:** *SPKR.*

**ECLAIR ENGINEERING SERVICES:** 221 Pine St.; Florence, MA 01060-1267; (413) 584-6767. Contact: Bruce Seifried, owner. **Products Manufactured:** *SP.*

**ECLIPSE RESEARCH CORP.:** PO Box 8299; Incline Village, NV 89452-8299; (702) 832-0666; FAX: (702) 831-5349. Contact: Bob Cozlar, Ted Haugum. **Products Manufactured:** *SPKR.*

**ECLIPSE TECHNOLOGY INC.:** 500 E. Acapano, Ste. 609; Richardson, TX 75081; (214) 238-5269. **Products Manufactured:** *MI, SOFT.*

**EDCOR:** 1948 E. Pomona St.; Santa Ana, CA 92705; (714) 258-0777; FAX: (714) 258-7117. Contact: L. Weston, mktg. mgr. **Products Manufactured:** *AMP, MIC, SP.*

**EDCOR ELECTRONICS:** 7130 National Parks Hwy.; Carlsbad, NM 88220; (800) 254-0259. Contact: Phyllis Weston, sales mgr. **Products Manufactured:** *AMP.*

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## Professional Audio Manufacturers

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**EDIFLEX SYSTEMS**; 1225 Grand Central Ave.; Glendale, CA 91201; (818) 502-9100; FAX: (818) 502-0052. Contact: Herb Dow, exec. VP. Products Manufactured: *DISK, REC, VE*.

**EDINBURGH AUDIO CORP.**; 3432 Ivy's Walk, Bldg. E; Atlanta, GA 30340; (404) 414-4708. Contact: Jan Somers, VP mktg. and distribution. Products Manufactured: *SP*.

**EFXS**; 22134 Romar St.; Chatsworth, CA 91311; (818) 341-4193. Contact: Bob Keller.

**EL MAR PLASTICS**; 840 E. Walnut St.; Carson, CA 90746; (213) 327-3180. Contact: Maxine Hesse, sales mgr. Products Manufactured: *OTH, DUP*.  
○ PLEASE SEE DISPLAY ADVERTISEMENT, P. 51

**ELAN BY METALHEAD ELECTRONICS**; 5707 Cahuenga Blvd.; North Hollywood, CA 91601; (818) 980-1975; FAX: (818) 985-1624. Contact: Elan & Edna Memran, owners. Products Manufactured: *AMP, SPKR, SP*.

**ELECTRIC SOUND & PICTURE (FAIRLIGHT ESP. PTY. LTD.)**; 30 Bay St., Broadway, Sydney, NSW 2007 Australia; (011) 61-2-212-6111; FAX: (011) 61-2-281-5503. Contact: Kim Ryrie. Products Manufactured: *DISK, MI*.

**ELECTRO FORCE CORP.**; 727 Oakstone Way; Anaheim, CA 92806-4638; (800) 227-4445. Contact: Phillip Lindberg, sales mgr. Products Manufactured: *AMP*.

**ELECTRO SOUND INC.**; 9130 Glenoaks Blvd.; Sun Valley, CA 91352; (213) 875-1900; FAX: (818) 767-4479. Products Manufactured: *DUP*.

**ELECTRONIC DIGITAL INNOVATION PTY. LTD.**; 169 Bank St.; South Melbourne, Victoria, 3205 Australia; (61) 3-690-8735; FAX: (61) 3-690-4884. Products Manufactured: *DISK*.

**ELECTROSPACE/PENINSULA MARKETING**; 21213 B Hawthorne, Ste. 5086; Torrance, CA 90503; (213) 373-1009. Products Manufactured: *SP*.

**ELECTRO-VOICE**; 600 Cecil St.; Buchanan, MI 49107; (616) 695-6831; FAX: (616) 695-1304. Contact: Jim Long, dir. mktg. services; Garry Templin, nat'l sales mgr. Products Manufactured: *AMP, SPKR, MIC, MIXC, SP*.  
○ PLEASE SEE DISPLAY ADVERTISEMENT, P. 20

**ELTEKON TECHNOLOGIES INC.**; 37491 Schoolcraft Rd.; Livonia, MI 48150; (313) 462-3155; FAX: (313) 462-5922. Contact: Laura Barnes, mktg. dir.; Leo Early, nat'l sales mgr. Products Manufactured: *CC, HDWR, DISK, MI*.

**EMAC**; 901 Page Ave.; Fremont, CA 94538; (800) 821-0806. Contact: Mindy Howe. Products Manufactured: *HDWR*.

**EMAGIC SOFTWARE**; distributed by Ensoniq. Products Manufactured: *SOFT*.

**EMERALD MUSIC COMPANY**; 392 Oak Knoll Rd.; Ukiah, CA 95482; (800) 828-3837. Products Manufactured: *MI*.

**ESMC EMILAR INC.**; 1620 N. Missile Way; Anaheim, CA 92801; (714) 449-7779. Contact: Norman Collins. Products Manufactured: *SPKR*.

**E-MU SYSTEMS INC.**; 1600 Green Hills Rd.; PO Box 660015; Scotts Valley, CA 95066; (408) 438-1921; FAX: (408) 438-8612. Contact: Marco Alpert, VP mktg. Products Manufactured: *MI, PL*.

**ENCORE ELECTRONICS**; 30 Glenhill Ct; Danville, CA 94526; (510) 820-7551; FAX: (510) 283-6882. Contact: Tony Karavidas, owner. Products Manufactured: *MI*.

**ENGINEERED PERCUSSION**; 24416 S. Main St. #310; Carson, CA 90745; (310) 549-1171; FAX: (310) 549-7208. Contact: Thomas Aylesbury, sales mgr. Products Manufactured: *MI*.

**ENSONIQ CORP.**; 155 Great Valley Pkwy.; Malvern, PA 19355; (215) 647-3930. Contact: Jerry Kovarsky. Products Manufactured: *MI*.

**ENTERPRISE CORP OF AMERICA**; 1200 35th St., Ste. 120; West Des Moines, IA 50265; (515) 223-1290. Contact: Dennis Christenson. Products Manufactured: *TE*.

**ENVIRONMENTAL SOUND**; 31220 La Baya Dr. #110; Westlake Village, CA 91362; (818) 706-0228. Contact: Ron Glathoffer, mktg. Products Manufactured: *SPKR*.

**EPHPHONE CO.**; 1818 Elm Hill Pike; Nashville, TN 37210; (615) 871-4500. Contact: Jim Rosenberg, pres. Products Manufactured: *MI*.

**EQUI-TECH CORP.**; PO Box 249; Selma, OR 97538; (503) 597-4448; FAX: (503) 597-4099. Contact: Mark Brown, customer service rep. Products Manufactured: *OTH*.

**EQUITY SOUND INVESTMENTS/BOND ELECTRONICS**; PO Box 752; Sturtevant, WI 53177; (414) 886-3435; FAX: (414) 886-3435. Contact: Thomas Melzer, mktg. & sales mgr. Regional Offices: Toronto, ON, Canada (416) 465-4888, Steven Hutt. Products Manufactured: *SPKR*.

**ESE**; 142 Sierra St.; El Segundo, CA 90245; (310) 322-2136; FAX: (310) 322-8127. Contact: Brian Way, dir. mktg. Products Manufactured: *AMP, SP, OTH*.

**ESL (ELECTRONIC SYSTEMS LABORATORIES INC.)**; 3911 SW 47th Ave., Ste. 906; Fort Lauderdale, FL 33314; (305) 791-1501; FAX: (305) 791-8986. Contact: Lutz Meyer, president; John Bartz, sales mgr. Products Manufactured: *TE, OTH*.

**ESOTERIC SOUND**; 4813 WallBank Ave.; Downers Grove, IL 60515; (708) 960-9137; FAX: (708) 960-9137. Contact: Michael N. Stosich. Products Manufactured: *EM, PL, SP*.

**ETA SYSTEMS**; 1716 Enterprise Parkway; Twinsburg, OH 44087; (216) 425-3388; FAX: (216) 425-9700. Contact: Victor C. Pavona. Products Manufactured: *OTH*.

**EUPHONIX INC.**; 10647 B. Riverside Dr.; North Hollywood, CA 91602; (818) 766-1666; FAX: (818) 766-3401. Contact: Andy Wild, VP int'l sales/mktg.; Rick Plusner, VP American sales. Regional Offices: Palo Alto, CA (415) 855-0400. Products Manufactured: *MIXC*.

**EVENTIDE INC.**; 1 Alsan Way; Little Ferry, NJ 07643; (201) 641-1200; FAX: (201) 641-1640. Products Manufactured: *SP*.

**EXCEL AUDIO SYSTEMS**; 7063-J Commerce Circle; Pleasanton, CA 94588; (510) 460-3842; FAX: (510) 460-3865. Contact: Richard Guy. Products Manufactured: *AMP*.

**EYE & I PRODUCTIONS**; 930 Jungfrau Ct.; Milpitas, CA 95035; (408) 945-0139. Products Manufactured: *MI*.

**FAIRLIGHT/DIGITAL SUPPORT**; 626 N. Beechwood Dr.; Los Angeles, CA 90004; (213) 460-4884; FAX: (213) 460-6120. Contact: John Lancken. Products Manufactured: *DISK, MI, VE*.

**FAIRLIGHT EST PTY LIMITED**; Unit B, 5 Skyline Pl.; Frenchs Forest, NSW 2086, Australia; 61(2) 212 6111; FAX: 61(2) 281 5503. Contact: Jenyne Thomas. Products Manufactured: *DISK, MI, OTH*.

**FAST FORWARD VIDEO**; 182000-C McDermott; Irvine, CA 92714; (714) 852-8404; FAX: (714) 852-1220. Contact: Peggy Maggio, mkt./Paul Dekey, CEO. Products Manufactured: *VE*.

**D.W. FEARN**; PO Box 57; Pocopson, PA 19366; (215) 793-2526. Contact: Doug Fearn. Products Manufactured: *SP*.

**FENDER MUSICAL INST.**; 1130 Columbia St.; Brea, CA 92621; (714) 990-0909; FAX: (714) 990-3986. Contact: Steve Grom, VP mktg.; Don Johnston, nat'l sales mgr. Products Manufactured: *AMP, SPKR, MIXC, MI, SP*.

**FENDER-SUNN PRO AUDIO**; 7975 N. Hayden Rd.; Scottsdale, AZ 85258; (602) 596-7121. Contact: Michael Schwartz, mgr. Products Manufactured: *AMP*.

**FERROFLUIDICS**; 40 Simon St.; Nashua, NH 03061; Contact: Barry Moskowitz. Products Manufactured: *OTH*.

**FIDELIPAC CORP.**; 97 Foster Rd.; Moorestown, NJ 08057; (609) 235-3900; FAX: (609) 235-7779. Contact: Roger Thanhauser; Robert McNeil. Products Manufactured: *DISK, MIXC, TAPE, OTH*.

**MIKE FINLEY**; PO Box 57; Sugar Creek, OH 44681; (216) 852-2222. Contact: Mike Finley. Products Manufactured: *AM*.

**FIRSTCOM/MUSIC HOUSE/CHAPPELL**; 13747 Montfort Dr., Ste. 220; Dallas, TX 75240; (800) 858-8880; FAX: (214) 404-9656. Contact: A. Bergeron, adv./mktg. coordinator; Robert Venkins, VP, mktg. Regional Offices: NV (201) 295-9336, Claude Lewin; CA (213) 464-4077, Michelle Wilson. Products Manufactured: *PL*.

**FISHMAN TRANSDUCERS INC**; 340-D Fordham Rd.; Wilmington, MA 01887; (508) 988-9199; FAX: (508) 986-0770. Contact: Rick Nelson, Pam Fishman. Products Manufactured: *AMP, MI*.

**FLAG SYSTEMS**; 930 N. Elm #6; Orange, CA 92667; (714) 997-7363; FAX: (714) 997-0748. Contact: David M. Forney, mgr. Products Manufactured: *CRS*.

**FLIGHT FORM CASES**; 5950 192nd St. NE; Arlington, WA 98223; (206) 435-6688. Contact: Dale Lorang. Products Manufactured: *CRS*.

**JOHN FLUKE MFG. CO. INC.**; PO Box 9090; MS 250E; Everett, WA 98206; (206) 347-6100. Contact: Barbara Hanson. Products Manufactured: *TE*.

**FLUX RESEARCH PTY. LTD.**; 95 Muston St., Mosman; Sydney, New South Wales, 2088 Australia; (011) (612) 960-2252; FAX: (011) (612) 357-7286. Contact: Michael Stavrou, mg. dir. Regional Offices: London, England 359-9654. Products Manufactured: *MIXC*.

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**F.M. PROD.:** 4413 25th Ave. SW; Naples, FL 33999; (813) 353-4016. Products Manufactured: DUP, HDWR, SOFT, SPKR, MIC, MIXC, MI, PL, SP, TAPE, REC, VE.

**F M SYSTEMS INC.:** 3877 S. Main St.; Santa Ana, CA 92707; (714) 979-3355; (800) 235-6960; FAX: (714) 979-0913. Contact: Frank McClatchie; Tom Corwin. Products Manufactured: SP, TE, OTH.

**F.M. TUBECRAFT:** 1121-20 Lincoln Ave.; Holbrook, NY 11741; (516) 567-8588. Contact: Frank Maiella. Products Manufactured: CRS.

**FOCUSRITE AUDIO ENGINEERING LTD.:** Unit 2, Bourne End Business Center; Bourne End, Bucks, UK SL8 5AS; (44) 0628-819456; FAX: (44) 0628-819443. Contact: Phil Oudderidge. Products Manufactured: MIXC, SP.

**FORAT ELECTRONICS INC.:** 11514 Ventura Blvd.; Studio City, CA 91604; (818) 763-3007. Contact: Ben & Bruce Forat. Products Manufactured: MI.

**FOSTEX CORP. OF AMERICA:** 15431 Blackburn Ave.; Norwalk, CA 90650; (310) 921-1112; FAX: (310) 802-1964. Contact: Steve Cunningham, VP sales and mktg.; Budd Johnson, dir. of ad. Products Manufactured: SPKR, MIC, MIXC, REC.

**FRAZIER:** Rte. 3, Box 319; Morrilton, AR 72110-9532; (501) 727-5543; FAX: (501) 727-5402. Contact: James R. Truelsen, VP sales/mktg. Products Manufactured: SOFT, EM, SPKR.

**FRIED PRODUCTS:** 7616 City Line Ave.; Philadelphia, PA 19151; (215) 473-7474.

**FROM THE TOP PRODUCTIONS:** 3005 Copper Knoll; Charlottesville, VA 22901; (602) 623-9161. Products Manufactured: PL.

**FRONTERA ELECTRONICS:** 1318 E. Mission Rd., Ste. 202; San Marcos, CA 92069; (619) 727-3410; FAX: (619) 727-3410. Contact: Jeff Chamberlain, mktg. mgr.; Adrian Alting-Mees, nat'l sales. Products Manufactured: HDWR, DISK, PL.

**FURMAN SOUND INC.:** 30 Rich St.; Greenbrae, CA 94904; (415) 927-1225; FAX: (415) 927-4548. Contact: Joe Desmond, nat'l sls. mgr. Products Manufactured: AMP, SP, OTH.

**FUTURE SONICS:** PO Box 187; 1006 Holmcon Rd.; Pineville, PA 18946; (215) 598-8828; FAX: (215) 598-8827. Contact: Marty Garcia. Products Manufactured: SPKR, OTH.

**FWB INC.:** 2040 Polk St., Ste. 215; San Francisco, CA 94109; (415) 474-8055. Contact: Steve Goodman. Products Manufactured: HDWR.

**G PRIME LTD.:** 1790 Broadway, 8th Fl., New York, NY 10019; (212) 765-3415. Products Manufactured: MIC.

**GAINES AUDIO:** 1237 E. Main St.; Rochester, NY 14609; (716) 266-0780; (800) 442-0780. Contact: Jon Gaines, mktg. mgr. Products Manufactured: SP.

**GALAXY AUDIO:** 625 E. Pawnee; Wichita, KS 67211; (800) 369-7768; FAX: (316) 263-0642. Contact: Brock Jabara, CEO. Products Manufactured: SPKR, TE.

**GALLIEN-KRUEGER INC.:** 1355 Dell Ave.; Campbell, CA 95008; (408) 379-3344; FAX: (408) 379-0247. Contact: Rich Krueger, exec. VP. Products Manufactured: AMP.

**GANE LOUDSPEAKERS:** 629 Eastern Ave. #2; Toronto, Ontario, M4M 1E4 Canada; (416) 465-4888; FAX: (416) 465-3919. Contact: Steven W. Hutt, pres. Regional Offices: Lake Zurich, IL (708) 438-4000 Marcel Diver. Products Manufactured: SPKR.

**GARNER INDUSTRIES:** 4200 N. 48th St.; Lincoln, NE 68504; (402) 434-9100; (800) 228-0275; FAX: (402) 434-9133. Contact: Scott McLain, product mgr. Products Manufactured: VE, OTH.

**GATEWAY SOFTWARE:** 4446 Salisbury Or.; Carlsbad, CA 92008; (619) 434-0823. Products Manufactured: SOFT.

**GAUSS:** 9130 Glenoaks; Sun Valley, CA 91352; (818) 768-4323; FAX: (818) 767-4479. Contact: Paul Hugo. Products Manufactured: SPKR.

**GEFEN SYSTEMS:** 6261 Variel Ave., Ste. C; Woodland Hills, CA 91367; (800) 545-6900; FAX: (818) 884-3108. Contact: Jill Shuken, VP mktg.; Doug Perkins, sales mgr. Products Manufactured: HDWR, SOFT, PL, OTH.

**GENELEC/QMI:** 25 South St.; Hopkinton, MA 01748; (508) 435-3666; FAX: (508) 435-4243. Contact: Scott Berdell, pres. Products Manufactured: SPKR.

**GENERAL MIDI:** 9430 E. Goff Links Rd., Ste. 106; Tucson, AZ 85730; (602) 884-3501. Contact: R. Paulsen, nat'l mktg. mgr. Products Manufactured: MI.

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**GET ORGANIZED:** 328 Canham Rd.; Scotts Valley, CA 95066; (408) 438-0259; FAX: (408) 438-0359. Contact: Robby Frank; Tom Hunt, sales mgr. Products Manufactured: MI, OTH.

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**GNWC:** 1401 Brook Drive; Oowners, IL 60515; (708) 627-1777. Contact: Cammie Jensen. Products Manufactured: CC.

**GOLD LINE:** PO Box 500; W. Redding, CT 06896; (203) 938-2588; FAX: (203) 938-8740. Contact: Mart Miller, VP sales. Products Manufactured: SP, TE.

**GOLD RIBBON SOUND:** 103 Commercial Drive; Iowa City, IA 52246; (319) 351-9144. Contact: Jonas Magram. Products Manufactured: AM.

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**GRAHAM-PATTEN SYSTEMS INC.:** PO Box 1960; Grass Valley, CA 95945; (916) 273-8412; FAX: (916) 273-7458. Contact: Tim Prouty, VP sales/mktg. Products Manufactured: AUTO, MIXC, VE, OTH.

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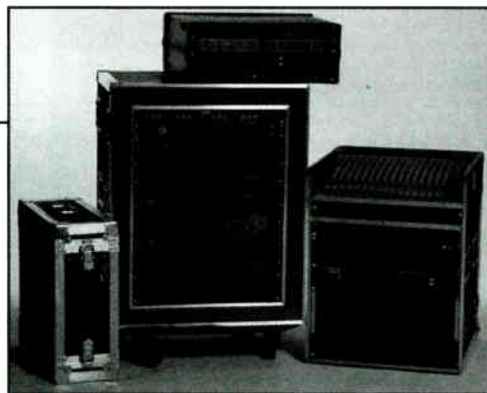
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HM ELECTRONICS INC.: 6675 Mesa Ridge Rd.; San Diego, CA 92121; (619) 535-6060; FAX: (619) 552-0139. Contact: Eunice Davis, mktg. mgr., Bruce Slemmer, sls. mgr. Regional Offices: Summit, NJ (201) 522-9491, Michael Cerveny. Products Manufactured: *MIC*.

THE HOLLYWOOD EDGE: 7060 Hollywood Blvd., Ste. 1120; Hollywood, CA 90028; (800) 292-3755; FAX: (213) 466-5861. Contact: Ken Statemen, mktg. mgr.; Scott Whitney, nat'l sales mgr. Products Manufactured: *PL*.

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HORIZON MANUFACTURING INC.: 230 N. Spring St.; Cape Girardeau, MO 63701; (314) 651-6500. Contact: Jeff Webster. Products Manufactured: *CC*.

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HOWE TECHNOLOGIES CORP.: 2300 Central Ave., Ste. E, Boulder, CO 80301; (303) 444-4693; (800) 525-7520; FAX: (303) 444-8447. Contact: Terry Sweeney, VP sales. Products Manufactured: *MIXC, OTH*.

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**IMAGE COMMUNICATIONS:** 4301 W. 69th St.; Chicago, IL 60629; (312) 585-1212; FAX: (312) 585-7847. **Contact:** Larry P. Niles, mktg. mgr.; Jay L. Peabody, nat'l sales mgr. **Products Manufactured:** *CC, SPKR.*

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**INNOVATIVE QUALITY SOFTWARE:** 27498 Enterprise Circle W. #3; Temecula, CA 92590; (909) 695-1744. **Products Manufactured:** *SOFT.*

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**JBL PROFESSIONAL:** 8500 Balboa Blvd.; Northridge, CA 91329; (818) 893-8411; FAX: (818) 893-3639. **Contact:** Roscoe Anthony, mktg. mgr.; Steve Armstrong, dir. of sales. **Products Manufactured:** *AMP, SPKR, SP.*  
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**JEAMIUS:** 2815 Swandale; San Antonio, TX 78230; (512) 525-0719; FAX: (512) 344-3299. **Contact:** Jeanine Davis, mktg. mgr.; Marius Peron, nat'l sales mgr. **Products Manufactured:** *TE, OTH.*



**JENSEN TRANSFORMERS INC.**  
North Hollywood, CA

**JENSEN TRANSFORMERS INC.:** 10735 Burbank Blvd.; North Hollywood, CA 91601; (213) 876-0059; FAX: (818) 763-4574. **Contact:** Dave Hill, VP ops. **Products Manufactured:** *SOFT, SP.*

**THE RUSS JONES MARKETING GROUP:** 17700 Raymer St.; Northridge, CA 91325; (818) 993-4091; FAX: (818) 701-7452. **Products Manufactured:** *MI.*

**JOSEPHSON ENGINEERING:** 3729 Cokerhill Way; San Jose, CA 95121-1421; (408) 238-6062; FAX: (408) 238-6022; E-Mail: DAVID@JOSEPHSON.COM. **Contact:** David Josephson, dir. **Products Manufactured:** *MI, CC.*



**JRF MAGNETIC SCIENCES INC.**  
Greendell, NJ

**JRF MAGNETIC SCIENCES INC.:** 249 Kennedy Rd., PO Box 121; Greendell, NJ 07839; (201) 579-5773; FAX: (201) 579-6021. **Contact:** John French, pres. **Products Manufactured:** *DUP, TH, SYNC.*  
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**J.T. ENTERPRISES:** 6924 W. Arrowhead; Kennewick, WA 99336; (509) 735-7430. **Contact:** Steve Hickman. **Products Manufactured:** *MI, CC.*

**JUICE GOOSE:** 7320 Ashcroft #104; Houston, TX 77081; (713) 772-1404. **Products Manufactured:** *OTH.*

**JVC PROFESSIONAL PRODUCTS:** 41 Slater Dr.; Elmwood Park, NJ 07407; (201) 794-3900. **Contact:** Matthew Weiner, product mgr. **Products Manufactured:** *REC, VE.*



**KABA RESEARCH & DEVELOPMENT**  
Novato, CA

**KABA RESEARCH & DEVELOPMENT:** 24 Commercial Blvd.; Novato, CA 94949; (415) 883-5041; (800) 231-8273; FAX: (415) 883-5222. **Contact:** Jim Stern, mktg. mgr.; Mike Wood, Western sales mgr. & mktg. **Products Manufactured:** *DUP.*  
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**KABLE KING:** PO Box 2646; Savannah, GA 31402; (912) 233-8959. **Contact:** Joe Bordeaux. **Products Manufactured:** *CC.*

**KAT INC.:** 300 Burnette Rd.; Chicopee, MA 01020; (413) 594-7466; FAX: (413) 592-7987. **Contact:** Mario J. DeCuitiis. **Products Manufactured:** *EM, MI, PL.*

**KAWAI AMERICA CORP.:** 2055 E. University Dr.; Compton, CA 90224; (310) 631-1771; FAX: (310) 604-6913. **Contact:** Julie Wright. **Products Manufactured:** *MIXC, MI, SP.*

**KEMPER PIANO TECH:** 3412 Centinela Ave. #8; Los Angeles, CA 90066; (213) 390-2315. **Contact:** Mike Kemper.

**KENNEDY ELECTRONICS:** 6202 Concord Blvd. S.; Inver Grove Hts., MN 55076; (612) 457-1662; FAX: (612) 452-4571. **Contact:** Dan Kennedy, owner. **Products Manufactured:** *SP.*

**KENWOOD USA CORP.:** 2201 East Dominguez St.; Long Beach, CA 90810. **Contact:** Richard Westle. **Products Manufactured:** *TE.*

**KEY ELECTRONICS INC.:** 7515 Chapel Ave.; Fort Worth, TX 76116; (817) 560-1912; FAX: (817) 560-9745. **Contact:** Carol Phelan, VP/mktg. mgr. **Products Manufactured:** *SOFT, MI, SYNC.*



**Professional Audio  
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1994

**KEYNOTE INDUSTRIES/TUBE WORKS DIV.**; 8201 E. Pacific Pl. #606; Denver, CO 80231; (303) 750-3801; FAX: (303) 750-2162. Contact: Tom Wright, mktg. & sales mgr. Products Manufactured: AMP, CRS, SPKR, SP.

**KILLER TRACKS**; 6534 Sunset Blvd.; Hollywood, CA 90024; (800) 877-0078; FAX: (213) 957-4470. Contact: Marilyn Richards, dir. of mktg. Products Manufactured: PL.

**KING INSTRUMENT CORP.**; 80 Turnpike Rd., PO Box 1070; Westboro, MA 01581; (508) 366-9141; Telex: 948485; FAX: (508) 870-5932. Products Manufactured: DUP, OTH.

**KLARK-TEKNIK—MARK IV PRO AUDIO GROUP**; 448 Post Rd.; Buchanan, MI 49107; (800) 695-1010; FAX: (616) 695-0470. Contact: Allan Nichols, dir. of sales & mktg. Products Manufactured: SP, VE.

**KLIPSCH PROFESSIONAL**; PO Box 688; Hope, AR 71801; (501) 777-6751; FAX: (501) 777-0593. Contact: Ian Thacker, prod. mgr. Regional Offices: Knoxville, TN (615) 689-2500, Steve Metzger. Products Manufactured: SPKR.

**KMD SOUND ELECTRONICS**; PO Box 507; Bloomfield, CT 06002; (203) 243-7888. Contact: Bud Mayer. Products Manufactured: MI.

**KONCERT KABINET**; 158 S. 4th St.; Hugesville, PA 17737; (717) 584-4117. Contact: Steve Kepner. Products Manufactured: AMP, SPKR.

**KORG USA INC.**; 89 Frost St.; Westbury, NY 11590; (516) 333-9100; Telex: 291407; FAX: (516) 333-9108. Contact: Larry DeMarco, dir. mktg comm., Joe Bredau, VP sls. Regional Offices: Canoga Park, CA (818) 888-2022, Jim Lowman. Products Manufactured: AMP, MI, SP.

**KOSS CORPORATION**; 4129 N. Port Washington Rd.; Milwaukee, WI 53212; (414) 964-5000; FAX: (414) 964-8615. Contact: Jill McCurdy, dir. of product dev. & mktg.; John Koss Jr., VP. Regional Offices: Burlington, Ontario, Canada (416) 336-5224, Rob Joynt; Stabio, Switzerland 9-0114191-473822, Dechn Hanley. Products Manufactured: HDWR, SPKR, OTH.

**KRK MONITORING SYSTEMS**; 16462 Gothard St., Units D & E; Huntington Beach, CA 92647; (714) 841-1600; FAX: (714) 375-6496. Contact: Group One Ltd. Products Manufactured: SPKR, SP.

**PHILIP KUBICKI GUITAR TECHNOLOGY**; 720 Bond Ave.; Santa Barbara, CA 93103; (805) 963-6703. Contact: Terry Knight. Products Manufactured: MI.

**KURZWEIL**; 13336 Alondra Blvd.; Cerritos, CA 90701; (213) 926-3200. Products Manufactured: MI, OTH.

**KW CONTROL SYSTEMS INC.**; RD. 4, Box 194, S. Plank Rd.; Middletown, NY 10940; (914) 355-5000. Contact: Bob DeGraw, assoc. engineer. Products Manufactured: OTH.

**L.A. AIR FORCE**; 1097 D-Bar K Dr.; Durango, CO 81301; (303) 247-5082. Products Manufactured: PL.

**LA AUDIO**: see Promusica.

**LA CIE LTD.**; 19552 SW 90th; Tualatin, OR 97062; (503) 691-0771. Contact: Chris Barthel. Products Manufactured: HDWR.

**LAFONT AUDIO LABS**; 635 Weyburn Sq.; Pickering, ON, L1V 3V3 Canada; (416) 420-3946; FAX: (416) 420-0718. Contact: Curt Smith, pres. Products Manufactured: MIXC, SP.

**LAKE BUTLER SOUND CO. INC.**; 5331 W. Lake Butler Rd.; Windermere, FL 34786; (407) 656-5515; FAX: (407) 656-5515. Contact: Lori Bradford, VP sales. Products Manufactured: SP.

**LAKE PEOPLE**; Haidelmoosweg 52; 7750 (New 78467) Konstanz, Germany; (7531) 73678; FAX: (7531) 74998. Contact: Elke Fischer, dir.; Fried Reim, dir. Products Manufactured: AMP, SP.

**LARTEC SYSTEMS**; 4201 W. Burbank Blvd.; Burbank, CA 91505; (818) 972-1070; FAX: (818) 845-2414. Contact: Bruce N. Larson, VP mktg. Products Manufactured: SOFT.

**LE COVER**; 1 N. 353 Bloomingdale Rd.; Carol Stream, IL 60188; (708) 790-9249. Contact: Larry Mikeska. Products Manufactured: OTH.

**LEAPING LIZARDS**; 1614-1/2 NE 80th St.; Seattle, WA 98115; (206) 527-3431.

**LECTROSONICS INC.**; 581 Laser Road NE; Rio Rancho, NM 87124; (800) 821-1121; FAX: (505) 892-6243. Contact: Bruce C. Jones, VP mktg.; Gordon Moore, nat'l sales mgr. Products Manufactured: AMP, MIC, SP.

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**LEIGHTONIX INC.**; 2490 Cedar St., Ste. B; Holt, MI 48842; (517) 694-5589. Contact: Rick Todd.

**LEITCH INC./MEDCO**; 920 Corporate Ln.; Chesapeake, VA 23320-3641; (804) 548-2300; FAX: (804) 548-4088. Contact: Don Thompson, VP mktg.; Steve Miller, VP sales. Regional Offices: Rancho Santa Margarita, CA (714) 459-1990, Greg Schreier. Products Manufactured: SP, VE.

**LEMO U.S.A. INC.**; PO Box 11006; Santa Rosa, CA 94506; (707) 578-8811. Contact: Gloria Menzies. Products Manufactured: CC.

**LENCO INC.**; 300 N. Maryland; Jackson, MO 63755; (314) 243-3147; (800) 325-8494. Contact: Jim K. Rhodes. Products Manufactured: OTH.

**LEONARDO SOFTWARE**; 12421 W. Olympic Blvd.; Los Angeles, CA 90064-1022; (310) 820-2868; FAX: (310) 820-5753. Products Manufactured: SOFT, PL.

**LEPRECON LIGHTING**; 10087 Industrial Dr.; Hamburg, MI 48139; (313) 231-9373. Products Manufactured: OTH.

**LESTER LABORATORIES**; 1111 W. Mockingbird Ln. #1342; Dallas, TX 75081; (214) 637-9311; FAX: (214) 637-9314. Contact: Paul Trimble, dir. new mktg. devel.; Gary Rilling, VP mktg./sales. Products Manufactured: OTH.

**LEXICON INC.**; 100 Beaver St.; Waltham, MA 02154-8425; (617) 736-0300; FAX: (617) 891-0340. Contact: Jon Durant, mktg. comm. mgr.; Joel Silverman, dir. sales. Regional Offices: New York, NY (201) 216-0723, Ray Maxwell; Los Angeles, CA (818) 991-0529, Scott Esterson. Products Manufactured: DISK, SP.

**LEXTRON MEDIA INC.**; 4525 Wilshire Blvd., Ste. 150; Los Angeles, CA 90010; (213) 965-6200. Contact: Roy G. Lunel, VP sales. Products Manufactured: TAPE.

**LIBERTY SYSTEMS**; 120 Saratoga Ave., Ste. 16; Santa Clara, CA 95051; (408) 983-1127. Contact: Steve Short. Products Manufactured: HDWR.

**LIGHT WAVE SYSTEMS**; 7760 Burnet Ave.; Van Nuys, CA 91405; (818) 780-3002; FAX: (818) 780-3992. Contact: Leslie Drever, owner/pres. Products Manufactured: OTH.

**LIGHTHOUSE SOFTWARE**; PO Box 2252; Fairfield, IA 52556; (515) 472-9152; FAX: (515) 472-9152. Contact: John Szasz, president. Products Manufactured: SOFT.

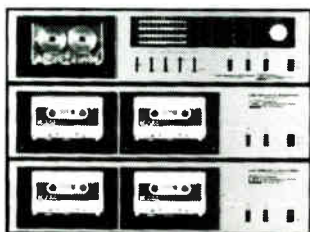
**LIGHTSPEED TECHNOLOGIES INC.**; 15812 SW Upper Boones-Ferry Rd.; Lake Oswego, OR 97035; (800) 732-8999; FAX: (503) 684-3197. Contact: John Boone, mktg. mgr.; Mark Shepard, nat'l sales mgr. Products Manufactured: SPKR, MIC.

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20

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World Radio History



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**LINEAR & DIGITAL SYSTEMS;** 46 Marco Ln.; Centerville, OH 45459; (513) 439-1758. Contact: Dale Beard. Products Manufactured: *OTH*.

**LINEARX;** 7556 SW Bridgeport Rd.; Portland, OR 97224; (503) 620-3044. Products Manufactured: *SOFT*.

**LINK AUDIO;** 176 Barnsbury Rd.; London, N1 0ER, United Kingdom; (44) 71-278-8216; FAX: (44) 70-278-4962. Contact: David Bradshaw. Products Manufactured: *AMP, SPKR*.

**LITTLE LABS;** 8033 Sunset Blvd., Ste. 889; Los Angeles, CA 90046; (800) 642-0064; FAX: (310) 659-5308. Contact: Jonathan W. Little, prop. Products Manufactured: *SP*.

**LITTLITE/CAE INC.;** 10087 Industrial Dr., PO Box 430; Hamburg, MI 48139; (313) 231-9373; FAX: (313) 231-1631. Contact: Julie Sanders, mktg. mgr.; Fred Mikeska, nat'l sales mgr. Products Manufactured: *OTH*.

**LIVEWIRE AUDIO;** PO Box 561-M; Oceanport, NJ 07757; (201) 389-2197; FAX: (201) 389-2197.

**L.M. ENGINEERING INC.;** 660 W. Evergreen Ave.; Youngstown, OH 44511; (216) 788-7373; FAX: (216) 782-2659. Contact: Steve Stacy; Bill LaGuardia. Products Manufactured: *CRS*.

**LOGITEK;** 3320 Bering Dr.; Houston, TX 77057; (713) 782-4592. Contact: Tag Borland, pres.

**LONE WOLF INC.;** 1509 Aviation Blvd.; Redondo Beach, CA 90278; (310) 379-2036; FAX: (310) 374-2496. Contact: Michael Isaacs, mktg. Products Manufactured: *HDWR, SOFT, MI*.

**E.M. LONG ASSOCIATES;** 4107 Oakmore Rd.; Oakland, CA 94602; (510) 531-8725. Products Manufactured: *SPKR, SP*.

**LORAN CASSETTES & AUDIO PRODUCTS;** 4150 Riverside Dr. #207; Burbank, CA 91505; (818) 955-8577. Contact: Sandy Richman. Products Manufactured: *DUP*.

**LOWELL MANUFACTURING CO.;** 100 Ingram Dr., PO Box 385; Pacific, MO 63069; (314) 257-3400; FAX: (314) 257-6606. Contact: John J. Lowell. Products Manufactured: *CRS, SPKR*.

**LT SOUND;** 7980 LT Parkway; Lithonia, GA 30058; (404) 482-4724. Contact: Lacy Thompson Jr. Products Manufactured: *SP*.

**LYDKRAFT APS;** Parallelvej 65; DK 2650 Hvidovre, Denmark; (45) 31 49 49 67; FAX: (45) 36 77 11 08. Contact: John G. Petersen, pres. Products Manufactured: *AMP, MIC, SP*.

**LYNC SYSTEMS;** Clark Industrial Park; 14 Walker Way; Albany, NY 12205; (518) 452-0891. Products Manufactured: *MI*.

**LYREC MANUFACTURING A/S;** Box 123 (Mileparken 22); DK-2740 Skovlunde, Denmark; 45 44 53 25 22; Telex: 37568; FAX: 45 44 53 53 35. Contact: Johan Von Schoultz; Flemming Skovgaard Jensen. Regional Offices: Monza, Italy (39) 39746815, Michael Lock; Milton Common, U.K. (44) 84427 8866, S. Fellner; Bohemia, NY (516) 563-1121, Rainer Zopf. Products Manufactured: *DUP, REC*.

**MAARTISTS, INC.;** 2180 Pleasant Hill Rd.; Suite A5-189; Duluth, GA 30136; (404) 623-3921; FAX: (404) 623-3907. Contact: David Sheiman. Products Manufactured: *MI*.

**MAC BEAT INC.;** 1314 Rutina Cir., Ste. A4; Santa Fe, NM 87501; (505) 473-4929; FAX: (505) 473-4647. Contact: Ann Fishman, pres.; Jack Fishman, VP. Products Manufactured: *HDWR, SOFT, DISK, MI, SYNC*.

**MACKIE DESIGNS;** 20205 144th Ave. NE; Woodinville, WA 98072; (206) 487-4333; FAX: (206) 487-4337. Products Manufactured: *MIXC*.

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**MACPHERSON LOUDSPEAKERS;** 3351 Remy Dr.; Lansing, MI 48906; (517) 321-0700; FAX: (517) 321-6385. Contact: Dave Macpherson, pres. Products Manufactured: *SPKR*.

**MAGNA-TECH ELECTRONICS;** 630 Ninth Ave; New York, NY 10036; (212) 586-7240; FAX: (212) 265-3638.

**MAGNEFAX INTERNATIONAL INC.;** Rt. 1, Box 764; Rogers, AR 72756; (501) 925-1818; FAX: (501) 925-1841. Contact: Dennis W. Tallakson, president. Products Manufactured: *DUP, OTH*.

**MAGNETIC MUSIC;** RD #5; 227A Myrtle Dr.; Mahopac, NY 10541; (203) 775-7832. Products Manufactured: *SOFT*.

**MAGNETIC REFERENCE LAB.;** 229 Polaris Ave., Ste. 4; Mountain View, CA 94043; (415) 965-8187; FAX: (415) 965-8548. Contact: J. McKnight, pres. Products Manufactured: *TE*.

**MAGNI;** 9500 SW Gemini Drive; Beaverton, OR 97005; (503) 626-8400. Contact: Eileen Tuuri. Products Manufactured: *TE*.

**MANEX COMPANY;** 4356 Coliseum Way; Oakland, CA; (510) 533-6573. Contact: Mary Lee Jimenez. Products Manufactured: *CRS*.

**MANHATTAN PRODUCTION MUSIC;** 311 W. 43rd St., Ste. 702; New York, NY 10036; (212) 333-5766; FAX: (212) 262-0814. Contact: Ron Goldberg. Products Manufactured: *PL*.

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**MANIAC MUSIC;** 6052 Guilford Ave.; Indianapolis, IN 46220; (317) 251-0470. Products Manufactured: *MI*.

**MARANTZ PROFESSIONAL PRODUCTS;** 1000 Corporate Dr., Ste. D; Aurora, IL 60504; (708) 820-4800; FAX: (708) 820-8103. Contact: Steve Kish, business development mgr.; Mehdi Alister, gen. mgr. Products Manufactured: *REC, OTH*.

**MARK OF THE UNICORN INC.;** 1280 Mass. Ave.; Cambridge, MA 02138; (617) 576-2760; FAX: (617) 576-3609. Contact: Robert Nathaniel, pres. Products Manufactured: *SOFT, MI*.

**DEAN MARKLEY ELECTRONICS;** 3350 Scott Blvd. #45; Santa Clara, CA 95050; (408) 988-2456. Contact: Thomas G. Dreilbis. Products Manufactured: *MI*.

**MARSHALL ACOUSTICS®;** 42 Music Sq. W., Ste. 291; Nashville, TN 37203; (615) 252-8210; FAX: (615) 244-4314. Products Manufactured: *SPKR*.

**MARSHALL AMPLIFICATION;** 89 Frost St.; Westbury, NY 11590; (516) 333-9100; FAX: (516) 333-9100. Products Manufactured: *AMP*.

**MARSHALL ELECTRONIC;** PO Box 438; Brooklandville, MD 21022; (410) 484-2220; FAX: (410) 486-0280. Contact: Stephen St. Croix, mktg. mgr. Products Manufactured: *HDWR, DISK, SP, REC*.

**MARSHALL ELECTRONICS INC.;** PO Box 2027; 5649 Mesmer Ave.; Culver City, CA 90230; (213) 390-6608; FAX: (213) 391-8926. Contact: Leonard Marshall, CEO. Products Manufactured: *CC*. © PLEASE SEE DISPLAY ADVERTISEMENT, P. 60

**MARTECH;** 1151 W. Valley Blvd.; Alhambra, CA 91803; (800) 582-3555; FAX: (818) 284-3092. Contact: Dale Manquen, VP. Products Manufactured: *AUTO, SP*.

**MARTIN AMERICA;** 22930 Miller Rd; Chicago Heights, IL 60411; (708) 758-0652. Contact: Jack Alexander. Products Manufactured: *SPKR*.

**THE MARTIN GUITAR COMPANY;** 510 Sycamore St.; Nazareth, PA 18064; (215) 759-2837. Contact: Tina Blum. Products Manufactured: *MI*.



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**MAXELL CORPORATION OF AMERICA;** 22-08 Rte. 208; Fair Lawn, NJ 07410; (201) 794-5900; FAX: (201) 796-8790. Contact: Patricia Byrne, prod. mgr.; Jim Ringwood, VP. Regional Offices: Waukegan, IL (708) 688-0161, Oan Maida; Cerritos, CA (310) 926-0926, Tim Purnell; The Colony, TX (214) 370-6290, Phil Konecki. Products Manufactured: *TAPE.*

**MAXITRON CORP/NIKKEL P.A.;** 13431 Pumice St.; Norwalk, CA 90650; (213) 802-9942; FAX: (213) 802-9945. Contact: Irv Weisman, ntl. sls. mgr. Products Manufactured: *AMP, MIXC, SP.*

**MAXOPTIX;** 2520 Junction Ave.; San Jose, CA 95134; (408) 954-9700. Contact: John Freeman. Products Manufactured: *HDWR.*

**MB QUART GMBH;** Neckarstr. 20; 0-6952 Obrigheim, Germany; (49) 6261-6380; FAX: (49) 6261-63841. Contact: Willi Presutti, sales & mktg. mgr. Regional Offices: Walpole, MA (508) 668-8979, Mr. McGrane. Products Manufactured: *SPKR, MIC, OTH.*

**M.B.I. PRODUCTS CO.;** 5309 Hamilton Ave.; Cleveland, OH 44114-3909; (216) 431-6400; FAX: (216) 431-9000. Contact: Laura Zarnick, advertising mgr.; Charles Splain. Products Manufactured: *AM.*

**MCCAULEY SOUND INC.;** 13608 94th Ave. E.; Puyallup, WA 98373; (206) 848-0363; FAX: (206) 841-3050. Contact: Susahn London, mktg. dir.; Bruce Anderson, sales mgr. Products Manufactured: *SPKR.*

**MCP DAVISOUND;** 1504 Sunset Ave., PO Box 521; Newberry, SC 29108; (803) 276-0639. Contact: Annette Oavis, acct. rep. Products Manufactured: *AMP, MIXC, PL.*

**MEDIA TECHNOLOGIES LTD.;** 80 Orville Or.; Bohemia, NY 11716; (516) 563-1121; FAX: (516) 563-1679. Contact: Rainer Zopy, pres. Products Manufactured: *DUP, REC.*

**MEGA BEATS;** 1951 Ouck Lake Rd.; Highland, MI 48356; (313) 887-2243. Products Manufactured: *PL.*

**MEMLO SCIENTIFIC ACOUSTICS INC.;** 531 Main St., Suite 428; El Segundo, CA 90245; (310) 322-3086; FAX: (310) 322-3016. Contact: B. Paul. Products Manufactured: *SPKR.*

**MERIDIAN COMMUNICATIONS;** PO Box 97; Alameda, CA 94501; (510) 769-1515; FAX: (510) 523-6296. Products Manufactured: *MIXC, SP.*

**MERIDIAN DATA INC.;** 5615 Scotts Valley Rd; Scotts Valley, CA 95066; (408) 438-3100. Contact: Sheri Eipern. Products Manufactured: *DUP.*

**METRO MUSIC;** 645 West End Ave.; New York, NY 10025; (212) 799-7600. Products Manufactured: *PL.*

**MEYER SOUND LABS INC.;** 2832 San Pablo Ave.; Berkeley, CA 94702; (510) 486-1166; FAX: (510) 486-8356. Contact: Cindy Ramos, sales mgr.; Mark Johnson, dir. sales & mktg. Products Manufactured: *SPKR, SP, TE.*  
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**MIBAC MUSIC SOFTWARE INC.;** PO Box 468; Northfield, MN 55057; (507) 645-5851; FAX: (507) 645-2377. Contact: John Ellinger. Products Manufactured: *SOFT.*

**MICRO TECHNOLOGY UNLIMITED;** 156 Wind Chime Ct.; Raleigh, NC 27615; (919) 870-0344; FAX: (919) 870-7163. Contact: Michael K. Stuerhoff, mktg. dir. Products Manufactured: *DISK, SP, REC.*

**MICROAUDIO INC.;** 64145 Tanglewood Rd.; Bend, OR 97701; (503) 383-0741; FAX: (503) 382-4884. Contact: Greg Johnson, nat'l sales mgr. Products Manufactured: *SP.*

**MICROTECH-GEFELL;** see G Prime Ltd.

**MICRO-W CORPORATION/SEQUENTIAL SOUNDS;** 614 Trenton Ave.; Pt. Pleasant Beach, NJ 08742; (908) 899-4256; FAX: (908) 899-7459; E-Mail: CIS-72263.2466. Contact: Antonia Shinn, exec. admin.; James F. Funicelli, pres. Products Manufactured: *SOFT, EM, MI, PL, REC, OTH.*

**MIDAS—MARK IV PRO AUDIO GROUP;** 448 Post Rd.; Buchanan, MI 49107; (800) 695-1010; FAX: (616) 695-0470. Contact: Allan Nichols, dir. of sales & mktg. Products Manufactured: *MIXC, SP.*

**MIDCO INTERNATIONAL;** PO Box 748; Effingham, IL 62401; (217) 342-9211. Contact: Larry Morton. Products Manufactured: *MI.*

**MIDOLE ATLANTIC PRODUCTS INC.;** PO Box 29, 8 N. Corporate Or.; Riverdale, NJ 07457; (201) 839-1011; FAX: (800) 392-3955. Contact: Eric Demarest, nat'l sales mgr. Regional Offices: Moorpark, CA (805) 529-6104, Oavid. Products Manufactured: *CARS.*

**MIDIMAN;** 236 W. Mountain St., Suite 108; Pasadena, CA 91103; (818) 449-8838; FAX: (818) 449-9480. Contact: Toby Odell, VP sales/mktg.; Michael Inman, VP domestic sales. Products Manufactured: *SOFT, MI, SYNC, OTH.*

**MIDISOFT CORPORATION;** PO Box 1000; Bellevue, WA 98009; (206) 881-7176; FAX: (206) 883-1368. Contact: Chuck Robb; William Kyle. Products Manufactured: *SOFT.*

**MIDI SOLUTIONS INC.;** 816-810 W. Broadway; Vancouver, BC, V5Z 4C9 Canada; (604) 794-3013. Products Manufactured: *MI.*

**MIDIVOX® MARKETING;** 4101 NASA Rd. 2 #156; Seabrook, TX 77586; (713) 326-1888; FAX: (713) 532-1441. Contact: Timothy Kelly, pres.; Ken Emmer, exec. VP. Products Manufactured: *MI.*

**MIKROTECH GEFELL GMBH;** Mühlberg 1 8; 007925 Gefell, Germany; (49) 36649/262; FAX: (49) 36649/280. Contact: Mr. Hans-Jürgen Oietz, gen. sales mgr. Products Manufactured: *MIC.*

**MILAB;** see Group One Ltd.

**MILLENNIA MEDIA;** PO Box 277611; Sacramento, CA 95827; (916) 363-1096. Contact: John La Grou. Products Manufactured: *MIC, SP.*

**MILLER & KRIESEL SOUND CORP.;** 10391 Jefferson Blvd.; Culver City, CA 90232; (310) 204-2854. Contact: Charles Back, exec. VP.

**MIMETICS;** PO Box 1560; Cupertino, CA 95015; (408) 741-0117. Contact: Joy Weigel. Products Manufactured: *HDWR, SOFT.*

**MOBILE FIDELITY INTERNATIONAL;** PO Box 8359; Incline Village, NV 89452-8359; (702) 831-4459; FAX: (702) 831-4485. Products Manufactured: *DISK, MIC, PL, REC.*

**MODULAR SOUND REINFORCEMENT;** PO Box 388; Princeton Junction, NJ 08550; (609) 394-5637. Contact: Corrinne Gately. Products Manufactured: *SPKR.*

**MODULAR WOOD SYSTEMS;** 736 12th St.; Wilmette, IL 60091; (708) 251-6401. Contact: Robert Sobel. Products Manufactured: *CARS, OTH.*

**MOOLOCK INC.;** 3960 Laurel Canyon Blvd. #321; Studio City, CA 91614; (818) 905-9136. Products Manufactured: *CRC, MIXC.*

**MOGAM/MARSHALL ELECTRONICS INC.;** PO Box 2027; 5649 Mesmer Ave.; Culver City, CA 90230; (310) 390-6608. Contact: Clyde Schultz, gen. mgr. Products Manufactured: *CC.*

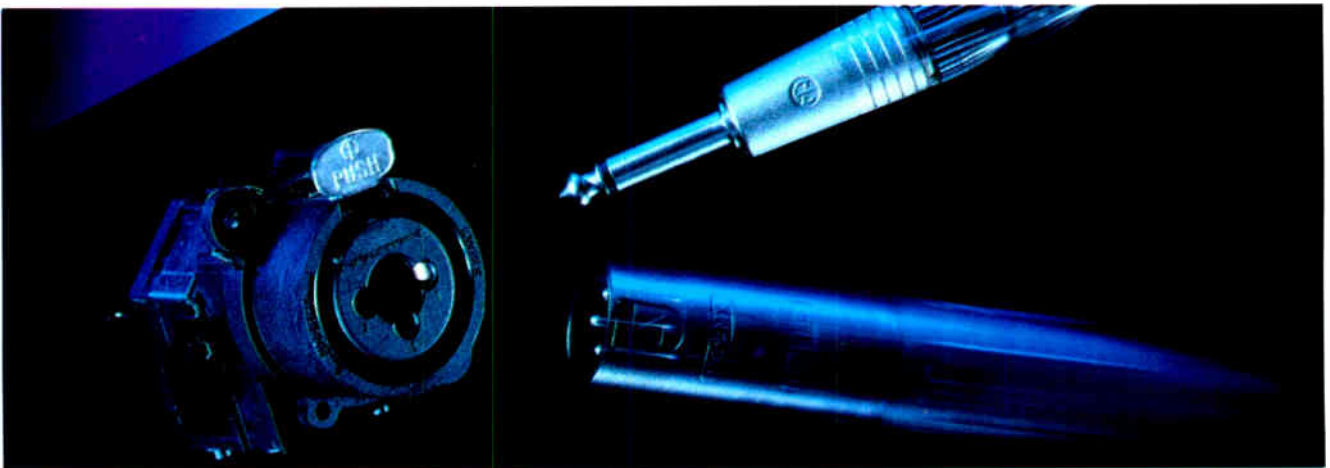
**MONITOR TECHNOLOGY;** H.C. Andersensgade 22; PO Box 1102; OK-51 Odense C. Denmark; 45 66 14 59 58; FAX: 45 66 14 91 81. Contact: Ole Jensen. Products Manufactured: *SPKR.*

**MONSTER CABLE;** 274 Wattis Way; San Francisco, CA 94080; (415) 871-6000; FAX: (415) 871-6592. Contact: Steve Raschke. Products Manufactured: *CC.*

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You might think life could be lonely when you're guilty of a passionate pursuit for perfection. But along the way, we've met thousands of others who understand our intolerance for anything short of excellence. They are the thousands who have asked us to handcraft them a D&R.

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*Exhibit A:* To find evidence of our remorseless commitment to sonic integrity, look no further than the new D&R Triton. Its transparency, flexibility, and unparalleled support put it in the same league as our flagship, the D&R Avalon.

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## Professional Audio Manufacturers

1994

**MORENZ DEVELOPMENT CORP.:** 2790 Loker Ave. West #105; Carlsbad, CA 92008; (619) 431-8077. Contact: Paul Morenz. Products Manufactured: *AMP*.

**MOTOROLA SEMICONDUCTOR:** 6501 Wm. Cannon Drive West; TX 79735; (512) 891-2039; FAX: (512) 891-2947. Contact: Jane Bates. Products Manufactured: *OTH, SPKR*.

**MOUNT ROCKMORE:** 440 Webster St.; San Francisco, CA 94117; (415) 780-3777. Contact: Rob Poor. Products Manufactured: *CRC*.

**MTC AMERICA:** Two Grand Central Tower, 140 E. 45th St.; New York, NY 10017; (212) 867-6330. Products Manufactured: *OTH*.

**MTX:** 555 W. Lamm Rd.; Freeport, IL 61032; (815) 232-2000; FAX: (815) 233-2124. Contact: Rod Boyer, exec. VP/gen mgr.; Rob Landsberg, nat'l sales mgr. Regional Offices: Santa Ana, CA (714) 556-6191, R. Hagemeyer; Allison Park, PA (412) 369-8258, R. Koplir. Products Manufactured: *AMP, SPKR, SP*.

**MUSEUM TECHNOLOGY SOURCE INC.:** 20 Bacon St.; Winchester, MD 01890; (800) 729-6873. Contact: Adrienne Callahan, VP, sales.

**MUSIC INDUSTRIES CORP.:** 99 Tulip Ave.; Floral Park, NY 11001; (516) 352-4110; (800) 431-6699; FAX: (516) 352-0754. Contact: Ernie Briefel. Products Manufactured: *CRS, MI, OTH*.

**THE MUSIC PEOPLE INC.:** PD Box 27-648; West Hartford, CT 06127-0648; (800) 289-8889; FAX: (203) 233-6888. Contact: Mr. Dave Calcinari, Mr. Dave Renz. Products Manufactured: *AMP, CC, CRS, SPKR, MIC, TAPE*.

**MUSIC QUEST:** PD Box 260963; Plano, TX 75075; (214) 881-7408; FAX: (214) 422-7094. Contact: David Rowe. Products Manufactured: *MI, OTH*.

**MUSICODE:** 5575 Baltimore Dr., Ste. 105-127; La Mesa, CA 92042; (619) 469-7194. Contact: Melinda Turcsanyi, mktg. and sales mgr. Products Manufactured: *SOFT*.

**MUSICRAFTERS LIBRARY:** PD Box 595; Montgomeryville, PA 18936; (800) HDT-TUNE; FAX: (215) 368-7488. Contact: Elena C. de Lise. VP mktg. Products Manufactured: *PL*.

**MUSIKOS:** 2121 Commonwealth Ave., Ste. 102; Charlotte, NC 28205; (704) 333-6900. Products Manufactured: *PL*.

**MUSITEK:** 410 Bryant Circle, Ste. K; Djai, CA 93023; (805) 646-8051; FAX: (805) 646-8099. Contact: Chris Newell. Products Manufactured: *SOFT*.

**MUSONIX, LTD.:** 2537 N. Ontario St.; Burbank, CA 91504; (818) 845-9622; FAX: (818) 841-5927; E-Mail: PAN.RDBLEWIS. Contact: Andrew Lee. Products Manufactured: *MI, SYNC*.



**MYTEK TECHNOLOGIES**  
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**MYTEK TECHNOLOGIES:** PD Box 1023, Cooper Station; New York, NY 10276; (212) 388-2677. Contact: Michal Jurewicz, owner. Products Manufactured: *AUTO, MIXC, SP, SYNC, OTH*.

**NACWESTREX INC.:** 1011 W. Alameda Ave., Ste. F; Burbank, CA 91506; (818) 840-6990; FAX: (818) 840-6950. Contact: Jack Leahy, pres., Dan Garrigan, sis. mgr. Regional Offices: Tokyo, Japan (813) 404-2321, T. Hatana. Products Manufactured: *REC, SYNC, OTH*.

**NADY SYSTEMS INC.:** 6701 Bay St.; Emeryville, CA 94608; (510) 652-2411; FAX: (510) 652-5075. Contact: Tono Rondone, dir. advert.; Howard Zimmerman, dir. sales. Products Manufactured: *AMP, SPKR, MIC, OTH*.

**NAGRA USA:** c/o Phi Technologies; 4605 N. Stiles; Oklahoma City, OK 73105-3339; (405) 521-9000; FAX: (405) 524-4254. Products Manufactured: *REC*.

**NAKAMICHI AMERICA CORP.:** 19701 S. Vermont Ave.; Torrance, CA 90502; (213) 538-8150. Contact: Jett Logan, VP pro audio. Products Manufactured: *REC*.

**NATHANIEL ELECTRONICS:** PD Box 126; Vergennes, VA 05491; (802) 877-2182; FAX: (802) 877-3817. Contact: Joel Melnick, owner.

**NATIONAL MARKET MAKERS INC.:** PD Box 2188; Venice, CA 90294-2188; (213) 652-6559; FAX: (213) 657-5769. Contact: Michael D. Riley. Products Manufactured: *AM*.

**NEC TECHNOLOGIES:** 1255 Michael Dr.; Wood Dale, IL 60191; (708) 860-9500. Products Manufactured: *HARD*.

**NEOTEK CORPORATION:** 1154 W. Belmont Ave.; Chicago, IL 60657; (312) 929-6699; FAX: (312) 975-1700. Contact: Tom Der. Products Manufactured: *MIXC*.

**NETWORK MUSIC INC.:** 11021 Via Frontera; San Diego, CA 92127; (619) 451-6400; FAX: (619) 451-6409. Contact: Bruce Tucker, VP bus. & legal affairs; Ken Berkowitz, VP sales. Products Manufactured: *SOFT, PL*.



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**NEUMANN/USA**; 6 Vista Dr., PO Box 987; Old Lyme, CT 06371; (203) 434-5220; FAX: (203) 434-3148. **Contact:** Jeff Alexander, product mgr.; Juergen Wahl, sales mgr. **Regional Offices:** Los Angeles, CA (818) 845-8815, Juergen Wahl. **Products Manufactured:** CC, CRS, MIC.

**NEUTRIK INSTRUMENTATION (NIS)**; 3520 Griffith, St. Laurent, QC, H4T 1A7 Canada; (514) 344-5220; FAX: (514) 344-5221. **Products Manufactured:** TE.

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**NEUTRIK USA**  
Lakewood, NJ

**NEUTRIK USA**; 195 Lehigh Ave., Unit 1; Lakewood, NJ 08701; (908) 901-9488; FAX: (908) 901-9608. **Contact:** James E. Cowan, VP/gen. mgr. **Products Manufactured:** CC, SPKR.

**NEVE:** see Siemens Audio Inc.

**THE NEW TUBE CO.**; PO Box 790202; Middle Village, NY 11379; (718) 894-2131. **Contact:** Joseph Sausa, pres. **Products Manufactured:** OTH.

**NEWTEK**; 215 SE 8th St.; Topeka, KS 66603; (913) 354-1146. **Contact:** Mark Randall. **Products Manufactured:** VE, HDWR, SOFT.

**NFL FILMS**; 330 Fellowship Rd.; Mt. Laurel, NJ 08084; (609) 778-1600; FAX: (609) 722-6779. **Products Manufactured:** PL.

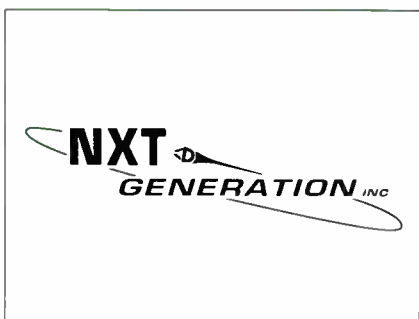
**NICHE-RUSS JONES MKTG. GROUP**; 17700 Raymer Street, Ste. 1002; Northridge, CA 91325; (818) 993-4091; FAX: (818) 701-7452. **Contact:** Ron Sorter, product specialist; Russ Jones, CEO. **Products Manufactured:** HARD, AUTO, MI.

**NIGHT TECHNOLOGIES INTERNATIONAL INC.**; 16218 Ventura #12; Encino, CA 91436; (818) 377-8356. **Contact:** James R. Olsen, exec. VP. **Products Manufactured:** SP.

**NORTHSTAR RECORDING**; 13716 SE Ramona; Portland, OR 97236; (503) 760-7777. **Contact:** Scott James Hybl. **Products Manufactured:** MI.

**NUMARK ELECTRONICS**; 503 Newfield Ave.; Edison, NJ 08837; (201) 225-3222. **Contact:** Richard Krochmal. **Products Manufactured:** MIXC, SP.

**NVISION**; PO Box 1658; Nevada City, CA 95959; (916) 265-1000; FAX: (916) 265-1010. **Contact:** Charles Meyer; Oon Joy. **Regional Offices:** Los Angeles, CA (818) 788-5245, Lon Neumann. **Products Manufactured:** SP, OTH.



**NXT GENERATION INC.**  
Greendell, NJ

**NXT GENERATION INC.**; 249 Kennedy Rd.; Greendell, NJ 07839; (201) 579-4849; FAX: (201) 579-6021. **Contact:** John R. French, VP; Oennis Charney, pres. **Products Manufactured:** TH, REC.

**OAP AUDIO PRODUCTS**; 5627 O'Rourke Rd.; Buford, GA 30518; (404) 945-1033. **Contact:** Mike O'Rourke. **Products Manufactured:** SPKR.

**OCEAN MICROSYSTEMS, INC.**; 246 E. Hacienda; Campbell, CA 95008; (408) 374-8300. **Products Manufactured:** HARD.

**O'CONNOR CREATIVE**; PO Box 5432; Playa Del Rey, CA 90296; (310) 827-2527. **Products Manufactured:** PL.

**THE OLSEN AUDIO GROUP INC.**; 14795 N. 78th Way; Scottsdale, AZ 85260; (602) 998-7140; FAX: (602) 998-7192. **Contact:** Craig N. Olsen; Norman W. Olsen. **Products Manufactured:** OTH.

**OMNI Q INC.**; PO Box L, #8 12th St.; Blaine, WA 98230; (206) 384-1750; FAX: (206) 671-3860. **Contact:** H.H. Von Tiesenhausen, pres. **Products Manufactured:** SP.

**OMNI TECHNOLOGY**; 26 Barnsbury Rd.; London N1 0HO, UK; 01-278-6987; FAX: 01-278-4962. **Contact:** Simon Phillips. **Products Manufactured:** AMP.

**OMNIMOUNT SYSTEMS**; 10850 Vanowen St.; North Hollywood, CA 91605; (818) 766-9000. **Contact:** Jim Schaller. **Products Manufactured:** OTH.

**OMNIMUSIC**; 52 Main St.; Port Washington, NY 11050; (516) 883-0121; FAX: (516) 944-6586. **Contact:** Patricia J. Wood. **Products Manufactured:** PL.

**OMNIMUSIC**; 6255 Sunset Blvd., Ste. 803; Hollywood, CA 90028; (213) 962-6494; (800) 828-6664. **Contact:** Jerry Burnham, nat'l sales div. **Products Manufactured:** PL.

**OMNIPHONICS**; Omniphonics House; 176 Barnsbury Rd.; London, N1 0ER England; (44) 0 71-278-8216; FAX: (44) 0 71-278-4962. **Contact:** Simon Phillips. **Products Manufactured:** AMP, SPKR, SP, OTH.

**OMNIRAX**; PO Box 1792; Sausalito, CA 94966; (800) 332-3393. **Contact:** Philip Zittell, VP sales/mktg. **Products Manufactured:** OTH.

**OPCODE SYSTEMS INC.**; 3950 Fabian Way., Ste. 100; Palo Alto, CA 94303; (415) 856-3333; FAX: (415) 856-3332. **Contact:** Paul de Benedictis, Keith Borman. **Regional Offices:** New York, NY (212) 533-6469, Ben Austin; Mahtomedi, MN (612) 653-9223, Mac McCormick; Santa Monica, CA (310) 828-9140, John Mavraides. **Products Manufactured:** SOFT, DISK, MI, SYNC.

**OPTICAL DISC CORP.**; 12150 Mora Or.; Santa Fe Springs, CA 90670; (310) 946-3050; FAX: (310) 946-6030. **Contact:** John F.N. Browne, VP domestic mktg. & sales. **Products Manufactured:** OTH.

**OPTICAL DISC MANUFACTURING EQUIPMENT (ODME)**; 8000 Corporate Center Dr.; Charlotte, NC 28226; (704) 542-5303. **Products Manufactured:** OTH.

**OPTICAL MEDIA**; 180 Knowles Dr.; Los Gatos, CA; (408) 376-3511; FAX: (408) 376-3519. **Contact:** Sylvester Pesek. **Products Manufactured:** PL, DUP, MI.

**OPTI-CASE INC.**; Rte. 6, Box 235; Henderson, TX 75652; (800) 637-6635; FAX: (903) 657-6030. **Contact:** David J. Phipps, pres. **Products Manufactured:** CRS.

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**OPTIFILE AUTOMATION**; 635 Weyburn Sq.; Pickering, ON, L1V 3V3 Canada; (416) 420-3946; FAX: (416) 420-0718. **Contact:** Curt Smith, pres. **Products Manufactured:** AUTO.

**OPTIM AUDIO**; 733 Canal St.; Stamford, CT 06902-5938; (203) 324-2224; FAX: (203) 324-2077. **Contact:** Irv Joel, VP. **Products Manufactured:** SPKR, MIC, TE.

**OPTODIGITAL DESIGNS INC.**; 8920 Business Park Or. #135; Austin, TX 78759; (512) 338-4707; FAX: (512) 794-9997. **Contact:** Barry Thornton, VP; Emory Straus, dir. of sales. **Products Manufactured:** HDWR, OTH.

**OPTRONICS TECHNOLOGY**; PO Box 3239; Ashland, OR 97520; (503) 488-5040. **Contact:** Jim Chamberlain.

**ORBAN, A DIVISION OF AKG ACOUSTICS**; 1525 Alvarado St.; San Leandro, CA 94577; (510) 351-3500; FAX: (510) 351-0500. **Contact:** Phil Moore. **Products Manufactured:** SP.

**OREVOX (USA) CORP.**; PO Box 2655; City of Industry, CA 91746; (818) 333-6803; FAX: (818) 336-3748. **Contact:** Daniel Wu, pres.; Lydia Chen, sales mgr. **Regional Offices:** Upton, MA (508) 473-3797, Oavid Smith. **Products Manufactured:** HDWR, SPKR.

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**OTARI CORPORATION**; 378 Vintage Park Drive; Foster City, CA 94404; (415) 341-5900; FAX: (415) 341-7200. **Contact:** John Carey, VP sales and mktg.; James Goodman. **Regional Offices:** Northeast region, NY (212) 297-6109, Steve Zaretsky. **Products Manufactured:** DUP, AUTO, DISK, MIXC, REC.

**OVAL WINDOW AUDIO**; 33 Willflower Ct.; Nederland, CO 80466; (303) 447-3607. **Contact:** N. Lederman. **Products Manufactured:** OTH.

**OVERLAND PRODUCTS**; PO Box 567; Fremont, NE 68025; (702) 721-7270. **Contact:** Howard Pearson. **Products Manufactured:** OTH.

**OXMOOR CORPORATION**; 2111 Parkway Office Cr.; Birmingham, AL 35244; **Contact:** Richard Mitchell. **Products Manufactured:** OTH.

**PACIFIC COAST TECHNOLOGIES INC.**; 7940 Silverton Ave., Ste. 205; San Diego, CA 92126; (619) 693-0209; FAX: (619) 689-8008. **Contact:** Patrick Schwier, sale mgr. **Products Manufactured:** HDWR.

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**PACIFIC RECORDERS & ENGINEERING**; 2070 Las Palmas Or.; Carlsbad, CA 92009; (619) 438-3911; FAX: (619) 438-9277. **Contact:** Mike Dosch, gen. mgr.; Dave Pollard, sales mgr. **Products Manufactured:** DISK, MIXC, SP, REC.

**PACIFIC WOOD WORKS**; PO Box 244; Forestville, CA 95436; (707) 887-1652; FAX: (707) 887-1652.

**PACKBURN ELECTRONICS INC.**; 216 Stratford St.; Syracuse, NY 13210; (315) 472-5644. **Contact:** Richard C. Burns, president. **Products Manufactured:** SP.

**PAIA ELECTRONICS INC**; 3200 Teakwood Ln.; Edmond, OK 73013; (405) 340-6300. **Contact:** John Simonton, pres. **Products Manufactured:** AMP, HDWR, MI, SP.

**PAKTEC AUTOMATION**; 3223-C 164th St. SW; Lynnwood, WA 98037; (206) 745-5580. **Products Manufactured:** DUP, OTH.

**PALMTREE INSTRUMENTS**; 5666 La Jolla Blvd. #81; La Jolla, CA 92037; (619) 546-8808; FAX: (619) 546-8808. **Products Manufactured:** MI.



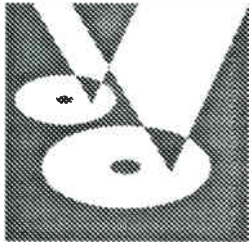
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**PANASONIC/RAMSA**; 6550 Katella Ave.; Cypress, CA 90630; (714) 373-7277; FAX: (714) 373-7903. **Contact:** Steve Woolley. **Regional Offices:** Chicago, IL, Greg Braithwaite; Oswego, NY, James Murray; Los Angeles, CA, Carla Campbell. **Products Manufactured:** AMP, SPKR, MIC, MIXC, SP, TAPE, REC, VE.

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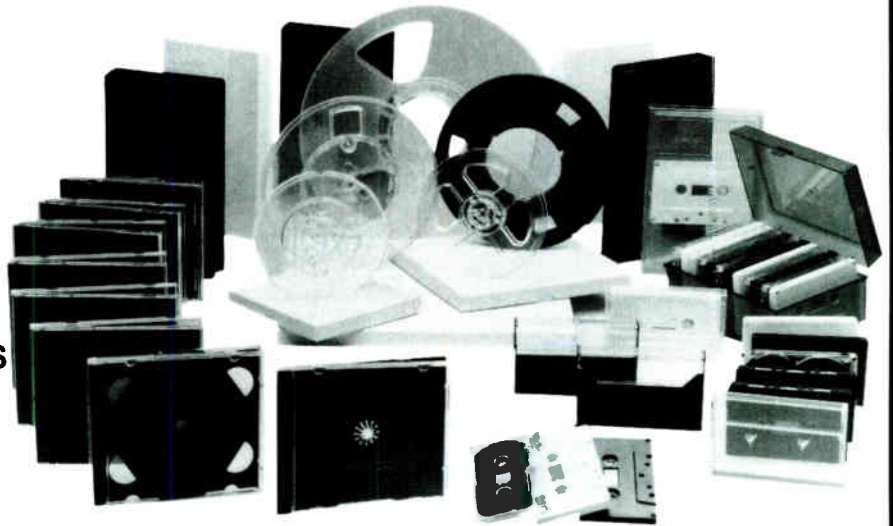
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**PASO SOUND PRODUCTS INC.:** 14 First St.; Pefham, NY 10803; (914) 738-4800; FAX: (914) 738-3954. Contact: David Moore, sales mgr. Products Manufactured: AMP, SPKR, MIC, SP.

**PASSAC CORPORATION:** 759 Ames Ave.; Milpitas, CA 95035; (408) 946-8989; FAX: (408) 946-0443. Contact: Royce Krilanovich, mktg. dir. Products Manufactured: MIXC, MI.

**PASSPORT DESIGNS INC.:** 100 Stone Pine Rd.; Half Moon Bay, CA 94019; (415) 726-0280; FAX: (415) 726-2254. Contact: Stephen Bertges, VP mktg.; Joel Heppington, nat'l sales mgr. Products Manufactured: SOFT, SYNC.

**STEPHEN PAUL AUDIO:** 13741 Ventura Blvd.; Sherman Oaks, CA 91423; (818) 905-9952; FAX: (818) 905-6923. Products Manufactured: MIC.

**PEARL INTERNATIONAL INC.:** 408 Harding Industrial Or.; PO Box 11240; Nashville, TN 37222; (615) 833-4477. Contact: Ken Austin. Products Manufactured: MI.

**PEAVEY ELECTRONICS CORP.:** 711 A St.; Meridian, MS 39301; (601) 483-5365; FAX: (601) 484-4278. Contact: Jack Wilson, VP mktg.; Ernie Lansford, nat'l sales mgr. Products Manufactured: AMP, CC, CRS, SPKR, MIC, MIXC, MI, PL, REC, SP, SYNC.  
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**PENDULUM AUDIO INC.:** PO Box 339; Gillette, NJ 07933; (908) 665-9333; FAX: (908) 665-9333. Contact: Greg Gualtieri, pres. Products Manufactured: MIC, SP.

**PENN FABRICATION (NJ) INC.:** 230 W. Parkway, Unit 8; Pompton Plains, NJ 07444; (201) 839-7777. Contact: Richard Stratford. Products Manufactured: OTH.

**PENNY AND GILES INC.:** 2716 Ocean Park Blvd., Ste. 1005; Santa Monica, CA 90405-5209; (310) 452-4995; FAX: (310) 450-9860. Contact: Fred Howse; Neal Handler, U.S. sales office supervisor. Products Manufactured: CC, OTH.

**PERFORMANCE SOFTWARE SYSTEMS:** Box 123; Danville, WA 99121; (604) 442-8362. Contact: Hal Tipper. Products Manufactured: SOFT.

**PERSONAL COMPOSER:** 3213 W. Wheeler St., Ste. 140; Seattle, WA 98199; (206) 524-5447; FAX: (206) 284-3898. Contact: Susan Miller, CEO. Products Manufactured: SOFT.

**PETERSON ELECTRO-MUSICAL:** 11601 S. Mayfield Ave.; Worth, IL 60482; (312) 388-3311. Products Manufactured: TE, OTH.

**PHILADELPHIA MUSIC WORKS:** PO Box 947; Bryn Mawr, PA 19010; (215) 825-5656; (800) 368-0033. Products Manufactured: PL.

**PHILIPS MEDIA TECHNOLOGIES:** 80 Orville Dr.; Bohemia, NY 11716; (516) 563-1121. Products Manufactured: TAPE, REC, DUP.

**PHONIC HI-TECH CORPORATION:** 16902 Milliken Ave.; Irvine, CA 92714; (714) 253-4000; FAX: (714) 752-1000. Products Manufactured: AMP, SPKR, MIC, MIXC, SP.

**PIGNOSE INDUSTRIES:** 447 E. Gardena Blvd.; Gardena, CA 90248; (213) 770-4444; FAX: (310) 538-9560. Contact: Howard Chatt. Products Manufactured: AMP.

**PIONEER PRO AUDIO:** a div. of Pioneer Laser Entertainment; 2265 E. 220th St.; Long Beach, CA 90810; (310) 816-5111. Products Manufactured: SPKR, AMP.

**PLASMEC:** Weydon Ln.; Farnham, Surrey, G09 8QL UK; (44) (0) 252 721 236; FAX: (44) (0) 252 712 718. Contact: Simon Stannard-Powell, communic. mgr.; Ooug Brazier, sales mgr. Products Manufactured: CC, DISK, OTH.

**PLAY ROOM SOFTWARE:** 7308-C E. Independence Blvd., Ste. 310; Charlotte, NC 28227; (704) 536-3093. Products Manufactured: SOFT.

**PLAYSTATION PRODUCTS, INC.:** 4141 Ball Rd., Ste. 229; Cypress, CA 90630; (310) 598-0505; FAX: (310) 598-9202. Products Manufactured: CRS, OTH.

**PLI:** 47421 Bayside; Fremont, CA 94538; (510) 657-2211. Contact: Frank Jaramillo. Products Manufactured: HARD.

**PLUS ONE ENGINEERING:** 1606 E. Wilshire Ave.; Santa Ana, CA 92705; (714) 664-8935; FAX: (714) 664-8936. Products Manufactured: SPKR.

**POLK AUDIO:** 5601 Metro Dr.; Baltimore, MD 21215; (410) 358-3600. Contact: Al Baron, mktg. mgr. Products Manufactured: SPKR.

**POLYFUSION ELECTRONICS:** 30 Ward Rd.; Lancaster, NY 14086; (716) 681-3040; FAX: (716) 681-2763. Contact: Ron Folkman; Alan Pearce. Products Manufactured: AMP, SP

**POLYLINE CORP.:** 1233 Rand Rd.; Des Plaines, IL 60016; (312) 298-5300. Contact: sales dept. Products Manufactured: DUP, OTH.

**POPLESS VOICE SCREENS:** 716 Pennington St., 1st Floor; Elizabeth, NJ 07202; (908) 527-0767; FAX: upon request. Contact: Brian Gunn, owner/nat'l sales. Products Manufactured: OTH.

**POPPER STOPPERS:** P.O. Box 6010-658; Sherman Oaks, CA 91413; (818) 788-3635; (818) 789-7262. Contact: Robbie Pepper. Products Manufactured: AM, MIC.

**PORTLAND INSTRUMENT:** 6120 San Fernando Rd.; Glendale, CA 91201; (818) 500-0137; FAX: (818) 240-1828. Contact: Oick Herbert. Products Manufactured: OTH.

**POSTHORN RECORDINGS:** 142 West 26th Street; New York City, NY 10001; (212) 242-3737; Telex: 291279; FAX: (212) 924-1243. Contact: Louise A. Bloomfield, mktg. mgr. Products Manufactured: MIC, MIXC, TE.

**POWERMARK CASE CORP.:** 12441 W. 49th Ave., Unit 5; Wheat Ridge, CO 80033; (800) 342-3246; FAX: (303) 424-0482. Contact: Stephen K. Marks, pres. Products Manufactured: CRS, MI, OTH.

**POWERSOUND PRODUCTIONS:** 1307 W. North Ave.; Pittsburgh, PA 15233; (412) 323-5300. Products Manufactured: PL.

**PRECISION STUDIO ELECTRONICS:** 5815 6th St.; Tampa, FL 33611; (813) 837-1224. Products Manufactured: SP, TE.

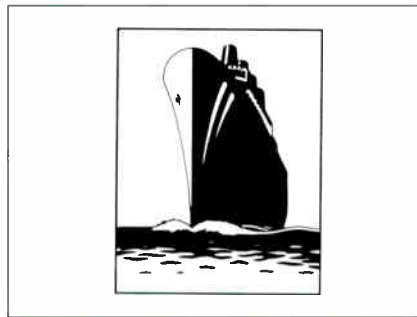
**PRIDDIS MUSIC CORP.:** 1030 W. 500 North; Lindon, UT 84042; (800) 326-3062; ext. 9 or "auto." Contact: Steve McAdan, mktg., Karen Aland, VP sales. Products Manufactured: PL.

**PRIME IMAGE INC.:** 19943 Via Escuela; Saratoga, CA 95070; (408) 867-6519; FAX: (408) 926-7294. Contact: Bill Hendershot, Jim McKay. Products Manufactured: VE.

**PRISTINE SYSTEMS:** 6515 Sunset Blvd., 201B; Hollywood, CA 90028; (213) 461-2819. Contact: Boyce Williams. Products Manufactured: SOFT.

**PROAC USA:** 235 E. 22nd St., Ste. 2T; New York, NY 10010; (212) 684-5286; FAX: (212) 684-5286. Contact: Joe Ferla, pro sales rep. Products Manufactured: SPKR.

**PRO CO SOUND:** 135 E. Kalamazoo Ave.; Kalamazoo, MI 49007; (800) 253-7360; FAX: (616) 388-9681. Products Manufactured: CC.



THE PRODUCERS SOUND EFFECTS LIBRARY  
Hollywood, CA

**THE PRODUCERS SOUND EFFECTS LIBRARY:** 8033 Sunset Blvd., Ste. 289; Hollywood, CA 90046; (213) 969-0339; (800) 826-3396; FAX: (213) 969-0248. Contact: Melinda Miller, sales rep. Products Manufactured: PL.

**PRODUCTION GARDEN MUSIC:** 2411 NE Loop 410, Ste. 132; San Antonio, TX 78217; (512) 599-9439; (800) 247-5317. Products Manufactured: PL.

**P.A.S.T./PROFESSIONAL AUDIO SYSTEM TECHNOLOGY:** Woosack Barn, 24 Market Street; Isle of Ely, Cambridge, CB7 4LS England; (011) 44 353 669903; FAX: (011) 44 353 669903. Contact: Steve Butterworth, owner. Products Manufactured: AMP, SP.

**PROFESSIONAL AUDIO SYSTEMS:** 660 N. Twin Oaks Valley Rd., Ste. 10; San Marcos, CA 92069; (619) 591-0360; FAX: (619) 591-3602. Products Manufactured: SPKR.

**PROFESSIONAL AUDIO WORKS (P.A.W.):** 17939 Chatsworth St. #505; Granada Hills, CA 91344; (818) 363-4072; FAX: (818) 360-8145. Contact: Linda or Barry Ross. Products Manufactured: REC.

**THE PROFESSIONAL MONITOR COMPANY:** 27 The Avenue; Highams Park, London, UK E4 9LB; 081-531-5309. Contact: Peter Thomas. Products Manufactured: SPKR.

**PROFESSIONAL SOUND CORPORATION:** 10643 Riverside Dr.; North Hollywood, CA 91602; (818) 760-6544; FAX: (818) 760-3235. Contact: dir. of mktg. & sales. Products Manufactured: CC, SPKR, MIC, MIXC, SP.

**PROFESSIONAL TECHNOLOGIES:** Box 282A, RD #1; Rome, NY 13440; (315) 337-4156. Contact: John A. Puleo, chief eng./mktg.; Steve Pemberton, sales mgr. Products Manufactured: SPKR.

**PROFICIENCY:** 185 S. State #950; Salt Lake City, UT 84111; (801) 531-0907. Contact: Todd Leshman. Products Manufactured: DISK.

**PROMIX:** 40 Hartford Ave.; Mt. Vernon, NY 10550; (914) 668-8886. Products Manufactured: MIXC, AUTO.

**PROMUSIC INC.:** 6555 NW 9th Ave., Ste. 303; Ft. Lauderdale, FL 33309; (305) 776-2070; FAX: (305) 776-2074. Contact: Cheryl Mathauer, mgr.; Vickie Ross; David Walters. Products Manufactured: PL.

**PROMUSICA:** 800 Park Ave. #109; Keene, NH 03431; (800) 553-2819; FAX: (603) 352-4831. Contact: Paul Culloty. Products Manufactured: REC.

**PROSONUS:** 1126 Weddington; N. Hollywood, CA 91601; (818) 766-5221. Products Manufactured: PL.

**PROSYSTEMS:** 4601 Eoff St.; Wheeling, WV 26003; (304) 233-2223; Telex: 49610698; FAX: (304) 233-2258; E-Mail: 70661.2763. Contact: Adolph Santorine, pres. Products Manufactured: SPKR.

**PRO-TRONIC SYSTEMS LTD.:** 720 6th St. #227; New Westminster, BC V3L 3C5 Canada; (604) 290-1631; FAX: (604) 524-9384. Contact: John Weir, president. Products Manufactured: MI.

**PUBLISON AUDIO PROFESIONAL:** 18, Av. De La Republique; 93170 Bagnolet, Paris, France; (1) 43 60 84 64; Telex: 250303; FAX: (1) 43 60 84 31. Contact: Peter Dean. Products Manufactured: SP, DISK.

**PULIZZI ENGINEERING INC.:** 3260 S. Susan St.; Santa Ana, CA 92704-6865; (714) 540-4229; FAX: (714) 641-9062. Contact: Pete S. Pulizzi, pres. Jason Alkire. Products Manufactured: OTH.

**PURE TONE:** 29504 Dover; Warren, MI 48093; (313) 751-2097; FAX: (313) 751-2730. Contact: Peter Saputo. Products Manufactured: MI.

**PYGMY COMPUTER SYSTEMS INC.:** 13501 SW 128th St., Ste 204; Miami, FL 33186; (305) 253-1212; FAX: (305) 255-1876. Contact: Michael Cveengros.

**QCCS PRODUCTIONS INC.:** 1350 Chambers St.; Eugene, OR 97402; (503) 345-0212; FAX: (503) 345-8117. Contact: president. Products Manufactured: PL.

**Q-LOGIC LIMITED:** East Haugh, Pitlochry; Perthshire, PH16 5JS Scotland; 0796 2001; FAX: 0796 3806. Contact: David J. Sanger. Products Manufactured: MI.

**QMI (DIV. DRAWNER, GENELC, JVC, STUDIO TECHNOLOGIES):** 25 South St.; Hopkinton, MA 01748; (508) 435-3666; FAX: (508) 435-4243. Contact: Barry Fox, mktg. mgr. Products Manufactured: SPKR, SP.

**QSC AUDIO PRODUCTS INC.:** 1926 Placentia Ave.; Costa Mesa, CA 92627; (714) 754-6175; FAX: (714) 754-6174. Contact: Randy Curlee. Products Manufactured: AMP.

**QSOUND:** 2748 37th Ave. NE; Calgary, ON T1Y 5L3; (403) 291-2492. Products Manufactured: SP.

**QSOUND LTD.:** PO Box 93998; Los Angeles, CA 90093-0998; (213) 876-6137. Contact: Brian Cowieson, supervisor of music div. Products Manufactured: SP.

**QUAD 8:** 27771 Hopkins Ave; Valencia, CA 91355; (805) 295-1324; FAX: (805) 295-1399. Contact: Chuck Kelly. Products Manufactured: MIXC.

**QUAD ELECTROACOUSTICS LIMITED:** Huntingdon, UK PE18 7DB; 0480 52561; FAX: 0480 413403. Contact: Allen Mornington-West. Products Manufactured: AMP, SPKR.

**QUAD TECH:** 28035 Dorothy Dr., Ste. 220; Agoura Hills, CA 91301; (818) 984-2626; FAX: (213) 390-0346. Contact: Andy McKittrick.

**QUAD U.S.A.:** 111 South Dr.; Barrington, IL 60010; (708) 526-1646; FAX: (708) 526-1669. Contact: Brian T. Tucker, pres. Products Manufactured: AMP, SPKR.

**QUANTEC TONSTUDIOTECHNIK GMBH:** Clemensstrasse, 3; 80803 Munchen, Germany; 089-333034; FAX: 089-393161. Contact: Dr. Almut Buchleitner. Regional Offices: Marshall Electronic, Baltimore, MD. Products Manufactured: SP, TE.

**QUANTUM:** 500 McCarthy Blvd.; Milpitas, CA 95035; (408) 894-4000. Contact: Catherine Hartsog. Products Manufactured: HDWR.

**QUESTED MONITORING SYSTEMS (DIST. BY AKG):** 1525 Alvarado St.; San Leandro, CA 94577; (510) 351-3500; FAX: (510) 351-0500. Products Manufactured: SPKR, ST.

**Q-UP ARTS:** PO Box 1078; Aptos, CA 95001-1078; (408) 688-9524. Products Manufactured: PL, SOFT.

**RADIAN AUDIO ENGINEERING INC.:** 4520 E. Eisenhower Cir.; Anaheim, CA 92807-1821; (714) 693-9277; FAX: (714) 693-9278; E-Mail: American Online; Speaker. Contact: Jeff Phillips. Products Manufactured: SPKR.



**RADIO SYSTEMS**; PO Box 356; Edgemont, PA 19028; (215) 356-4700. **Contact:** Bill Wohl. **Products Manufactured:** REC.

**RADIUS**; 1710 Fortune Dr.; San Jose, CA 95131; (408) 434-1010; (800) 227-2795 ext. 3F. **Products Manufactured:** HDWR, SOFT.

**RADMAR INC.**; 1263 B Rand Rd.; Des Plaines, IL 60016; (708) 298-7980; FAX: (708) 298-1248. **Contact:** Richard M. Davidson, pres. **Products Manufactured:** SP, OTH.

**RAINBIRK AUDIO**; 635 Weyburn Sq.; Pickering, ON, L1V 3V3 Canada; (416) 420-3946; FAX: (416) 420-0718. **Contact:** Curt Smith, pres. **Products Manufactured:** MIXC, SP.

**RAMKO RESEARCH**; 3501-4 Sunrise Blvd.; Rancho Cordova, CA 95742; (916) 635-3600. **Products Manufactured:** AMP, MIXC, SP, OTH.

**RAMSA PANASONIC INDUSTRIAL COMPANY**; 6550 Katella Ave.; Cypress, CA 90630; (714) 373-7277. **Contact:** Chris Forman. **Products Manufactured:** AMP, SPKR, MIC, REC.

**RAMSDELL AUDIO**; PO Box 76186; St. Petersburg, FL 33734; (813) 823-8037; FAX: (813) 321-1966. **Contact:** Richard Ramsdell, pres.; Pamela Ramsdell, VP. **Products Manufactured:** SPKR.

**RAMSGATE TECHNOLOGY**; 2140 Edam St.; Lancaster, CA 93536; (805) 940-0584. **Contact:** Don Carey.

**RENKUS-HEINZ INC.**; 17191 Armstrong Ave.; Irvine, CA 92714; (714) 250-0166; FAX: (714) 250-1035. **Contact:** Carl Dorwaldt, nat'l sales and mktg dir.; Jimmy Kawalek, NSM entertainment & touring. **Products Manufactured:** SOFT, SPKR.

**RESEARCH TECHNOLOGY INTERNATIONAL**; 4700 Chase Ave.; Lincolnwood, IL 60646; (708) 677-3000; FAX: (708) 677-1311. **Contact:** Thomas A. Tisch, VP mktg; Bill Wolavka, VP sales. **Products Manufactured:** TE, OTH.

**RICHMOND SOUND DESIGN LTD.**; 1234 W. 6th Ave.; Vancouver, BC, V6H 1A5 Canada; (604) 732-1234; FAX: (604) 734-3901. **Contact:** Ken Bell, P.E. **Products Manufactured:** AMP, HDWR, AUTO, MI, SP, SYNC, OTH.

**RICKENBACKER INTERNATIONAL CORP.**; 3895 S. Main St.; Santa Ana, CA 92707; (714) 545-5574; FAX: (714) 754-0135. **Contact:** Derek Davis. **Products Manufactured:** AMP, MI.

**THE RIP-TIE COMPANY**; PO Box 77394; San Francisco, CA 94107; (415) 454-0170; FAX: (415) 777-9868. **Contact:** Holly Hale; Michael Fennel, sales mgr. **Products Manufactured:** DUP, OTH.

**RIVER CITY SOUND**; PO Box 750786; Memphis, TN 38175-0786; (901) 274-7277; (800) 755-8729. **Products Manufactured:** PL.

**RIVERA RESEARCH & DEVELOPMENT**; 8500 Balboa Blvd.; Northridge, CA 91329; (818) 890-2826; FAX: (818) 890-5202. **Contact:** Lance Korthals, VP market dev.; Jack Sonni, sales mgr. **Products Manufactured:** AMP.

**ROADRUNNER CASES INC.**; 447 E. Gardena Blvd.; Gardena, CA 90248; (213) 770-4444; (213) 538-9560. **Contact:** Howard Chaff. **Products Manufactured:** AM, CRS.

**ROBIN GUITARS**; 4914 Dickson St., Unit B; Houston, TX 77007; (713) 863-1537. **Contact:** Dave Wintz. **Products Manufactured:** MI, SP.

**ROCKFORD PROFESSIONAL**; 613 S. Rockford Dr.; Tempe, AZ 85281; (602) 967-3565; FAX: (602) 894-1528. **Contact:** Dan McLeod.

**ROCKTRON/RSP**; 2870 Technology Dr.; Rochester Hills, MI 48309; (313) 853-3055; FAX: (313) 853-5937. **Contact:** Robert C. Waller; James Chowning. **Products Manufactured:** SP.

**ROH**; 913 W. 223rd St.; Torrance, CA 90502; (213) 533-1498; FAX: (213) 533-6050. **Contact:** Dan Garrigan. **Products Manufactured:** SPKR.



**RANE CORPORATION**  
Mukilteo, WA

**RANE CORPORATION**; 10802 47th Ave. W.; Mukilteo, WA 98275-5098; (206) 355-6000; FAX: (206) 347-7757. **Contact:** Larry Winter, VP; Ray Bloom, dir. sales & mktg.; John Ferren. **Products Manufactured:** AMP, SP.

**RAPID SYSTEMS, INC.**; 433 N. 34th St.; Seattle, WA 98103; (206) 547-8311. **Contact:** Jann Hagley. **Products Manufactured:** SOFT.

**R-TEC SYSTEMS**; 1032 N. Sweetzer Ave., Ste. 212; West Hollywood, CA 90069; (213) 650-5256; FAX: (213) 650-6639. **Products Manufactured:** SYNC, VE, OTH.

**RAULAND-BORG CORPORATION**; 3535 W. Addison; Chicago, IL 60618; (312) 267-1300. **Contact:** Sales Dept.

**GARY RAYMOND SOUND SYSTEMS**; PO Box 1722; Thousand Oaks, CA 91360; (805) 492-5858. **Products Manufactured:** SPKR.

**RCA TEST TAPES**; 108 Monticello Rd.; Weaverville, NC 28787; (704) 658-2067; FAX: (704) 658-2070. **Contact:** Bill Klodt; Dave Garrigus. **Products Manufactured:** TE.

**R-COLUMBIA PRODUCTS COMPANY INC.**; 2008 St. Johns Ave.; Highland Park, IL 60035; (708) 432-7915; FAX: (708) 432-9181. **Contact:** Ed Hill. **Products Manufactured:** SPKR, MIC, OTH.

**RE AMERICA INC.**; 31029 Center Ridge Rd.; Westlake, OH 44145; (216) 871-7617. **Products Manufactured:** SP.

**REAL WORLD DESIGN**; Box Mill; Wiltshire, SN14 9PL United Kingdom; (0225) 743188; FAX: (0225) 743787. **Contact:** Peter Holmes, products mgr.; Mike Large, managing dir. **Products Manufactured:** AUTO, MI, OTH.

**REAM PRODUCTS INC.**; 16 Passaic Ave.; Fairfield, NJ 07004; (201) 808-0063. **Contact:** Joe Zunfrilli. **Products Manufactured:** SP.

**RECORTEC INC.**; 275 Santa Ana Ct.; Sunnyvale, CA 94086; (408) 737-8441. **Contact:** Ron Troxell. **Products Manufactured:** DUP.

**REDCO AUDIO**; 300 Long Beach Blvd.; Stratford, CT 06497; (203) 378-8045; (800) 572-7280; FAX: (203) 378-8478. **Contact:** Andy Friend, Bob Berlemer. **Products Manufactured:** CC, SP.

**REDWOOD MARKETING**; PO Box 27007; Nashville, TN 37227-0007; (615) 254-7400; FAX: (615) 242-5774.

**REICHENBACH ENGINEERING CO.**; 6887 Farmdale Ave., Bldg. 10; North Hollywood, CA 91605; (818) 765-6040; FAX: (818) 765-6045. **Products Manufactured:** OTH.



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## Professional Audio Manufacturers

1994

**ROH PRODUCTS:** 6120 San Fernando Rd.; Glendale, CA 91201; (818) 500-0137; FAX: (818) 240-1828. Contact: Richard Herbert, gen. mgr.; Ron Fuller, Pres. Regional Offices: Miami, FL (305) 592-5355, Blair Hicks; Denver, CO (303) 773-9477, Jeff Stanfield. Products Manufactured: AMP, AUTO, MIXC, SP, OTH, CC.

**ROLAND CORPORATION U.S.:** 7200 Dominion Cir.; Los Angeles, CA 90040; (213) 685-5141 x337; FAX: (213) 722-0911. Contact: Albert Dugas; Bob Todrank, gen. mgr. Products Manufactured: AMP, HDWR, SOFT, SPKR, MI, PL, SP.

**ROLLS CORP.:** 6995 S. 400 W.; Midvale, UT 84047; (801) 562-5628; FAX: (801) 562-5655. Contact: David DiFrancesco. Products Manufactured: AMP, MIXC, MI, SP.

**ROOMTUNE INC.:** 1607 State Rt. 39 NW; Dover, OH 44622; (216) 343-3600; FAX: (216) 343-8700. Contact: Keith Beachy (controller); Michael Green. Products Manufactured: AM, CRS.

**RORKE DATA INC.:** 9700 W. 76th St.; Minneapolis, MN 55433; (800) 328-8147; FAX: (612) 829-0988. Contact: Joe Rorke; Joe Swanson. Products Manufactured: CRS, OTH.

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**ROSS SYSTEMS:** see International Music Co.

**RP MICRO:** 400 Main St.; Hickory, PA 15340; (412) 356-4000. Contact: Greg Conden. Products Manufactured: HDWR.

**RPG DIFFUSOR SYSTEMS INC.:** 12003 Wimbledon St.; Largo, MD 20772; (301) 249-5647; FAX: (301) 249-3912. Contact: Cynthia Bonaudio; Dr. Peter D'Antonio, Pres./CEO. Regional Offices: RPG Europe, Embley, UK (11) 44-1-900-0255, Pete Wandless; RPG Japan, Tokyo (11) 81-3-479-8879, Sheen Uchida. Products Manufactured: AM.

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**RSP TECHNOLOGIES:** 2870 Technology Dr.; Rochester Hills, MI 48309; (313) 853-3055. Contact: Jim Chowning, sales mgr. Products Manufactured: SP.

**RTI—RESEARCH TECHNOLOGY INTL.:** 4700 W. Chase; Lincolnwood, IL 60646; (708) 677-3000; FAX: (800) 323-7520. Contact: T.A. Tisch, VP mktg. Products Manufactured: OTH.

**RTS SYSTEMS INC.:** 1100 W. Chestnut St.; Burbank, CA 91506; (818) 566-6700; FAX: (818) 843-7953. Contact: Doug Leighton, VP mktg.; Shelley Harrison, sales mgr. Products Manufactured: SPKR, MIC, TE, OTH.

**THE RUBBER DUBBERS INC.:** 626 Justin Ave.; Glendale, CA 91201; (818) 241-5600; FAX: (818) 241-1366. Contact: Peter Smolian; David Pettijohn. Products Manufactured: AUTO, MIXC, PL.

**RUSH SOUND:** 1284 S. Lyon St.; Santa Ana, CA 92705; (714) 543-2855; FAX: (714) 543-2869. Contact: Michael Goddard, mktg. dir.; James M. Rush, CEO. Products Manufactured: AMP, SPKR.

**RUSSCO ELECTRONICS:** 5690 E. Shields; Fresno, CA 93727; (209) 291-5591. Products Manufactured: AMP, MIXC, SP.

**RUSSIAN DRAGON:** 2815 Swandale; San Antonio, TX 78230; (210) 525-0719; FAX: (210) 344-3299. Products Manufactured: SP, TE.

**SABINE MUSICAL MANUFACTURING COMPANY INC.:** 4637 NW 6th St.; Gainesville, FL 32609; (904) 371-3829; FAX: (904) 371-7441. Contact: Rob Rothschild, dir. of sales and mktg. Products Manufactured: MI, SP.

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**SANKEN MICROPHONE:** 1032 N. Sycamore Ave.; Los Angeles, CA 90038; (213) 469-4773; FAX: (213) 962-2603. Contact: Jim Schaller, dir. of sales. Products Manufactured: MIC.

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**STATE OF THE ART ACOUSTIK INC.:** 43-1010 Polytek St.; Ottawa, Ontario, K1J 9J3 Canada; (613) 745-2003. Contact: Dr. Claude Fortier. **Products Manufactured:** SPKR.

**STEDMAN:** 4167 Stedman Dr.; Richland, MI 49083; (616) 629-5930; FAX: (616) 629-4149. **Products Manufactured:** MIC.

**STEINBERG/JONES:** 17700 Raymer St., Ste. 1001; Northridge, CA 91325; (818) 993-4091; FAX: (818) 701-7452. Contact: Ralph Goldheim, VP sales & mktg. **Products Manufactured:** AUTO, HDWR, SOFT, DISK, EM, MI, SP.

**STEINWAY AND SONS:** Steinway Pl.; Long Island, NY 11105; (718) 721-2600. **Products Manufactured:** MI.

**STEWART ELECTRONICS:** 11460 Sunrise Gold Cir.; Rancho Cordova, CA 95742; (916) 635-3011; FAX: (916) 635-1787. Contact: Christopher M. Dragon, sales/mktg. mgr. **Products Manufactured:** AMP, SP.

**STICK ENTERPRISES INC.:** 6011 Woodlake Ave.; Woodland Hills, CA 91367-3238; (818) 884-2001; FAX: (818) 883-0668. Contact: Yuta Chapman, VP. **Products Manufactured:** MI.

**STORAGE DIMENSIONS:** 2145 Hamilton Ave.; San Jose, CA 95125; (408) 879-0300. Contact: Scott Etheridge. **Products Manufactured:** HARD.

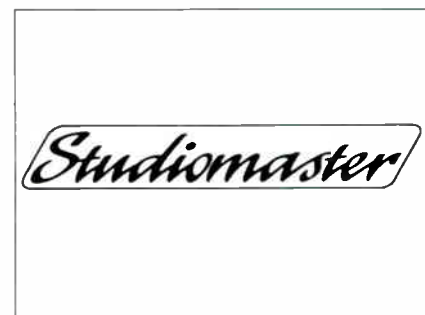
**JOHN M. STORYK:** Walters-Storyk Design Group; 134 Main St.; New Paltz, NY 12561; (914) 255-2255; FAX: (914) 255-2519. **Products Manufactured:** AM.

**STUDER EDITECH:** 1370 Willow Rd.; Menlo Park, CA 94025; (415) 326-7030. Contact: Gerry Kearby, VP sales & mktg. **Products Manufactured:** REC.

**STUDER REVOX AMERICA INC.:** 1425 Elm Hill Pike; Nashville, TN 37210; (615) 254-5651; FAX: (615) 256-7619. Contact: Thomas M. Jenny, VP & gen. mgr.; Joe Bean. **Regional Offices:** New York, NY (212) 255-4462, Thor Thorsteinsson; Los Angeles, CA (818) 780-4234, Vence Wells; Chicago, IL (708) 526-1660, Brian Tucker. **Products Manufactured:** AMP, AUTO, DISK, SPKR, MIXC, REC, OTH.

**STUDIO C MUSIC LIBRARY:** PO Box 767, Murray Hill Station; New York, NY 10156-0602; (212) 986-2219. Contact: Phil Cibley, proprietor. **Products Manufactured:** PL.

**STUDIO TECHNOLOGIES INC.:** 5520 W. Touhy Ave.; Skokie, IL 60077; (708) 676-9177; FAX: (708) 982-0747. Contact: Barbara Govednik, comm. mgr.; Gordon Kapes, pres. **Products Manufactured:** SP, OTH.



**STUDIOMASTER INC.**  
Anaheim, CA

**STUDIOMASTER INC.:** 3941 Miraloma Ave.; Anaheim, CA 92807; (714) 524-2227; FAX: (714) 524-5096. Contact: Jim Giordano. **Products Manufactured:** SPKR, MIC, MIXC, SP, TE.



**SUMIKO INC.:** PO Box 5046; Berkeley, CA 94705; (510) 843-4500. Contact: Frank Smith. Products Manufactured: OTH.

**SUMMIT AUDIO INC.:** PO Box 1678; Los Gatos, CA 95031; (408) 395-2448; FAX: (408) 395-1403. Contact: Mike Papp, pres. Products Manufactured: SP, OTH.  
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**SUNKYONG MAGNETIC/AMERICA INC.:** 4041 Via Oro Ave.; Long Beach, CA 90810; (310) 830-6000; FAX: (310) 830-0646. Contact: Michael D. Ingalls, VP sales & mktg. Products Manufactured: TAPE.

**SUNRIZE INDUSTRIES:** 2959 S. Winchester Blvd., Ste. 204; Campbell, CA 95008; (408) 374-4962; FAX: (408) 374-4963. Contact: Dean Tucker, sales & mktg. mgr. Products Manufactured: HDWR, DISK, MIXC, SYNC, VE.

**SUNTRONICS:** PO Box 734, 1620 W. Foothill Blvd.; Upland, CA 91786; (714) 985-0701. Contact: Ron Sundell.

**SWEETWATER SOUND:** 5335 Bass Rd.; Ft. Wayne, IN 46808; (219) 432-8176. Contact: Chuck Surack. Products Manufactured: SOFT, OTH.

**SWINTEK ENTERPRISES INC.:** 587 Division St.; Campbell, CA 95008; (408) 378-8091. Contact: Bill Swintek, Teresa Hill. Products Manufactured: MIC.

**SWIRE MAGNETICS:** 301 E. Alondra Blvd.; Gardena, CA 90248; Contact: Charlie Trausch.

**SWITCHCRAFT INC.:** 5555 N. Elston Ave.; Chicago, IL 60630; (312) 792-2700; FAX: (312) 792-2129. Contact: W.M. Pagett, sales/mktg. mgr. Products Manufactured: CC.  
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**SWR ENGINEERING INC.:** 12823 Foothill Blvd., Unit B; Sylmar, CA 91342; (818) 898-3355; FAX: (818) 898-3365. Contact: Rick Carlson, sales & mktg. dir. Products Manufactured: AMP, SPKR, SP.

**SYMETRIX:** 4211 24th Ave. W.; Seattle, WA 98199; (206) 282-2555; FAX: (206) 283-5504. Contact: Jon Bosaw, dir. of sales & mktg. Products Manufactured: SP.  
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**SYNETICS:** 511 Del Verdor Ave.; San Clemente, CA 92672; (714) 498-7515; FAX: (714) 498-7515; E-Mail: Compuserve 70044, 2733. Contact: Mark A. Viach, computer systems consultant. Products Manufactured: HDWR, SOFT.

**SYNTONY ACOUSTICS SYSTEMS:** 10010-107A Ave.; Edmonton, Alberta, T5H 4H8 Canada; (403) 493-8156; FAX: (403) 493-8199. Contact: Dan Diduck. Products Manufactured: AM.

**SYSTEM 4 AUTOMATION:** distributed by Trident.

**SYSTEMS DEVELOPMENT GROUP:** 5744 Industry Ln., Ste. J; Frederick, MD 21701; (301) 846-7990; (800) 221-8975; FAX: (301) 698-4683. Products Manufactured: AM.

**SYTEK AUDIO SYSTEMS CORP.:** 2424 W. Irving Park Rd.; Chicago, IL 60618; (312) 588-4477. Contact: Mike Stoica. Products Manufactured: SP.

**TAILOR MADE SOUND (TMS RESEARCH):** 316 W. Plane St.; Bethel, OH 45106; (513) 734-3032. Contact: Steve Lewis, pres. Products Manufactured: CRS, SPKR.

**TANDBERG OF AMERICA:** PO Box 58; Aramont, NY 10504; (914) 273-9150. Contact: Allen Cohen. Products Manufactured: REC.

**TANNOY/TGI NORTH AMERICA INC.:** 300 Gage Ave.; Kitchener, ON, N2M 2C8 Canada; (519) 745-1158; FAX: (519) 745-2364. Contact: Bill Calma, mktg./sales mgr. Products Manufactured: SPKR.

**TAPE DUPLICATION TECHNOLOGY INC.:** 1830 Wayne Trace; Fort Wayne, IN 46803; (219) 424-1007; FAX: (219) 426-1442. Contact: Jim Dunn, exec. VP. Regional Offices: Cleveland, OH (216) 871-1927, Jim Dunn. Products Manufactured: DUP, TH.

**TAPE STORAGE SYSTEMS:** PO Box 5267; Walnut Creek, CA 94596; (510) 256-6006. Contact: Ted Tripp, pres. Products Manufactured: CRS.

**TAPEMATICS USA:** 5422 Carrier Dr. #300; Orlando, FL 32819; (407) 354-1310. Products Manufactured: DUP.  
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**TAPEX CORPORATION:** 2999 NE 12 Terr.; Ft. Lauderdale, FL 33334; (305) 565-1617. Contact: A sales executive. Products Manufactured: DUP.

**TASCAM:** 7733 Telegraph Rd.; Montebello, CA 90640; (213) 726-0303. Contact: Jim Lucas, PPG Products mgr.; Chuck Prada, field sales mgr. Products Manufactured: DUP, MIXC, REC, SYNC.

**T.C. ELECTRONIC OF DENMARK:** c/o Virtual Designs Ltd.; 717-C Lakeland Rd.; Westlake Village, CA 91361; (805) 373-1828; FAX: (805) 379-2648. Contact: Ed Simone. Products Manufactured: SP, TE.

**TDK ELECTRONICS CORP.:** 12 Harbor Park Dr.; Port Washington, NY 11050; (516) 625-0100; 1 (800) TDK-TAPE; FAX: (516) 625-0171. Contact: Ken Kihara, mktg. mgr.; Doug Booth, nat'l sales mgr. Products Manufactured: TAPE, DUP.

**TDK ELECTRONICS CORPORATION:** 1411 West 190th St., Ste. 270; Gardena, CA 90248; (213) 538-5259; FAX: (213) 538-3368. Contact: Y. Tomizawa, Doug Booth. Products Manufactured: TAPE, OTH.

**TDM DESIGNS INC.:** 12800 NW Bishop Rd.; Hillsboro, OR 97124; (503) 647-5957; FAX: (503) 647-5953. Contact: Tim Miller, pres. Products Manufactured: SP.

**TEAC AMERICA INC., TASCAM DIV.:** 7733 Telegraph Rd.; Montebello, CA 90640; (213) 726-0303; FAX: (213) 727-7635. Contact: Gregg Hildebrandt, Tascam div. mgr. Products Manufactured: AMP, SPKR, MIC, MIXC, SP, REC, SYNC.

**TECH 21 INC.:** 1600 Broadway; New York, NY 10019; (212) 315-1116; FAX: (212) 315-0825. Contact: Dale Krevens, dir. mktg.; Neal Ostberg, operations mgr. Products Manufactured: AMP, SP.  
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**TECHNICAL AUDIO DEVICES/TAD:** 2265 East 220th St.; Long Beach, CA 90810; (213) 816-0415; FAX: (213) 816-0472. Contact: Leon Sievers, product mgr. Products Manufactured: SPKR.  
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**TECHNICS:** One Panasonic Way; Secaucus, NJ 07094; (201) 348-7000. Contact: Bruce Adams. Products Manufactured: REC, OTH.

**TECHRON, DIV. CROWN INTERNATIONAL:** 1718 W. Mishawaka Rd.; Elkhart, IN 46517; (219) 294-8300. Products Manufactured: TE.

**TECHSONICS:** 709 Shadowfield Ct.; Chesapeake, VA 23320; (804) 547-4000. Products Manufactured: PL.

**TEKTRONIX:** Box 500; D/S 58-699; Beaverton, OR 97077; (503) 627-2654. Products Manufactured: TE.

**TELEX COMMUNICATIONS INC.:** 9600 Aldrich Ave. S.; Minneapolis, MN 55420; (612) 887-5550; FAX: (612) 887-5595. Contact: Jeff L. Peteus, dir. of sales. Regional Offices: Burbank, CA (818) 566-6700, Murray Porteous. Products Manufactured: DUP, SPKR, MIC, SP, TE, OTH.

**TEMPORAL ACUITY PRODUCTS:** 300 120th Ave. NE, Bldg. 1, Ste. 20; Bellevue, WA 98025; (206) 747-2535; FAX: (206) 747-5839. Contact: Bill Buxton. Products Manufactured: SOFT.

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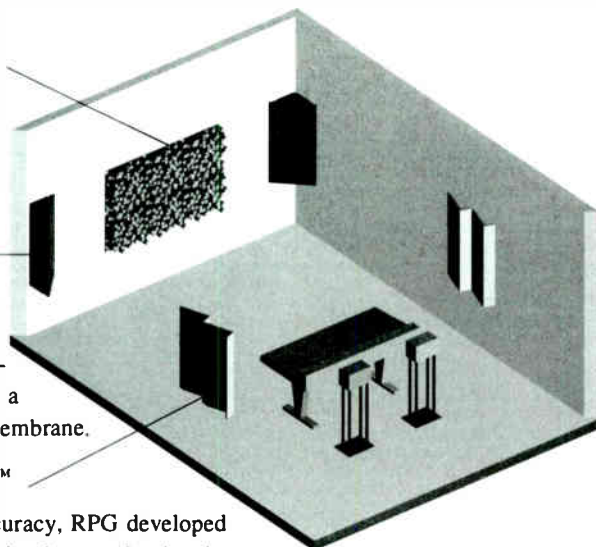
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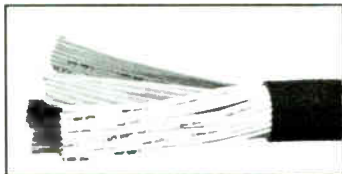
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**TENTEI CORP.**; 1506 Dell Ave.; Campbell, CA 95008; (800) 538-6894; (408) 379-1881. Contact: Wayne Graham. Products Manufactured: TE.

**TEXEL AMERICA INC.**; 4255 Burton Drive; Santa Clara, CA 95054; (408) 980-1838; FAX: (408) 986-1010. Contact: Takahiro Yanagiya. Products Manufactured: AMP, DISK, DUP, HDWR, SOFT, REC.

**TFT INC.**; 3090 Oakmead Village Dr.; Santa Clara, CA 95051; (408) 727-7272; FAX: (408) 727-5942. Contact: Darryl E. Parker, mktg. dir. Products Manufactured: SP, TE, OTH.

**3M**; 3M Center, Bldg. 223-5N-01; St. Paul, MN 55144; (612) 733-1110; FAX: (612) 736-1246. Contact: James Hoskins, mktg. devel. mgr.; Joseph Leon, nat'l sales dir. Products Manufactured: TAPE.

**360 SYSTEMS**; 18740 Oxnard St.; Tarzana, CA 91356; (818) 342-3127; FAX: (818) 342-4372. Contact: Doug Leighton, mktg.; Don Bird, gen. mgr. Products Manufactured: DISK, REC.

**THRIFTY ELECTRONICS**; 13643 Burbank Blvd.; Van Nuys, CA 91401; (818) 786-1610. Contact: John Valvo. Products Manufactured: SPKR.

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**THX GROUP**; 5858 Lucas Valley Rd.; Nicasio, CA 94946; (415) 622-1900. Contact: Judy Rose. Products Manufactured: AM, TE.

**TICE AUDIO PRODUCTS INC.**; 2140 Pond Rd., Unit 3; Ronkonkoma, NY 11778; (516) 467-5254; FAX: (516) 467-5309. Contact: George Tice.

**TIME DESIGNS**; 127 Walk Circle; Santa Cruz, CA 95060; (408) 454-9734. Contact: James Da Lewis; Warren Paradise. Products Manufactured: MI, OTH.

**TIMELINE VISTA INC.**; 2401 Dogwood Way; Vista, CA 92083; (619) 727-3300; FAX: (619) 727-3620. Contact: Gerry Block, pres; Tim Culbertson, mktg. mgr. Regional Offices: Los Angeles, CA (818) 509-9957, Rick Austin. Products Manufactured: SYNC, VE.

**TIMESTREAM TECHNOLOGIES**; 318 Marlboro Rd.; Englewood, NJ 07631; (800) 343-1149; FAX: (212) 724-1794. Contact: John Clifton, mktg. mgr. Products Manufactured: MI.

**TLM ELECTRONICS INC.**; 343 Manville Rd. #6B; Pleasantville, NY 10570; (914) 769-6423. Contact: Tony Marra.

**TMO DESIGN INC.**; Rt. 1, Box 573; Hillsboro, OR 97124; (503) 647-5957; FAX: (503) 5953. Contact: Tim Miller, pres. Products Manufactured: SP.

**TNA CASE COMPANY**; 1701 Valley Rd.; Ocean, NJ 07712; (908) 493-3979. Contact: Bill Sabanski, pres. Products Manufactured: CRS.

**TOA ELECTRONICS INC.**; 601 Gateway Blvd., Ste. 300; South San Francisco, CA 94080; (800) 733-7088; FAX: (800) 733-9766. Contact: Jeff Pallin, mgr.; Richard Krochmal, dir. of sales. Regional Offices: Atlanta, GA (800) 733-7088. Products Manufactured: AMP, AUTO, SPKR, MIC, MIXC, SP.

**TRANSCO PRODUCTS CORP.**; PO Box 28; 609 W. Elizabeth Ave.; Linden, NJ 07036; (201) 862-0030. Contact: Fred Buehler. Products Manufactured: DUP.

**TRANSPARENT AUDIO**; PO Box 117, Rt. 202; Hollis, ME 04042; (207) 929-4553; FAX: (207) 929-4271. Contact: Karen Sumner, pres.; Douglas Blackwell, VP sales. Products Manufactured: CC.

**TRF PRODUCTION MUSIC LIBRARIES**; 747 Chestnut Ridge Rd.; Chestnut Ridge, NY 10977; (800) 899-MUSIC; FAX: (914) 356-0895. Contact: Dee Coyle; Ken Gilman, VP. Products Manufactured: PL.

**TRIDENT AUDIO U.S.A.**; 2720 Monterey St., Ste. 403; Torrance, CA 90503; (310) 533-8900; FAX: (310) 533-7072. Contact: Wayne Freeman, pres. Products Manufactured: MIXC.

**TRIPP LITE**; 500 N. Orleans; Chicago, IL 60610; (312) 329-1777; FAX: (312) 644-6505. Products Manufactured: OTH.

**TROISI EDC**; 27 Almeria St.; Westford, MA 01886; (508) 692-7768. Contact: Nathan Hall. Products Manufactured: MIXC, SP.

**TROUPER INDUSTRIES LTD.**; 20960 Brant Ave.; Carson, CA 90810; (310) 639-8281; FAX: (310) 639-8284. Contact: Andrew Martin. Products Manufactured: CC.

**TRUE IMAGE AUDIO**; 349 W. Felicita Ave., Ste. 122; Escondido, CA 92025; (800) 621-4411; FAX: (619) 480-8961. Contact: Sharon Alsop, mktg. dir. Products Manufactured: SOFT.

**TUBE TECH/AUDIO TECHNIQUES**; 1619 Broadway, 4th Fl.; New York, NY 10019; (212) 586-5989.

**TUBE WORKS**; 8201 E. Pacific Pl.; Denver, CO 80231; (303) 750-3801; FAX: (303) 750-2162. Contact: Tom Wright. Products Manufactured: AMP, CRS, SPKR, SP.

**TURBOSOUND (DISTRIBUTED BY AKG ACOUSTICS)**; 9288 Gorst Rd.; Mayomanie, WI 53560; (608) 767-3333. Contact: Dan Abelson, pres. Products Manufactured: SPKR.

**TURTLE BEACH SYSTEMS**; PO Box 5074; York, PA 17405; (717) 843-6916; FAX: (717) 854-8319. Contact: Jeff Klinedinst, VP mktg.; Curtis Crowe, VP sales. Products Manufactured: HDWR, SOFT, DISK, MI.

**TWECOMM**; 1631 King James Dr.; Pittsburgh, PA 15237; (412) 369-8770. Contact: Terry Kulchar. Products Manufactured: OTH.

**TWELVE TONE SYSTEMS INC.**; PO Box 760; Watertown, MA 02272; (617) 273-4437; FAX: (617) 273-1494. Contact: Christopher Rice, Jill C. Foster. Products Manufactured: HDWR, SOFT, PL.

**27TH DIMENSION INC.**; PO Box 1149; Okeechobee, FL 34973-1149; (800) 634-0091; FAX: (813) 763-0410. Contact: Fran Bell. Products Manufactured: PL.

**UNER OF AMERICA**; 7067 Vineland Ave.; North Hollywood, CA 91605; (818) 764-1120; FAX: (818) 764-1129. Contact: Patricia Belgiorno, VP. Products Manufactured: REC.

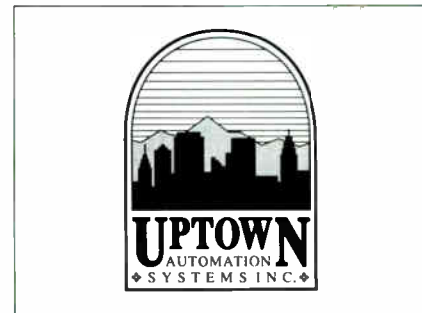
**ULTIMATE SUPPORT SYSTEMS INC.**; 2506 Zurich Dr.; Fort Collins, CO 80526; (303) 493-4488; FAX: (303) 221-2274. Contact: Dan Tancik, VP. Products Manufactured: MI.

**ULTRA ANALOG**; 47747 Warm Springs Blvd.; Fremont, CA 94539; (510) 657-2227.

**UNITED AD LABEL CO. INC.**; 700 Columbia St.; Brea, CA 92622-2345; (800) 998-7700; FAX: (800) 998-7701. Contact: Cheryl Hall, product mgr. Products Manufactured: OTH.

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**UNIVERSAL LOGIC RESEARCH, ACOUSTIC DIVISION**; 70 Labrie; Laval, Quebec, H7N 3E8 Canada; (514) 687-9741. Contact: Sylvain Provost. Products Manufactured: AM.



**UPTOWN AUTOMATION SYSTEMS INC.**  
Boulder, CO

**UPTOWN AUTOMATION SYSTEMS INC.**; 6205 Lookout Rd. Unit 6; Boulder, CO 80301; (303) 581-0400; FAX: (303) 581-0114. Contact: Chris Fichera; David Jablonski, tech. support. Regional Offices: CA (213) 306-8823, Chris Fichera. Products Manufactured: AUTO.

**UPTOWN TECHNOLOGIES INC.**; 11537 Walnut Ln.; Fort Atkinson, WI 53538; (414) 563-9932; FAX: (414) 563-8342. Contact: Al Jewer, pres. Products Manufactured: SP.

**UREI**; 8500 Balboa Blvd.; Northridge, CA 91329; (818) 893-8411; FAX: (818) 893-3639. Contact: Roscoe Anthony, mktg. mgr; Steve Armstrong, dir. sales. Products Manufactured: AMP, SPKR, SP.

**U.S. AUDIO**; 100 Boxart St.; Rochester, NY 14612; (716) 663-8820; FAX: (716) 865-8930. Contact: Michael Laicoana, president. Products Manufactured: AMP, MIXC, SKPR.

**USCO AUDIO ENGINEERING**; 2623 Canyon Dr.; Hollywood, CA 90068; (213) 465-4370; FAX: (800) 932-6456; E-Mail: America On-Line. Contact: Leslie Maddocks. Products Manufactured: AMP, SPKR. PLEASE SEE DISPLAY ADVERTISEMENT, P. 34

**U.S. SONIX**; 11693 San Vicente Blvd. #136; Los Angeles, CA 90049; (818) 706-6000; FAX: (213) 479-6155. Contact: Sara Bross.

**VACUUM TUBE LOGIC**; 4774 Murietta St.; Chino, CA 91710; (714) 627-5944. Products Manufactured: SP.

**VALENTINO INC.**; 500 Executive Blvd., PO Box 534; Elmsford, NY 10523; (914) 347-7878; FAX: (914) 347-4764. Contact: Thomas Valentino. Products Manufactured: PL.



**VALLEY AUDIO PRODUCTS INC.:** 9020 W. 51st Terrace; Merriam, KS 66203; (913) 432-3388; (913) 432-9412; FAX: (800) 800-4345. Contact: Mike Joseph, sales and mktg. Products Manufactured: SP.

**VANS EVERS:** 5815 6th St.; Tampa, FL 33611; (813) 837-1224. Contact: Mike VansEvers. Products Manufactured: OTH.

**VCA ASSOCIATES:** 7131 Owensmouth St.; Suite B-87; Canoga Park, CA 91309-7961; (818) 704-9202; FAX: (818) 704-9310. Contact: Gabrielle Stein, sales mgr. Products Manufactured: OTH.

**VEAM** (division of Litton Systems); 100 New Wood Rd.; Watertown, CT 06795; (203) 274-9681. Products Manufactured: CC, OTH.

**VEGA, A MARK IV COMPANY:** 9900 E. Baldwin Pl.; El Monte, CA 91731-2294; (818) 442-0782; FAX: (818) 444-1342. Contact: Robert Bell, wireless mktg. mgr.; Paul Baughman, wireless sales mgr. Products Manufactured: MIC, OTH.  
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**VERSADYNE INTERNATIONAL INC.:** 504-D Vandell Way; Campbell, CA 95008; (408) 379-0900; Telex: 288826; FAX: (408) 379-0902. Contact: Robert W. Kratt, president. Products Manufactured: DUP.

**VESTAX MUSICAL ELECTRONICS CORP.:** 2860 Cordelia Rd., Ste. 120; Fairfield, CA 94585; (707) 427-1920; FAX: (707) 427-2023. Contact: Bruce Yerehman, VP. Products Manufactured: MIC, MIXC, REC.

**VESTAX, PRO AUDIO DIV.:** 908 W. Fayette Ave.; Effingham, IL 62401; (217) 342-9211; Telex: 752299; FAX: (217) 347-0316. Contact: Larry Morton, product mgr.; Kevin Cox, product specialist. Products Manufactured: AMP, SPKR, MIC, MIXC, MI, SP, REC.

**VIDEONICS:** 1370 Dell Ave.; Campbell, CA 95008; (408) 866-8300. Contact: Darrell Gorr. Products Manufactured: PL.

**VIF INTERNATIONAL:** PO Box 1555; Mountain View, CA 94042-1555; (408) 739-9740; Telex: 62922869 ES LD; FAX: (408) 739-0809. Contact: G. MacKechnie, adviser int'l operations. Products Manufactured: OTH.

**VIRTUAL DESIGNS:** 7325 Hinds Ave.; North Hollywood, CA 91605; (818) 503-1292. Contact: Jerry Smith. Products Manufactured: SP.

**VOYETRA TECHNOLOGIES:** 50 Odell Plaza; Yonkers, NY 10701-1406; (914) 966-0600. Contact: Fred Romano, VP. Products Manufactured: SOFT, EM, MI, PL, SYNC.

**WADIA DIGITAL CORP., PRO DIV.:** 511 2nd St.; Hudson, WI 54016; (715) 386-8100; FAX: (715) 386-8116. Products Manufactured: CC, OTH.

**WALDOM ELECTRONICS INC:** 4301 West 69th St; Chicago, IL 60629; (312) 585-1212. Contact: Andrw Placco. Products Manufactured: SPKR.

**WASHBURN INTL.:** 255 Corporate Woods Pkwy.; Vernon Hills, IL 60061; (708) 913-5511; FAX: (708) 913-7772. Products Manufactured: MI.

**WEST PENN WIRE:** PO Box 7621/2883 W. Chestnut St.; Washington, PA 15301; Contact: Lou Valente. Products Manufactured: CC.

**WESTERN ELECTRONIC PRODUCTS:** 915-G Calle Amanecer; San Clemente, CA 98673; (714) 492-4677; FAX: (714) 495-5952. Contact: Tony English. Products Manufactured: OTH.

# Westlake Audio

**WESTLAKE AUDIO**  
Newbury Park, CA

**WESTLAKE AUDIO:** 2696 Lavery Ct. #18; Newbury Park, CA 91364; (805) 499-3686; FAX: (805) 498-2571. Contact: Robert Pursell, sales & mktg. dir. Products Manufactured: SPKR, SP.  
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**DAVID WEXLER & CO.:** 3553 W. Peterson Ave.; Chicago, IL 60612; (312) 478-9800. Contact: B.R. Wexler. Products Manufactured: SPKR, MI.

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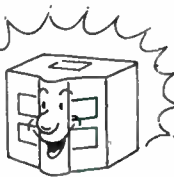
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**WHITE SHEPARD:** PO Box 3121; Santa Ana, CA 92703; (714) 546-3107. Contact: Jeff Worthy. **Products Manufactured:** OTH.

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**WINSTED CORP.:** 10901 Hampshire Ave. S.; Minneapolis, MN 55438; (612) 944-8556; FAX: (612) 944-1546. Contact: Randy Smith; Judy Pahl. **Products Manufactured:** CRS.

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**WOHLER TECH INC.:** 1349 Kansas St.; San Francisco, CA 94107; (415) 285-5462. Contact: Will Wohler. **Products Manufactured:** VE, SPKR, OTH.

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**YAMAHA CORPORATION OF AMERICA, AGS DIVISION:** 6600 Orangethorpe Ave.; Buena Park, CA 90620; (714) 522-9011; FAX: (714) 522-9933. Contact: Gerry Tschetter, mktg. mgr.; Bob Shomaker, nat'l sales mgr. **Products Manufactured:** AMP, SOFT, DISK, SPKR, MIXC, MI, SP, TAPE, REC, VE.  
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**ZETA MUSIC PARTNERS:** 2230 Livingston St.; Oakland, CA 94606-5221; (800) 622-6434; FAX: (510) 261-1708. Contact: Randy Shamber, mktg. mgr. **Products Manufactured:** CC, HDWR, MI.

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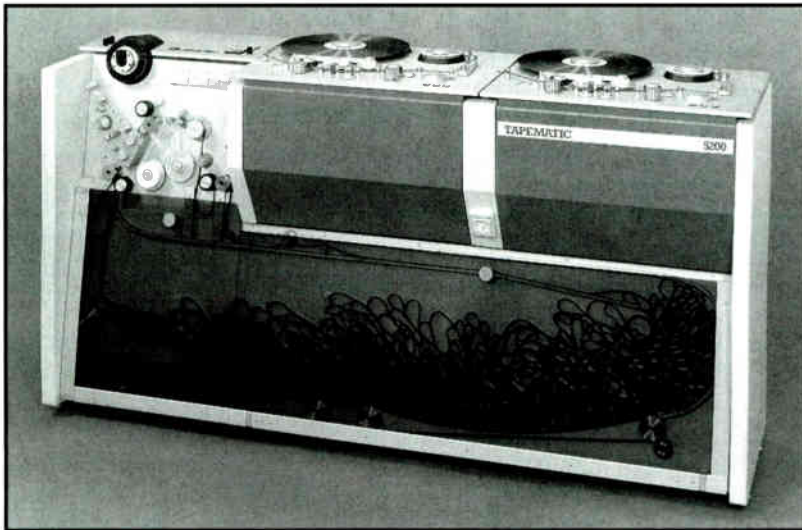
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## OTHER

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### PRODUCTION LIBRARIES

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#### Reverb/Delay/FX Devices:

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#### Tape Noise Reduction Systems:

Adaptive Digital Systems Inc. • ANT Telecommunications • BBE Sound Inc. • Circuit Research Labs • dbx Professional Products • Dolby Laboratories Inc. • F.M. Prod. • Gotham Audio Corporation • Marshall Electronic • MCP DaviSound • Micro Technology Unlim-



ited • Orban, a division of AKG Acoustics • Pacific Recorders & Engineering • QMI (div. Drawmer, Genelec, JVC, Studio Technologies) • Rocktron/RSP • Roland Corporation U.S. • Samson Technologies Corp. • Spectrum Signal Processing Inc.

#### TAPE HEADS

Amp Services • International Electro-Magnetics • JRF Magnetic Sciences Inc. • NXT Generation Inc. • Saki Magnetics Inc. • Sony Magnetic Products Group of America • Sprague Magnetics Inc.

#### TAPE RECORDERS

##### Analog 2-Track:

Accurate Sound Corporation • AEG Corporation • AIWA America Inc. • Carver Corporation • Fostex Corp. Of America • Lyrec Manufacturing A/S • Marantz Professional Products • Micro-W Corporation/Sequential Sounds • Otari Corporation • Pacific Recorders & Engineering • SAE (Scientific Audio Electronics) • Sony Business & Professional Group • Stellavox (Digital Audio Technologies) • Studer Revox America Inc. • Tandberg of America • Tascam • Technics • Texel America Inc. • Uher of America.

##### Analog Multitrack:

AEG Corporation • Althan Corp. • Clarion • Dauphin Company • F.M. Prod. • Fostex Corp. Of America • Lyrec Manufacturing A/S • Marantz Professional Products • nacWestrex Inc. • Otari Corporation • Promusica • Saturn Research • Sony Business & Professional Group • Studer Revox America Inc. • Tascam • Texel America Inc. • Uher of America • Vestax Musical Electronics Corp. • Yamaha Corporation of America.

##### Digital 2-Track (Including DAT):

AIWA America Inc. • Audio Processing Technology Ltd. • Casio Inc. • Denon America Inc. • Fostex Corp. Of America • Gotham Audio Corporation • JVC Professional Products • Marantz Professional Products • Media Technologies Ltd. • Micro Technology Unlimited • Nakamichi America Corp. • NXT Generation Inc. • Otari Corporation • Panasonic/RAMSA • Radio Systems • Sony Business & Professional Group • Stellavox (Digital Audio Technologies) • Studer Revox America Inc. • Tascam • Technics • 360 Systems • Yamaha Corporation of America.

##### Digital Multitrack:

Akai/IMC • Alesis Studio Electronics • Applied Research & Technology Inc. (ART) • Digigram • Ediflex Systems • Fostex Corp. Of America • Mobile Fidelity International • Otari Corporation • Sony Broadcast Export Corp. • Sony Business & Professional Group • Studer Revox America Inc. • Tascam • Yamaha Corporation of America.

#### TEST EQUIP. & ANALYZERS

Accurate Sound Corporation • ACO Pacific Inc. • Acoustech • Acoustic Technology Inc. • Amber Electro Design: see Neutrik Instrumentation • ASACA/ShibaSoku Corp. of America • Audio-Control Industrial • Audio Precision Inc. • Automatic Inspection Devices Inc. • B & B Systems • BASF Corporation Information Systems • Bauder International Corp. • Brainstorm Electronics Inc. • BXG International Inc. • Cambridge Signal Tech Inc. • Concept Design • Dalbec Audiolab • Denon America Inc. • Enterprise Corp. of America • John Fluke Mfg. Co. Inc. • F M Systems Inc. • Galaxy Audio • Geneva Group of Companies Inc. • Gold Line • Gotham Audio Corporation • Hewlett-Packard Company • IVE Technologies Inc. • Jasoni Electronics • Jeanius • Kenwood USA Corp. • Magnetic Reference Lab. • Magni • Meyer Sound Labs Inc. • Neutrik Instrumentation (NIS) • Optim Audio • Peterson Electro-Musical • Pinnacle Audio • Posthorn Recordings • Precision Studio Electronics • Quantec Tonstudioteknik GmbH • R.B. Annis Co. Inc. • RCA Test Tapes • Research Technology International • RTS Systems Inc. • Russian Dragon • Silicon Prairie Inc. • Sound Technology • Sprague Magnetics Inc. • Stanford Research Inc. • Studiomastrer Inc. • T.C. Electronic of Denmark • Techron, div. Crown International • Tektronix • Telex Communications Inc. • TFT Inc. • THX Group.

#### TRANSPORT SYNCHRONIZERS

ADX Systems • Alesis Studio Electronics • Audio Kinetics UK Limited • Axe Corporation • Banner • Brainstorm Electronics Inc. • Cipher Digital Inc. • JL Cooper Electronics • Denecke Inc. • InfraReady • JRF Magnetic Sciences Inc. • Key Electronics Inc. • Mac Beat Inc. • MIDIman • Musonix, Ltd. • Mytek Technologies • nacWestrex Inc. • Opcode Systems Inc. • Passport Designs Inc. • R-

Tec Systems • Richmond Sound Design Ltd. • Sealevel Systems Inc. • Sound & Vision • Soundmaster USA Inc. • Spectral Synthesis Inc. • SunRize Industries • Tascam • TimeLine Vista Inc. • Voyetra Technologies.

#### VIDEO EQUIPMENT

##### Cameras:

Ampex Recording Media Corporation • F.M. Prod. • JVC Professional Products • Panasonic/RAMSA • Sony Business & Professional Group.

##### Monitors:

ASACA/ShibaSoku Corp. of America • Cello Ltd. • Dynavox Electronics Inc. • F.M. Prod. • JVC Professional Products • Panasonic/RAMSA • Sharp Electronics Corporation (Professional Products Division) • Sony Business & Professional Group • Wohler Tech Inc.

#### Post-Production Equipment:

Acoustech • Ampex Recording Media Corporation • Apex Machine Company • AutoPatch (a division of XN Technologies) • Broadcast Television Systems Inc. (BTS) • Calculated Industries • Cinedco Inc. • CMX • Conex Electro-Systems Inc. • DNF Industries • Ediflex Systems • Fairlight/Digital Support • Fast Forward Video • Graham-Patten Systems Inc. • Grass Valley Group • HEDCO • InfraReady • JVC Professional Products • Klark-Teknik—Mark IV Pro Audio Group • Leitch Inc./HEDCO • Newtek • Panasonic/RAMSA • Prime Image Inc. • R-Tec Systems • Siemens Audio • Sierra Video Systems Inc. • Sony Business & Professional Group • SunRize Industries • TimeLine Vista Inc. • Yamaha Corporation of America.

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**ADVENTURISTS—VIDEO SPECIALIST:** 7390 Iris Ave.; Hanover Park, IL 60103; (708) 837-2752. Contact: Joe Delpreto, cameraman/producer.

**ALEXAS MUSIC GROUP:** 26111 Ynez Rd., Ste. B-30; Temecula, CA 92390; (714) 676-0006; FAX: (714) 699-7433. Contact: Patrick Melfi, pres.

**ANDREW & FRANCIS:** PD Box 882; Homewood, IL 60430; (708) 755-1323. Contact: Brian Andrew Kalan, pres.

**ANGEL FILMS COMPANY:** 967 Hwy. 40; New Franklin, MD 65274-9778; (314) 698-3900; FAX: (314) 698-3900. Contact: Linda G. Grotzinger, VP advertising & mktg.

**ANR ADVERTISING INC.:** 150 River Rd. Bldg. F; Montville, NJ 07045; (201) 299-8000; FAX: (201) 299-7937. Contact: David Scelba, VP.

**ARTISANS PUBLIC RELATIONS & ADV.:** 1762 S. Wooster St.; Los Angeles, CA 90035; (310) 837-6008; FAX: (310) 837-2286. Contact: Linda A. Rosner.

**BAROLIN ADVERTISING INC.:** 134 Kings Hwy. E.; Haddonfield, NJ 08033; (609) 354-6222; FAX: (609) 354-6223. Contact: Roxanne Ciarrocca, account exec.

**BEE VEE SOUND STUDIOS:** 211 E. 43rd St.; New York, NY 10017; (212) 949-9170; FAX: (212) 986-2688. Contact: Bruno Vineis, pres.

**BLUE FRONT STUDIOS:** 724 16th St.; Bay City, MI 48708; (517) 894-2322. Contact: Tim Brandow, production mgr.

**BRUCE J. BORGERSON:** 307 Glenn St.; Ashland, DR 97520; (503) 488-5542. Contact: Bruce J. Borgerson.

**BRONSON COMMUNICATIONS INC.:** 1 Freedom Park Pl.; Bangor, ME 04401; (207) 848-5725; FAX: (207) 848-5727. Contact: Jim England, studio mgr.

**A.J. BUTTLER AND COMPANY INC.:** 122 Huntington St.; New Brunswick, NJ 08901; (908) 828-4244. Contact: A.J. Buttler.

**CARTER/ELLIOTT ADVERTISING & PUBLIC RELATIONS:** 15720 Winchester Blvd.; Los Gatos, CA 95030; (408) 395-1161; FAX: (408) 395-0544. Contact: Carter Elliott, pres.

**CAS PRODUCTIONS:** 377 Hall Ct.; Noblesville, IN 46060; (317) 776-9909; FAX: (317) 776-9910. Contact: Al Stone, pres.

**R.E. CLARK ADVERTISING INC.:** 285 E. Imperial Hwy, #101; Fullerton, CA 92635; (714) 441-1655; FAX: (714) 441-2374. Contact: Rick E. Clark Jr., pres.

**COAST DIGITAL PRODUCTIONS:** 29 Hill Rd.; Bancroft Mills; Wilmington, DE 19806; (302) 656-2330; FAX: (302) 656-8150. Contact: Gina M. Camponelli, studio mgr.

**COMMUNICATIONS PLUS INC.:** 360 Park Ave. S.; New York, NY 10010; (212) 686-9570. Contact: Patricia Phelan, account exec.

**CONCEPT:** 14596 Big Basin Way; Saratoga, CA 95070; (408) 741-1751; (408) 741-1257; FAX: (408) 741-4836. Contact: Deborah Coburn, pres.

**COSMIC MUFFIN GROUP:** 11260 Simpson Rd.; Monmouth, DR 97361; (503) 838-2328; FAX: (503) 838-6040. Contact: Ron Bennett.

**THE CREATIVE IMAGE GROUP:** 780 Charcot Ave.; San Jose, CA 95131; (408) 434-0490; FAX: (408) 434-0284. Contact: Ed Mongioli, CED.

**CREATIVE RADIO PRODUCTIONS:** 3861 Apache Ct. W.; Boulder, CO 80303; (303) 494-3322; FAX: (303) 494-3548. Contact: Frank Eriksen.

**CROSS THE ROAD PRODUCTIONS:** 269 W. Alameda Ave., Ste. D; Burbank, CA 91352; (818) 954-0214; (805) 254-8069; FAX: (805) 255-6015. Contact: Ron Lewis, owner.

**CUE BOX:** 2713 Garrity Ct.; Pinole, CA 94564; (415) 758-2313; FAX: (415) 758-2314. Contact: Koh Masuno, dir.

**GARY DAVIS & ASSOCIATES:** 3237 Donald Douglas Loop S.; Santa Monica, CA 90405; (213) 397-6625; FAX: (213) 390-9917. Contact: Gary Davis, pres.

**DESIGN O'SAURS:** PD Box 7960; Flushing, NY 11354; (212) 459-4438; FAX: (718) 939-0854. Contact: Harry Widoff, account exec.

**STEVE DIGGS & FRIENDS ADVERTISING:** 1110 16th Ave. S.; Nashville, TN 37212; (615) 259-4024; FAX: (615) 726-3808. Contact: Jerry R. Atnip, creative dir.

**DJM ADVERTISING & PUBLIC RELATIONS:** 22575 E. Birdseye Dr.; Diamond Bar, CA 91765; (714) 396-0478; FAX: (714) 860-0255. Contact: Neil R. Heller.

**DUCK PRODUCTIONS:** 20 Primrose Ave.; Mount Vernon, NY 10552; (914) 699-1107; FAX: (212) 753-6993. Contact: Jeffery D. Davis, creative director.

**ENTERPRISE:** 315 NE 25th St.; Puerto Nuevo, San Juan, PR 00920-2531; (809) 781-9370; FAX: (809) 724-8353. Contact: P.J. Gumbe, pres.

**EVANSGROUP:** 690 Fifth St.; San Francisco, CA 94107; (415) 957-0300; FAX: (415) 495-3709. Contact: Robin Simon, broadcast producer.

**FILM & VIDEO SERVICE:** 330 Townsend St., Ste. 102; San Francisco, CA 94107; (415) 495-5015; FAX: (415) 495-0520. Contact: Charles Rudnick, owner.

**FILM PARTNERS:** 200 W. 24th St., Ste. 403; New York, NY 10011; (212) 581-6470. Contact: J.C. Wisotsky.

**FM PRODUCTIONS:** 3601 A Mac Lee Dr.; Alexandria, LA 71301; (318) 473-9084. Contact: Dwayne Frederic, owner.

**ANDREW FRANCIS:** PD Box 641008; Chicago, IL 60664-1008; (708) 799-7946. Contact: Kathryn Major, mgr.

**THE FRANKLYN AGENCY:** 1010 Hammond St., Suite 312; Los Angeles, CA 90069; (213) 272-6080. Contact: Audrey P. Franklyn.

**GREINKE, EIERS AND ASSOCIATES:** 2448 North Lake Dr.; Milwaukee, WI 53211-4509; (414) 962-9810; FAX: (414) 964-7479. Contact: Arthur J. Greinke, principal; Patrick Eiers, pres.

**GROUP X INC.:** PO Box 65; Reynoldsburg, OH 43068-0065; (614) 755-9565; FAX: (614) 866-2636. Contact: Eddie Powell, pres.

**KENNETH HALE CREATIVE SERVICES:** 320 W. Illinois, Ste. 609; Chicago, IL 60610; (312) 222-1667. Contact: Kenneth Hale.

**HARRIS PRODUCTIONS:** 4412 74th St., Ste. C-100; Lubbock, TX 79424; (806) 791-0013; FAX: (806) 791-0014. Contact: Brian Roberts, VP audio div.

**HARTFERD COMMUNICATIONS:** Sunset Gower Studios; 1438 N. Gower. PD Box 41; Hollywood, CA 90028; (213) 460-6807; FAX: (213) 460-6831. Contact: Skip Ferderber, pres.

**HASSELBERGER ASSOCIATES:** 112 W. Broad St.; Burlington, NJ 08016; (609) 386-7007; FAX: (609) 386-0749. Contact: Jeff Hasselberger, pres.

**HEART GRAPHIC DESIGN:** 501 George St.; Midland, MI 48640; (517) 832-9710; FAX: (517) 832-9420. Contact: Clark Most, owner.



**JOHN HENDRIX CO.:** A6-11900 N. Pennsylvania Ave.; Oklahoma City, OK 73120; (405) 752-0250; FAX: (405) 752-0991. Contact: John H. Hendrix, pres.

**HEYWOOD FORMATICS & SYNDICATION:** 1103 Colonial Blvd.; Canton, OH 44714-1837; (216) 456-2592; FAX: (216) 456-2592. Contact: Max Heywood, pres.

**HODGES MEDIA GROUP:** PO Box 51483; Palo Alto, CA 94303; (415) 856-7442; FAX: (415) 856-4837. Contact: Ed Hodges, owner.

**HORIZON AUDIO CREATIONS:** 74 ch. de l'anse, PO Box 486; Hudson Heights, QC, JOP 1JO Canada; (514) 451-4549; FAX: (514) 451-4549. Contact: Craig W. Cutter, pres.

**HYPHER SOUND STUDIO:** 3314 Coldstream Ave.; Vernon, BC V1T 1Y1 Canada; (604) 545-3141; FAX: (604) 545-3141. Contact: Peter Fahلمان.

**I.D.E.A. LTD.:** 870 Market #1272; San Francisco, CA 94107; (415) 788-4777; FAX: (415) 788-4226. Contact: James Hollenbeck, pres.

**IMAGE MAKERS:** 11285 Elkins Rd., Ste. H4; Roswell, GA 30076-1259; (404) 442-9474. Contact: Elaine M. Gossett, acct. dir.

**IRON CARROT:** 1935 W. Oakdale; Chicago, IL 60657; (312) 248-6223; FAX: (312) 248-6223. Contact: Mike Rawnsley, owner.

**JP IDEAS RECORDING:** 1112 Calle del Norte, Ste. 2; Laredo, TX 78041; (512) 722-8499; FAX: (512) 722-7082. Contact: Jorge Flores, gen. mgr.

**KLAV RADIO:** 364 Convention Center Or.; Las Vegas, NV 89109; (702) 796-1230; (702) 798-4111. Contact: Rae Miller, operator.

**KNAVER COVE SOUND STUDIOS:** 2162 Orchard Park Or.; Schenectady, NY 12309; (518) 370-0698. Contact: Christopher W. Haines, engineer.

**FRAN KOENIG ASSOCIATES:** 397 Davis Ave.; Greenwich, CT 06830; (203) 661-5090; FAX: (203) 629-4367. Contact: Fran Koenig, pres.

**KOTTWITZ & ASSOCIATES:** 27 Peaslee Rd.; Merrimack, NH 03054; (603) 889-4808; FAX: (603) 880-6153; E-Mail: CIS 72531, 1240. Contact: Randal Kottwitz, pres.

**LABOV & BEYOND MUSIC PRODUCTIONS:** 1728 Spy Run Ave.; Fort Wayne, IN 46805; (219) 420-5533; FAX: (219) 422-1443. Contact: Christopher Parker, producer.

**LE PERSONA IMAGE CORP.:** PO Box 6688; Kingwood, TX 77325-6688; (713) 324-5557; FAX: (713) 324-1385. Contact: Wade R. Anderson, pres.; Aaron L. Stanley, VP, audio mgr.

**LEASH & ASSOCIATES INC.:** 15 S. George St.; York, PA 17401; (717) 852-7171; FAX: (717) 846-1443. Contact: Michael Leash, pres.

**LEE WEST ENTERTAINMENT GROUP INC.:** 210 Second St. North; Minneapolis, MN 55401; (612) 375-9141; FAX: (612) 375-9203. Contact: Lee West, pres., CEO.

**MANIS MONDA ALLEN ADVERTISING:** 330 Clematis St., Ste. 219; West Palm Beach, FL 33401; (407) 655-8177; FAX: (407) 659-5423. Contact: Robert Manis, pres.

**MANIS MONOA ALLEN ADVERTISING:** 490 Rte. 304; New City, NY 10956; (914) 639-9400; FAX: (914) 639-9456. Contact: Robert Manis, pres.

**MEDIA ASSOCIATES ADV.:** 3808 W. Oorian St.; Boise, ID 83705; (208) 384-9278. Contact: Mr. Danny Jensen, president.

**MEDIA MULTISOUND:** 1413 W. 38th St.; Sioux Falls, SO 57105-5511; (605) 335-3368; FAX: (605) 336-5419. Contact: Robert Joyce, owner.

**MEDIA/SCAN ADVERTISING-MARKETING:** 38 W. 26th St., #8B; New York, NY 10010; (212) 929-6108; FAX: (212) 929-7032. Contact: Joseph Shapiro, pres.

**THE MICHAEL-SCOTT AGENCY:** 17301 W. Colfax Ave., Ste. 135; Golden, CO 80401; (303) 277-1338; FAX: (303) 277-1421.

**MICRO-MARKETING SYSTEMS INC.:** 12500 Ardennels Ave.; Rockville, MD 20850; (301) 294-1671; FAX: (301) 294-9722. Contact: Richard L. Thorp, pres./CEO.

**MONEYWORTH/WATERMELON ADVERTISING:** 2960 Camino Diablo; Walnut Creek, CA 94596; (510) 256-0404; FAX: (510) 256-7389. Contact: Stephen Trenchard.

**THE MOUNTAIN APPLE COMPANY:** PO Box 22373; Honolulu, HI 96823; (808) 528-1888; FAX: (808) 528-4007. Contact: Leah Bernstein, pres.

**MPA EDITORIAL:** 939 Pt. Washington; Pt. Washington, NY 11050; (516) 944-5940; FAX: (516) 767-1745. Contact: Martin Porter.

**MULTI-MEDIA PRODUCTIONS:** 2 Metro Plaza, Ste. 15; Rockville, MD 20850; (301) 294-1671; FAX: (301) 294-9722. Contact: Richard Thorp, pres.

**MULTI-MEDIA TECHNOLOGY:** 857 McDermott Rd.; Harrisburg, IL 62946; (618) 252-6434. Contact: Richard Banks, independent producer.

**MUSICAL IMAGE PRODUCTIONS:** 3013 E. Monte Vista; Oenair, CA 95316; (209) 632-8415; FAX: (209) 668-0626. Contact: Gary Shriver, owner.

**NATIONAL MUSIC MARKETING INC.:** 9111 Sunset Blvd., 2nd Fl.; Los Angeles, CA 90069; (213) 285-9515; FAX: (213) 273-1806. Contact: Joe Grossman, pres.

**NRDTON, RUBBLE & MERTZ ADVERTISING:** 112 N. Green, Ste. 2R; Chicago, IL 60607; (312) 942-1405; FAX: (312) 942-1487. Contact: Sue Gehrke, pres.

**NORTHWEST INTERNATIONAL ENTERTAINMENT INC.:** 5503 Roosevelt Way NE; Seattle, WA 98105; (206) 524-1020; FAX: (206) 524-1102. Contact: John 'Buck' Ornsby.

**MARK OLIVER INC.:** 1 W. Victoria St.; Santa Barbara, CA 93101; (805) 963-0734; FAX: (805) 966-4281. Contact: Edward Oe Brava, account exec.

**PACIFIC MEDIA GROUP:** 1024 J. St., Ste. 312; Modesto, CA 95354; (209) 523-2971; FAX: (209) 523-1415. Contact: Ken McCall, owner; Donald Setaro.

**THE PENNY PRESS INC.:** 11330 E. 21st St.; Tulsa, OK 74129; (918) 438-7926; FAX: (918) 438-7933. Contact: Fred Winbery, CEO.

**PHOTO COMMUNICATION SERVICES INC.:** PO Box 508; Acme, MI 49610; (616) 938-5694. Contact: Lynn Hartwell.

**POINT OF PURCHASE RADIO:** 1227 Main St.; Buffalo, NY 14209; (716) 882-9100. Contact: Frank Hassey, in-house engineer.

**POINTLINE:** 5690 West Mall; Atascadero, CA 93422; (805) 466-2787. Contact: Roysen Parsons, pres.



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**PRISCOMM INC.:** 3188 Airway Ave., Ste. K; Costa Mesa, CA 92626-4645; (714) 433-7400; FAX: (714) 433-7306. Contact: Allan F. Karl, VP account services.

**PROMOTIONAL ADS INC.:** 5321 S. Sheridan, Ste. 11; Tulsa, OK 74145; (918) 664-5744; FAX: (918) 622-2005. Contact: Steve Jones.

**RB PRODUCTIONS:** PO Box 500; Marion, CT 06444; (212) 586-6300. Contact: Rich Bartholomen, pres.

**REDGATE COMMUNICATIONS CORPORATION:** 24 New England Executive Park; Burlington, MA 01803; (617) 229-6500; FAX: (617) 229-6532. Contact: Diane Pardes, account supervisor.

**RICHARD H. ROFFMAN PRODUCTIONS:** 697 W. End Ave., Ste. 6A; New York, NY 10025; (212) 749-3647; (212) 749-3648. Contact: Richard H. Roffman.

**THE ROSE-ROBERT AGENCY:** 508 Pine; Elk Rapids, MI 49629; (616) 264-8186; FAX: (517) 674-2771. Contact: Robert Farmer, owner; Rob Outcher, agent.

**STEVEN W. ROSS & ASSOCIATES INC.:** 1375 Broadway; New York, NY 10018; (212) 819-1170. Contact: Steven Ross, pres.

**RPS COMMUNICATIONS:** 3 Bittersweet Ct.; Centertown, NY 11721; (516) 754-3300; FAX: (516) 754-8168. Contact: Randolph P. Savicky, pres.

**RST COMMUNICATIONS:** 4481 Knox Ave.; Rosamond, CA 93560; (805) 256-1002. Contact: Constance Jordan, media director.

**RYDEN & ASSOCIATES:** 655 Grant St.; Denver, CO 80203; (303) 832-4600; FAX: (303) 832-8218. Contact: Mark Flick, visual services mgr.

**PATRICK WILLIAM SALVO & ASSOCIATES:** 8686 W. Olympic Blvd., Ste. 2; Los Angeles, CA 90035; (310) 659-1792; FAX: (310) 659-2241. Contact: Patrick William Salvo, pres.

**SIMPLE DREAMS RECORDING:** PO Box 811; Pikeville, KY 41501; (606) 478-9445; FAX: (606) 432-8421. Contact: Wil Freebody.

**SMALL POTATOES CO.:** Box 7046; Abilene, TX 79608; (915) 692-6758; (915) 672-3661. Contact: John C. Woodle, owner.

**THE H. MEL SMITH GROUP INC.:** 14452 Reuter Strasse Cir., Ste. 710; Tampa, FL 33613; (813) 977-6251. Contact: H. Mel Smith, pres.

**SONGS PLUS:** 114 S. Brazos; Weatherford, TX 76086; (817) 598-1548; FAX: (817) 325-2020. Contact: Bill Moore, owner/mgr.

**SOUND LAB PRODUCTIONS INC.:** 1203 Yellowstone Or.; Newark, OE 19713; (302) 731-0204; FAX: (302) 738-7485. Contact: Roger Hoilman, pres.

**SPIRIT'S SONG RECORDS INC.:** 5 Red Oak Or.; Rye, NY 10580; (914) 921-3539; FAX: (914) 921-3464. Contact: Clay Western, VP Sales.

**SUPERDUPE CREATIONS:** 3305 2nd St.; Oceanside, NY 11572.

**TECH/WRITE COMMUNICATIONS:** 209 Sleepy Hollow Or.; Ashland, OR 97520; (503) 488-5542; FAX: (503) 488-5542. Contact: Bruce Borgerson, owner.

**THE MICHAEL THOMAS GROUP:** 407 Society Hill Blvd.; Cherry Hill, NJ 08003; (609) 424-6481. Contact: Rebecca Bucci.

**TRAVLOS ASSOCIATES:** 500 Airport Blvd., Ste. 114; Burlingame, CA 94010; (415) 348-5262. Contact: Beverly Travlos.

**TULLY COMMUNICATIONS:** 5914 Fremont St.; Oakland, CA 94608; (510) 654-7169; FAX: (510) 654-7169. Contact: Tim Tully, owner.

**THE TURNING MILL:** PO Box L; Palenline, NY 12463; (518) 678-9293; FAX: (518) 678-9293. Contact: Owen Swenson.

**ULU TELEVISION INC.:** 14629 SW 104th St. #348; Miami, FL 33186; (305) 383-3355; FAX: (305) 383-0097. Contact: William Sergio, TV mogul.

**UNITED RECORDING STUDIOS INC.:** 3947 State Line; Kansas City, MO 64111; (816) 931-8642; FAX: (816) 753-8765. Contact: Oave Maygers.

**VILAS ADVERTISING INC.:** Vilas Bldg., 3530 Grand Ave.; Oakland, CA 94610; (510) 465-5981; FAX: (510) 835-1544. Contact: Linda O'Way, VP.

**WILKERSON ADVERTISING INC.:** 8444 Wilshire Blvd., 6th Fl.; Beverly Hills, CA 90211; (213) 655-6356; FAX: (213) 655-0327. Contact: Ron Wilkerson, pres.

**THE WRITE GRAPHICS:** 3478 Buskirk Ave., Ste. 1000; Pleasant Hill, CA 94523; (510) 933-2350; FAX: (510) 933-1008. Contact: Mary Lou Hulphers, partner.

**GREG YOUNGMAN MUSIC:** Box 381; Santa Ynez, CA 93480; (805) 688-1136. Contact: Greg Youngman.

**GREG YOUNGMAN MUSIC:** PO Box 8102; Long Beach, CA 90808; (213) 425-9597. Contact: Joe Nance, creative director.

**ZIMMERSMITH INC.:** 3 Oallas Communications Complex; 6311 N. O'Connor Rd., Ste. 113, LB 148; Irvine, TX 75039-3510; (214) 869-4611; FAX: (214) 869-4614.

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**A. MORGAN MAREE JR. AND ASSOCIATES INC.:** 6363 Wilshire Blvd., Ste. 600; Los Angeles, CA 90048; (213) 653-7330; FAX: (213) 653-6277. Contact: Hugh Duff Robertson, Esq, pres. and CEO.

**A TRAIN MANAGEMENT:** PO Box 292942; Oakland, CA 94604; (510) 892-4705; FAX: (510) 893-4807. Contact: Al Evers, owner (Melanie Jordan).

**AKV MUSIC:** 1239 N. Hoyme; Chicago, IL 60622; (312) 638-1827. Contact: Antonio Valentin, owner.

**ANR ADVERTISING INC.:** 150 River Rd, Bldg. F; Montville, NJ 07045; (201) 299-8000; FAX: (201) 299-7937. Contact: David Scelba, VP.

**AUSTRALIAN DIRECT SUPPLY CO. PTY LTD.:** PO Box 357, Oromana; Victoria, 3936 Australia; (059) 884464; FAX: (059) 884706. Contact: Adrian P. Scott, managing dir.

**CANTUS CORP.:** 7445 SW 105 Terrace; Miami, FL 33156; (305) 666-9227. Contact: Serge G. Martin, pres.

**CAPRICE INTERNATIONAL RECORDS/CANADIAN AMERICAN REC.:** Postal Suite 808; Lititz, PA 17543-0808; (717) 627-4800; FAX: (717) 627-7664. Contact: Joey Welz, pres. of A&R.

**CARLTON COMMUNICATIONS LTD.:** 1320 Sherman #3; Evanston, IL 60201; (708) 328-0400; FAX: (708) 328-1700. Contact: Graham Carlton.



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**CAS PRODUCTIONS:** 377 Hall Ct.; Noblesville, IN 46060; (317) 776-9909; FAX: (317) 776-9910. Contact: Al Stone, pres.

**COLLIN ARTISTS:** PO Box 10782; Beverly Hills, CA 90213; (213) 660-1016. Contact: Barbara Collin.

**THE CREATIVE IMAGE GROUP:** 780 Charcot Ave.; San Jose, CA 95131; (408) 434-0490; FAX: (408) 434-0284. Contact: Ed Mongiovi, CEO.

**DALEY COMMUNICATIONS:** Valley Plaza Station, Ste. 131; Box 219009; Nashville, TN 37221-9009; (615) 646-1100; (212) 685-4272; FAX: (615) 646-0102; (212) 685-4783. Contact: Dan Daley.

**EUROEXPORT ENTERTAINMENT CORPORATION:** PO Box 4735; Austin, TX 78765-4735; (512) 452-2701; FAX: (512) 452-0815. Contact: L.A. Evans, CEO.

**FEINSTEIN/SENDYK ORGANIZATION:** 120 E. 34th St. PH-G; New York, NY 10016; (212) 684-0830; FAX: (212) 889-0105. Contact: David Feinstein; Ira Viener.

**FINK AND BLAKELY ASSOCIATES:** 1282 California St.; San Francisco, CA 94109-5004; (415) 441-3777; FAX: (415) 775-4925. Contact: Neil Fink, pres.

**GREINKE, EIERS AND ASSOCIATES:** 2448 North Lake Dr.; Milwaukee, WI 53211-4509; (414) 962-9810; FAX: (414) 964-7479. Contact: Arthur J. Greinke, principal; Patrick Eiers, pres.

**ROBERT E. GRIFFIN INC.:** 133 W. 19th St., 8th Fl.; New York, NY 10011; (212) 255-8491; FAX: (212) 206-6372. Contact: Bob Griffin, pres.

**HAMILTON HOUSE ENTERTAINMENT GROUP:** 1512 W. Plato Rd.; Duncan, OK 73533; (405) 255-6431; FAX: (405) 255-6391. Contact: LG Brown.

**HARTFERD COMMUNICATIONS:** Sunset Gower Studios; 1438 N. Gower, PO Box 41; Hollywood, CA 90028; (213) 460-6807; FAX: (213) 460-6831. Contact: Skip Ferderber, pres.

**HAWTHORNE COMMUNICATIONS INC.:** PO Box 1238, Canal St. Station; New York, NY 10013-1238; (212) 475-3227; FAX: (212) 979-0128. Contact: David Hawthorne, pres.

**INCORPORATED TECHNOLOGIES:** 110 Morningside Dr., #39; New York, NY 10027; (212) 666-5555; FAX: (212) 666-1111. Contact: Imran Anwar, pres.

**LA CDSTA MUSIC BUSINESS CONSULTANTS:** PO Box 147; Cardiff, CA 92007; (619) 436-7219. Contact: Robert A. Livingston, consultant.

**LEE WEST ENTERTAINMENT GROUP INC.:** 210 Second St. North, Minneapolis, MN 55401; (612) 375-9141; FAX: (612) 375-9203. Contact: Lee West, pres., CEO.

**MADHOUSE MANAGEMENT:** PO Box 15108; Ann Arbor, MI 48106; (313) 434-8200; FAX: (313) 434-2140. Contact: Doug Banker.

**MAIN STREET MARKETING & PROMOTION:** 4517 Minnetonka Blvd., #104; Minneapolis, MN 55416; (612) 927-4487; FAX: (612) 927-6427. Contact: Tom Kay, CEO.

**THE MANAGEMENT GROUP:** PO Box 160691; Austin, TX 78716; (512) 926-5330; FAX: (512) 327-8906. Contact: Joe H. Enochs, owner.

**MATLAND MONEY MANAGEMENT:** 2 Coach Lane; Sharon, MA 02067-3024; (617) 784-5220. Contact: Kim Q. Matland, pres.

**MATRIX PROMOTIONS:** 50 Music Sq. W., Ste. 806; Nashville, TN 37203; (615) 321-5757; FAX: (615) 321-0600. Contact: Michael Moryc, pres.

**MEDIA BUSINESS SERVICES LTD.:** Media House, #10 Cambridge Rd.; Kowloon Tong, Hong Kong; (852) 336-0822; FAX: (852) 338-4192. Contact: Betty Wong.

**MUSIC BUSINESS FILE:** 36 Sewall St.; Marblehead, MA 01945; (617) 639-1971. Contact: Peter Spellman, pres.

**NATIONAL MARKET MAKERS INC.:** PO Box 2188; Venice, CA 90294-2188; (213) 652-6559; FAX: (213) 657-5769. Contact: Michael D. Riley, pres.

**OHIO SONGWRITERS ASSOCIATION:** 27801 Euclid Ave. #30; Euclid, OH 44132; (216) 731-7664. Contact: J.N.A. Wunderle, pres.

**PAN-ARTS:** 8508 16th St., Ste. 602; Silver Spring, MD 20910; (301) 565-2883. Contact: Stephan Lang.

**PHANTOM PRODUCTIONS INC.:** PO Box 90936; Austin, TX 78709-0936; (512) 288-1044; FAX: (512) 288-4748. Contact: Chris; Martin Theophilus.

**PRO VIDEO SALES COMPANY:** 1252 E. Hillsborough Ave.; Tampa, FL 33604; (800) 780-8857; FAX: (813) 238-8332. Contact: Mel Smith, sales mgr.

**PUBLISHING SERVICES MANAGEMENT GROUP:** 309 4th Ave., Ste. 203; San Francisco, CA 94118; (415) 751-5805; FAX: (415) 751-5805. Contact: Mark Gunther, principal.

**RIGHT SIDE MANAGEMENT:** 1619 Broadway #510; New York, NY 10019; (212) 586-1223; FAX: (212) 582-7607. Contact: Marc Silag, pres.

**PATRICK WILLIAM SALVO & ASSOCIATES:** 8686 W. Olympic Blvd., Ste. 2; Los Angeles, CA 90035; (310) 659-1792; FAX: (310) 659-2241. Contact: Patrick William Salvo, pres.

**SIMPLE DREAMS RECORDING:** PO Box 811; Pikeville, KY 41501; (606) 478-9445; FAX: (606) 432-8421. Contact: Wil Freebody.

**SONGWRITER SERVICES:** 603 W. 13th #1A-167; Austin, TX 78701; (512) 452-6116. Contact: Bill Anderson, owner.

**THE SYSTEM:** 20 Martha St.; Woodcliff Lake, NJ 07675-8027; (201) 930-9149; FAX: (201) 391-2486. Contact: Gene Perla, pres.

**TERMINAL MARKETING COMPANY INC.:** 5 Waverly Ct.; New City, NY 10956; (914) 634-7601; FAX: (914) 634-7813. Contact: Sandy Schneiderman.

**URGENT MUSIC GROUP:** 8103 Brodie Ln., Ste. 5; Austin, TX 78745; (512) 282-4036; FAX: (512) 282-7548. Contact: Phillip Sandifer, pres.

**GRAPHIC DESIGN /  
PHOTOGRAPHIC SERVICES**

**ACTION VIDEO INC.:** 6616 Lexington Ave.; Hollywood, CA 90038; (213) 461-3611; FAX: (213) 460-4023. Contact: Alana Ireland, VP, sales & marketing.

**AD HELP:** 21145 Davenport St.; Cedar, MN 55011; (612) 434-7780; FAX: (612) 434-1428. Contact: Dale Heins, owner.

**ADVANCE ADVERTISING AGENCY:** 606 E. Belmont, #202; Fresno, CA 93701; (209) 445-0383. Contact: Martin Nissen, production mgr.

**MICHAEL ALLEN ENTERTAINMENT:** PO Box 111510; Nashville, TN 37222; (615) 754-0059. Contact: Michael Allen, owner.

**ALOHA ENTERTAINMENT:** PO Box 2204, 14 Sherman St.; Auburn, NY 13021; (315) 252-1863. Contact: Art Wenzel, publicist.

**ANDERSON STUDIO GRAPHICS:** 458 N. 300th W.; Salt Lake City, UT 84103; (800) 955-5273; FAX: (800) 955-5273. Contact: Todd.

**ANR ADVERTISING INC.:** 150 River Rd, Bldg. F; Montville, NJ 07045; (201) 299-8008; FAX: (201) 299-7937. Contact: David Scelba, VP.

**BAROLIN ADVERTISING INC.:** 134 Kings Hwy. E.; Haddonfield, NJ 08033; (609) 354-6222; FAX: (609) 354-6223. Contact: Roxanne Ciarracca, account exec.

**PAUL S. BRAUS PHOTOGRAPHY:** PO Box 11691; Tahoe Paradise, CA 96155; (916) 577-6410. Contact: Paul S. Braus, independent photographer.

**BRONSON COMMUNICATIONS INC.:** 1 Freedom Park Pl.; Bangor, ME 04401; (207) 848-5725; FAX: (207) 848-5727. Contact: Jim England, studio mgr.

**LAWRENCE S. BURR:** 76 Marzanita Rd.; Fairfax, CA 94930; (415) 456-9158; (415) 524-3756; FAX: (415) 524-6804. Contact: Lawrence S. Burr.

**CAPRICE INTERNATIONAL RECORDS/CANADIAN AMERICAN REC.:** Postal Suite 808; Lititz, PA 17543-0808; (717) 627-4800; FAX: (717) 627-7664. Contact: Joey Welz, pres. of A&R.

**CARTER/ELLIOTT ADVERTISING & PUBLIC RELATIONS:** 15720 Winchester Blvd.; Los Gatos, CA 95030; (408) 395-1161; FAX: (408) 395-0544. Contact: Carter Elliott, pres.

**R.E. CLARK ADVERTISING INC.:** 285 E. Imperial Hwy. #101; Fullerton, CA 92635; (714) 441-1655; FAX: (714) 441-2374. Contact: Rick E. Clark Jr., pres.

**COAST DIGITAL PRODUCTIONS:** 29 Hill Rd., Bancroft Mills; Wilmington, DE 19806; (302) 656-2330; FAX: (302) 656-8150. Contact: Gina M. Camponelli, studio mgr.

**CONCEPT:** 14596 Big Basin Way; Saratoga, CA 95070; (408) 741-1751; (408) 741-1257; FAX: (408) 741-4836. Contact: Deborah Coburn, pres.

**COSMIC MUFFIN GROUP:** 11260 Simpson Rd.; Monmouth, OR 97361; (503) 838-2328; FAX: (503) 838-6040. Contact: Ron Bennett.

**MORGAN J. COWIN PHOTOGRAPHY:** 5 Windsor Ave.; San Rafael, CA 94901; (415) 459-7722. Contact: Morgan J. Cowin, photographer/owner.

**THE CREATIVE IMAGE GROUP:** 780 Charcot Ave.; San Jose, CA 95131; (408) 434-0490; FAX: (408) 434-0284. Contact: Ed Mongiovi, CEO.

**CREATIVE KICK PRODUCTIONS:** 64 Central Ave.; East Orange, NJ 07018; (201) 643-8908. Contact: Robin White, pres.

**CREATOR AUDIO/VIDEO LABS:** 843 6th St., Ste. 120; Bremerton, WA 98310; (206) 377-9322; FAX: (206) 792-0919. Contact: Brandon Arnold, owner.

**C.T.R.:** PO Box 801763; Santa Clarita, CA 91380; (805) 254-8069; FAX: (805) 255-6015. Contact: Linda Mansfield.

**CUE BOX:** 2713 Garrity Ct.; Pinole, CA 94564; (415) 758-2313; FAX: (415) 758-2314. Contact: Koh Masuno, dir.

**CYBERTYPE:** 26332 W. Bravo Ln.; Calabasas, CA 91302; (818) 880-4816; FAX: (818) 880-5099. Contact: Trish Meyer, owner.

**CYBORTNIK RECORDING GROUP:** 8927 Clayco Dr.; Dallas, TX 75243; (214) 343-3266; FAX: (214) 343-3266.

**JAY DANIEL ASSOCIATES:** 816 W. Francisco Blvd.; PO Box 151232; San Rafael, CA 94915-1232; (415) 459-1495; FAX: (415) 459-3021. Contact: Jay Daniel, photographer.

**GARY DAVIS & ASSOCIATES:** 3237 Donald Douglas Loop S.; Santa Monica, CA 90405; (213) 397-6625; FAX: (213) 390-9917. Contact: Gary Davis, pres.

**DCP COMMUNICATIONS GROUP LTD.:** 301 Wall St.; Princeton, NJ 08540-1515; (609) 921-3700; FAX: (609) 921-3283. Contact: Alison Connors, mktg.

**DESIGN O'SAURS:** PO Box 7960; Flushing, NY 11354; (212) 459-4438; FAX: (718) 939-0854. Contact: Harry Widoff, account exec.

**DHD POSTIMAGE INC.:** 6265 St-Jacques Ouest, Ste. 200; Montreal, QC H4B 1T8 Canada; (514) 489-8989; FAX: (514) 489-0242. Contact: David H. Donald.

**STEVE DIGGS & FRIENDS ADVERTISING:** 1110 16th Ave. S.; Nashville, TN 37212; (615) 259-4024; FAX: (615) 726-3808. Contact: Jerry R. Atnip, creative dir.

**DIRECT IMAGES:** PO Box 29392; Oakland, CA 94604; (510) 614-9783. Contact: Bill Knowland.

**DOLPHIN MULTI MEDIA INC.:** 1137-D San Antonio Rd.; Palo Alto, CA 94303; (415) 962-8310; FAX: (415) 962-8651. Contact: Cynthia Kondralieff, pres.

**EARTHRISE MULTIMEDIA:** PO Box 227; Cotopaxi, CO 81223; (719) 942-4427. Contact: Paul Sadler, owner.

**F.A.D. PRODUCTIONS:** PO Box 1350; Richmond, CA 94802-0350; (510) 237-2323; FAX: (510) 232-4342. Contact: Warren Foster, Oji Blackston.

**FARHILLS PRODUCTIONS INC.:** 6900 Main St., Ste. 10; Downers Grove, IL 60516; (708) 241-3444. Contact: John J. Troiano, pres.

**FINE LINE DESIGN:** 857 "G" St.; Petaluma, CA 94952; (707) 778-1639; FAX: (707) 778-1134. Contact: Timothy Harris.

**FLYING COLOURS VISUAL COMMUNICATIONS INC.:** 500 S. Ridgewood Ave.; Daytona Beach, FL 32114; (904) 252-3945; FAX: (904) 253-7849. Contact: Katherine F. Peebles, pres.

**FOTOMEDIA:** 634 N. 13th St.; San Jose, CA 95112-3012; (408) 297-3247; FAX: (408) 293-8679. Contact: Jesus Garza, pres.

**THE FRANKLYN AGENCY:** 1010 Hammond St., Suite 312; Los Angeles, CA 90069; (213) 272-6080. Contact: Audrey P. Franklyn.

**GAYTON DESIGN:** 5918 Ayala Ave.; Oakland, CA 94609; (510) 655-6318; FAX: (510) 652-4357. Contact: Sharyn Gayton, designer.

**GILLMAN COMMUNICATIONS:** 24 Westernview St.; Springfield, MA 01108-1616; (413) 781-4564. Contact: Mark Aaron Gillman, designer/owner.

**GOLD-N-Graphics INC.:** 1770 Forest Hill Road; Staten Island, NY 10314; (718) 494-6620; FAX: (718) 761-5865. Contact: Stan Zlotnick, creative director.

**GREENFIELD GRAPHICS:** 1726 Grand Ave.; San Rafael, CA 94901; (415) 258-0304. Contact: Judy Greenfield.

**GREINKE, EIERS AND ASSOCIATES:** 2448 North Lake Dr.; Milwaukee, WI 53211-4509; (414) 962-9810; FAX: (414) 964-7479. Contact: Arthur J. Greinke, principal; Patrick Eiers, pres.



**GREINKE, EIERS AND ASSOCIATES:** 5654 N. Santa Monica Blvd., Whitefish Bay, WI 53217; (414) 962-0805; (414) 962-9810; FAX: (414) 964-7479. Contact: Patrick J. Eiers, president/Arthur J. Greinke, CEO.

**ROBERT E. GRIFFIN INC.:** 133 W. 19th St., 8th Fl.; New York, NY 10011; (212) 255-8491; FAX: (212) 206-6372. Contact: Bob Griffin, pres.

**GTR MEDIA INC.:** 1237 E. 61; Cleveland, OH 44103; (216) 361-7716. Contact: Bruce Seifery, pres.

**KENNETH HALE CREATIVE SERVICES:** 320 W. Illinois, Ste. 609; Chicago, IL 60610; (312) 222-1667. Contact: Kenneth Hale.

**HAYES DESIGN:** 5912 Kellogg Ave.; Cincinnati, OH 45228; (513) 231-3385. Contact: Rick Hayes, partner/art director.

**HEART GRAPHIC DESIGN:** 501 George St.; Midland, MI 48640; (517) 832-9710; FAX: (517) 832-9420. Contact: Clark Most, owner.

**HIGHTON DESKTOP PUBLISHING:** 996 McCue Ave.; San Carlos, CA 94070; (415) 592-5277; FAX: (415) 592-5277. Contact: Scott Highton.

**HODGES MEDIA GROUP:** PO Box 51483; Palo Alto, CA 94303; (415) 856-7442; FAX: (415) 856-4837. Contact: Ed Hodges, owner.

**IMAGE MAKERS:** 11285 Elkins Rd., Ste. H4; Roswell, GA 30076-1259; (404) 442-9474. Contact: Elaine M. Gossett, acct. dir.

**IMAGE MARC DESIGN STUDIO:** 110 Rochelle Pkwy; Saddlebrook, NJ 07662; (201) 843-9220; FAX: (201) 843-9205. Contact: Marc Passarelli, pres.

**IRON CARROT:** 1935 W. Oakdale; Chicago, IL 60657; (312) 248-6223; FAX: (312) 248-6223. Contact: Mike Rawnsley, owner.

**BEN JANKEN PHOTOGRAPHY:** 48 Agnon Ave.; San Francisco, CA 94112; (415) 206-1645; FAX: (415) 206-1645. Contact: Ben Janken.

**JOHN JENSEN PHOTOGRAPHY:** 449 Bryant St.; San Francisco, CA 94107; (415) 957-9449; FAX: (415) 495-7424. Contact: John Jensen.

**JP IDEAS RECORDING:** 1112 Calle del Norte, Ste. 2; Laredo, TX 78041; (512) 722-8499; FAX: (512) 722-7082. Contact: Jorge Flores, gen. mgr.

**LAKIN KHAN PHOTOGRAPHY:** PO Box 995; Petaluma, CA 94952; (707) 765-1402. Contact: Lakin Khan, CEO.

**RON KIMBALL STOCK PHOTOGRAPHY:** 1960 Colony St.; Mountain View, CA 94043; (415) 969-0682; FAX: (415) 969-0485. Contact: Jeannine Vera.

**KOTTWITZ & ASSOCIATES:** 27 Peaslee Rd.; Merrimack, NH 03054; (603) 889-4808; FAX: (603) 880-6153; E-Mail: CIS 72531, 1240. Contact: Randal Kottwitz, pres.

**LAURIE RECORDS:** 1411 W. Emily Ct.; Abingdon, MD 21009; (410) 676-2001; FAX: (410) 676-2003. Contact: Ronald Bollon, VP sales.

**LAW DESIGNS:** 6400 Hollis St. #12; Emeryville, CA 94608; (510) 653-3307; FAX: (510) 653-5142. Contact: Patsy Law.

**LEE WEST ENTERTAINMENT GROUP INC.:** 210 Second St. North; Minneapolis, MN 55401; (612) 375-9141; FAX: (612) 375-9203. Contact: Lee West, pres.. CEO.

**LXS PHOTOS:** 179 Harvard St. #2; Cambridge, MA 02139; (617) 492-5435. Contact: Lorraine Scheppler, pres.

**MAROID GRAPHICS:** PO Box 2193; Chapel Hill, NC 27515-2193; (919) 942-5585; FAX: (919) 932-9700. Contact: Martha Lorasos.

**MCTAMMANY AUDIO PRODUCTION AND DESIGN:** 3043 Doctors Lake Dr.; Orange Park, FL 32073; (904) 264-9881. Contact: Britt McTammany, pres.

**MONEYWORTH/WATERMELON ADVERTISING:** 2960 Camino Diablo; Walnut Creek, CA 94596; (510) 256-0404; FAX: (510) 256-7389. Contact: Stephen Trenchard.

**THOMAS MORRIS CREATIVE:** 43 Moraga Way; Orinda, CA 94563; (510) 253-0917. Contact: Thomas Morris, creative director.

**NATIONAL MARKET MAKERS INC.:** PO Box 2188; Venice, CA 90294-2188; (213) 652-6559; FAX: (213) 657-5769. Contact: Michael D. Riley, pres.

**NETTWERK PRODUCTIONS:** 1250 W. 6th Ave.; Vancouver, BC, V6H 1A5 Canada; (604) 654-2929; FAX: (604) 654-1993. Contact: Ric Arboit, VP.

**THE NETWORK:** PO Box 868; Rainier, WA 98576; (206) 894-3468; FAX: (206) 894-3419. Contact: Kathy Arnold, owner/pres.

**NEVERLAND:** RO #2, Beldon's Rd.; Amsterdam, NY 12010; (518) 843-5028; FAX: (518) 843-5038. Contact: Lex Hamilton.

**NORTHLIGHT PHOTOGRAPHY:** PO Box 1406; Morrisville, PA 19067; (215) 295-3132. Contact: Karyn Hendrikson, owner.

**NORTHWEST INTERNATIONAL ENTERTAINMENT INC.:** 5503 Roosevelt Way NE; Seattle, WA 98105; (206) 524-1020; FAX: (206) 524-1102. Contact: John "Buck" Ormsby.

**NORTON, RUBBLE & MERTZ ADVERTISING:** 112 N. Green, Ste. 2R; Chicago, IL 60607; (312) 942-1405; FAX: (312) 942-1487. Contact: Sue Gehrke, pres.

**OHIO SONGWRITERS ASSOCIATION:** 27801 Euclid Ave. #30; Euclid, OH 44132; (216) 731-7664. Contact: J.N.A. Wunderle, pres.

**MARK OLIVER INC.:** 1 W. Victoria St.; Santa Barbara, CA 93101; (805) 963-0734; FAX: (805) 966-4281. Contact: Edward Oe Brava, account exec.

**ONGAKU RECORDS:** 6 Royal Circle; Lexington, MA 02173; (617) 863-6108; FAX: (617) 863-6105. Contact: Jonathan Cohler.

**PEARL DESIGN:** 1616 Butler Ave.; (at the Village Recorder); Los Angeles, CA 90025; (310) 473-4935; FAX: (310) 473-6185. Contact: Todd Pearl, owner.

**PHOTO COMMUNICATION SERVICES INC.:** 6410 Knapp NE; Ada, MI 49301-9513; (616) 676-1499; FAX: (616) 676-2243; E-Mail: (616) 676-2429. Contact: Lynn Jackson.

**PHOTOGRAPHY BY SCOTT HIGHTON:** 996 McCue Ave.; San Carlos, CA 94070; (415) 592-5277; FAX: (415) 592-5277. Contact: Scott Highton.

**PHOTOS BY MR. BIG:** PO Box 120884; Nashville, TN 37212; (615) 889-4249. Contact: Jon "Mr. Big" O'Amelio, owner.

**TONY PLEWIK PHOTOGRAPHY:** 52 Dolores Terr.; San Francisco, CA 94110; (415) 431-8840. Contact: Tony Plewik.

**POINT OF VIEW PRODUCTIONS:** 2477 Folsom St.; San Francisco, CA 94110; (415) 821-0435; FAX: (415) 931-0948. Contact: Karil Daniels, pres.

**POINTLINE:** 5690 West Mall; Atascadero, CA 93422; (805) 466-2787. Contact: Royson Parsons, pres.

**CAROL PRATT PHOTOGRAPHY:** 89 Bayo Vista Way; San Rafael, CA 94901; (415) 258-9025. Contact: Carol Pratt, owner.

**PR GROUP:** 906 N. Doheny, Ste. 405; Los Angeles, CA 90069; (213) 858-7244.

**NORMAN PRINCE PHOTOGRAPHY:** 3245 25th St.; San Francisco, CA 94110; (415) 821-6595. Contact: Norman Prince, Proprietor.

**PRODUCTION SPECIALISTS:** 69 Marshall St.; Rochester, NY 14607; (716) 546-2199; FAX: (716) 546-2199. Contact: Paul Schumacher, pres.

**PRODUCTION STILLS:** 1805 Mar West; Tiburon, CA 94920; (415) 435-3654. Contact: Janet Silva.

**STEVEN W. ROSS & ASSOCIATES INC.:** 1375 Broadway; New York, NY 10018; (212) 819-1170. Contact: Steven Ross, pres.

**RPS COMMUNICATIONS:** 3 Bittersweet Ct.; Centersport, NY 11721; (516) 754-3300; FAX: (516) 754-8168. Contact: Randolph P. Savicky, pres.

**RST COMMUNICATIONS:** 4481 Knox Ave.; Rosamond, CA 93560; (805) 256-1002. Contact: Constance Jordan, media director.

**RYDEN & ASSOCIATES:** 655 Grant St.; Denver, CO 80203; (303) 832-4600; FAX: (303) 832-8218. Contact: Mark Flick, visual services mgr.

**CRAIG SCOFFONE STUDIOS:** 855 S. 5th St. #44; San Jose, CA 95155; (408) 723-7011; (408) 295-0519. Contact: Craig Scoffone, owner.

**SHAKEWELL & POUR:** 11260 Simpson Rd.; Monmouth, OR 97361-9630; (503) 838-2328; FAX: (503) 838-6040. Contact: Ufi Ferret, mgr.

**S.M. SHELDRAKE GRAPHIC DESIGN & PRODUCTION:** 744 Faxon Ave.; San Francisco, CA 94112-1204; (415) 334-3004; FAX: (415) 334-7137. Contact: Susan Sheldrake.

**HOWARD SHERMAN PUBLIC RELATIONS:** 682 Broadway, Ste. 223; New York, NY 10012; (212) 777-4711; FAX: (212) 979-0128. Contact: Howard Sherman, pres.

**SHOSHANA:** 145 W. 67th St., 16F; New York, NY 10023; (212) 721-3093. Contact: Shoshana Kirschenbaum, pres.

**SOUND LAB PRODUCTIONS INC.:** 1203 Yellowstone Dr.; Newark, OE 19713; (302) 731-0204; FAX: (302) 738-7485. Contact: Roger Hoilman, pres.

**SOUTHPORT RECORDS:** 3501 N. Southport; Chicago, IL 60657; (312) 281-8510. Contact: Bradley Parker Sparrow.

**\*THE STOCK AGENCY:** 100 Ebltdie, Studio 12; Sausalito, CA 94965; (415) 332-9525. Contact: Geraldine LiaBraaten, owner.

**STUDIO 7:** 161 Patricia Terr.; Grayson, GA 30221; (404) 513-2365; FAX: (404) 513-2365.

**TRAVLOS ASSOCIATES:** 500 Airport Blvd., Ste. 114; Burlingame, CA 94010; (415) 348-5262. Contact: Beverly Travlos.

**TULLY COMMUNICATIONS:** 5914 Fremont St.; Oakland, CA 94608; (510) 654-7169; FAX: (510) 654-7169. Contact: Tim Tully, owner.

**UNITED RECORDING STUDIOS INC.:** 3947 State Line; Kansas City, MO 64111; (816) 931-8642; FAX: (816) 753-8765. Contact: Dave Maygers.

**VISIONARY ARTISTS RESOURCES (V.A.R.I.O.U.S. MEDIA):** PO Box 2219; Kinei, HI 96768; (808) 871-3615; FAX: (808) 572-6360. Contact: Peter H. Rosen, pres., founder.

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**AUDIENT MARKETING SERVICES**; 5225 San Fernando Rd. W.; Los Angeles, CA 90039; (818) 547-1952; FAX: (818) 240-1915. **Contact:** Erika Lopez, owner.

**BAKER PUBLIC RELATIONS & MARKETING**; 11138 Aqua Vista St. Suite 1; Studio City, CA 91602; (818) 508-6520; FAX: (818) 508-6520. **Contact:** Cary Baker.

**BAKER/WINKUR/RYOER**; 9348 Civic Center Dr., Ste. 401; Beverly Hills, CA 90210; (213) 278-1460; FAX: (213) 278-2571. **Contact:** Henry Eshelman, VP corporate comm.

**BAKER/WINKUR/RYOER**; 145 Avenue of the Americas, 2nd Fl.; New York, NY 10013; (212) 627-8733; FAX: (212) 627-8733. **Contact:** David Pollick.

**BARDLIN ADVERTISING INC.**; 134 Kings Hwy. E.; Haddonfield, NJ 08033; (609) 354-6222; FAX: (609) 354-6223. **Contact:** Roxanne Ciarracca, account exec.

**BE-BOP PROMOTIONS**; 202 Howland Ave., Ste. 1A; Toronto, ON M5R 3B6; (416) 530-4020; FAX: (416) 534-4020. **Contact:** Mary Arsenault, pres.

**BG-PR**; 51 Federal St.; San Francisco, CA 94107; (415) 495-2750; FAX: (415) 495-2684. **Contact:** Nancy Evans, owner.

**BLUE STEEL INC.**; 595 Union Rd.; W. Seneca, NY 14224; (716) 675-6821; FAX: (716) 675-6821. **Contact:** Timothy Clark, pres.

**BOUQUET-ORCHID ENTERPRISES**; 204 Crestview St.; Minden, LA 71055; (318) 377-2538. **Contact:** Bill Bohannon, pres.

**BURSON-MARSTELLER**; 3333 Wilshire Blvd.; Los Angeles, CA 90010; (213) 386-8776; FAX: (213) 251-4650. **Contact:** Sheryl Feuerstein, client svcs. mgr.

**CALLAGHAN & COMPANY**; 251 W. 21st St.; New York, NY 10011; (212) 675-1055; FAX: (212) 675-2433. **Contact:** Edward Callaghan.

**CARTER/ELLIOTT ADVERTISING & PUBLIC RELATIONS**; 15720 Winchester Blvd.; Los Gatos, CA 95030; (408) 395-1161; FAX: (408) 395-0544. **Contact:** Carter Elliott, pres.

**R.E. CLARK ADVERTISING INC.**; 285 E. Imperial Hwy. #101; Fullerton, CA 92635; (714) 441-1655; FAX: (714) 441-2374. **Contact:** Rick E. Clark Jr., pres.

**COMMUNICATIONS RESOURCE NETWORK**; 8 Bond St., Ste. 203; Great Neck, NY; (516) 487-5904. **Contact:** Jean Reynolds, account director.

**COMMUNICATION RESEARCH INC.**; 3 Gateway Center, 4th Fl.; Pittsburgh, PA 15222; (412) 765-3535; FAX: (412) 765-3344. **Contact:** Marc Finer, director.

**CONCEPT**; 14596 Big Basin Way; Saratoga, CA 95070; (408) 741-1751; (408) 741-1257; FAX: (408) 741-4836. **Contact:** Deborah Coburn, pres.

**NADINE CONDON COMPANY**; 430 Panoramic Hwy.; Mill Valley, CA 94941; (415) 383-1151; FAX: (415) 383-6956. **Contact:** Nadine Condon, pres.

**COSMIC MUFFIN GROUP**; 11260 Simpson Rd.; Monmouth, OR 97361; (503) 838-2328; FAX: (503) 838-6040. **Contact:** Ron Bennett.

**CMG**; 11260 Simpson Rd.; Monmouth, OR 97361; (503) 838-2328; FAX: (503) 838-6040. **Contact:** R. Bennett.

**CPR MEDIA SERVICES**; 716 W. 52nd St.; Los Angeles, CA 90037; (213) 232-0768. **Contact:** Donna Caldwell, exec. dir.

**THE CREATIVE IMAGE GROUP**; 780 Charcot Ave.; San Jose, CA 95131; (408) 434-0490; FAX: (408) 434-0284. **Contact:** Ed Mongiovi, CEO.

**CREATIVE MEDIA CONSULTANTS**; PO Box 491279; Los Angeles, CA 90049-1279; (213) 204-2262; FAX: (213) 204-0329. **Contact:** Michael Binstock, pres.

**DASSINGER CREATIVE SERVICES**; 44 Vernon Terr.; Bloomfield, NJ 07003-2716; (201) 748-7025; FAX: (201) 748-3114. **Contact:** George Dassinger, pres.

**GARY DAVIS & ASSOCIATES**; 3237 Donald Douglas Loop S.; Santa Monica, CA 90405; (213) 397-6625; FAX: (213) 390-9917. **Contact:** Gary Davis, pres.

**GREGORY A. DETOGNE PUBLIC RELATIONS**; 16022 W. Gages Lake Rd.; Libertyville, IL 60048; (708) 367-8187; FAX: (708) 367-0417. **Contact:** Greg DeTogne, owner.

**JEFF DIAMOND PUBLICITY**; 283 12th Ave.; San Francisco, CA 94118; (415) 751-3129; FAX: (415) 751-5906. **Contact:** Jeff Diamond.

**STEVE DIGGS & FRIENDS ADVERTISING**; 1110 16th Ave. S.; Nashville, TN 37212; (615) 259-4024; FAX: (615) 726-3808. **Contact:** Jerry R. Atnip, creative dir.

**DUCK PRODUCTIONS**; 20 Primrose Ave.; Mount Vernon, NY 10552; (914) 699-1107; FAX: (212) 753-6993. **Contact:** Jeffery D. Davis, creative director.

**EDELMAN PUBLIC RELATIONS WORLDWIDE**; 5670 Wilshire Blvd., Ste. 1500; Los Angeles, CA 90036; (213) 857-9100; FAX: (213) 857-9117. **Contact:** Josh Baran, gen. mgr.

**EXPOSURE PRODUCTIONS**; PO Box 821; Orlando, FL 32802-0821; (407) 381-8331; FAX: (407) 381-8331. **Contact:** Ike Heckler Jr., pres.

**F.A.D. PRODUCTIONS**; PO Box 1350; Richmond, CA 94802-0350; (510) 237-2323; FAX: (510) 232-4342. **Contact:** Warren Foster, Oji Blackston.

**FAMOUS ARTIST AGENCY**; 1700 Broadway, 5th Fl.; New York, NY 10019; (212) 245-3939; FAX: (212) 559-9065. **Contact:** David Zedick.

**FILM & VIDEO SERVICE**; 330 Townsend St., Ste. 102; San Francisco, CA 94107; (415) 495-5015; FAX: (415) 495-0520. **Contact:** Charles Rudnick, owner.

**FM PRODUCTIONS**; 3601 A Mac Lee Dr.; Alexandria, LA 71301; (318) 473-9084. **Contact:** Dwayne Frederic, owner.

**FOTOMEDIA**; 634 N. 13th St.; San Jose, CA 95112-3012; (408) 297-3247; FAX: (408) 293-8679. **Contact:** Jesus Garza, pres.

**THE FRANKLYN AGENCY**; 1010 Hammond St., Suite 312; Los Angeles, CA 90069; (213) 272-6080. **Contact:** Audrey P. Franklyn.

**GRABINER/HALL**; 19510 Ventura Blvd., Ste. 110; Tarzana, CA 91356; (818) 757-0010; FAX: (818) 757-0701. **Contact:** Kande Hall, owner.

**GREINKE, EIERS AND ASSOCIATES**; 2448 North Lake Dr.; Milwaukee, WI 53211-4509; (414) 962-9810; FAX: (414) 964-7479. **Contact:** Arthur J. Greinke, principal; Patrick Eiers, pres.

**ROBERT E. GRIFFIN INC.**; 133 W. 19th St., 8th Fl.; New York, NY 10011; (212) 255-8491; FAX: (212) 206-6372. **Contact:** Bob Griffin, pres.

**GROSHELLE COMMUNICATIONS**; 2030 Scott St.; San Francisco, CA 94115; (415) 563-2390; FAX: (415) 931-1866. **Contact:** Heidi Groshelle, owner.

**JOE GROSSMAN ASSOCIATES INC.**; 9111 Sunset Blvd., 2nd Fl.; Los Angeles, CA 90069; (213) 285-9515; FAX: (213) 273-1806. **Contact:** Joe Grossman, pres.

**THE GROUP**; 723-1/2 N. La Cienega Blvd.; Los Angeles, CA 90069; (310) 657-2211; FAX: (310) 657-7750. **Contact:** Patty Mitsui, VP.

**GURLEY & CO.**; 1101 17th Ave. S.; Nashville, TN 37212; (615) 329-0022; FAX: (615) 329-9329. **Contact:** Cathy Gurley, owner/pres.



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PUBLIC RELATIONS FIRMS / MARKETING SERVICES

**HAMMAR COMMUNICATIONS:** 860 Coyote Mtn., Colfax, CA 95713; (916) 637-4604; FAX: (916) 637-4675. Contact: Peter Hammar, dir.

**CLAIRE HARRISON ASSOCIATES INC.:** 90 New Montgomery St.; San Francisco, CA 94105; (415) 995-2200; FAX: (415) 543-7058. Contact: Claire Harrison, pres.

**HARTFORD COMMUNICATIONS:** Sunset Gower Studios; 1438 N. Gower, PO Box 41; Hollywood, CA 90028; (213) 460-6807; FAX: (213) 460-6831. Contact: Skip Ferderber, pres.

**HAWTHORNE COMMUNICATIONS INC.:** PO Box 1238, Canal St. Station; New York, NY 10013-1238; (212) 475-3227; FAX: (212) 979-0128. Contact: David Hawthorne, pres.

**HENDERSON & ASSOCIATES MARKETING COMMUNICATIONS:** 7287 S. Tamarac St.; Englewood, CO 80112; (303) 850-7513; FAX: (303) 694-9628. Contact: David E. Henderson, owner.

**AMY HERNDON PUBLIC RELATIONS:** 201 Andover St.; San Francisco, CA 94110; (415) 824-8005; FAX: (415) 824-9522. Contact: Amy Herndon, freelance writer & publicist.

**HI-TECH COMMUNICATIONS:** 101 Howard St., 2nd floor; San Francisco, CA 94105; (415) 904-7000; FAX: (415) 904-7025. Contact: Gary W. Thompson, pres & CEO.

**HODGES MEDIA GROUP:** PO Box 51483; Palo Alto, CA 94303; (415) 856-7442; FAX: (415) 856-4837. Contact: Ed Hodges, owner.

**I.D.E.A. LTD. (INTERNATIONAL DESIGN EXCHANGE ASSOC. LTD.):** 870 Market St., Ste. 1272; San Francisco, CA 94102; (415) 788-4777; FAX: (415) 788-4226. Contact: James Hollenbeck, pres./Judy Jacobs, VP/Helen London, acct exc.

**IMAGE MAKERS:** 11285 Elkins Rd., Ste. H4; Roswell, GA 30076-1259; (404) 442-9474. Contact: Elaine M. Gossett, acct. dir.

**INTERNATIONAL MEDIA NETWORK:** 3575 Cahuenga Blvd. W., Ste. 218; Los Angeles, CA 90068; (213) 969-1187; FAX: (213) 969-9923. Contact: Craig A. Melone, West Coast dir. of music.

**DOUGLAS C. JAMES ASSOCIATES INC.:** PO Box 32; Woodstock, NY 12498; (914) 679-6424; FAX: (914) 679-6424. Contact: Doug James.

**JD HOUSE INTERNATIONAL:** 11124 NE Halsey, Ste. 640; Portland, OR 97220; (503) 254-3420; FAX: (503) 255-2256. Contact: JD House.

**JLM PUBLIC RELATIONS:** 729 7th Ave., 16th fl.; New York, NY 10019; (212) 730-1703; FAX: (212) 869-2389. Contact: Jody Miller, pres.

**JOSELL COMMUNICATIONS INC.:** 185 West End Ave., Ste. 22C; New York, NY 10023-5569; (212) 877-5560; FAX: (212) 877-6254. Contact: Jessica Josell, pres.

**JP IDEAS RECORDING:** 1112 Calle del Norte, Ste. 2; Laredo, TX 78041; (512) 722-8499; FAX: (512) 722-7082. Contact: Jorge Flores, gen. mgr.

**KNAYER COVE SOUND STUDIOS:** 2162 Orchard Park Dr.; Schenectady, NY 12309; (518) 370-0698. Contact: Christopher W. Haines, engineer.

**FRAN KOENIG ASSOCIATES:** 397 Oavis Ave.; Greenwich, CT 06830; (203) 661-5090; FAX: (203) 629-4367. Contact: Fran Koenig, pres.

**KOTZWITZ & ASSOCIATES:** 27 Peaslee Rd.; Merrimack, NH 03054; (603) 889-4808; FAX: (603) 880-6153; E-Mail: CIS 72531, 1240. Contact: Randal Kotwitz, pres.

**KROM MANAGEMENT:** PO Box 613; Buellton, CA 93427; (805) 688-7005; FAX: (805) 688-7005. Contact: Karen Loucks.

**LEVINE SCHNEIDER PUBLIC RELATIONS:** 8730 Sunset Blvd., 6th Fl.; Los Angeles, CA 90069; (310) 659-6400; FAX: (310) 659-1309. Contact: Mitch Schneider, music div. dir.

**LEVINSON ASSOCIATES—CREATIVE COMMUNICATIONS:** 1440 Veteran Ave., Ste. 650; Los Angeles, CA 90024; (213) 460-4545; FAX: (213) 663-2820. Contact: Robert S. Levinson, pres.

**LOBELINE COMMUNICATIONS:** 8995 Elevado Ave.; Los Angeles, CA; (310) 271-1551; FAX: (310) 271-4822. Contact: Phil Lobel, pres.

**LOCONTO PRODUCTIONS/SUNRISE STUDIO:** 10244 NW 47 St.; Sunrise, FL 33351; (305) 741-7766. Contact: Frank X. Loconto, pres.

**LOFT MARKETING AND LOFT MARKETING RESEARCH:** 7735 Briarglen, Ste. B; Stanton, CA 90680; (714) 373-4893; FAX: (714) 891-3921. Contact: Phil Moon, pres.

**MANIS MONDA ALLEN ADVERTISING:** 330 Clematis St., Ste. 219; West Palm Beach, FL 33401; (407) 655-8177; FAX: (407) 659-5423. Contact: Robert Manis, pres.

**MANIS MONDA ALLEN ADVERTISING:** 490 Rte. 304; New City, NY 10956; (914) 639-9400; FAX: (914) 639-9456. Contact: Robert Manis, pres.

**BOBBI MARCUS PUBLIC RELATIONS INC.:** 1514 17th St., Ste. 206; Santa Monica, CA 90404; (310) 829-9800; FAX: (310) 829-9222. Contact: Bobbi Marcus, pres.

**MATSUOKA COMMUNICATIONS INTERNATIONAL PLC:** 10 Universal City Plaza, Ste. 830; PO Box 8302; Universal City, CA 91608; (818) 505-0488; FAX: (818) 505-0420. Contact: Maxx Diamond.

**MEDIA & MARKETING:** 11288 Ventura Blvd., Ste. 462; Studio City, CA 91604; (818) 753-9510; FAX: (818) 753-9320; E-Mail: CompuServe & MCI Mail. Contact: Mel Lambert, creative director.

**MEDIA ARTS HAWAII:** 1000 Bishop St., Ste. 401; Honolulu, HI 96813; (808) 533-0425. Contact: Kanawi Woods.

**MEDIA MULTISOUND:** 1413 W. 38th St.; Sioux Falls, SD 57105-5511; (605) 335-3368; FAX: (605) 336-5419. Contact: Robert Joyce, owner.

**MEDIA/SCAN:** 38 W. 26th St. #8B; New York, NY 10010; (212) 929-6108; FAX: (212) 929-7032. Contact: Joseph Shapiro, pres.

**MIDDLEBERG & ASSOCIATES:** 130 E. 59th St., 12th floor; New York, NY 10022; (212) 888-6610; FAX: (212) 371-2851. Contact: Ida S. Langsam, senior VP.

**MORGAN & MORGAN PUBLIC RELATIONS INC.:** 12501 Chandler Blvd., Ste. 107; North Hollywood, CA 91607; (818) 766-1425; FAX: (818) 766-0199. Contact: Marty Morgan, pres.

**MPA EDITORIAL:** 939 Pt. Washington; Pt. Washington, NY 11050; (516) 944-5940; FAX: (516) 767-1745. Contact: Martin Porter.

**MUSIC TOWN PROMOTIONS:** 830 Glastonbury Rd., Ste. 614; Nashville, TN 37217; (615) 361-7902; FAX: (615) 391-0936. Contact: Cliff Ayers, pres.

**MUSICWORKS:** PO Box 65592; West Des Moines, IA 50265-5592; (515) 285-3989; FAX: (515) 285-2665. Contact: Cecil E. Van Houton, owner/president.

**NATIONAL MUSIC MARKETING INC.:** 9111 Sunset Blvd., 2nd Fl.; Los Angeles, CA 90069; (213) 285-9515; FAX: (213) 273-1806. Contact: Joe Grossman, pres.

**NATIONAL MARKET MAKERS INC.:** PO Box 2188; Venice, CA 90294-2188; (213) 652-6559; FAX: (213) 657-5769. Contact: Michael D. Riley, pres.

**NETWORK INK PUBLIC RELATIONS:** 1101 18th Ave. S.; Nashville, TN 37212; (615) 320-5727; FAX: (615) 321-4569. Contact: Elizabeth Thiels, owner/pres.; Ellen Pryor, dir. of new business development.

**THE NETWORK:** PO Box 868; Rainier, WA 98576; (206) 894-3468; FAX: (206) 894-3419. Contact: Kathy Arnold, owner/pres.

**NEW BEAT MGMT.:** PO Box 1163; Phoenix, AZ 85001-1163; (602) 973-0502; FAX: (602) 937-9263. Contact: Curtis Gannon/Mark Kopenits, owners.

**NORTHWEST INTERNATIONAL ENTERTAINMENT INC.:** 5503 Roosevelt Way NE; Seattle, WA 98105; (206) 524-1020; FAX: (206) 524-1102. Contact: John "Buck" Ormsby.

**NORTON, RUBBLE & MERTZ ADVERTISING:** 112 N. Green, Ste. 2R; Chicago, IL 60607; (312) 942-1405; FAX: (312) 942-1487. Contact: Sue Gehrke, pres.

**NOTEWORTHY STUDIOS INC.:** PO Box 238; E. Randolph, VT 05041; (802) 728-4600; FAX: (802) 767-9652. Contact: Bob Sparadeo.

**THE OVERSEAS CONNECTION:** 24111 Wildwood Cyn. Rd.; Newhall, CA 91321; (213) 315-3550; FAX: (213) 453-5529. Contact: Peter Pasternak, pres.

**PAM LEWIS & ASSOCIATES:** 1109 17th Ave. S.; Nashville, TN 37212; (615) 329-9412; (615) 329-9415; FAX: (615) 321-0534. Contact: Pam Lewis, pres.

**PORKPIE PRODUCTIONS:** How to Produce Great Radio Comm.; PO Box 176; Colchester, CT 06415-0176; (203) 666-1541; FAX: (203) 665-7531. Contact: Brian Battles.

**THE PRESS NETWORK:** PO Box 26840; Los Angeles, CA 90026; (213) 664-3392; FAX: (213) 664-8370. Contact: Lisa Shively, owner.

**PR GROUP:** 906 N. Doherty, Ste. 405; Los Angeles, CA 90069; (213) 858-7244.

**PROMOTIONS:** 13455 Ventura Blvd., Ste. 212; Sherman Oaks, CA 91423; (818) 990-8070. Contact: Aleon Bennett, pres.

**PUBLIC PUBLIC SERVICES INC.:** 928 Broadway, Ste. 1102; New York, NY 10010; (212) 505-8778; FAX: (212) 979-2768. Contact: Ida S. Langsam, pres.

**PUBLIC RELATIONS ASSOCIATES:** 1660 S. Albion St. #309; Denver, CO 80222; (303) 756-0508; FAX: (303) 758-9203. Contact: Fred Hobbs, pres.

**RED ROOSTER PROMOTION:** 2028 Dracena Dr.; Los Angeles, CA 90027; (213) 660-0672; FAX: (213) 661-8074. Contact: David Budge, pres.

**KEN REUTHER MUSIC PROMOTION & MARKETING:** 92 Bellevue Ave.; San Francisco, CA 94112; (415) 239-1020; FAX: (415) 239-1228. Contact: Ken Reuther, pres.

**REYES AND ASSOCIATES:** 108 Pelican Loop; Pittsburg, CA 94565; (415) 439-8470. Contact: Lisa Johnson-Reyes, pres.

**RICHARD H. ROFFMAN PRODUCTIONS:** 697 W. End Ave., Ste. 6A; New York, NY 10025; (212) 749-3647; (212) 749-3648. Contact: Richard H. Roffman.

**GAYNELL ROGERS & ASSOC.:** 1683 Novato Blvd., Ste. 207; Novato, CA 94947; (415) 898-6840; FAX: (415) 898-3647. Contact: Gaynell Rogers.

**STEVEN W. ROSS & ASSOCIATES INC.:** 1375 Broadway; New York, NY 10018; (212) 819-1170. Contact: Steven Ross, pres.

**RPS COMMUNICATIONS:** 3 Bittersweet Ct.; Centerport, NY 11721; (516) 754-3300; FAX: (516) 754-8168. Contact: Randolph P. Savicky, pres.

**PATRICK WILLIAM SALVO & ASSOCIATES:** 8686 W. Olympic Blvd., Ste. 2; Los Angeles, CA 90035; (310) 659-1792; FAX: (310) 659-2241. Contact: Patrick William Salvo

**HOWARD SHERMAN PUBLIC RELATIONS:** 682 Broadway, Ste. 223; New York, NY 10012; (212) 777-4711; FAX: (212) 979-0128. Contact: Howard Sherman, pres.

**SIGHT SONG INTL.:** 649 W. Michigan; Orlando, FL 32805; (407) 649-7851; FAX: (407) 425-8734. Contact: Chere Roane.

**S.J. GOLDEN ASSOCIATES:** 300 E. 34th St.; New York, NY 10016; (212) 683-9672.

**SOLTERS/ROSKIN/FRIEDMAN INC.:** 5455 Wilshire Blvd., Ste. 2200; Los Angeles, CA 90036; (213) 936-7900; FAX: (213) 933-9874. Contact: Monroe Friedman, VP.

**SOUND LAB PRODUCTIONS INC.:** 1203 Yellowstone Dr.; Newark, DE 19713; (302) 731-0204; FAX: (302) 738-7485. Contact: Roger Hoilman, pres.

**TECH/WRITE COMMUNICATIONS:** 209 Sleepy Hollow Dr.; Ashland, OR 97520; (503) 488-5542; FAX: (503) 488-5542. Contact: Bruce Borgerson, owner.

**THE TERPIN GROUP:** 228 Manhattan Beach Blvd. Ste. 301; Manhattan Beach, CA 90266; (310) 798-7875; FAX: (310) 798-7825. Contact: Michael Terpin, pres.

**TRAVLOS ASSOCIATES:** 500 Airport Blvd., Ste. 114; Burlingame, CA 94010; (415) 348-5262. Contact: Beverly Travlos.

**TRENT ENTERTAINMENT CO.:** 9024 W. Olympic Blvd., Ste. 200; Beverly Hills, CA 90211; (213) 274-6326; FAX: (213) 274-9542. Contact: Andrea D. Trent, pres.

**TULLY COMMUNICATIONS:** 5914 Fremont St.; Oakland, CA 94608; (510) 654-7169; FAX: (510) 654-7169. Contact: Tim Tully, owner.

**LILI UNGAR PUBLIC RELATIONS:** 8033 Sunset Blvd., 890; Los Angeles, CA 90046; (213) 962-2240; FAX: (213) 962-2255.

**UNITED RECORDING STUDIOS INC.:** 3947 State Line; Kansas City, MO 64111; (816) 931-8642; FAX: (816) 753-8765. Contact: Dave Maygers.

**VISIBILITY PUBLIC RELATIONS INC.:** 611 Broadway, Ste. 709; New York, NY 10012; (212) 777-4350; FAX: (212) 777-5497. Contact: Len Stein, pres.

**VISUAL SERVICES INC.:** 2100 N. Woodward Ave.; Bloomfield Hills, MI 48018; (313) 644-0500; FAX: (313) 646-0888. Contact: Thomas E. Gurka, film/video mgr.

**WILKERSON ADVERTISING INC.:** 8444 Wilshire Blvd., 6th Fl.; Beverly Hills, CA 90211; (213) 655-6356; FAX: (213) 655-0327. Contact: Ron Wilkerson, pres.

**W3 PUBLIC RELATIONS:** 8380 Melrose Ave., #105; Los Angeles, CA 90069; (213) 852-1043; FAX: (213) 852-7127. Contact: Sharon Weisz.

MISCELLANEOUS SERVICES

**CARAVAGE:** 130 rue Marius Aujan; 92300 Levallois-Perret, France; (331) 47 59 94 51; FAX: (331) 47 59 09 65. Contact: Jean-Paul Smets, managing dir.



**HUNTINGTON TECHNICAL WRITING**; PO Box 1479 Madison Sq. St.; New York, NY 10159-1479; (212) 255-7074; E-Mail: CSERVE.73260.646. Contact: John Huntington, owner.

**LOFT MARKETING AND LOFT MARKETING RESEARCH**; 7735 Briarglen, Ste. B; Stanton, CA 90680; (714) 373-4893; FAX: (714) 891-3921. Contact: Phil Moon, pres.

**THE STEVE MOIR CO.**; 16101 Ventura Blvd. Suite #325; Encino, CA 91436; (818) 995-8707; FAX: (818) 995-8705. Contact: Steve Moir, pres.

**ROMAN OLEARCZUK & ASSOCIATES**; 1055 E. Harvard Rd.; Burbank, CA 91501-1329; (818) 843-7264; FAX: (818) 567-0607. Contact: Roman Olearczuk, owner.

**ONE MANAGEMENT**; 43 St. Albans Ave.; London, W4 5JS United Kingdom; 081 994 4422; FAX: 081 994 1930. Contact: Karin Clayton, mgr.

**STUDIO REFERRAL SERVICE**; 11684 Ventura Blvd. Suite 5032; Studio City, CA 91604; (818) 508-8828; FAX: (818) 508-8077. Contact: Ellis Sorkin, pres.

**VCA ASSOCIATES**; 7131 Owensmouth St. Suite B-87; Canoga Park, CA 91309-7961; (818) 704-9202; FAX: (818) 704-9310. Contact: Harvey Rubens, pres.

## RECORD COMPANIES

**A & M RECORDS**; 1416 N. La Brea Ave.; Hollywood, CA 90028; (213) 469-2411; FAX: (213) 856-2600.

**A & M RECORDS**; 595 Madison Ave. 32nd Fl.; New York, NY 10022; (212) 826-0477; FAX: (212) 838-8786.

**ACA DIGITAL RECORDING**; PO Box 450727; Atlanta, GA 30345; (404) 284-0948; FAX: same.

**ACE-HI RECORDS**; 4812 Whittier Dr.; Old Hickory, TN 37138-4010; (615) 889-1147; FAX: (615) 885-3259.

**ACOUSTIC OISC**; PO Box 4143; San Rafael, CA 94913; (415) 499-0365; FAX: (415) 492-9602.

**ADAM'S HABIT RECORDINGS**; PO Box 18191; Salem, OR 97305; (503) 375-6208; FAX: (503) 375-6201; E-Mail: CIS 72460, 1760.

**AOOBE RECORDS**; PO Box W; Shallowater, TX 79363; (806) 873-3537; FAX: (806) 873-3542.

**A O U RECORDS**; PO Box 26208; Washington, DC 20001-9998; (202) 332-8532.

**AEGIS RECORDS**; 1370 Avenue of the Americas; New York, NY 10019; (212) 582-1116; FAX: (212) 582-5084.

**AIE RECORDS**; 3441 W. Cahuenga Blvd.; Hollywood, CA 90068; (213) 874-2807; FAX: (213) 874-2808.

**AIRUS RECORDS**; 915 W. 100 South; Salt Lake City, UT; (801) 531-9333.

**AKASHA RECORDS**; PO Box 2033; Secaucus, NJ 07096; (201) 864-4034.

**AKV MUSIC**; 1239 N. Hoyne; Chicago, IL 60622; (312) 638-1827.

**ALB RECORD PRODUCTIONS**; PO Box 1546; Perris, CA 92572; (909) 943-1584.

**ALIAS RECORDS**; 374 Brannan St.; San Francisco, CA 94107; (415) 546-1863.

**ALLEGIANCE RECORDS**; Also Takoma, Valley View, Voss; 620 Hampshire Rd., Ste. 6; Westlake Village, CA 91362; (805) 496-4960; FAX: (805) 496-0054.

**ALLIGATOR RECORDS & ARTIST MANAGEMENT**; PO Box 60234; Chicago, IL 60660; (312) 973-7736; FAX: (312) 973-2088.

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**E.Z. MONEY PRODUCTIONS;** PO Box 50063; Austin, TX 78763; (512) 474-5545; FAX: (512) 474-0745.

**FAME CITY RECORDS;** 15789 Broadway; Maple Hts., OH 44137; (216) 587-2062.

**FANIA RECORDS;** 888 Seventh Ave.; New York, NY 10019.

**FANTASY RECORDS;** 2600 Tenth St.; Berkeley, CA 94710; (510) 549-2500; FAX: (510) 486-2105.

**FEATHER RECORDS®;** PO Box 132; Boston, MA 02123; (617) 721-9771; FAX: same.

**50,000,000,000,000,000,000 WATTS;** 5721 SE Laguna Ave.; Stuart, FL 34997; (407) 283-6195.

**FINER ARTS RECORDS COMPANY;** 2170 S. Parker Rd., Ste. 115; Denver, CO 80231; (303) 755-2546; (310) 273-8799 (L.A.); FAX: (303) 755-2617.

**1ST COAST POSSE RECORDS/HALLWAY INTERNATIONAL RECORDS;** 8010 International Vlg. Dr.; Jacksonville, FL 32211; (904) 745-0897.

**FLASH INTERNATIONAL RECORDS;** PO Box 580058; Houston, TX 77258-0058; (713) 488-1978; FAX: (713) 488-4559.

**FLIPSIDE;** PO Box 363; Whittier, CA 90608; (213) 693-6971.

**FLYING FISH RECORDS;** 1304 W. Schubert; Chicago, IL 60614; (312) 528-5455; FAX: (312) 528-8262.

**FM PRODUCTIONS;** 3601 A Mac Lee Dr.; Alexandria, LA 71301; (318) 473-9084.

**FOLKWAYS RECORDS;** 180 Alexander; Princeton, NJ 08540; (609) 683-0090.

**FORCED EXPOSURE;** PO Box 1611; Waltham, MA 02254; (617) 924-3923.

**FORTUNA RECORDS;** Box 1116; Novato, CA 94945; (415) 883-9054.

**4 A.D.;** 75 Rockefeller Plaza; New York, NY 10019; (212) 484-7200.

**FRESH RECORDS;** 1974 Broadway; New York, NY 10023; (212) 724-1440.

**FRESH SOUNDS INC.;** PO Box 36; Lawrence, KS 66044-0036; (913) 841-6772; E-Mail: Bill R @well.sf.cd.

**FRESHWATER RECORDS;** PO Box 27713; Los Angeles, CA 90027-0713; (213) 660-5444; FAX: (213) 660-2743.

**FULL MOON RECORDS;** 9044 Melrose Avenue; Los Angeles, CA 90069; (213) 622-6832.

**GAIA RECORDS;** 121 W. 27th St., Ste. 703; New York, NY 10001; (212) 645-5252; FAX: (212) 645-4244.

**GEAR RECORDS;** PO Box 2518; Auburn, AL 36831; (205) 749-6124.

**GEFFEN RECORDS/DGC RECORDS;** 75 Rockefeller Plaza; New York, NY 10019; (212) 484-7170; FAX: (212) 484-8930.

**GEFFEN RECORDS/DGC RECORDS;** 9130 Sunset Blvd.; Los Angeles, CA 90069; (213) 278-9010; FAX: (213) 271-4563.

**GENERAL BROADCASTING SERVICES;** 38 Music Sq. E., Ste. 216; Nashville, TN 37203; (615) 242-5001; FAX: same.

**GENERATIONS UNLIMITED;** PO Box 540; Marlborough, MA 01752.

**GET HIP;** PO Box 666; Canonsburg, PA 15137; FAX: (412) 231-4777.

**GHB JAZZ FOUNDATION INC.;** 1206 Decatur St.; New Orleans, LA 70116; (504) 525-1776; FAX: (504) 525-0690.

**GHOSTOWN RECORDS INC.;** 2611 North Blvd. #2; Port Huron, MI 48060; (313) 989-9009.

**GIANT RECORDS;** 75 Rockefeller Plaza, 23rd Fl.; New York, NY 10019; (212) 704-4480; FAX: (212) 764-7011.

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**GIANT RECORDS;** 345 N. Maple Dr., Ste. 205; Beverly Hills, CA 90210; (213) 288-5500; FAX: (213) 288-5515.

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**GLOBAL PACIFIC RECORDS;** 180 E. Napa St.; Sonoma, CA 95476; (707) 996-2748; FAX: (707) 996-2658.

**GNP/CRESCENDO RECORDS;** 8400 Sunset Blvd., Ste. 4A; Los Angeles, CA 90069; (213) 656-2614; FAX: (213) 658-0693.

**GOLD CASTLE RECORDS;** 120 W. 44th St., Ste. 608; New York, NY 10036; (212) 840-6011; FAX: (212) 840-6745.

**GOLD CASTLE RECORDS;** 3575 Cahuenga Blvd. W., Ste. 435; Los Angeles, CA 90068; (213) 850-3321; FAX: (213) 874-6246.

**GOLD DUST RECORDS;** 3423 Piedmont Rd., NE, Ste. 200; Atlanta, GA 30305; (404) 266-9668; FAX: (404) 237-5260.

**GOLD MOUNTAIN RECORDS;** 3575 Cahuenga Blvd. W., Ste. 470; Los Angeles, CA 90068; (213) 850-5660.

**GOOD MUSIC MANAGEMENT;** 216 3rd Ave. N.; Minneapolis, MN 55401; (612) 338-3867; FAX: (612) 338-4235.

**GORDY RECORDS;** 6255 W. Sunset Blvd.; Los Angeles, CA 90026; (213) 468-3500.

**GRACELAND RECORDS;** 365 Great Circle Dr.; Nashville, TN 37228; (615) 742-6873; FAX: (615) 742-6911.

**GRAMAVISION RECORDS;** 260 West Broadway; New York, NY 10013; (212) 226-7057.

**GRAVELVOICE RECORDS;** PO Box 2552; Hollywood, CA 90078; (818) 787-5161.

**GREAT AMERICAN MUSIC HALL;** 850 D'Farrell Street; San Francisco, CA 94109; (415) 885-5006.

**GREEN MONKEY;** PO Box 31983; Seattle, WA 98103; (206) 284-2399.

**GREENSLEEVES RECORDS;** Dalebrook Park; HoHoKus, NJ 07423; (201) 445-5561.

**GRIFFER;** 350 Bryant St., 4th Fl.; San Francisco, CA 94107; (415) 777-9833.

**GRP RECORDS;** 555 W. 57th St., Ste. 1228; New York, NY 10019; (212) 245-7033; FAX: (212) 757-0713.

**GSP/KAMEI RECORDINGS;** 1411 Clement St.; San Francisco, CA 94118; (415) 668-3540; FAX: (415) 668-2816.

**HAM-BONE MUSIC;** 7701 Beaudelaire; Galveston, TX 77551; (409) 744-4666; FAX: (409) 744-0308.

**HANNIBAL RECORDS;** PO Box 667; Rocky Hill, NJ 08553; (609) 466-9320.

**HAPPY SOUND RECORDS;** PO Box 94565; Pasadena, CA 91109-4565; (818) 794-4225.

**HARD HAT RECORDS;** 519 N. Halifax; Daytona Beach, FL 32118-4017; (904) 252-0381; FAX: (904) 252-0381.

**HARMONIA MUNDI;** 3364 S. Robertson Blvd.; Los Angeles, CA 90034; (213) 559-0802.

**HEADS UP INTERNATIONAL;** 4208 Russel Road; Mukilteo, WA 98275; (206) 349-1200; FAX: (206) 349-1166.

**HEART CONSORTY MUSIC—BMJ;** 410 First Street West; Mt. Vernon, IA 52314; (319) 895-8557; FAX: (319) 895-8557.

**HEARTBEAT RECORDS;** 1 Camp Street; Cambridge, MA 02140; (617) 354-0700; FAX: (617) 491-1970.

**HEARTS OF SPACE;** PO Box 31321; San Francisco, CA 94131.

**HIGHTONE RECORDS;** 220 4th St.; Ste. 101; Oakland, CA 94607; (510) 763-8500; FAX: (510) 763-8558.

**HOLLYWOOD RECORDS;** 500 S. Buena Vista St., Ste. 2E-9A; Burbank, CA 91521; (818) 560-5670; FAX: (818) 841-5140.

**HOMESTEAD RECORDS;** PO Box 800; Rockville Center, NY 11570; (516) 764-6200; FAX: (516) 784-8493.

**IMPULSE RECORDS;** c/o MCA Jazz; 70 Universal City Plaza; Universal City, CA 91608; (818) 777-5281.

**INCAS RECORDS;** 1578 Ponus Bridge Rd.; New Canaan, CT 06840; (203) 966-1087; FAX: (203) 966-4978.

**INVASION GROUP LTD.;** 114 Lexington Ave.; New York, NY 10016; (212) 532-1414; FAX: (212) 684-0958.

**I.R.S. RECORDS;** 594 Broadway, Ste. 901; New York, NY 10012; (212) 841-8024; FAX: (212) 265-4409.

**I.R.S. RECORDS;** 3939 Lankershim Blvd.; Universal City, CA 91604; (818) 508-3130; FAX: (818) 373-7173.

**ISLAND RECORDS;** 14 E. 4th St., 3rd Fl.; New York, NY 10012; (212) 477-8000; FAX: (212) 995-7816.

**ISLAND RECORDS;** 8920 Sunset Blvd.; Los Angeles, CA 90069; (213) 276-4500; FAX: (213) 276-9267.

**ISLAND RECORDS;** 400 Lafayette, 5th Fl.; New York, NY 10003; (212) 995-7800; FAX: (212) 477-5918.

**JEM RECORDS;** 3619 Kennedy Rd.; South Plainfield, NJ 07080; (201) 753-6100.

**JENPET RECORDS;** Box 2542; Alameda, CA 94501; (510) 521-3582.

**JG RECORDS;** 857 Dressler Lane; Rochester Hills, MI 48307; (313) 852-3040; FAX: (313) 853-8822.

**JIVE RECORDS;** 6777 Hollywood Blvd., 6th Fl.; Hollywood, CA 90028; (213) 464-7409; FAX: (213) 464-7144.

**JIVE RECORDS;** 137-139 W. 25th St.; New York, NY 10001; (212) 727-0016; FAX: (212) 645-3783.

**J.R. SOUND PRODUCTIONS INC.;** PO Box 158611; Nashville, TN 37215; (615) 327-2227; FAX: (615) 327-2227.

**JUSTICE RECORDS;** 3100 Alabama Ct.; Houston, TX 77027; (713) 520-6669; FAX: (713) 526-7045.

**KALEIDOSCOPE RECORDS;** PO Box 0; El Cerrito, CA 94530; (510) 845-9200; FAX: (510) 845-9248.

**KING JAY RECORDS;** 414 12th St.; Sacramento, CA 95814; (916) 447-5906.

**KISS PRODUCTIONS;** W250 54461 Center Rd.; Waukesha, WI 53186; (414) 542-4657; FAX: (414) 542-4657.

**KNITTING FACTORY;** 47 E. Houston St.; New York, NY 10012; (212) 219-3006; FAX: (212) 219-3401.

**K-TEL INTERNATIONAL;** 15535 Medina Rd.; Plymouth, MN 55447; (612) 559-6800; FAX: (612) 559-6848.

**LAN YAP RECORDS;** 92 Bellevue Ave.; San Francisco, CA 94112; (415) 239-1020; FAX: (415) 239-1228.

**LANDMARK RECORDS;** 2600 10th St.; Berkeley, CA 94710; (510) 849-0442.

**LANOR RECORDS;** 329 N. Main St.; PO Box 233; Church Point, LA 70525; (318) 684-2176; FAX: (318) 684-2176.



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**Patty Lee Records:** 6034 Graciosa Drive; Hollywood, CA 90068; (213) 469-5431; FAX: (213) 469-5431.

**Lee West Entertainment Group Inc.:** 210 Second St. North; Minneapolis, MN 55401; (612) 375-9141; FAX: (612) 375-9203.

**Liben Music Publishers:** 1191 Eversole Rd.; Cincinnati, OH 45230; (513) 232-6920; FAX: (513) 232-1866.

**Library of Congress:** Motion Picture; Broadcasting & Recorded Sound Divis.; Washington, DC 20540; (202) 287-5705; (202) 287-5705.

**Limedisc Records:** PO Box 12425; Los Angeles, CA 90295-3425; (310) 823-8939; FAX: (310) 823-8939.

**Living Music Records:** PO Box 68; Litchfield, CT 06759; (203) 567-8796.

**LKB Discs—A Division of the LKB Group:** New York, NY; (800) LKB-LKBG.

**London Records:** 810 7th Ave., 12th Fl.; New York, NY 10019; (212) 333-8000.

**Loose Leaf Records:** 1442-A Walnut St., Ste. 472; Berkeley, CA 94709; (510) 337-4353; FAX: (510) 540-1057.

**Lovely Music Limited:** 325 Spring St., Rm. 225; New York, NY 10013; (212) 243-6153.

**Luke Records:** 8400 NE 2nd Ave.; Miami, FL 33138; (305) 757-1969; FAX: (305) 757-3456.

**Mad Rover Records:** PO Box 22243; Sacramento, CA 95822; (916) 443-0373.

**Magic Apple Records:** PO Box 530547; Miami Shores, FL 33153-0547; (305) 758-1903.

**Malaco Records:** PO Box 9287; Jackson, MS 39286; (601) 982-4522; FAX: (601) 982-4528.

**Mango Records:** 14 E. 4th St.; New York, NY 10012; (212) 477-8000.

**Manhattan Records:** 1370 Sixth Ave.; New York, NY 10019; (212) 757-7470.

**Maniac Records & Recording Inc.:** 964 W. Grant Rd.; Tucson, AZ 85705; (602) 791-0911; FAX: same.

**Mark Studios:** 10815 Bodine Rd.; PO Box 406; Clarence, NY 14031-0406; (716) 759-2600; FAX: (716) 759-2329.

**Mar-Kel Records:** 1900 A Aztec Ave.; Rocky Mount, NC 27801-2802; (919) 442-0439; FAX: (919) 443-0605.

**Matador Records:** 611 Broadway, Ste. 712; New York, NY 10012; (212) 995-5883; FAX: (212) 995-5884.

**Matsuoka Communications International PLC:** 10 Universal City Plaza Suite 830; PO Box 8302; Universal City, CA 91608; (818) 505-0488; FAX: (818) 505-0420.

**Mauroy Records:** 691 10th Ave.; San Francisco, CA 94118-3609; (415) 386-8400; FAX: (415) 386-6036.

**MCA Records:** 1514 South St.; Nashville, TN 37212; (615) 244-8944; FAX: (615) 244-4428.

**MCA Records:** 70 Universal City Plaza; Universal City, CA 91608; (818) 777-4000; FAX: (818) 777-7116.

**MCA Records:** 1755 Broadway; New York, NY 10019; (212) 841-8000; FAX: (212) 397-1403.

**MDE's Art Records:** 40 Columbia St.; Bethpage, NY 11714; (516) 731-4306; FAX: (516) 731-4306.

**Media Multisound:** 1413 W. 38th St.; Sioux Falls, SD 57105-5511; (605) 335-3368; FAX: (605) 336-5419.

**Mercury Records New York:** c/o PolyGram Records; 810 Seventh Ave.; New York, NY 10019; (212) 333-8000.

**Mercury Records Burbank:** 3800 W. Alameda Ave., Ste. 1500; Burbank, CA 91505; (818) 955-5200.

**Metal Blade Records:** 1133 Broadway, Ste. 826; New York, NY 10010; (212) 645-6208; FAX: (212) 645-2607.

**Metal Blade Records Inc.:** 2345 Erringer Rd. Suite 108; Simi Valley, CA 93065; (805) 522-9111; FAX: (805) 522-9380.

**Midnight International:** 225 W. 23rd St.; New York, NY 10011; (212) 255-3892; FAX: (212) 741-7230.

**Milestone Records:** 10th & Parker Streets; Berkeley, CA 94710; (510) 549-2500.

**Miramir Recordings:** 200 Second Ave. West; Seattle, WA 98119; (206) 284-4700; FAX: (206) 286-4433.

**Mirror Music:** PO Box 1542; Mill Valley, CA 94942; (415) 389-1806.

**Mr. Wonderful Productions Inc.:** 1730 Kennedy Rd.; Louisville, KY 40216-5110; (502) 774-1066.

**Mobile Fidelity Sound Lab:** 105 Morris St.; Sebastopol, CA 95472-3857; (707) 829-0134; FAX: (707) 829-3746.

**Mode Records:** PO Box 375; Kew Gardens, NY 11415; (212) 595-6089; FAX: same.

**Mole's Art Records:** 40 Columbia St.; Bethpage, NY 11714; (516) 731-4306.

**Monument Records:** 15 Music Square West; Nashville, TN 37203; (615) 790-8709.

**Mordam Records:** PO Box 988; San Francisco, CA 94101; (415) 243-8230.

**Morgan Creek Records:** 1875 Century Park E. #600; Los Angeles, CA 90067; (310) 284-8282; FAX: (310) 788-9428.

**Moss Music Group:** 200 Varick; New York, NY 10014; (212) 243-4800.

**Motiv Communications:** PO Box 875422; Los Angeles, CA 90087-0522; (213) 749-1295.

**Motown Records:** 729 7th Ave., 12th Fl.; New York, NY 10019; (212) 704-4440; FAX: (212) 977-7551.

**Motown Records:** 6255 Sunset Blvd., 17th Fl.; Hollywood, CA 90028; (213) 468-3500; FAX: (213) 461-4853.

**Moulin D'Or Recordings:** 1148-E W. Pioneer Pkwy.; Arlington, TX 76013; (817) 795-3177; FAX: (817) 795-3078.

**The Mountain Apple Company:** PO Box 22373; Honolulu, HI 96823; (808) 528-1888; FAX: (808) 528-4007.

**MTM Records:** 21 Music Square East; Nashville, TN 37203; (615) 242-1931.

**Muse/Savoy Jazz Records:** 160 W. 71st St.; New York, NY 10023; (212) 873-2020.

**Music of the World Ltd.:** PO Box 3620; Chapel Hill, NC 27515-3620; (919) 932-9600; FAX: (919) 932-9700.

**Music West Records:** 2200 Larkspur Landing Cir., Ste. 100; Larkspur, CA 94939; (415) 925-9800; FAX: (415) 459-4801.

**Mute Records:** 5 Crosby St. 5th Fl.; New York, NY 10013; (212) 334-8321; FAX: (212) 334-5063.

**Myrrh Records:** 33 Music Square West; Nashville, TN 37203; (615) 255-1675.

**Narada Productions Inc.:** 1845 N. Farwell Ave.; Milwaukee, WI 53202; (414) 272-6700; FAX: (414) 272-6131.

**Nemperor Records:** PO Box 1111, Lenox Hill Station; New York, NY 10021; (212) 737-1336.

**Network Productions:** 1250 W. 6th Ave.; Vancouver, BC, V6H 1A5 Canada; (604) 654-2929; FAX: (604) 654-1993.

**Nevermore Inc.:** PO Box 170150; Brooklyn, NY 11217; (718) 625-4492.

**New Albion Records:** 584 Castro St., Ste. 515; San Francisco, CA 94114; (415) 621-5757; FAX: (415) 621-4711.

**New Star Studio Oy Ltd.:** Kauppiauskatu 11 D; Turku, 20100 Finland; (358) 9 21-512 847; FAX: (358) 9 21-512 996.

**Nimbus Records:** 200 W. 57th St.; New York, NY 10019; (212) 262-5400.

**Noise New Jersey:** JAF Box 1187; New York, NY 10116; (718) 768-2424; FAX: (718) 832-3686.

**Nonesuch Records:** 75 Rockefeller Plaza; New York, NY 10019; (212) 484-7275; FAX: (212) 765-6155.

**Nova Records:** 1061 Broxton Ave.; Los Angeles, CA 90024; (213) 208-3996; FAX: (213) 208-2775.

**Oakhill Records:** PO Box 205; Verona, PA 15147; (412) 828-2895.

**Okra Records:** 1992 N. High St.; Columbus, OH 43201; (614) 294-3833; FAX: (614) 488-1864.

**Olivia/Second Wave:** 4400 Market St.; Oakland, CA 94608; (510) 655-0364; FAX: (510) 655-4334.

**Onyaku Records:** 6 Royal Circle; Lexington, MA 02173; (617) 863-6108; FAX: (617) 863-6105.

**The Onyx Star:** PO Box 434; Madison, AL 35758; (205) 830-0369.

**Opal Records:** 6834 Camrose Or.; Los Angeles, CA 90068; (213) 851-4056; FAX: (213) 851-5205.

**Open Air Studios:** 831 High St.; Palo Alto, CA 94301; (415) 329-0647.

**Orange Studios—East:** PO Box 1259, Cooper Station; New York, NY 10276; (212) 533-3413.

**Original Sound Record Co.:** 7120 Sunset Blvd.; Hollywood, CA 90046; (213) 851-2500; FAX: (213) 851-8162.

**Orinda Records:** PO Box 838; Orinda, CA 94563; (510) 833-7000; FAX: (510) 455-4600.

**Pablo Records:** c/o Fantasy Records; 10th & Parker Streets; Berkeley, CA 94710; (510) 549-2500.

**Paisley Park Records:** 3300 Warner Blvd.; Burbank, CA 91510; (818) 846-9090.

**Panini Records Inc.:** PO Box 381; Hana, HI 96713; (808) 248-8229; FAX: (808) 248-8029.

**Pasha Records:** 5615 Melrose Ave.; Hollywood, CA 90038; (213) 466-3507; FAX: (213) 469-0122.

**Passport Records:** 1608 Victory Blvd.; Glendale, CA 91201; (818) 500-7677.

**Passport Records (West New York):** 6600 River Rd.; W. New York, NJ 07093; (201) 868-6400.

**Pathfinder Records:** 611 Broadway, Ste. 726; New York, NY 10012; (212) 995-8112; FAX: (212) 673-7148.

**Perimeter Records:** PO Box 28882; Atlanta, GA 30358; (404) 957-5211.

**Philadelphia Int'l:** 309 S. Broad St.; Philadelphia, PA 19107; (215) 985-0900; FAX: (215) 985-1195.

**Philips Records:** 810 Seventh Ave., 12th Fl.; New York, NY 10019; (212) 333-8000.

**Picante Records:** Concord, CA; (510) 682-6770.

**Pitch A Tent:** PO Box 1253; Santa Cruz, CA 95061; (408) 476-2527.

**Pneuma Productions:** 6999 W. Little York, Ste. F; Houston, TX 77040; (713) 690-5125; FAX: (713) 460-0579.

**Polydor Records:** 810 Seventh Ave.; New York, NY 10019; (212) 333-8000.

**Polygram:** Also Mercury, Polydor, Casablanca; 825 8th Ave.; New York, NY 10019; (212) 333-8000; FAX: (212) 333-8278.

**Polygram:** Also Wing; 3800 Alameda Ave., Ste. 1500; Burbank, CA 91505; (818) 955-5200; FAX: (818) 848-7530.

**Polygram:** Also Mercury; 10 Music Circle South; Nashville, TN 37203; (615) 320-0110; FAX: (615) 327-4856.

**Poplana Productions:** PO Box 95364; Seattle, WA 98145-2364; (206) 527-8816; FAX: (206) 527-8816.

**Portrait Records:** 51 W. 52nd St.; New York, NY 10019; (212) 975-5283.

**Prejippie Music Group:** PO Box 2849, Trolley Station; Oetroit, MI 48231-2849.

**Prestige Records:** 10th & Parker Streets; Berkeley, CA 94710; (510) 549-2500.

**Private Music:** 9014 Melrose Ave.; Los Angeles, CA 90069; (213) 859-9200; FAX: (213) 859-7408.

**Profile Records:** 740 Broadway, 7th Fl.; New York, NY 10003; (212) 529-2600; FAX: (212) 420-8216.



**PURE & SIMPLE RECORDS**; PO Box 563; Eastbound, WA 98245; (206) 376-5230; FAX: (206) 376-4894.

**PURGE/SOUND LEAGUE**; 222 Willow Lane; Decatur, GA 30030; (404) 892-1132.

**PVC RECORDS**; 3619 Kennedy Rd.; South Plainfield, NJ 07080; (201) 753-6100.

**PWR RECORDS**; 4549 W. Beryl Ave.; Glendale, AZ 85302; (602) 842-2329.

**QUARTZ RECORDINGS**; Rd. 2, PO Box 202; Bethel, VT 05032; (802) 234-5304.

**QWEST RECORDS**; 3300 Warner Blvd., 4th Fl.; Burbank, CA 91510; (818) 953-3472; (818) 953-3472.

**RADIOACTIVE RECORDS**; 321 Fullham Rd.; London, SW10 9QL United Kingdom; (071) 351-7421; FAX: (071) 351-4769.

**RADIUM 226.05 RECORDS**; 143 Ave. B.; New York, NY 10009; (212) 529-5881; FAX: (212) 529-5882.

**RAGA RECORDS**; PO Box 635; New York, NY 10014.

**RAINFOREST RECORDS**; 8855 SW Holly Lane #110; Wilsonville, OR 97070; (503) 682-3944; FAX: (503) 682-7899.

**RALPH RECORDS**; 109 Minna St., Ste. 391; San Francisco, CA 94105; (415) 585-4379; FAX: (415) 543-8982.

**RAS RECORDS**; PO Box 42517; Washington, DC 20015; (301) 588-9641; FAX: (301) 588-7108.

**RAVE RECORDS INC.**; 14750 Puritan Ave.; Detroit, MI 48227; (313) 540-RAVE.

**RAYCO RECORDING CORP.**; 8600 Grant St.; New Orleans, LA 70127-4026; (504) 482-4712.

**RCA RECORDS/BMG**; 1133 Avenue of the Americas; New York, NY 10036; (212) 930-4000; FAX: (212) 930-4447.

**RCA RECORDS/BMG**; Also Zoo Records; 6363 Sunset Blvd., 4th Fl.; Hollywood, CA 90028; (213) 468-4000; FAX: (213) 468-4040.

**RCA RECORDS/BMG**; 30 Music Square W.; Nashville, TN 37203; (615) 664-1200; FAX: (615) 664-1202.

**REALITY RECORDS/PRODUCTIONS**; 19 Roxborough Pl.; Willingboro, NJ 08046-4015; (609) 877-7653.

**REC ART**; 29 Rue De L'Ermitage; Blainville, QC Canada; (514) 662-2311; FAX: (514) 662-2555.

**RECKLESS RECORDS OF AMERICA**; 1401 Haight St.; San Francisco, CA 94117; (415) 431-8435; FAX: (415) 431-2920.

**RECORDED TREASURES**; PO Box 1278; Studio City, CA 91614; (818) 763-3173.

**RED HORSE PRODUCTIONS**; PO Box 158304; Nashville, TN 37215; (615) 670-6129; FAX: (615) 670-6703.

**REDWOOD CULTURAL WORK**; PO Box 10408; Oakland, CA 94610; (510) 835-1445; FAX: (510) 835-1459.

**REFERENCE RECORDINGS**; PO Box 77225X; San Francisco, CA 94107; (415) 355-1892.

**REJOICE RECORDS OF NASHVILLE**; 116 Roberta Drive; Hendersonville, TN 37075; (615) 264-1373.

**RELATIVITY RECORDS**; 187-07 Henderson Ave.; Hollis, NY 11423; (718) 740-5700; FAX: (718) 464-9510.

**RELATIVITY RECORDS**; 20525 Manhattan Place; Torrance, CA 90501; (213) 212-0801; FAX: (213) 782-9429.

**RELENTLESS RECORDING**; 619 15th St. NW; Calgary, AB T2N 2B1; (403) 283-7966.

**RELENTLESS RECORDS**; 1401 Haight St.; San Francisco, CA 94117; (415) 431-8435; FAX: (415) 431-2920.

**RELIX RECORDS INC.**; PO Box 92; Brooklyn, NY 11229; (718) 258-0009; FAX: (718) 692-4345.

**RENEGADE RECORDS**; 242 W. 62nd St., Ste. 60; New York, NY 10023; (212) 757-4671; FAX: (212) 956-8693.

**REPRISE RECORDS**; 3300 Warner Blvd.; Burbank, CA 91510; (818) 953-3750.

**REPTILE RECORDS**; PO Box 121213; Nashville, TN 37212-1213; (615) 331-7400.

**RESPOND INTL. INC.**; PO Box 62015; Sunnyvale, CA 94088; (408) 286-4091.

**RESTLESS RECORDS**; 11264 Playa Court; Culver City, CA 90231; (213) 390-9969; FAX: (213) 391-8031.

**REUNION RECORDS**; PO Box 25330; Nashville, TN 37202; (615) 329-2611.

**REVERE RECORDS**; 3479 NW Yeon; Portland, OR 97210; (503) 228-9481; FAX: (503) 228-5039.

**RHINO RECORDS**; 114 W. 70th St.; New York, NY 10023; (212) 496-1440; FAX: (212) 496-1790.

**RHINO RECORDS**; 2225 Colorado Ave.; Santa Monica, CA 90404; (213) 828-1980; FAX: (213) 453-5529.

**RHYTHMS PRODUCTIONS**; PO Box 34485; Los Angeles, CA 90034-0485; (310) 836-4678.

**RIFT RECORDS**; PO Box 663; New York, NY 10002; (212) 432-5629; FAX: (212) 432-9366.

**RISE RECORD CO.**; PO Box 438500; Chicago, IL 60643; (708) 597-8340.

**ROADRUNNER RECORDS**; 225 Lafayette St., Ste. 407; New York, NY 10012; (212) 219-0077; FAX: (212) 219-0301.

**ROCK HOTEL RECORDS**; 740 Broadway; New York, NY 10003; (212) 529-2600.

**ROCKMILL RECORDING STUDIOS**; Postal Suite 808; Comet Tale/Ursula-ASCAP/BMI; Lilitz, PA 17543-0808; (717) 627-4800; FAX: (717) 627-7664.

**ROIR INTERNATIONAL**; 611 Broadway, Ste. 411; New York, NY 10012; (212) 477-0563; FAX: (212) 505-9908.

**ROM RECORDS**; 2052 Broadway; Santa Monica, CA 90404; (310) 828-4487; FAX: (310) 828-1584.

**ROM RECORDS**; PO Box 491212; Los Angeles, CA 90049; (213) 471-5000; FAX: (213) 472-6367.

**ROUGH TRADE RECORDS**; 611 Broadway, Ste. 311; New York, NY 10012; (212) 777-0100; FAX: (212) 505-9314.

**ROUND THE GLOBE MUSIC**; 141 W. 28th St. Suite 1202; New York, NY 10001; (212) 947-5575; FAX: (212) 947-7557.

**ROUNDER RECORDS**; One Camp St.; Cambridge, MA 02140; (617) 354-0700; FAX: (617) 491-1970.

**ROYAL MASTER MARKETING INC.**; 4201 Central Pike; Hermitage (Nashville), TN 37076; (615) 883-9600; FAX: (615) 883-1166.

**RRRECORDS**; 151 Paige St.; Lowell, MA 01852; (508) 454-8002.

**RYKODISC USA**; Pickering Wharf, Bldg. C-3G; Salem, MA 01970; (508) 744-7678; FAX: (508) 741-4506.

**SAN DIEGO RECORDS**; PO Box 22527; San Diego, CA 92192; (619) 558-5760; FAX: (619) 558-5925.

**SBK RECORDS**; 1290 Avenue of the Americas; New York, NY 10104; (212) 492-1200; FAX: (212) 245-4115.

**SBK RECORDS**; 8730 Sunset Blvd., 5th Fl.; Los Angeles, CA 90069; (213) 659-1700; FAX: (213) 659-9008.

**SCOTTI BRDS RECORDS**; 2114 Pico Blvd.; Santa Monica, CA 90405; (213) 450-3193; FAX: (213) 452-9053.

**SEA BREEZE RECORDS**; PO Box 11267; Glendale, CA 91226; (818) 242-2093; FAX: (818) 242-7704.

**SEMAPHORE**; Andemacherstrasse 23; Numburg 10, West Germany; (0911) 52-30-31; FAX: (0911) 52-85-33.

**SHADOWLIGHT RECORDS**; 9900 Tagus St., Ste. 25; Pico Rivera, CA 90660; (310) 699-2450.

**SHANACHIE ENTERTAINMENT**; 37 E. Clinton St.; Newton, NJ 07860; (201) 579-7763; FAX: (201) 579-7083.

**SHIMMY DISC RECORDS**; JAF Box 1187; New York, NY 10116; (212) 334-4134; FAX: (212) 334-3207.

**SHOWTIME PRODUCTIONS**; 120 N. Springfield; Bolivar, MO 65613; (417) 326-3244.

**SIERRA RECORDS & HOME VIDEO**; PO Box 5853; Pasadena, CA 91117-0853; (818) 355-0181; FAX: (818) 793-5753.

**SIGNIFICANT OTHER RECORDS**; PO Box 1545 Canal Street Station; New York, NY 10013; (212) 366-9078; FAX: (212) 366-9078.

**SILVER STAR RECORDING STUDIO**; PO Box 428; McBee, SC 29101; (803) 335-8988.

**SILVERLAKE SOUND STUDIO**; 2413 Hyperion Ave.; Los Angeles, CA 90027; (213) 663-7664; FAX: (213) 664-8677.

**SILVERTONE RECORDS**; 6777 Hollywood Blvd., 6th Fl.; Los Angeles, CA 90028; (213) 464-7409; FAX: (213) 464-7144.

**SIRE RECORDS BURBANK**; 3300 Warner Blvd.; Burbank, CA 91505; (818) 846-9090.

**SIRE RECORDS NEW YORK**; 75 Rockefeller Plaza; New York, NY 10019; (212) 484-6800.

**SLAMTRACK RECORDS & RECORDING STUDIOS**; 20909 Bloomfield Ave. Suite 18; Lakewood, CA 90715; (310) 924-7269; FAX: (310) 924-7751.

**SLASH RECORDS**; 7381 Beverly Blvd.; Los Angeles, CA 90036; (213) 937-4660; FAX: (213) 933-7277.

**SLEEPING BAG**; 438 W. 37th St.; New York, NY 10018; (212) 947-9477.

**SMITHSONIAN COLLECTION**; Perf. Arts Division; Washington, DC 20560; (202) 357-1300.

**SOLAR RECORDS**; 1635 N. Cahuenga Blvd.; Hollywood, CA 90028; (213) 461-0390.

**SONA GAIA PRODUCTIONS**; 1845 N. Farwell Ave.; Milwaukee, WI 53202; (414) 272-6700; FAX: (414) 272-6131.

**SONDOR S.A.**; Calle Rio Branco 1530; Montevideo CP11100; Uruguay, South America; (5982) 925388; FAX: (5982) 925272.

**SONY MUSIC ENTERTAINMENT (CENTRAL AMERICA) S.A.**; PO Box 4093-1000; San Jose, Costa Rica; 011-506-359322; FAX: 011-506-359314.

**SONY MUSIC ENTERTAINMENT INC. (PREVIOUSLY CBS RECORDS)**; Also Epic Records, Sony Classical; 51 W. 52nd St.; New York, NY 10019; (212) 445-4321; FAX: (212) 445-7731.

**SONY MUSIC ENTERTAINMENT, INC. (PREVIOUSLY CBS RECORDS)**; Also Epic Records, Sony Classical; 1801 Century Park West; Century City, CA 90067; (213) 556-4700; FAX: (213) 556-4868.

**SONY MUSIC ENTERTAINMENT INC. (PREVIOUSLY CBS RECORDS)**; 34 Music Square East; Nashville, TN 37203; (615) 742-4321; FAX: (615) 244-2549.

**SOUND CENTER RECORDERS**; 329 N. Main St., PO Box 233; Church Point, LA 70525; (318) 684-2176; FAX: (318) 684-2176.



**SOUND DESIGN INC.**  
Tokyo 151, Japan

**SOUND DESIGN INC.**; 2-32-2 Sendagaya, Shibuya-ku; Tokyo 151, Japan; (03) 3423-0481; FAX: (03) 3423-0480.

**SOUND OF NEW ORLEANS**; 5584 Canal Blvd.; New Orleans, LA 70124; (504) 484-7222; FAX: (504) 483-9018.

**SOUND STORM CORPORATION**; 12326 Golf Ln. SE; Sublimity, OR 97385; (503) 769-01SC; FAX: (503) 769-7182.

**SOUNDS UNLIMITED**; PO Box 129; Sea Ranch, CA 95497; (707) 785-2356.



Professional Services

U.S. & CANADA

RECORD COMPANIES

**SOUTHPORT RECORDS:** 3501 N. Southport; Chicago, IL 60657; (312) 281-8510.

**SPARROW COMMUNICATIONS GROUP:** 101 Winners Cir., PO Box 5010; Brentwood, TN 37024-5010; (615) 371-6800; FAX: (615) 371-6997.

**SPARROW RECORDS:** 9255 Oeering Ave.; Chatsworth, CA 91311; (818) 709-6900; FAX: (818) 341-5514.

**SST RECORDS:** PO Box 1; Lawndale, CA 90260; (310) 430-7687; FAX: (310) 430-7286.

**STACKED RECORDS:** PO Box 60028; Palo Alto, CA 94306.

**MATE STARKMAN & SON:** PO Box 2103; Marina Del Rey, CA 90292; (213) 413-8627.

**STASH RECORDS:** 611 Broadway, #725; New York, NY 10012; (212) 477-6277.

**STAX RECORDS:** c/o Fantasy Records; 10th & Parker Streets; Berkeley, CA 94710; (510) 549-2500.

**STUDIO 7:** 161 Patricia Terr.; Grayson, GA 30221; (404) 513-2365; FAX: (404) 513-2365.

**SUB POP RECORDS:** 1932 First Ave., Ste. 416; Seattle, WA 98101; (206) 441-8441; FAX: (206) 441-8245.

**SUBTERRANEAN RECORDS:** PO Box 2530; Berkeley, CA 94702; (510) 821-5880; FAX: (510) 647-0678.

**SUGAR HILL RECORDING STUDIOS:** 5626 Brock St.; Houston, TX 77023; (713) 926-4431; FAX: (713) 926-2253. Contact: Maria Garcia, Andy Branley.

**SUGO RECORDS:** PO Box 1196; El Granada, CA 94018-1196; (415) 726-0696; FAX: (415) 726-0698.

**SUN ENTERTAINMENT CORP.:** 3106 Belmont Blvd.; Nashville, TN 37212; (615) 385-1960; FAX: (615) 385-1964.

**SUNFLARE SONGS:** 31 W. Church St.; Fairport, NY 14450; (716) 223-2310.

**SURPRIZE RECORDS INC.:** PO Box 6562; Philadelphia, PA 19138-1620; (215) 276-8861.

**SUSSTONES:** PO Box 6425; Minneapolis, MN 55406; (612) 222-2610.

**SUTRA RECORDS:** 1 Madison Ave.; New York, NY 10010; (212) 779-1844; FAX: (212) 779-1854.

**SWALLOW:** PO Drawer 10, Ville Platte, LA 70586; (318) 363-2184; FAX: (318) 363-5672.

**SWAN SONG RECORDS:** 444 Madison Ave.; New York, NY 10022.

**SWEET TOOTH MUSIC PUB. CO.:** 2716 Spring Lake Ct.; Irving, TX 75060; (214) 790-5172.

**SYMPATHY FOR THE RECORD INDUSTRY:** 4901 Virginia Ave.; Long Beach, CA 90805; (213) 423-0281.

**THE SYSTEM:** 20 Martha St.; Woodcliff Lake, NJ 07675-8027; (201) 930-9149; FAX: (201) 391-2486.

**TAANG! RECORDS:** PO Box 51; Auburndale, MA 02166; (617) 876-2411; FAX: (617) 876-5629.

**TABU PRODUCTIONS:** 9229 Sunset Blvd.; Los Angeles, CA 90069; (310) 276-0523; FAX: (310) 274-1649.

**TAKOMA RECORDS:** 1419 North La Brea; Hollywood, CA 90028; (213) 851-8852.

**TBA/TALL TREE RECORDS:** 11026 Ventura Blvd., Ste. 3; Studio City, CA 91604; (213) 877-5106.

**TELARC RECORDS:** 23307 Commerce Park; Cleveland, OH 44122; (216) 464-2313.

**TERESA GRAMOPHONE CO.:** 1414 Avenue of the Americas; New York, NY 10019; (212) 759-5565.

**TEXAS HOTEL RECORDS:** 712 Wilshire Blvd., Ste. 151; Santa Monica, CA 90401; (310) 823-7159; FAX: (310) 823-2538.

**THERESA RECORDS:** 800 The Arlington; Berkeley, CA 94707; (510) 524-4908.

**THIRSTY EAR RECORDS:** New York, NY; (212) 697-7800.

**THIS BEATS WORKIN' INC.:** 329 E. 63 St., #6H; New York, NY 10021; (212) 355-1610; FAX: (212) 355-2725.

**THUNDERMEN RECORDS/RECORDING:** 518 E. MacArthur Ave.; Eau Claire, WI 54701; (715) 839-6562.

**TIGHT RECORD COMPANY:** PO Box 0686; Daly City, CA 94017; (415) 755-5307; FAX: (510) 727-1780.

**TIME-LIFE RECORDS:** 541 N. Fairbanks; Chicago, IL 60611; (312) 329-6800.

**TIMELESS PRODUCTIONS:** 5050 Traverse Creek Rd.; Garden Valley, CA 95633; (916) 333-1335.

**TIN PAN APPLE RECORDS:** 250 W. 57th St., Rm. 1723; New York, NY 10017; (212) 757-0521.

**TIPITINA'S RECORDS:** 501 Napoleon; New Orleans, LA 70115-1546; (504) 895-8477; FAX: (504) 891-7996.

**TOMMY BOY MUSIC:** 902 Broadway 13th floor; New York, NY 10010; (212) 388-8300; FAX: (212) 388-8400.

**TONAL MAGIC:** 401 1/2 Sherman Ave., Ste. 208; Coeur d'Alene, ID 83814; (208) 765-8023.

**TOUCH & GO RECORDS:** PO Box 25520; Chicago, IL 60625; (312) 463-4446; FAX: (312) 463-0849.

**TOXIC SHOCK RECORDS:** Box 43787; Tucson, AZ 85733; (602) 325-8382; FAX: (602) 325-8499.

**TRACE ELEMENTS:** 172 E. 4th St., Ste. 11-0; New York, NY 10009; (212) 260-7431.

**TRAC RECORD CO:** 170 N. Maple; Fresno, CA 93702; (209) 255-1717.

**TRAIL MUSIC GROUP INC.:** PO Box 23555; Nashville, TN 37202; (615) 731-0381.

**TRAX RECORD COMPANY:** 932 W. 38th Pl; Chicago, IL 60609; (312) 247-3033; FAX: (312) 247-7714.

**TREEHOUSE RECORDS:** PO Box 80037; Minneapolis, MN 55408; (612) 870-8149.

**TRI-COASTAL RECORDS:** 1221 Brickell Ave., 9th Floor; Miami, FL 33131; (305) 673-5509; (800) 677-5509.

**TRIED & TRUE MUSIC:** PO Box 39; Austin, TX 78767; (512) 288-1698; FAX: (512) 288-5301.

**TRIPLE X RECORDS:** 6715 Hollywood Blvd., Ste. 284; Hollywood, CA 90028; (213) 871-2395; FAX: (213) 462-8880.

**TRI-POWER RECORDS:** PO Box 1101; Gresham, OR 97030; (503) 777-1306.

**TRUEMEDIA RECORDS LTD.:** 4369 Ardmore Rd.; Cleveland, OH 44121; (216) 691-0700; FAX: (216) 691-9210.

**TVT RECORDS:** 59 W. 19th St., Ste. 5B; New York, NY 10011; (212) 929-0570; FAX: (212) 929-3245.

**TWIN TONE RECORDS MINNEAPOLIS:** 2451 Nicollet Ave. S.; Minneapolis, MN 55404; (612) 872-0646.

**U.B.C. RECORDS/LIME SKULL PRODUCTIONS:** PO Box 12425; Venice, CA 90295-3425; (310) 823-8939.

**UNI RECORDS:** 70 Universal City Plaza; Universal City, CA 91608; (818) 777-8904.

**UNIDISC PRODUCTIONS INT'L LTD.:** 4810 Jean Talon W., Ste. 310A; Montreal, QC H4P 2N5 Canada; (514) 735-2448; FAX: (514) 735-2440.

**URGENT MUSIC GROUP:** 8103 Brodie Ln., Ste. 5; Austin, TX 78745; (512) 282-4036; FAX: (512) 282-7548.

**VACANT LOT:** PO Box 605; Concord, MA 01742; (603) 352-0724.

**VANGUARD RECORDS:** c/o Welk Record Group; 1299 Ocean Ave., Ste. 800; Santa Monica, CA 90401; (213) 451-5727.

**VARESE SARABANDE:** 13006 Satocoy St.; North Hollywood, CA 91605; (818) 764-1172.

**VERVE RECORDS:** 810 7th Ave., 12th Fl.; New York, NY 10019; (212) 333-8000.

**VICTORY MUSIC INC.:** 8455 Beverly Blvd., Ste. 600; Los Angeles, CA 90048; (213) 655-6844; FAX: (213) 655-6814.

**VINYL COMMUNICATIONS:** PO Box 8623; Chula Vista, CA 91912; (619) 476-0909; FAX: (619) 476-0909.

**VIRGIN RECORDS:** 30 W. 21st St., 11th Fl.; New York, NY 10010; (212) 463-0980; FAX: (212) 463-9248.

**VIRGIN RECORDS:** 9247 Alden Dr.; Beverly Hills, CA 90210; (213) 278-1181; FAX: (213) 278-6231.

**VISTA RECORDS:** 350 S. Buena Vista; Burbank, CA 91521; (818) 840-1665.

**VIVACE RECORDINGS:** 12021 Wilshire Blvd., Ste. 456; Los Angeles, CA 90025; (310) 820-2693.

**VOSS RECORDS:** 300 Esplanade Dr., Ste. 760; Oxnard, CA 93030; (805) 988-1661; FAX: (805) 988-1658.

**WANGHEAD:** 19620 Warham Rd.; New Boston, MI 48164; (313) 753-4151.

**WAREHOUSE CREEK RECORDING CORP.:** PO Box 102; Franktown, VA 23354; (804) 442-7436; FAX: (804) 442-3662.

**WARNER BROS. RECORDS:** Also Reprise Records, Sire Records; 75 Rockefeller Plaza, 20th Fl.; New York, NY 10019; (212) 484-6800; FAX: (212) 484-6850.

**WARNER BROS. RECORDS:** Also Reprise Records; 3300 Warner Blvd.; Burbank, CA 91510; (818) 846-9090; FAX: (818) 953-3423.

**WARNER BRDS. RECORDS:** PO Box 120897; Nashville, TN 37212; (615) 320-7525; FAX: (615) 329-1739.

**WATERMELON RECORDS:** PO Box 402088; Austin, TX 78704; (512) 448-1591; FAX: (512) 448-0344.

**WATERMELON WASTELAND STUDIO:** PO Box 1535; Hope, AR 71801; (501) 777-8458; FAX: (501) 777-3311.

**WAX TRAX RECORDS:** 1659 North Damen Ave.; Chicago, IL 60647; (312) 252-1000; FAX: (312) 252-1007.

**WESTWOOD ENTERTAINMENT GROUP:** 167 Main St.; Metuchen, NJ 08840; (908) 548-6700; FAX: (908) 548-6748.

**WHITE CLOUD RECORD PTE LTD.:** 18-A Carpenter St.; Singapore, S0105; (65) 2817403; FAX: (65) 533-2303.

**WIND OVER THE EARTH INC.:** 1980 8th St., Ste. P; Boulder, CO 80302; (303) 443-9822; FAX: (303) 443-9848.

**WINDHAM HILL PRODUCTIONS INC.:** 831 High St.; Palo Alto, CA 94301; (415) 329-0647.

**WINGATE RECORDS:** PO Box 10895; Pleasanton, CA 94588; (510) 846-6194.

**WONDERFUL RECORDS:** 1730 Kennedy Road; Louisville, KY 40216-5110; (502) 774-1066.

**WORD/MYRRH RECORDS:** PO Box 1790; Waco, TX 76796; (817) 772-7650.

**WORLD DISC:** PO Box 2749; Friday Harbor, WA 98250; (206) 378-3979; FAX: (206) 378-3977.

**WTG RECORDS:** 1801 Century Park West; Los Angeles, CA 90067; (213) 556-4920; FAX: (213) 556-4967.

**Y.Z. PRODUCTIONS INC:** 73 Anndom Court; North Babylon, NY 11703; (516) 586-9630.

**ZEBRAOVERGROUND RECORDS:** PO Box 7441; Santa Cruz, CA 95061; (408) 459-7947; FAX: (408) 458-2384.

**ZYLON RECORDS:** PO Box 39A16; Los Angeles, CA 90039.



# MAKING CONNECTIONS

## How To Expand Your Business By Using This Directory

by Dan Daley

As with the manual to a new piece of equipment, there is the tendency to simply flip through the *Mix Master Directory*, looking for your own listing or a competitor's, or to just give it the quick browse before getting back to work. After all, there's a tremendous amount of information in this book; it's the Yellow Pages of the professional recording industry.

But it's more than just a list divided by subheads—if you know how to use its contents. The information provided here can do more than direct you to someone who can sell you a vintage tube microphone or repair a multitrack transport—you probably already have that information and use it regularly. The *Mix Master Directory* can be a robust tool for your studio business. All you have to do is look at it a little differently than usual.

Virtually every category in this book has a marketing application for recording studios and related businesses. Let's look at an example: Studio A in a Midwestern state has been getting requests from some clients for tape duplication. There are a few other studios with duplication services in the area, but Studio A realizes that it wouldn't be wise to direct customers to another studio because they also offer the same recording services. The Directory provides a couple of options. Look under "Mastering, Pressing & Tape Duplication Facilities," arranged, like many of the categories, by region. Check under Central U.S. on page 145 and find a slew of tape duplication facilities in the area. Call a few of them and start comparing prices and turnaround times, then create a small database of duplicators and prices to offer clients.

Another possibility is to look under the "Professional Audio Manufacturers" section and then turn to the cross-index on page 63. There, the owner of Studio A will find a considerable number of companies that manufacture and market tape duplication equipment and that will be more than happy to provide plenty of free advice on setting up a duplication system for a given budget and client base.

Get the idea? As Ed McMahon might have said, "everything you could have possibly wanted to know about professional recording is contained within these covers!" You just have to make a few connections, and everything you need is at your fingertips.

### Equipment

In terms of staying current on new equipment, the *Mix Master Directory* provides a list of all the major audio industry trade shows. Everyone keeps tabs on when and where AES takes place each year. But there are more than two dozen trade association shows related to professional audio every year, all over the world. Studios looking to expand into multimedia might be interested in Intermedia, which takes place in San Jose, Calif. Adding a MIDI suite? Check out the two major annual NAMM shows in the U.S.

And the mythical Studio A can get plenty of input regarding duplication equipment at the recently established REPLItech show in Santa Clara, Calif.

Adding new equipment is never really as cut-and-dried as it seems. In audio, as in life, every move you make has some effect on other facets of your business. The purchase of new microphones could bring a focus to the acoustical aspects of a facility. Certainly, adding surround-type sound capability would do so, as would any number of other hardware upgrades. That leads to the question, "Who should I check with?" Try the section on "Facility Designers & Suppliers." It, too, is divided by regions and includes Canadian and Caribbean service suppliers.

### More Mobile, More Global

While you can get some local input about the effect of new equipment on a facility's acoustics, the Designers' category, with its broad geographical swath, can have an impact on another trend manifesting itself in pro audio. Large facilities are increasingly looking to set up satellite facilities, sometimes next door, sometimes a thousand miles away. For instance, at least two Los Angeles-area studios have announced plans to build new facilities in Nashville. As the industry goes more mobile and more global, having access to services of all sorts beyond your own region of the country can become critical.

Finally, one of the biggest trends in audio today is the revival of vintage gear. In general, these pieces don't get found at any local supplier on a regular basis, and the one-of-a-kind pieces that do are often quite expensive. But there is a very comprehensive listing of dealers who buy and sell previously owned equipment nationally in the Classifieds section of the *Master Directory*. Not only does



this provide access to the broadest array of this type of equipment, but also to competitive prices for it.

## Marketing

The recording industry is a business, like any other. While it's easy to get wrapped up in the equipment, the bottom line is ultimately dictated by how you run your business. There are many successful studios all over the country for whom the concept of state-of-the-art is something to be left to the deep-pocket guys on the coasts. A good, flexible marketing plan combined with some business savvy keeps many 24-track analog studios very successful in their markets and can keep them that way for a long time to come.

How can the *Mix Master Directory* help studios with marketing?

First, there's the issue of strategic alliances. The studio listings, grouped by state, refer you to the monthly *Mix* magazine directories, where facility services are listed in detail. By analyzing studio services offered in your region, you can find ones with complementary (and competitive) services. It's conceivable that two studios could refer different types of work back and forth, allowing both to better serve larger and more diverse client bases.

Strategic alliances can be structured in such a way as to create an entire chain of services that can serve a client's every need. A recording studio can establish relationships with studios specializing in MIDI programming for pre-production, for example. Or maybe a larger facility can work out an alliance with a smaller 4- or 8-track facility where pre-production can be done, or with mobile recording companies who might need more sophisticated mixing facilities. After mixing, a studio can refer clients to facilities with services ranging from mastering to duplication to pressing to CD replication. The *Master Directory* even provides a comprehensive and wide-ranging list of producers and engineers.

## A Changing Market

Knowing what studios in a given region are offering is also a good way to keep abreast of what clients in different areas are requiring from studios. For instance, if you notice that more and more studios in your region are adding things like remote location recording, tape duplication or jingle

and commercial production, it may be an indication of changes in the region's client base and a clue as to how your studio should be adjusting its marketing plan.

Smaller studios can especially take advantage of the *Master Directory* as a business resource. For starters, just as larger studios can refer pre-production work to them, studios with lower track capacities can actively seek out larger studios. Life is a two-way street, you know. And by analyzing the services offered by 24-track-plus facilities in the area, smaller studios can refine their expansion plans by seeing what's worked for other companies in the same neighborhood. Or what they've been missing. If there's a dearth of the "MIDI" in a given market, it may be because there's little demand for it or because clients are doing much of the MIDI work at home. On the other hand, it might be because other studios in the area haven't yet become aware of a need that's actually out there. Getting the answers to questions is only half the marketing battle; knowing the right questions to ask is the other half, and the *Master Directory* is a good place to find those right questions.

## Personnel

The listing of independent engineers and producers was mentioned earlier, and, at a time when fewer studios than ever keep engineers on staff, this category can be a rich vein of talent for studios of all sizes, from all types of markets. First, a studio's skill base can be expanded with new technical talent, and new clients sometimes follow a favorite engineer. The national listings are alphabetical by last name, but a quick way to look through it on a regional basis is to scan the listings by telephone area code or by postal code.

The people factor can also be addressed in another way. While staff engineers are rarer these days than ever before, every studio has become more reliant on seconds and assistant engineers. Where can this talent pool get deeper? Look in the section entitled "Recording Schools, Seminars & Programs." Scores of programs and schools that train new engineers are grouped by region. Every one of these schools has a placement program that looks to connect graduates with working studios. Start with your own region, but don't feel constrained

by geography; many schools have students from all over the country, and at least a few of them may be headed back to your neck of the woods. In fact, as the technology base used by audio studios grows more diverse and complex, these schools will become a necessary resource for many studios in the future.

## Project Studios

Here's another new way to use the directory. The Independent Engineer & Producer category is possibly the closest approximation of a database of project studio owners. Many of the individuals listing themselves under the rubric "Independent Engineers & Producers" also state that they are also music programmers, and that potentially indicates engineers and producers with home studios. Larger commercial studios looking to establish feeder relationships with such facilities can scan the list, looking for nearby engineers and producers with projects that may require larger quarters for tracking, overdubbing and mixing.

A few parting observations. Don't forget that virtually anything can be rented these days. The "Facility Designers & Suppliers" section also contains listings for rental companies. Renting can be done to please a client, or it can be a great way to check out a piece of equipment before committing to a purchase.

The list of industry organizations can also be a useful resource for help with anything from marketing plans to technology. Membership in the appropriate organizations also offers studio owners other types of assistance, from basic interfaces with colleagues in other areas to health insurance at reduced group premiums. That'll make Hillary happy.

Finally, there is the list of professional services, which can help studios find ancillary service providers, from public relations agencies to business consultants to lawyers to photographers and more.

The *Mix Master Directory* is more than a book of lists; it's a living, breathing document, a dynamic database, a snapshot of the state of the industry, and it can help a studio grow and thrive, regardless of location.

*Dan Daley is the East Coast editor of Mix magazine. He is currently working on a book for marketing studio services.*



# THE PROFESSIONAL AUDIO INDUSTRY

An

## Overview

by *Elise Malmberg*

**The audio production industry has undergone dramatic change over the past few years. Equipment is more affordable, engineers more technical, and, as our annual survey shows, 54% of *Mix* readers have a project studio....**

**T**he distinction between private/project and public/commercial facilities has become increasingly blurred. According to a 1993 subscriber survey, 67% of *Mix* readers indicated public and 65% cited private locations as their primary or secondary business environments. From this data, and from respondents' comments, we can infer that some recording projects involve both private and public studios, with creation and preproduction in private locations and additional recording or production in commercial facilities.

The survey revealed that a number of commercial production facilities have added new services such as multimedia production, CD premastering and digital editing to their staple business of music recording, broadcast production and audio post-production for video/film. Digital audio appears to be increasingly popular at all levels of the industry, from home hobbyist studios to state-of-the-art corporate facilities.

The majority of respondents said they are entering 1994 with an optimistic attitude about business conditions: 69% describe themselves as very or somewhat optimistic about future growth in their segment of the industry.

Most businesses (66%) expect to increase revenue during 1994; 29% expect revenue to stay the same; and only 6% foresee a drop in revenue.

The industry trend toward affordable, versatile audio production equipment is reflected in purchasing plans reported by audio businesses for the coming year. Many of the larger businesses surveyed—those with equipment budgets from \$250,000 to \$2,000,000 or more—expect to spend slightly less than last year on audio, video and related equipment, supplies and services in the next 12 months.

Mid-sized businesses expect to spend about the same as last year, while smaller audio businesses with budgets under \$25,000 intend to increase their expenditures on equipment, supplies and services in 1994. Although the mean planned equipment expenditure for all businesses is \$10,000 lower than the mean expenditure

reported for the past 12 months, the median—or midway point between the highest and lowest reported expenditures—will actually increase by \$2,000 in the coming year.

While 92% of the audio professionals surveyed have completed some college or higher education, only 30% have attended an accredited recording school or program.

## METHODOLOGY

The **1993 *Mix* Reader Profile** is based on the results of a survey mailed at the end of June 1993 to 2,000 randomly selected (*n*th name) domestic *Mix* subscribers representing all circulation categories on *Mix*'s qualified subscription form. The questionnaire packages, which were mailed by an independent mailing service, each contained a cover letter, a questionnaire form, a \$1.00 incentive and a stamped return envelope.

A reminder postcard was sent two weeks after the questionnaire mailing. All questionnaires were returned directly to The TabLab, an independent market research firm based in Portland, Ore., for tabulation and processing. A total of 1,175 completed questionnaires and 33 undeliverable questionnaire packages were returned by the survey deadline of July 30, 1993, for a total response rate of **59.7%**.

Please note that not all respondents answered every question in the survey. The size of each question's response universe is indicated by the symbol  $\Sigma =$  (number). The exact wording of questions included in the original questionnaire has been retained in this report. For more information or a complete survey report, please contact Elise Malmberg, Marketing Manager, at *Mix*'s main address in Emeryville, Calif.

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Ninety-five percent of respondents are male, their average age is 36, and their mean household income is \$67,000 per year.

Computers, as expected, have made remarkable inroads into recording studios and production environments, according to the survey. Nearly 60% of respondents own an IBM PC or compatible, and nearly 50% own a Macin-

tosh. Eighty percent of those who responded to the computer questions own some sort of sequencing software, and 46% own sample editors. In terms of peripherals, 76.1% own a hard disk drive, 61.8% own a laser printer, 61.4% own a modem, 59.4% have a MIDI interface and 45.7% have a hard disk over 200 megabytes.

As was the case last year, the top

three trade shows that respondents plan to attend, in order of response, are the Audio Engineering Society convention, to be held in San Francisco November 10-13; the National Association of Broadcasters convention, to be held in Las Vegas March 20-24; and the National Association of Music Merchants convention, to be held in Anaheim, Calif., January 21-24. ■

## PERSONAL PROFILE

### ■ What is your age? ( $\Sigma = 1165$ )

**Mean age: 36.2 years**

### ■ Are you: ( $\Sigma = 1167$ )

94.8% Male  
5.2% Female

### ■ What is the highest **level of education** you have completed? ( $\Sigma = 1171$ )

1.1% Have not finished high school  
6.7% High school graduate  
30.8% Some college  
11.9% AA or AS degree  
32.5% BA or BS degree  
7.7% Postgraduate studies  
7.6% Master's degree  
1.8% Doctorate degree

**92.2% Some college or higher**  
**49.6% BA/BS degree or higher**

### ■ Have you attended an accredited recording school or program? ( $\Sigma = 1163$ )

30.4% Yes  
**69.6% No**



### ■ Do you have a project studio for your personal use? ( $\Sigma = 1151$ )

**53.8% Yes**  
46.2% No

### ■ How many years have you been involved with professional audio or related activities? ( $\Sigma = 1160$ )

2.8% 1 year or less  
16.0% 2 to 5 years  
17.8% 6 to 9 years  
24.7% 10 to 14 years  
16.5% 15 to 19 years  
22.2% 20 years or more

**Mean years involved in business: 13.4**



# WORK ENVIRONMENTS AND BUSINESS ACTIVITIES

■ Which of the following **business activities** are you involved in? ( $\Sigma = 1166$ )

	PRIMARY* (CHECK ONE)	SECONDARY (CHECK ALL THAT APPLY)
Studio recording/production	37.1%	35.8%
Independent engineering/production	18.4%	37.0%
Broadcast production	14.1%	20.7%
Video/film production	11.5%	19.3%
Video/film post-production	12.4%	21.3%
Multimedia production	5.6%	19.1%
Remote recording	6.2%	28.4%
Sound reinforcement	16.5%	26.7%
Sound/video contracting	6.3%	13.5%
Facility design/acoustics	4.2%	15.4%
Equipment sales/rental	8.2%	13.7%
Equipment manufacturing	5.2%	6.3%
Equipment maintenance	8.1%	19.6%
Artist management/booking	2.5%	9.1%
Music composition/performance	16.5%	23.5%
Music/recording school or program	3.3%	6.7%
Tape/disc mastering	5.2%	8.3%
Tape/disc manufacturing or duplication	4.3%	8.0%
Record company	4.0%	7.1%
Media/ad agency	2.3%	7.6%
Other	6.6%	3.8%

■ Which of the following job titles or functions best describes your **primary** and secondary business activities? ( $\Sigma = 1157$ )

	PRIMARY* (CHECK ONE)	SECONDARY (CHECK ALL THAT APPLY)
Owner/manager	42.0%	13.8%
Sound engineer/mixer	30.8%	37.7%
Video/film editor	3.5%	11.5%
Producer/director	12.9%	28.6%
Musician/artist	14.3%	29.7%
Composer/arranger	8.7%	23.2%
Design engineer	6.1%	16.4%
Technician	11.3%	27.9%
Consultant	4.6%	25.1%
Sales/marketing	7.0%	14.6%
Media/public relations	2.5%	11.2%
Educator	2.8%	10.7%
Student/trainee	3.1%	3.0%
Other	2.5%	1.6%

■ In which of the following environments do your **primary** and **secondary** business activities take place? ( $\Sigma = 1144$ )

	PRIMARY* (CHECK ONE)	SECONDARY (CHECK ALL THAT APPLY)
Public (commercial) facility or location	45.2%	21.6%
Private (project) facility or location	34.0%	30.5%
Corporate or institutional facility	18.3%	16.3%
Remote or variable location	8.7%	29.3%
Other	2.4%	1.9%

\* Note: Primary business activities, job titles/functions and business environments total more than 100% due to multiple responses to question.

# BUSINESS CLIMATE AND REVENUE

■ How much did your company spend on professional audio, video and related equipment, supplies and services **during the past year**, and how much do you **plan to spend** over the next 12 months? (Σ = 1082)

	SPENT IN PAST YEAR	PLAN TO SPEND
<b>Under \$10,000</b>	<b>41.2%</b>	<b>30.0%</b>
\$10,000 to \$24,999	19.5%	22.1%
\$25,000 to \$49,999	10.6%	10.8%
\$50,000 to \$99,999	9.5%	7.8%
\$100,000 to \$249,999	7.7%	6.1%
\$250,000 to \$499,999	3.6%	3.5%
\$500,000 to \$999,999	2.4%	2.3%
\$1,000,000 to \$1,499,999	1.8%	1.5%
\$1,500,000 to \$1,999,999	0.5%	0.5%
\$2,000,000 or more	3.0%	2.0%

**Mean amount spent: \$159,000**  
**Mean amount plan to spend: \$149,000**  
**Median amount spent: \$17,000**  
**Median amount plan to spend: \$19,000**

■ What was your company's **gross revenue** from professional audio, video and related activities over the past 12 months? (Σ = 956)

<b>25.2%</b>	<b>Under \$10,000</b>
9.9%	\$10,000 to \$24,999
8.3%	\$25,000 to \$49,999
13.3%	\$50,000 to \$99,999
12.3%	\$100,000 to \$249,999
6.5%	\$250,000 to \$499,999
4.7%	\$500,000 to \$999,999
7.2%	\$1,000,000 to \$2,499,999
3.2%	\$2,500,000 to \$4,999,999
2.5%	\$5,000,000 to \$9,999,999
2.8%	\$10,000,000 to \$24,999,999
4.0%	\$25,000,000 or more

**Mean gross revenue: \$2,419,000**  
**Median gross revenue: \$75,000**

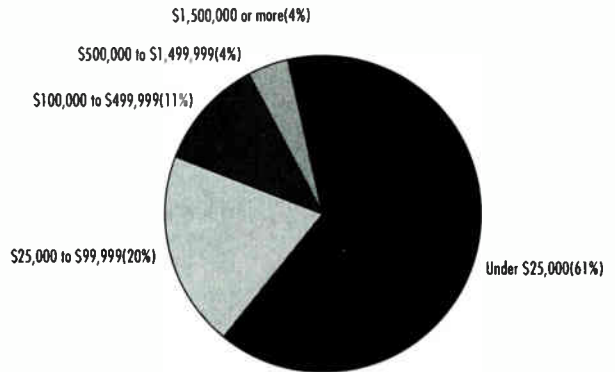
■ Do you expect your company's revenue from professional audio, video and related activities to **increase**, **decrease** or **stay the same** over the next 12 months? (Σ = 1080)

<b>65.8%</b>	<b>Increase</b>
5.6%	Decrease
28.5%	Stay the same

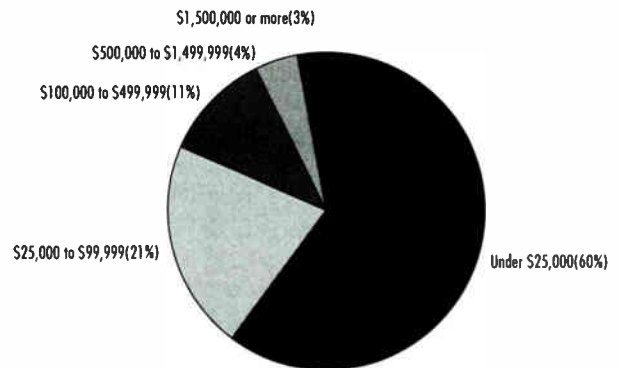
■ How optimistic are you about **future growth** in your segment of the industry within the next 12 months? (Σ = 1113)

<b>30.1%</b>	<b>Very optimistic</b>
<b>39.0%</b>	<b>Somewhat optimistic</b>
26.5%	Cautious
4.4%	Not optimistic

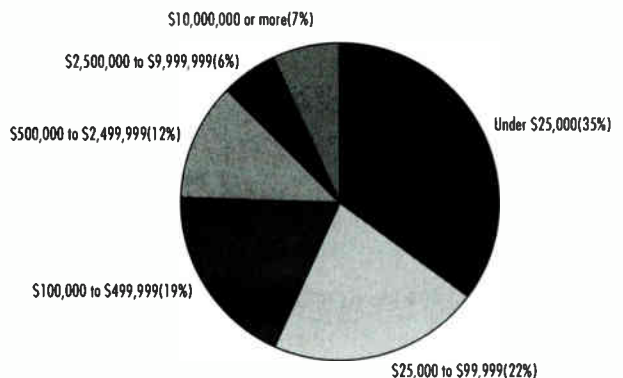
## Audio Equipment Expenditures in Past Year



## Audio Equipment Expenditures Planned in Next 12 Months



## Company's Gross Revenue from Professional Audio Activities



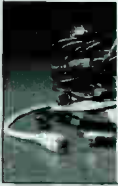


# MIDI Manuals

FROM MIX BOOKSHELF

Whether you're a novice to MIDI and electronic music, or a seasoned pro and power user, Mix Bookshelf is your best source for current reference material and how-to books on MIDI, synthesis, computer music and digital audio. Here's a selection of our newest titles:

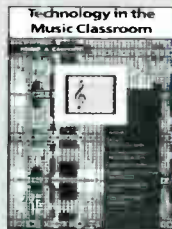
## Managing MIDI



**3513c) Managing MIDI**, David (Rudy) Trubitt • One hour spent reading this new, easy-to-understand pocket guide can save you weeks of frustration when first getting into MIDI. It answers many of the basic questions about keyboards, wind and guitar controllers, MIDI effects, drum machines, computers and software in terms any musician can understand. Includes tips on system setup and a troubleshooting checklist. ©1992, 48 pp. (Stapled) \$4.50

focuses on using music technology in the classroom setting. Provides an introduction to the technical fundamentals of mixing consoles, synths, samplers and computers, and discusses how each can be integrated into existing curriculum. Includes MIDI resource listing, glossary and a chapter on applying for grants. ©1991, 70 pp. (P) \$8.95

## 3514c) Technology In The Music Classroom

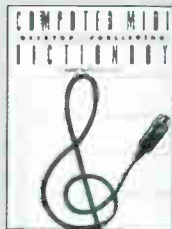


**3514c) Technology In The Music Classroom**, Robert A. Carpenter • New, quick guide for teachers

**3591c) The MIDI Manual**, David Huber • Learn the technical basics of MIDI, get acquainted with the functions and features of current gear and software, and find strategies for using MIDI in your own music with this beginner-to-intermediate level MIDI text. Includes clear, up-to-date coverage of topics like optical drives, Standard MIDI Files and MIDI Time Code. Features a 50-page section on MIDI software, plus full chapters on synchronization, digital audio and automated mixing. ©1991, 267 pp. (P) \$24.95

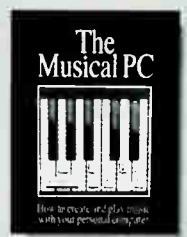


**1598C) Computer MIDI Desktop Publishing Dictionary**, Albert DeVito • New, wide-ranging lexicon for the multi-media age. Contains over 2,500 definitions pertaining to the hardware, software and practice of MIDI, computer music, desktop publishing, computer animation and desktop video. ©1991, 228 pp. (P) \$14.95

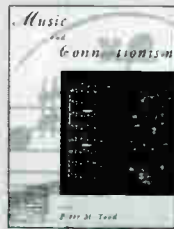


**3751c) Drum Programming**, Ray F. Badness • Why settle for repetitive, lackluster drum tracks? This new guide helps even entry-level musicians think like a drummer and program like a pro. Learn to lay down swinging kick/snare combinations, realistic hi-hat patterns, tom-tom fills and cymbal crashes. Uses standard grid notation; applicable to any musical style or drum machine. ©1991, 63 pp. (Stapled) \$9.95

## 3519c) The Musical PC



**3519c) The Musical PC**, Geary Yelton, ed. • This long-awaited title is the most comprehensive book ever compiled on making music with IBM PCs. It features thorough reviews of the major PC-compatible sequencers, scoring programs, sound librarians, patch editors, and educational software packages. Includes up-to-date coverage of MIDI interfaces and multimedia options, with details on the MPC standard. Plus tips on buying, setting up and troubleshooting your MIDI system, a special chapter on DOS, and current MIDI spec tables, including the General MIDI instrument map. ©1992 362 pp. (P) \$19.95



**3528D) Music And Connectionism**, Todd & Loy • Leading researchers in music psychology and computing address the challenges and opportunities of using neural network models in musical applications. Based on a series of articles from the *Computer Music Journal*, these papers explore how connectionist systems employing "brain-style" computation can be used to simulate music perception and cognition, and be applied to musical composition and performance. ©1991, 268 pp. (H) \$44.95

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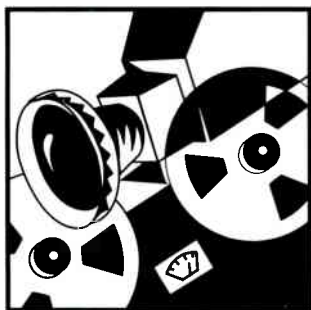
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# RECORDING & VIDEO PRODUCTION FACILITIES

UNITED STATES

## ALABAMA

### Recording Studios

**ANOTHER APPROACH RECORDING COMPANY:** 1022 Miss Annies Dr. SW; Jacksonville, AL 36265; (205) 435-9339; (205) 820-2361. Contact: Thom Van Dyke, Michael Brown.

**BABYBOY PRODUCTIONS/WLBJ MUSIC:** 387 Georgena Curve; Montgomery, AL 36105; (205) 284-8150; FAX: (205) 269-9142. Contact: Walter Bush Jr., J.P. Smith.

**BACKWOODS STUDIO:** 2361 County Rd. #294; Selma, AL 36703; (205) 418-0880. Contact: Richard L. Wilson.

**BATES BROTHERS RECORDING:** 25 Joy Ave., Ste. #101; Birmingham, AL 35023; (205) 491-4066; FAX: (205) 491-7476. Contact: Ugenen Bates.

**BIRDLAND RECORDING STUDIOS INC.:** 4891 County Rd. 585; Town Creek, AL 35672; (205) 685-3812. Contact: Owen Brown.

**BOUTWELL RECORDING STUDIOS INC.:** 720 S. 23rd St.; Birmingham, AL 35233; (205) 251-8889; FAX: (205) 251-9905. Contact: Nancy Boutwell.

**BRENNAN PRODUCTIONS:** 3596 Lorna Ridge Dr.; Birmingham, AL 35216; (205) 823-0088; FAX: (205) 823-3199. Contact: Dan Brennan.

**DOGWOOD RECORDING STUDIOS:** 2813 Springhill Ave.; Mobile, AL 36607; (205) 476-0858; FAX: (205) 479-0364. Contact: Chris Springer.

**ENSEMBLE PRODUCTIONS:** PO Box 2332; Auburn, AL 36831-2332; (205) 826-3045. Contact: Barry J. McConatha.

**FAME RECORDING STUDIOS:** 603 E. Avalon Ave.; Muscle Shoals, AL 35662; (205) 381-0801; FAX: (205) 381-6337. Contact: Don Srygley.

**GRAPEVINE STUDIOS:** PO Box 573; Gadsden, AL 35902; (205) 442-3330; FAX: (205) 442-6285. Contact: Chris Mahy.

**JINGLE WORKS RECORDING STUDIO:** 220 St. Michael; Mobile, AL 36602; (205) 433-3399; FAX: (205) 433-0014. Contact: Rick Sierra.

**KOS PRODUCTIONS INC.:** 709-25th Ave. E.; Tuscaloosa, AL 35404; (205) 553-7680; FAX: (205) 556-9435. Contact: Kenny Smitherman, John Kliner.

**MUSCLE SHOALS SOUND STUDIOS:** 1000 Alabama Ave., PO Box 915; Sheffield, AL 35660; (205) 381-2060; FAX: (205) 381-6813. Contact: Roger Hawkins, Suzanne Harris.

**POLYMUSIC STUDIOS INC.:** 2717 19th St. S.; Birmingham, AL 35209; (205) 871-8442. Contact: Daniel Whiteside.

**RIDGE RECORDING STUDIOS:** 399 Cahaba Rd., PO Box 308; Greenville, AL 36037; (205) 382-7800; FAX: (205) 382-2714. Contact: Cleveland Poole.

**SOUND CELL PRODUCTIONS:** 601 Meridian St.; Huntsville, AL 35801; (205) 539-1868; FAX: (205) 533-1622. Contact: Doug Jansen Smith.

**SOUND OF BIRMINGHAM PRODUCTIONS:** 3625 5th Ave. S.; Birmingham, AL 35222; (205) 595-8497. Contact: Betty Mosley.

**STUDIO 6/PERSUASIVE MEDIA:** 6 South 55th Pl.; Birmingham, AL 35212; (205) 591-0804; FAX: (205) 591-0804. Contact: Frank Pigott.

### Video Production Facilities

**PRODUCTION PLUS:** 1710 29th Ct. South; Birmingham, AL 35209; (205) 879-2853. Contact: Jerry Flippen.

## ALASKA

### Recording Studios

**OOMIE STUDIOS:** 1912 Gilmore Trail; Fairbanks, AK 99712; (907) 457-1993. Contact: Rif Rafson.

**SURREAL STUDIOS:** 355 W. Potter Dr.; Anchorage, AK 99502; (907) 562-3754; FAX: (907) 561-4367. Contact: Kristi Olson.

**TRUE NORTH RECORDING STUDIO:** Box 81485; Fairbanks, AK 99708; (907) 456-3419; FAX: (907) 456-3419. Contact: Mike States.

**VISUART INC.:** 2711 Wesleyan Dr.; Anchorage, AK 99508-3771; (907) 337-5006; FAX: (907) 333-9572. Contact: Roger L. Miller.

## ARIZONA

### Recording Studios

**AAZTEC RECORDING AND TAPE DUPING:** 1110 E. Missouri Ave., Ste. 400; Phoenix, AZ 85014; (602) 279-0808; FAX: (602) 277-6552. Contact: Marc Bennett.

**ANTHEM RECORDING STUDIO:** 16602 N. 36th Dr.; Phoenix, AZ 85023; (602) 978-3022. Contact: Billy Spoon.



## APACHE TRACKS

APACHE TRACKS STUDIO  
Tempe, AZ

► **APACHE TRACKS STUDIO:** 1006 E. Guadalupe Rd.; Tempe, AZ 85283; (602) 345-7557; FAX: (602) 345-9145.

**AUDIO VIDEO RECORDERS OF ARIZONA INC.:** 3830 N. 7th St.; Phoenix, AZ 85014; (602) 277-4723; FAX: (602) 274-7416. Contact: Tim.

**BOSS MOSS PRODUCTIONS:** 7601 N. 15th Ave.; Phoenix, AZ 85021; (602) 943-1023. Contact: Rande Mossburg.

**BPL'S BANJO:** 8088 N. 15th Ave.; Phoenix, AZ 85021; (602) 870-0351. Contact: Bruce Leland.

**JIM BRADY RECORDING STUDIOS:** 25 E. Glenn St.; Tucson, AZ 85705; (602) 791-3884. Contact: Jim Brady.

**CASTLE PRODUCTIONS INC.:** 6837 E. Sweetwater Ave.; Scottsdale, AZ 85254; (602) 991-5090; FAX: (602) 991-3334. Contact: Tony DiPardo.

**THE CAVERN RECORDING STUDIOS:** 3305 N. Dodge Blvd.; Tucson, AZ 85712; (602) 881-1212; FAX: call first. Contact: Bill Cashman.

**CEREUS RECORDING:** 1733 E. McKellips, Ste. #107; Tempe, AZ 85281; (602) 990-8163. Contact: Dianne Moore.

► **CHATON RECORDINGS:** 5625 E. Nauni Valley Dr.; Scottsdale, AZ 85254; (602) 991-2802; FAX: (602) 951-8167. Contact: Lori R. Geare.

### FOR MORE INFORMATION

Those companies and facilities that run an extended listing (equipment, services, specialization and credits) or a photo/logo in our *Mix* monthly directories are marked with a caret (>). If you would like more information on these facilities, we refer you to the specific monthly issue of *Mix*. Call (800) 233-9604 to order back issues:

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**February:** Recording Schools, Seminars & Programs

**March:** Northwest U.S. Recording

**April:** Video Production/Post-Production Facilities

**May:** Northeast U.S. Recording

**June:** Southeast U.S. Recording

**July:** Independent Engineers & Producers

**August:** Facility Designers & Suppliers

**September:** Southern California & Hawaii/Southwest U.S. Recording

**October:** New Products/AES Issue

**November:** North Central U.S. Recording

**December:** Mastering, Pressing & Tape Duplication



**DESIGN NINE AUDIO:** 1234 W. Manhattan Or.; Tempe, AZ 85282; (602) 967-6564. Contact: John or Ken.

**HAFNER PROFESSIONAL:** 546 S. Rockford Or.; Tempe, AZ 85281-3015; (602) 967-3585; FAX: (602) 894-1528. Contact: Margie Williams, Rick Gentry.

**HUNNICUTT RECORDING STUDIO:** 737 W. Lynwood; Phoenix, AZ 85007; (602) 254-6000; FAX: (602) 254-6000. Contact: Tim Hunnicutt, owner/engineer.

**LAMBCHOPS STUDIOS:** 4612 N. 12th St.; Phoenix, AZ 85014-4005; (602) 279-0900. Contact: Oiana Lamb.

**LAMBCHOPS STUDIOS:** 2235 W. Alice Ave.; Phoenix, AZ 85021; (602) 263-3950; FAX: (602) 263-3577. Contact: Oiana Lamb.

**MUDSHARK RECORDING STUDIO:** 7055 N. Chambers Or.; Flagstaff, AZ 86001; (602) 774-7533. Contact: Phil Gall.

**O-FU STUDIOS:** PO Box 143; Tempe, AZ 85281; (602) 967-3220; FAX: (602) 253-8545. Contact: Robert W. Lewis.

**PANTHEON STUDIOS INC.:** 6325 N. Invergordon Rd.; Scottsdale, AZ 85253; (602) 948-5883; FAX: (602) 948-7863. Contact: Oennis R. Alexander.

**PHOENIX VIDEOFILMS:** 2949 W. Indian School Rd.; Phoenix, AZ 85017; (602) 266-4198. Contact: Kelly Karr.

**RAPA SOUND:** PO Box 1017; Jerome, AZ 86331; (602) 634-8894; FAX: (602) 634-2518. Contact: Walt Rapaport.



**SCOTTSDALE CONFERENCE RESORT**  
Scottsdale, AZ

► **SCOTTSDALE CONFERENCE RESORT:** 7700 E. McCormick Pkwy.; Scottsdale, AZ 85258; (602) 596-7690; FAX: (602) 596-7424. Contact: Martin Dempsey.

**THE SOUND FACTORY RECORDING STUDIOS:** 1120 S. Highland; Tucson, AZ 85715; (602) 622-1265. Contact: Steve English.

**SOUNDTECH RECORDING STUDIOS:** 2750 W. Osborn Rd.; Phoenix, AZ 85017; (602) 257-0444. Contact: Jim Waldon.

**SUN SWAN STUDIO PRODUCTIONS:** 2534 E. Florence Or.; Tucson, AZ 85716; (602) 325-8968; FAX: same. Contact: Gillian Oe Lear.

**TEMPEST RECORDING:** PO Box 1007; Tempe, AZ 85281; (602) 968-9506. Contact: Clarke or Andy.

**VIDEO POST PRODUCTION:** 1802 W. Grant Rd., Ste. 119; Tucson, AZ 85745; (602) 624-8501; FAX: (602) 628-1362. Contact: Rochelle Curylo-Cota.

► **VINTAGE RECORDERS:** 4831 N. 11 St.; Phoenix, AZ 85011; (602) 241-0667; FAX: (602) 241-0645. Contact: Billy Moss.

### Video Production Facilities

**CEREUS RECORDING:** 1733 E. McKellips, Ste. #107; Tempe, AZ 85281; (602) 990-8163. Contact: Oianne Moore.

**DESERT PRODUCTION CENTER:** 2235 W. Alice Ave.; Phoenix, AZ 85021; (602) 263-3400; FAX: (602) 263-3577. Contact: Bill Lewis.

**JALCO STUDIOS:** 1045 E. University Or.; Mesa, AZ 85203; (602) 898-1665; FAX: (602) 833-8337. Contact: Scott Anderson.

**MEDIA COMMUNICATIONS CORP.:** 2727 W. Southern Ave.; Tempe, AZ 85282; (602) 438-2959. Contact: Randy Kobler, sales.

**MEDIA WORKS:** 843 W. Elna Rae; Tempe, AZ 85281; (602) 968-4392; FAX: (602) 968-4679. Contact: Barry J. Fuller.

**ON LOCATION VIDEO & AUDIO/SPECTRUM PRODUCTIONS:** PO Box 1866; #1 Sweetwater Or.; Prescott, AZ 86302; (602) 445-5050; E-Mail: BBS (602) 445-3763. Contact: Steve LaVigne.

**PANTHEON STUDIOS INC.:** 6325 N. Invergordon Rd.; Scottsdale, AZ 85253; (602) 948-5883; FAX: (602) 948-7863. Contact: Oennis R. Alexander.

**PRODUCTION MASTERS INC. (PMI):** 834 North 7th Ave.; Phoenix, AZ 85007; (602) 254-1600; FAX: (602) 495-9949. Contact: Emil Miller.

**RHONDA GRAPHICS INC.:** 2235 W. Alice Ave.; Phoenix, AZ 85021; (602) 263-3939; FAX: (602) 263-3577. Contact: Sheila Britton.



**SCOTTSDALE CONFERENCE RESORT**  
Scottsdale, AZ

► **SCOTTSDALE CONFERENCE RESORT:** 7700 E. McCormick Pkwy.; Scottsdale, AZ 85258; (602) 596-7690; FAX: (602) 596-7424. Contact: Martin Dempsey.

**VIDEO MEDIA PRODUCTIONS:** 2727 W. Southern Ave.; Tempe, AZ 85282; (602) 966-6545; (800) BETA-NOW. Contact: Randy Kobler, Ann Bonanno.

### ARKANSAS

#### Recording Studios

**ALL NIGHT RECORDS:** 208-1/2 N. Washington; El Oorado, AR 71330; (501) 862-0731; FAX: (501) 862-8800. Contact: David Feinberg, CEO.

**ARCA (AUDIO RECORDING CORPORATION OF ARKANSAS INC.):** 100 N. Roiney Parham Rd., Ste. 1A; & 1B; (PO Box 5686, AR 72215-5186); Little Rock, AR 72295; (501) 224-1111; FAX: (501) 224-3129. Contact: Dick Marendt.

**BROWN SPOTS INC.:** 1703 Main; N. Little Rock, AR 72114; (501) 791-2111; (800) 880-8808; FAX: (501) 791-2FAX (2329). Contact: Bob Brown, Steve Odell.

**CFOP CREST STUDIO:** PO Box 28, Highway 5 N.; Mountain Home, AR 72653; (501) 425-9377. Contact: Bob Ketchum.

**CRYSTAL RECORDING STUDIOS:** 2307 Brandon Rd.; Benton, AR 72015; (501) 847-8215. Contact: Ray Brooks.

**MELODY RECORDING STUDIO:** PO Box 57; Fayetteville, AR 72702; (501) 443-5948. Contact: Rnse Marie Johnston.

**MULTI-MEDIA MUSIC:** PO Box 1132; Siloam Springs, AR 72761; (501) 324-8433. Contact: Steve Snediker.

**THE PRODUCTION CO.:** PO Box 1027; Siloam Springs, AR 72761; (501) 524-4626. Contact: Ken Flory, owner.

**WATERMELON WASTELAND STUDIO:** PO Box 1535; Hope, AR 71801; (501) 777-8458; FAX: (501) 777-3311. Contact: Jim Perry.

**THE WORKS:** 1417 Main St.; Little Rock, AR 72202; (501) 376-4332; FAX: (501) 376-9603. Contact: Ed Nicholson.

**ZANBECK SOUND PRODUCTIONS:** 2071 Arch St. Pike; Little Rock, AR 72206; (501) 888-7045. Contact: Bobby J. Gibson, Faye Millsap.

### CALIFORNIA

#### Recording Studios

**A & R RECORDING SERVICES:** 71906 Hwy. 111; Rancho Mirage, CA 92270. (619) 346-0075; FAX: (619) 346-0075. Contact: Scott Seely.

**ACROSS THE TRACKS PRODUCTIONS:** PO Box 2612; Garden Grove, CA 92640 (714) 636-3780; FAX: (714) 636-3780. Contact: Jodi Clark.

**ADAMOS RECORDING:** 5811 Westminster Blvd.; Westminster, CA 92683. (714) 897-8886. Contact: Jerry Adamowicz.

► **AFTERHOURS RECORDING CO.:** 1616 Victory Blvd., Ste. 104; Glendale, CA 91201; (818) 246-6583; FAX: (818) 240-1286. Contact: Bill Berkuta.

**AIRE L. A. STUDIOS INC.:** 1019 S. Central; Glendale, CA 91204; (818) 560-0130; FAX: (818) 240-1463. Contact: Eve R. Glabman, mgr.

**ALISO CREEK PRODUCTION INC.:** PO Box 8174; Van Nuys, CA 91409; (818) 787-3203. Contact: William Williams.

**ALLENANDE PRODUCTIONS:** 218 Bocana St.; San Francisco, CA 94110; (415) 285-4577; FAX: (415) 285-4577. Contact: Hans Christian.

► **ALPHA & OMEGA:** 150 Bellam Blvd., Ste. 255; San Rafael, CA 94901; (415) 485-5675. Contact: Gregg Schnitzer, Terry Weeks.

**ALPHA STUDIOS:** 4720 W. Magnolia Blvd.; Burbank, CA 91505; (818) 506-7443; FAX: (818) 506-4369. Contact: Oenny Shaw.

**AMERICAN RECORDING CO.:** 22301 Mulholland Hwy.; Calabasas, CA 91302; (818) 223-8030; FAX: (818) 223-8034. Contact: Bill Cooper, studio mgr.

► **ANDORA STUDIOS:** 3249 Cahuenga Blvd. W.; Hollywood, CA 90068-1301; (213) 851-1244; FAX: (213) 851-8604. Contact: O. Parry.

**THE ART OF EARS:** 21087 Cabot Blvd., Ste. 6; Hayward, CA 94545; (510) 887-4612. Contact: Andre Ernst.

**ARTISAN SOUND RECORDERS:** 1600 N. Wilcox Ave.; Hollywood, CA 90028; (213) 461-2070; FAX: (213) 462-5503. Contact: Paul Schifaneli, Jon Lowry.

**ASTHMATIC CAT PRODUCTIONS:** 1712 Anamor St.; Redwood City, CA 94061; (415) 367-8479. Contact: Steele A. Harris.

**ASSOCIATED PRODUCTION MUSIC:** 6255 Sunset Blvd., Ste. 820; Hollywood, CA 90028; (213) 461-3211; FAX: (213) 461-9102. Contact: Jerry Burnham.

**ASTRAL SOUNDS RECORDING:** 482 Reynolds Circle; San Jose, CA 95112; (408) 436-1153. Contact: Bill Hare, owner/chief engineer; Joan Hare, owner, studio.

**ATELIER X:** 34700 Pacific Coast Hwy., Ste. 307; Capistrano Beach, CA 92624; (714) 489-8656; FAX: (714) 489-8658. Contact: Eric Gabriel.



**A TO Z STUDIOS**  
La Verne, CA

**A TO Z STUDIOS:** 680 Arrow Hwy.; La Verne, CA 91750; (909) 599-1301; FAX: (909) 592-9888. Contact: Ann Thomas, mgr.

**ATWATER RECORDING:** 1218 Third St.; Atwater, CA 95301; (209) 358-7431. Contact: Jim Schriber.

**AUDIO ACHIEVEMENTS INC.:** 1327 Cabrillo Ave.; Torrance, CA 90501; (310) 320-8100. Contact: Oonovan.

**AUDIO CASSETTE DUPLICATOR CO.:** 12426-1/2 Ventura Blvd.; Studio City, CA 91604; (818) 762-2232; FAX: (818) 508-8077. Contact: Steve Katz, Steve Mitchell.

► **AUDIO PRODUCTION GROUP:** 3100 Fite Circle, Ste. 105; Sacramento, CA 95650; (916) 362-2540; FAX: (916) 368-4133. Contact: Oiane Davidson.

**THE AUDIO SUITE:** 1110-A W. Glenoaks Blvd.; Glendale, CA 91202; (818) 241-9090. Contact: Kevin Lange.

**AUDIO VOYAGE RECORDING:** 2111 Research Or., Ste. 2; Livermore, CA 94550; (510) 449-9820. Contact: Michael Ferrucci.

► **AVID PRODUCTIONS:** 235 E. Third Ave.; San Mateo, CA 94401; (415) 347-3417; FAX: (415) 344-2878. Contact: Juan Bilbao.

**BACK ROOM STUDIOS:** 230 S. Orange St.; Glendale, CA 91204; (818) 244-5453; FAX: (818) 545-8249. Contact: Brad Schmidt.

**THE BAKERY RECORDING & POST:** 10709 Burbank Blvd.; N. Hollywood, CA 91601; (818) 508-7800; FAX: (818) 508-7122. Contact: Stacey Stanley; Oiana Incorvaia.

**FRANK SHORT'S BANDBOX MUSIC AND RECORDING:** 537 S. Main St.; Ukiah, CA 95482; (707) 462-5386. Contact: Frank Short.

**THE BANQUET SOUND STUDIOS:** 540B E. Todd Rd.; Santa Rosa, CA 95407; (707) 585-1325; FAX: (707) 585-1330. Contact: Warren Oennis.

► **BAY RECORDS:** 1741 Alcatraz Ave.; Berkeley, CA 94703; (510) 428-2002; FAX: (510) 428-1196. Contact: Michael Cogan, owner.

► **BAYVIEW STUDIO:** 1368 S. 49th St.; Richmond, CA 94804; (415) 237-4066. Contact: Steve Suda.



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Production Facilities**  
UNITED STATES

**CALIFORNIA**  
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**BEACHWOOD RECORDINGS:** 4872 Topanga Cyn Blvd. #223; Woodland Hills, CA 91364; (818) 888-3534; FAX: (818) 888-3514. **Contact:** Stephen Chandler.

**BELL SOUND STUDIOS:** 916 N. Citrus Ave.; Hollywood, CA 90038; (213) 461-3036; FAX: (213) 461-8764. **Contact:** Christopher Smith.

**ROBERT BERKE SOUND:** 50 Mendell St., #11; San Francisco, CA 94124; (415) 285-8800; FAX: (415) 285-8847. **Contact:** Nancy Berke, mgr.

**BLINDFOLD STUDIOS:** P.O. Box 253; Poway, CA 92074; (619) 486-4734. **Contact:** Gregg Brandalise.

**BLUE MOON STUDIO:** 28205 Agoura Rd.; Agoura Hills, CA 91301; (818) 889-8920; FAX: (818) 889-1208. **Contact:** Oiane Ricci, mgr.

**BOULEVARD SOUND INC.:** 6412 Hollywood Blvd.; Hollywood, CA 90028; (213) 469-0590; FAX: (213) 469-6657. **Contact:** David Bloom, Richard Barron, Stephan Neary.

**BRILLIANT STUDIOS:** 444 Natoma St.; San Francisco, CA 94103; (415) 543-4262; FAX: (415) 543-4586. **Contact:** Norm Kerner/Rob Baldwin.



**BROOKLYN RECORDING STUDIO**  
**Los Angeles, CA**

**BROOKLYN RECORDING STUDIO:** 8000 Beverly Blvd.; Los Angeles, CA 90048; (213) 655-9200; FAX: (213) 852-1505. **Contact:** Bill Oooley, gen. mgr.

**BUNYUP BAKERIES:** PO Box 10562; Oakland, CA 94610; (510) 534-4641. **Contact:** Bill Carrico.

**WALLY BURR RECORDING:** 1126 Hollywood Way, Ste. 203; Burbank, CA 91505; (818) 845-0500. **Contact:** Ellen Burr, business mgr.

**CAL-MEX MUSIC:** 328 N. Newport Blvd., Ste. 479; Newport Beach, CA 92663; (714) 631-2067; FAX: (714) 631-2067. **Contact:** Tito.

**CANTRAX RECORDERS:** 2119 Fidler Ave.; Long Beach, CA 90815; (310) 498-6492. **Contact:** Rick Cannata.

**CANYON STUDIOS:** 14954 Tulipland Ave.; Canyon Country, CA 91351; (805) 251-7509; FAX: same. **Contact:** Mark Evans, owner.



**CAPITOL RECORDING STUDIOS**  
**Hollywood, CA**

**>CAPITOL RECORDING STUDIOS:** 1750 N. Vine St.; Hollywood, CA 90028; (213) 871-5001; FAX: (213) 871-5008.

**CARDINAL RECORDING:** 623 Calle Tulipan; Thousand Oaks, CA 91360; (805) 493-2718. **Contact:** Tom Boyce.

**KEN CARLTON RECORDING:** 11240 Hwy. 41; Madera, CA 93638; (209) 431-5275; FAX: (209) 431-9145. **Contact:** Kenneth W. Carlton.

**>CPU WEST STUDIO:** 5796 Martin Rd.; Irwindale, CA 91706; (818) 969-6881; FAX: (818) 969-8403. **Contact:** Joel Brooks, dir. of engineering.

**CHACE PRODUCTIONS INC.:** 201 S. Victory Blvd.; Burbank, CA 91502-2349; (818) 842-8346; FAX: (818) 842-8353. **Contact:** Bob Heiber.

**CHEROKEE RECORDING STUDIO:** 751 N. Fairfax; Los Angeles, CA 90046; (213) 653-3412. **Contact:** Susan Donaldson.

**>CLEAR LAKE AUDIO:** 10520 Burbank Blvd.; N. Hollywood, CA 91601; (818) 762-0707; FAX: (818) 762-0256. **Contact:** Brian Levi.

**>CLOUD NINE STUDIOS:** 275 Fairchild Ave., Ste. 101A; Chico, CA 95926; (916) 342-7794. **Contact:** Rich Cavanaugh.

**>COAST RECORDERS:** 1340 Mission St.; San Francisco, CA 94103; (415) 864-5200; FAX: (415) 864-7541. **Contact:** Oan Alexander, owner.

**COMMAND PRODUCTIONS:** 107 Industrial Center Building; Harbor Drive; Sausalito, CA 94965-1412; (415) 332-3161. **Contact:** Warren Weagant.

**THE COMPLEX STUDIOS:** 2323 Corinth St.; West Los Angeles, CA 90064; (310) 477-1938; FAX: (310) 473-2485. **Contact:** Sharon Kaizer.

**THE CONNECTION:** 600 E. Franklin St., Ste. E; Monterey, CA 93940; (408) 375-0545. **Contact:** Michael Grass.

**>CONTROL CENTER:** 128 N. Western Ave.; Los Angeles, CA 90004; (213) 462-4300. **Contact:** Aseley Otten, Rick Novak, Oan Neben.

**R.E. COPSEY RECORDING:** PO Box 367; Camarillo, CA 93011; (805) 484-2415. **Contact:** Reese Copsy.

**>CORNERSTONE RECORDERS:** 9626 Lurline Ave., Ste. K; Chatsworth, CA 91311; (818) 341-1358; FAX: (818) 341-1330. **Contact:** Aseley Otten, Rick Novak.

**COUNTRY REEL ENTERPRISES:** PO Box 99307; Stockton, CA 95209; **Contact:** Oana Copenhauer.

**>CREATIVE MEDIA:** 11105 Knott Ave., Ste. G; Cypress, CA 90630; (714) 892-9469. **Contact:** Tim Keenan.

**CRYSTAL-SOUND RECORDING STUDIOS:** 1014 N. Vine St.; Hollywood, CA 90038; (213) 466-6452; FAX: (213) 466-7143. **Contact:** Andrew Berliner, owner.

**BRIAN CURTIN PRODUCTIONS:** PO Box 10421; Costa Mesa, CA 92627; (714) 548-3646. **Contact:** Brian Curtin.

**DANCE HOME SOUND:** 1321 61st St.; Emeryville, CA 94608; (510) 652-7511. **Contact:** Lisa Richmond, owner/engr.

**DANCING DOG STUDIO:** 1500 Park Ave. Rm. B210; Emeryville, CA 94608; (510) 655-6760. **Contact:** Damien Rasmussen.

**DEVA PRODUCTIONS:** 2571 Patra Drive; El Sobrante, CA 94803; (510) 222-1540; FAX: (510) 262-0328. **Contact:** Bruce Mishkit.

**>DEVONSHIRE POST:** 10729 Magnolia Blvd.; N. Hollywood, CA 91601; (818) 985-1945; FAX: (818) 985-9915. **Contact:** Kelle Creamer.

**DICKERSON RECORDING:** 9716 Cozy Croft; Chatsworth, CA 91311; (818) 998-6042; FAX: (818) 882-0755. **Contact:** Travis Dickerson.

**DIFFERENT FUR RECORDING:** 3470 19th St.; San Francisco, CA 94110; (415) 864-1967; FAX: (415) 864-1966. **Contact:** Susan Skaggs.

**DIGIPREP INC.:** 1425 N. Cole Pl.; Hollywood, CA 90028; (213) 461-1709; FAX: (213) 461-8890. **Contact:** Warren Salyer.

**DIGITAL SOUND & PICTURE:** 2700 S. La Cienega Blvd.; Los Angeles, CA 90034; (310) 836-7688; FAX: (310) 836-7499.

**DOBER RECORDING STUDIO:** 2425 Cranston Or., Ste. 31; Escondido, CA 92025-7061; (619) 738-8851. **Contact:** Barry Sinclair.

**DOUBLETIME PRODUCTIONS S:** PO Box 710925; Santee, CA 92071; (619) 448-1717. **Contact:** Suzanne Forrest.

**DENNIS DRAGON STUDIO:** PO Box 815; Malibu, CA 90265; (310) 457-2828. **Contact:** O.O.

**DREAMLAND PRODUCTIONS:** 645 E. Arques Ave.; Sunnyvale, CA 94086; (408) 773-0544; FAX: (408) 773-0546. **Contact:** Jesse Feliciano.

**DOBEYTUNES MUSIC AND SOUND:** 350 Townsend St., Ste 402; San Francisco, CA 94107; (415) 974-1008. **Contact:** Stuart Dubey.

**DUNCAN STREET STUDIO:** 240 Ouncan St.; San Francisco, CA 94131; (415) 285-9093. **Contact:** John Blakeley.

**DYE HARD RECORDING:** 3751 Cahuenga Blvd. W.; Studio City, CA 91604; (818) 980-6666. **Contact:** Mike Rand.

**DYNAMIC SOUND RECORDERS:** 5624 Vineland Ave.; North Hollywood, CA 91601; (818) 753-7665; FAX: (818) 764-7752. **Contact:** Geoff Gibbs, gen. partner/mgr.

**EAR RELEVANT RECORDING:** 3328-A 24th St.; San Francisco, CA 94110; (415) 282-9675. **Contact:** John Karr, owner/engineer/producer.



**ECHO SOUND RECORDING**  
**Los Angeles, CA**

**ECHO SOUND RECORDING:** 2900 Los Feliz Blvd.; Los Angeles, CA 90039; (213) 662-5291. **Contact:** Mike Williamson.

**E.D.B. AUDIO & VIDEO RECORDING:** 27417 Orilee Ave.; Santa Clarita, CA 91350; (805) 296-7001; FAX: (805) 296-7200. **Contact:** Eric.

**PHIL EDWARDS RECORDING:** 2690 Sulphur Dr.; Hayward, CA 94541-5605; (510) 881-5111; FAX: (510) 881-5112. **Contact:** Phil Edwards, owner.

**ELDORADO RECORDING STUDIO:** 6553 Sunset Blvd.; Hollywood, CA; (213) 467-6151; FAX: (213) 467-5780. **Contact:** Gary Gunton.

**THE ELECTRONIC MUSIC BOX:** 14947 Ventura Blvd.; Sherman Oaks, CA 91403; (818) 789-4250; FAX: (818) 789-2361. **Contact:** Peter Brunner.

**>ELUMBA RECORDING STUDIO:** 1538 N. Cahuenga Blvd.; Hollywood, CA 90028; (213) 461-4515; FAX: (213) 461-4622. **Contact:** Jo Keita.

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**ENCORE RECORDING STUDIOS INC.:** 721 S. Glenwood Pl.; Burbank, CA 91506; (818) 842-8300; FAX: (818) 842-6095. **Contact:** Oarryl Caseine.

**ENDEAVOR: AUDIO PRODUCTION:** 2015 Commodore Rd.; Newport Beach, CA 92660; (714) 548-3648. **Contact:** Jack Littleton.

**ENHARMONIK STUDIOS:** PO Box 22243; Sacramento, CA 95822; (916) 443-0373; FAX: (916) 444-8972. **Contact:** John Buccigaluppi.

**>THE ENTERPRISE:** 4620 W. Magnolia Blvd.; Burbank, CA 91505; (818) 505-6000; FAX: (818) 505-6006. **Contact:** Thom Brown, pres.

**>ENTOURAGE STUDIOS:** 11115 Magnolia Blvd.; N. Hollywood, CA 91601; (818) 505-0001; FAX: (818) 761-7956. **Contact:** Guy Paonessa.

**>EVERGREEN RECORDING STUDIOS:** 4403 W. Magnolia Blvd.; Burbank, CA 91505; (818) 841-6800; FAX: (818) 841-8931. **Contact:** Kirsten Smith.

**EVOLVING PRODUCTIONS:** 8850 Serrano Way; Kelseyville, CA 95451; (707) 277-7211. **Contact:** Christopher Grinstead.

**>FANFARE STUDIOS:** 120 E. Main St.; El Cajon, CA 92020; (619) 447-2555; FAX: (619) 447-5571. **Contact:** Carol Compton.

**FANTASY STUDIOS:** 10th & Parker Streets; Berkeley, CA 94710; (510) 486-2038; FAX: (510) 486-2248. **Contact:** Nina Bombardier.

**FIESTA SOUND & VIDEO:** 1655 S. Compton Ave.; Los Angeles, CA 90021; (213) 748-2057; FAX: (213) 748-5388.

**52ND STREET:** 1741 N. Ivar Ave., Ste. #202; Los Angeles, CA 90028; (213) 463-5252; FAX: (213) 465-2079. **Contact:** Su Yahm.

**FLAVIANI RECORDING:** 846 33rd Ave.; San Francisco, CA 94121; (415) 386-2722. **Contact:** Victor Flaviani.

**>FLESSING & FLESSING:** 2015 Airport Ct., Ste. 20; Auburn, CA 95602; (916) 888-7676; FAX: (916) 888-7421. **Contact:** Mark Oowlearn.



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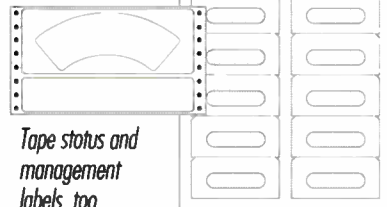
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**RANDALL SCHILLER PRODUCTIONS**; 1207 Fifth Ave.; San Francisco, CA 94122; (415) 661-7553. Contact: Chris Herbst.

**SCORE ONE RECORDING INC.**; 5500 Cahuenga Blvd.; N. Hollywood, CA 91601; (818) 762-6902; FAX: (818) 762-2531. Contact: Al Johnson.

**> SCREAM STUDIOS**; 11616 Ventura Blvd.; Studio City, CA 91604; (818) 505-0755; FAX: (818) 505-6405. Contact: Craig Doubet.

**SCREENMUSIC STUDIOS**; 11700 Ventura Blvd.; Studio City, CA 91604; (818) 753-6040; FAX: (818) 508-4870. Contact: Jay Kaufman, Teresa Richardson.

**SF AUDIO SOUND & RECORDING STUDIOS**; 5290 E. Hunter Ave.; Anaheim, CA 92807; (714) 779-6677; FAX: (714) 777-0894. Contact: Steven Forster.

**STEVE SHAPIRO MUSIC SERVICE**; 860 2nd St.; San Francisco, CA 94107; (415) 777-5551; FAX: (415) 777-1693. Contact: Steve Shapiro.

**SHERWOOD STUDIOS**; 2899 Agoura Rd. #299; Westlake Village, CA; (805) 379-4477. Contact: Bill Cobb.

**SHIRO RECORDS (A ROOM WITH NO VIEW STUDIOS)**; 8228 Sunset Blvd. 1st Floor; Los Angeles, CA 90046; (213) 654-2353; FAX: (213) 654-2868. Contact: Shiro Gutzie.



**SHORELINE STUDIOS**; PO Box 1102; Mill Valley, CA 94942-1102; (415) 389-1959. **Contact:** Mark Stein.

**FRANK SHORT'S BANDBOX MUSIC AND RECORDING**; 537 S. Main St.; Ukiah, CA 95482; (707) 462-5386. **Contact:** Frank Short.

**SIDESTREAM SOUND**; 5013 1/2 Narragansett Ave.; San Diego, CA 92107; (619) 222-0238. **Contact:** Ken Totten, owner.

**>SIDWAYS RECORDING STUDIOS**; 2931 W. Central; Santa Ana, CA 92704; (714) 545-9849. **Contact:** Jim Hahn.

**>SIGNATURE SOUND**; 5042 Ruffner St.; San Diego, CA 92111; (619) 268-0134; FAX: (619) 268-3137. **Contact:** Luis Arteaga.

**SIGNET SOUND STUDIOS**; 7317 Romaine St.; W. Hollywood, CA 90046; (213) 850-1515; FAX: (213) 874-1420. **Contact:** David Oubow.

**SILVER CLOUD RECORDING**; 3404 Burbank Blvd.; Burbank, CA 91505; (818) 841-7893; FAX: (818) 769-9498. **Contact:** Joe Floyd.

**SCOTT SINGER PRODUCTIONS**; 2901 Mariposa, Ste. 5; San Francisco, CA 94110; (415) 864-0203; FAX: (415) 864-0202. **Contact:** Scott, Annette.

**>THE SITE**; 4286 Redwood Highway #365; San Rafael, CA 94903; (415) 662-2046; FAX: (415) 662-2386. **Contact:** Richard Mithun.

**>SKLOWER MUSIC CO.**; 2215-R Market St., Ste. 409; San Francisco, CA 94114; (415) 863-0993. **Contact:** Keith Sklower.

**SONIC RECORDING**; 5615 Melrose Ave.; Los Angeles, CA 90038; (213) 466-1600; FAX: (213) 466-1434. **Contact:** Oeborah Deutschman.

**SONOMA SOUND**; PO Box 1623; Sonoma, CA 95476; (707) 996-4363. **Contact:** Arron Johnson.

**SOUND AFFAIR RECORDING LTD.**; 2727 Croddy Way, Ste. G; Santa Ana, CA 92704; (714) 540-0063; FAX: (714) 540-8359. **Contact:** Andree E. Hogg, vice pres.

**SOUND & VISION**; 684 Indiana St.; San Francisco, CA 94107; (415) 821-2321; FAX: (415) 821-1703. **Contact:** Michael Molenda, co-owner.

**>SOUND BYTES INC.**; 156 Otto Circle; Sacramento, CA 95822; (916) 392-6404; FAX: (916) 392-6417. **Contact:** John E. Pond III.

**SOUND CASTLE STUDIOS**; 2840 Rowena Ave.; Los Angeles, CA 90039; (213) 665-5201; FAX: (213) 662-4273. **Contact:** David De Vore.

**>SOUND CHAMBERS RECORDERS**; 5264 Blakeslee Ave.; N. Hollywood, CA 91601; (818) 752-8932; FAX: (818) 508-7987. **Contact:** Mary McIlvey.

**>SOUND CITY STUDIOS**; 15456 Cabrito Rd.; Van Nuys, CA 91406; (818) 787-3722; (213) 873-2842; FAX: (818) 787-3981. **Contact:** Shivan O'Brian.

**SOUND CONCEPTS—CUSTOM CDS**; 943 Manhattan Beach Blvd., Suite C; Manhattan Beach, CA 90266; (800) 524-5706; FAX: (310) 796-0424. **Contact:** Dave Conrad.  
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**SOUND DESIGN**; 33 W. Haley; Santa Barbara, CA 93101; (805) 965-3404; FAX: (805) 966-9525. **Contact:** Oom Camardella.



**SOUNDABOUT STUDIOS**  
Van Nuys, CA

**>SOUNDABOUT STUDIOS**; 15328 Oxnard St.; Van Nuys, CA 91411; (818) 909-2287; FAX: (818) 909-9684. **Contact:** Rodolfo Cruz.

**SOUNDER RECORDING**; 17021 Chatsworth St.; Granada Hills, CA 91344; (818) 366-0995; FAX: (818) 366-3295. **Contact:** Sandy Solomon.

**SOUNDGRAPHICS STUDIO**; PO Box 91133; Long Beach, CA 90809; (310) 498-9135.

**SOUNDLABS AUDIO PRODUCTIONS**; 339 Budson St.; Oak View, CA 93022; (805) 649-3992. **Contact:** Chris Longo, owner/operator.

**THE SOUNSMITH**; PO Box 1567; Monterey, CA 93942; (408) 394-6940; FAX: same. **Contact:** Jeff Hertzberg.

**SOUNTEK STUDIOS**; 85 S. 2nd St.; Campbell, CA 95008; (408) 370-3313. **Contact:** Peter Roberts.

**>SPARK PRODUCTIONS**; 5854 Colby St.; Oakland, CA 94618; (510) 547-3669; FAX: (510) 652-7782. **Contact:** Tony Mills.

**SPECTRUM INC.**; 6984 McKinley St., Ste. 30; Sebastopol, CA 95472; (707) 823-2361.

**SPECTRUM STUDIO**; 664 Camino Campana; Santa Barbara, CA 93111; (805) 967-9494; FAX: same. **Contact:** Don Ollis.

**SST INC. SYNTHESIZER & COMPUTER RENTALS**; 13601 Ventura Blvd.; Sherman Oaks, CA 91423; (818) 907-7780; FAX: (818) 752-0142. **Contact:** Ed Winquest.

**THE STAGE STREET STUDIO**; 15147 Stag St.; Van Nuys, CA 91405; (818) 989-0511. **Contact:** Melody Carpenter.

**STARSHINE AUDIO ENTERPRISES**; 932 Nord Ave.; Chico, CA 95926; (916) 345-3027. **Contact:** Hugh E. Santos.

**STOTZ'S SOUND**; 576 Cypress St.; Monterey, CA 93940-1609; (408) 375-9718. **Contact:** Gary M. Stolz.

**THE STUDIO**; 1612 Oceanpark Blvd.; Santa Monica, CA 90405; (310) 452-3930. **Contact:** Valentino Fazzari, Paul Graham.

**STUDIO B PRODUCTIONS**; 1365 N. Van Ness; Fresno, CA 93728; (209) 268-4010; FAX: (209) 268-4019. **Contact:** Marv Allen.

**>STUDIO C**; 2320 N. California St.; Stockton, CA 95204; (209) 944-9844. **Contact:** Thomas T. Chen.

**STUDIO CITY SOUND & VIDEO**; 4060 1/2 Laurel Canyon Blvd.; Studio City, CA 91604; (818) 753-1900; FAX: (818) 753-0201. **Contact:** Bobbie Jean Greenhead.

**>STUDIO D RECORDING INC.**; 425 Coloma St.; Sausalito, CA 94965; (415) 332-6289; FAX: (415) 332-0249. **Contact:** Joel Oan.

**STUDIO DEE**; 3306 Glendale Blvd., Ste. #4; Los Angeles, CA 90039; (213) 662-9595. **Contact:** Huey Oee.

**STUDIO DEL MAESTRO**; PO Box 996; Cardiff-by-the-Sea, CA 92007; (619) 944-3456. **Contact:** Richard Del Maestro.

**STUDIO E**; 2249 Schaeffer Rd.; Sebastopol, CA 95472; (707) 823-5672; FAX: (707) 823-5457. **Contact:** Ken Eberhard.

**>STUDIO 56**; 7000 Santa Monica Blvd.; Hollywood, CA 90038; (213) 464-7747; FAX: (213) 467-8579. **Contact:** Claudia Lagan.

**STUDIO M PRODUCTIONS UNLIMITED**; 1041 N. Orange Dr.; Hollywood, CA 90038; (800) 453-3345; (213) 462-7372; FAX: (213) 462-8556. **Contact:** Dean Gilmore.

**STUDIO MASTERS**; 8312 Beverly Blvd.; Los Angeles, CA 90048; (213) 653-1988; FAX: (213) 653-2947. **Contact:** Larry Wood.

**STUDIO 9 MULTITRACK BUDGET STUDIO**; 5504 Hollywood Blvd.; Hollywood, CA 90028; (213) 871-2060. **Contact:** John Gillies.



**STUDIO ON WHEELS**  
Glendale, CA

**STUDIO ON WHEELS**; 339 W. Windsor Rd., Ste. 6; Glendale, CA 91204; (818) 243-6165. **Contact:** John Falzarano, owner/engineer.

**>STUDIO 101**; 159 S. Highway 101; Solana Beach, CA 92075; (619) 481-2274; FAX: (619) 481-9005. **Contact:** Marc Wintriss.

**>STUDIO ONE RECORDING**; 925 E. North St.; Anaheim, CA 92805; (714) 491-0550 (Anaheim); (714) 538-3640 (Orange). **Contact:** Ian Miller.

**>STUDIO ULTIMO**; 1900 S. Sepulveda Blvd.; Los Angeles, CA 90025; (310) 479-6010; FAX: (310) 479-7170. **Contact:** Angele Hayashi.

**>STUDIO Z RECORDING INC.**; 1030 48th St.; Sacramento, CA 95819; (916) 456-2737; FAX: (916) 456-0606. **Contact:** David Whitaker.

**SUMMIT RECORDING**; Trabuco Canyon, CA 92679; (714) 459-1085. **Contact:** Paul Bourassa, owner/engineer.

**>SUNBURST RECORDING**; 10313 W. Jefferson Blvd.; Culver City, CA 90232; (310) 204-2222; FAX: (310) 558-3809. **Contact:** Bob Wayne, dir.

**SUNDIAL RECORDING**; PO Box 5426; Santa Barbara, CA 93150; (805) 969-6926. **Contact:** Oon Messick.

**SUNSET RECORDING**; 856 Airport Rd.; Monterey, CA 93940; (408) 375-2861. **Contact:** Sal Marullo.

**SUNSET SOUND FACTORY**; 6357 Selma Ave.; Hollywood, CA 90028; (213) 467-2500; FAX: (213) 467-3103. **Contact:** Philip MacConnell.

**SUNSET SOUND RECORDERS INC.**; 6650 Sunset Blvd.; Hollywood, CA 90028; (213) 469-1186; FAX: (213) 465-5579. **Contact:** Craig Hubler.

**SUTTON SOUND STUDIO**; 8390 Curbaril; Atascadero, CA 93422; (805) 466-1833. **Contact:** Rick Sutton.

**SWINGSTREET STUDIOS**; 620 Bercut Dr.; Sacramento, CA 95814; (916) 446-3088; FAX: (916) 446-3588. **Contact:** Larry Lauzon.

**>TAKE ONE RECORDING STUDIOS**; 6198 S. Glenwood Pl.; Burbank, CA 91506; (818) 563-5323; FAX: (818) 563-5325. **Contact:** Laurel Stearns.

**>TARPAN STUDIOS**; 1925-G Francisco Blvd. E.; San Rafael, CA 94901; (415) 485-1999; FAX: (415) 485-1995. **Contact:** Janice Lee, studio mgr.

**TEG PRODUCTIONS**; 1763 Siva Ave.; Anaheim, CA 92804; (714) 956-1727. **Contact:** Tom Giglio.

**THAT STUDIO RECORDING SERVICES**; PO Box 958; N. Hollywood, CA 91603; (818) 764-1421. **Contact:** Richard Holbrook, Maria Hostetter.

**>THETA SOUND STUDIO**; Burbank, CA; (818) 955-5888; FAX: (818) 955-5867. **Contact:** Jim Latham.

**3RD FLOOR STUDIOS**; 2505 Sandra Dr.; Riverside, CA 92509; (909) 824-6462; FAX: (909) 983-0818. **Contact:** Larry Rausch.

**38-FRESH RECORDING STUDIO**; 7940 W. 3rd St.; Los Angeles, CA 90048; (213) 383-7374. **Contact:** Mike Greene.

**>TIKI RECORDING STUDIOS**; 195 S. 26th St.; San Jose, CA 95116; (408) 286-9840; Production: Telex: (408) 286-4091; FAX: (408) 286-9845. **Contact:** Jeannine O'Neal.

**TIMELESS PRODUCTIONS**; 5050 Traverse Creek Rd.; Garden Valley, CA 95633; (916) 333-1335. **Contact:** David Blonski.

**>TINY LIGHTS RECORDING**; 1441 N. McCadden Place; Hollywood, CA 90028; (213) 462-5718; FAX: (213) 462-1514. **Contact:** Michael or Mitchell.

**>TOTAL ACCESS RECORDING**; 612 Meyer Ln., #18; Redondo Beach, CA 90278; (310) 376-0404; FAX: (310) 379-3758.

**TRAC RECORD CO.**; 170 N. Maple; Fresno, CA 93702; (209) 255-1717. **Contact:** Stan Anderson, owner.



**SOUND MASTER AUDIO/VIDEO**  
N. Hollywood, CA

**SOUND MASTER AUDIO/VIDEO**; 10747 Magnolia Blvd.; N. Hollywood, CA 91601; (818) 650-8000; FAX: (818) 506-8926. **Contact:** Steve Coker, mgr.

**SOUND MIXER RECORDING**; 2301 E. Nutwood Ave.; Fullerton, CA 92631; (714) 738-4581. **Contact:** John.

**>SOUND WRITER STUDIO**; 1116-A 8th St., Ste. 160; Manhattan Beach, CA 90266; (310) 379-7426. **Contact:** Leigh Genniss.



## Recording & Video Production Facilities

UNITED STATES

### CALIFORNIA

#### Recording Studios

**> TRACK RECORD INC.:** 5102 Vineland Ave.; N. Hollywood, CA 91601; (818) 761-0511; FAX: (818) 761-0539. Contact: Alan Morphew.

**TRAK BYTES:** 12378 Washington Blvd.; Los Angeles, CA 90066; (310) 390-5573. Contact: Bob McNabb.

**TRANSMEDIA:** 350 Pacific; San Francisco, CA 94111; (415) 956-3118; FAX: (415) 956-2595. Contact: Dave Adams.

**TRIBE PRODUCTIONS:** PO Box 250400; Glendale, CA 91255-0400; (818) 905-6719. Contact: Lisa Weinstein.

**TRS:** 12627 Hoover St.; Garden Grove, CA 92641; (714) 897-6099; FAX: (714) 894-3926. Contact: Julie Tomlinson.

**TWISTER PRODUCTIONS:** 141 E. 230th; Carson, CA 90745; (310) 522-9808. Contact: Vince La Ouca.

**TWO GUYS FROM THE VALLEY RECORDING STUDIO:** 5530 Cahuenga Blvd.; N. Hollywood, CA 91601; (818) 985-2114; FAX: (818) 841-4912. Contact: Baraka.

**URBAN AUDIO STUDIOS:** 850 W. Foothill Blvd. #10; Azusa, CA 91702; (818) 969-5099; FAX: (818) 969-1091.

**VALLEY CENTER STUDIOS:** 5928 Van Nuys Blvd.; Van Nuys, CA 91401; (818) 989-0866; FAX: (818) 989-3818. Contact: Mark Antaky.



#### THE VILLAGE RECORDER W. Los Angeles, CA

**> THE VILLAGE RECORDER:** 1616 Butler Ave.; W. Los Angeles, CA 90025; (310) 478-8227; FAX: (310) 478-2414. Contact: Kathy Konop.   
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**VISION STUDIOS:** 3765 Marwick Ave.; Long Beach, CA 90808; (310) 429-1042. Contact: Arlan H. Boll.

**VOLA STUDIOS:** 1717 N. Highland, Ste. 620; Hollywood, CA 90028; (818) 509-1770; (213) 463-8652; FAX: (213) 463-5443. Contact: Patrick Torres.

**WARING F. D.S. LABS:** 4007 W. 6th St., Ste 5; Los Angeles, CA 90028; (213) 383-2155.

**WEBSTER COMMUNICATIONS:** 607 N. Ave., #64; Los Angeles, CA 90042; (213) 258-6741; FAX: (213) 254-3756. Contact: Van Webster.

**JOE WEED'S HIGHLAND STUDIO:** PO Box 554; Los Gatos, CA 95031; (408) 353-3353; FAX: (408) 353-3388. Contact: Joe Weed, owner.

**> DAVE WELLHAUSEN STUDIOS:** 1310 20th Ave.; San Francisco, CA 94122; (415) 564-4910.

**WEST L.A. SWEAT SHOP:** PO Box 91392-2200; Sylmar, CA 91392; (818) 367-8642; FAX: (818) 367-8642. Contact: Bod Saldana.

**WESTBEACH RECORDERS:** 6035 Hollywood Blvd.; Hollywood, CA 90028; (213) 461-6959; FAX: (213) 461-9690. Contact: Donnell Cameron; Joe Peccerillo.



#### WESTLAKE AUDIO Hollywood, CA

**> WESTLAKE AUDIO:** 7265 Santa Monica Blvd.; Hollywood, CA 90046; (213) 851-9800; FAX: (213) 851-0182. Contact: Steve Burdick, studio mgr.

**WESTWORLD RECORDERS:** 16760 Stagg St., #206; Van Nuys, CA 91406; (818) 782-8449. Contact: Jerry Pearson.



#### WILD CHILD STUDIO Long Beach, CA

**> WILD CHILD STUDIO:** 6471 Wardlow; Long Beach, CA 90808; (310) 429-8669. Contact: Timothy Hunter, owner.

**WILD WEST COMMUNICATIONS GROUP:** PO Box 346; Homewood, CA 96141; (916) 525-5201. Contact: Edward Miller.

**WINETREE:** 7459 Arroyo Vista Ave.; Rancho Cucamonga, CA 91730; (909) 980-4242. Contact: Robert Dire.

**WIZARDS AND CECIL B.:** 1111 Second St.; San Rafael, CA 94901; (415) 453-0335.

**XANDOR RECORDING:** 407 Camino Sobrante; Orinda, CA 94563-1844; (510) 254-9077. Contact: James Weyeneth.

**GREG YOUNGMAN MUSIC:** PO Bx 381; Santa Ynez, CA 93460; (805) 688-1136. Contact: Greg Youngman.

**Z MUSIC:** 3401 W. Burbank Blvd.; Burbank, CA 91505; (818) 842-2575; FAX: (818) 842-0858. Contact: Scott Sheets.

**ZACUTO AUDIO:** 1316 3rd St.; Santa Monica, CA 90401; (310) 394-4932; FAX: (310) 458-7802. Contact: Gary Zacuto.

**> ZOOMA MUSIC PRODUCTIONS:** 110 Coleridge Ave.; Palo Alto, CA 94301; (415) 323-1217. Contact: Victor Bellomo.

#### Video Production Facilities

**AARON & LE DUC PRODUCTIONS:** 2002 21st St., #A; Santa Monica, CA 90404; (310) 450-8275; FAX: (310) 396-8265. Contact: Nick Roberts.

**ACAE PRODUCTIONS:** 39000 Bob Hope Dr.; Rancho Mirage, CA 92270; (619) 773-4500; FAX: (619) 773-4513. Contact: Grady Price Jr.

**> ADVANTAGE AUDIO INC.:** 1026 Hollywood Way; Burbank, CA 91505; (818) 566-8555. Contact: William Koepnick.

**AMERICAN SOUND & VIDEO CORPORATION:** 27790 Ave. Hopkins; Valencia, CA 91355; (805) 257-0700. Contact: Gerald Pool.

**ARTICHOKE PRODUCTIONS:** 4114 Linden St.; Oakland, CA 94608; (510) 655-1283; FAX: (510) 655-0117. Contact: Paul Kalbach.

**ASC AUDIO VIDEO CORPORATION:** 3816 Burbank Blvd.; Burbank, CA 91505; (818) 843-7004. Contact: Manfred Klemme.

**A.S.C.R.:** 2727 Skyway Dr.; Santa Maria, CA 93455; (805) 922-8491 ext. 7275; FAX: (805) 349-8842. Contact: Rob Ibsen.

**> ASSOCIATED PRODUCTION MUSIC:** 6255 Sunset Blvd., Ste. 820; Hollywood, CA 90028; (213) 461-3211; FAX: (213) 461-9102. Contact: Jerry Burnham.

**THE AUDIO SUITE:** 1110-A W. Glenoaks Blvd.; Glendale, CA 91202; (818) 241-9090. Contact: Kevin Lange.

**AVID PRODUCTIONS:** 235 E. Third Ave.; San Mateo, CA 94401; (415) 347-3417; FAX: (415) 344-2878. Contact: Juan Bilbao.

**AZIMUTH VIDEO PRODUCTIONS:** PO Box 1261; Pacifica, CA 94944; (415) 474-2189. Contact: John Zukowski.

**> THE BAKERY RECORDING & POST:** 10709 Burbank Blvd.; N. Hollywood, CA 91601; (818) 508-7800; FAX: (818) 508-7122. Contact: Stacey Stanley, Diana Incorvaia.

**BAY AREA VIDEO COALITION:** 1111 17th St.; San Francisco, CA 94107; (415) 861-3282; FAX: (415) 861-4316. Contact: Anne Etheridge, Kirk Schroeder.

**ROBERT BERKE SOUND:** 50 Mendell St., #11; San Francisco, CA 94124; (415) 285-8800; FAX: (415) 285-8847. Contact: Nancy Berke, mgr.

**BEVERLY HILLS TELEVISION:** 8306 Wilshire Blvd. Ste. 7036; Beverly Hills, CA 90211; (213) 463-3888; FAX: (213) 466-1272. Contact: Christopher Cavanagh.

**> BEXEL CORPORATION:** 801 S. Main St.; Burbank, CA 91506; (818) 841-5051; FAX: (818) 841-1572. Contact: Justin Paxton.

**> BIG SKY PRODUCTIONS:** 20434 S. Santa Fe Ave.; Long Beach, CA 90810; (310) 762-1293; FAX: (310) 762-1374. Contact: Jan Wilson.

**BIG ZIG VIDEO:** 329 Bryant St. Suite 1B; San Francisco, CA 94107; (415) 243-8880. Contact: Richard Alejandro.

**BUENA VISTA SOUND:** 500 S. Buena Vista St.; Burbank, CA 91521-2627; (818) 560-5513; FAX: (818) 562-3262. Contact: Heidi Arnold.

**BURBANK OFFLINE EDITING CO.:** 2000 W. Magnolia Blvd., Ste. 205; Burbank, CA 91506; (818) 953-8919; FAX: (818) 953-9235. Contact: Jim Settlemoir.

**WALLY BURR RECORDING:** 1126 Hollywood Way, Ste. 203; Burbank, CA 91505; (818) 845-0500. Contact: Ellen Burr, business mgr.

**KEN CARLTON RECORDING:** 11240 Hwy. 41; Madera, CA 93638; (209) 431-5275; FAX: (209) 431-9145. Contact: Kenneth W. Carlton.

**CHACE PRODUCTIONS INC.:** 201 S. Victory Blvd.; Burbank, CA 91502-2349; (818) 842-8346; FAX: (818) 842-8353. Contact: Bob Heiber, pres.

**CINESOUND COMPANY INC.:** 915 N. Highland Ave.; Hollywood, CA 90038; (213) 464-1155; FAX: (213) 464-1820. Contact: Bill Lajoie.

**COMMUNICATIONS VIDEO:** 161 El Dorado Rd.; Walnut Creek, CA 94595; (510) 930-7788; FAX: (510) 939-0717. Contact: Arthur Marchetti.

**THE CONNECTION:** 600 E. Franklin St., Ste. E; Monterey, CA 93940; (408) 375-0545. Contact: Michael Grass.

**COUNTRY REEL ENTERPRISES:** PO Box 99307; Stockton, CA 95209; Contact: Dana Copenhagen.

**CREATIVE MEDIA:** 11105 Knott Ave., Ste. G; Cypress, CA 90630; (714) 892-9469. Contact: Linda Keenan.

**CRYSTAL PYRAMID PRODUCTIONS:** 2336 Sumac Dr.; San Diego, CA 92105; (619) 282-1788. Contact: Pat Mooney.

**JAMES DANIELS PRODUCTIONS:** 299 California Ave., #306; Palo Alto, CA 94306; (415) 325-8574; FAX: (415) 327-0635. Contact: Bruce Kaphan.

**DEVONSHIRE POST:** 10729 Magnolia Blvd.; N. Hollywood, CA 91601; (818) 985-1945; FAX: (818) 985-9915. Contact: Kelle Creamer.

**DIGITAL SOUND & PICTURE:** 2700 S. La Cienega Blvd.; Los Angeles, CA 90034; (310) 836-7688; FAX: (310) 836-7499.

**D.L.H. STUDIOS:** 2900 Adams B-29; Riverside, CA 92504-4340; (909) 687-6654; FAX: (909) 687-6966. Contact: Dennis Hocking.

**DOBER COMMUNICATIONS:** 2425 Cranston Dr., Ste. 31; Escondido, CA 92025-7061; (619) 738-8851. Contact: Barry Sinclair.

**DUBEYTUNES MUSIC AND SOUND:** 350 Townsend St., Ste 402; San Francisco, CA 94107; (415) 974-1008. Contact: Stuart Dubey.

**EDITROID: LUCASARTS EDITING:** 3000 W. Olympic Blvd., Ste. 1550; Santa Monica, CA 90404; (310) 315-5050. Contact: Matthew Mitchell.

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**1171 PRODUCTION GROUP:** 303 S. Sweetzer; Los Angeles, CA 90048; (213) 655-1171; FAX: (213) 655-1135. Contact: Grant Cihlar.

**EMERGENT TECHNOLOGIES:** 8930 Mills Ave.; Whittier, CA 90605; (310) 698-6354. Contact: John M. Peters.

**ENCORE COMMUNICATIONS INC.:** 729 Seward St.; Hollywood, CA 90038; (213) 465-5207; FAX: (213) 465-8676. Contact: Dennis Ho.

**FACE BROADCAST PRODUCTIONS:** 115 N. Hollywood Way, #101; Burbank, CA 91505; (818) 842-9081; FAX: (818) 842-3708. Contact: Ron Malvin.

**FIRST LIGHT VIDEO PUBLISHING:** 8536 Venice Blvd.; Los Angeles, CA 90034; (310) 558-2880; FAX: (310) 558-7891. Contact: Bettina Domingue.

**FITZPATRICK MEDIA SYSTEMS:** 136-1/2 Campbell St.; Santa Cruz, CA 95060; (408) 429-8283; FAX: (408) 429-8283. Contact: Rodney Fitzpatrick.

**525 POST PRODUCTION:** 6424 Santa Monica Blvd.; Hollywood, CA 90038; (213) 466-3348; FAX: (213) 467-1589. Contact: Laura Richards, Executive Producer.

**FLESSING & FLESSING:** 2015 Airpark Ct., Ste. 20; Auburn, CA 95602; (916) 888-7676; FAX: (916) 888-7421. Contact: Greg Flessing.

**FOCUSED AUDIO:** 544 Natoma St.; San Francisco, CA 94103; (415) 626-9777; FAX: (415) 626-7123. Contact: Jeff Roth.

**► FRAMEWORK SOUND INC.:** 4321 W. Magnolia Blvd.; Burbank, CA 91505; (818) 843-7042; FAX: (818) 843-7145. Contact: Ken Dahlinger.

**GALANE PRODUCTIONS:** 10052 Pasadena Ave.; Cupertino, CA 95014; (408) 725-0996; FAX: (408) 725-2526. Contact: Michael Galane.

**GGP (GOLDEN GATERS PRODUCTIONS):** 400 Tamal Plaza; Corte Madera, CA 94925; (415) 924-7500; FAX: (415) 924-0264. Contact: Jay Elliot.

**G.R.A.P.E. VIDEO RECORDING CO.:** 89 W. Neal St.; Pleasanton, CA 94566; (510) 462-1300. Contact: Sharon Robinson.

**GROUP IV RECORDING INC.:** 1541 N. Wilcox Ave.; Hollywood, CA 90028; (213) 466-6444; FAX: (213) 466-6714. Contact: Angel Balestier, Lisa Burrows.

**HARRISON WINTER DIGITAL AUDIO POST:** 2465 Campus Dr.; Irvine, CA 92715; (714) 975-1813; FAX: (714) 757-7580. Contact: Dan Shattuck.

**HIGHLAND LABORATORIES:** 840 Battery St.; San Francisco, CA 94111; (415) 981-5010.

**INDEPENDENT TELEVISION NEWS:** 901 Battery St., Ste. 220; San Francisco, CA 94111; (415) 956-1703; FAX: (415) 956-2040. Contact: Joan Tovey, VP production.

**JON SOUND INC.:** 12156 Olympic Blvd.; W. Los Angeles, CA 90064; (310) 820-8802; FAX: (310) 207-0914. Contact: Steve Brimmer.

**JENSEN SOUND PRODUCTIONS:** 363 Brannan St.; San Francisco, CA 94107; (415) 543-7095; FAX: (415) 543-7098. Contact: Eric Jensen.

**KCET STUDIOS:** 4401 Sunset Blvd.; Los Angeles, CA 90027; (213) 953-5258; FAX: (213) 953-5496. Contact: Tony Loren.

**KTSF-TV:** 100 Valley Or.; Brisbane, CA 94005; (415) 468-2626; FAX: (415) 467-7559. Contact: David Baker.

**KTVU RETAIL SERVICES:** 2 Jack London Square; PO Box 22222; Oakland, CA 94623; (510) 874-0228; FAX: (510) 272-9957. Contact: Richard Hartwig.

**KVIE TV:** 2595 Capital Oaks Dr.; Sacramento, CA 95833; (916) 929-5843; FAX: (916) 923-1048. Contact: Joe Lee.

**LASER-PACIFIC MEDIA CORPORATION:** 809 N. Cahuenga Blvd.; Hollywood, CA 90038; (213) 462-6266; FAX: (213) 464-3233. Contact: Neut Bellis, VP sales.

**LENS TO LENS:** 671 6th Ave.; San Francisco, CA 94118; (415) 668-5778; FAX: (415) 668-5778. Contact: Phillip Hacker.

**► MAGNETIC IMAGE INC.:** 1294 Lincoln Ave.; San Rafael, CA 94901; (415) 456-7900; FAX: (415) 456-9086. Contact: Peter, Chris.

**MATCHFRAME VIDEO:** 610 N. Hollywood Way, #101; Burbank, CA 91505; (818) 840-6800; FAX: (818) 840-2726. Contact: Pam Hollander.

**► MCCUNE AUDIO/VISUAL/VIDEO:** 2200 Army St.; San Francisco, CA 94124; (415) 641-1111; FAX: (415) 695-6702. Contact: Jim Oraper.

**ROLF MENDEZ FILM/VIDEO:** 11820 Larrylyn Dr.; Whittier, CA 90604; (310) 943-1622; FAX: (310) 943-1622. Contact: Rolf Mendez.

**MODERN VIDEO FILM:** 4411 West Olive Ave.; Burbank, CA 91505; (818) 840-1700; FAX: (818) 840-1771. Contact: Richard Greenberg.



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UNITED STATES

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**MUSIC ANNEX AUDIO POST-PRODUCTION**; 69 Green St.; San Francisco, CA 94111; (415) 421-6622; FAX: (415) 391-4995. **Contact:** Zack Davis.

**NEW & UNIQUE VIDEOS**; 2336 Sumac Or., unit 1; San Diego, CA 92105; (619) 282-6126; FAX: (619) 283-8264 orders. **Contact:** Mark Schulze.

**NIGHT VISION PRODUCTIONS**; 8695 Hebrides Dr.; San Oiego, CA 92126; (619) 566-8989; FAX: same. **Contact:** Don Phillips.

**MITCHELL PIETZ**; 11288 Ventura Blvd., Ste. 279; Studio City, CA 91604; (818) 500-7477; FAX: (818) 500-0074. **Contact:** Mitchell Pietz.

**POST LOGIC AUDIO & VIDEO STUDIOS**; 1800 N. Vine, Ste. 1; Hollywood, CA 90028; (213) 461-7887; FAX: (213) 461-7790. **Contact:** Bill Frazee.

**POST SOUND CORPORATION**; 6500 Sunset Blvd.; Hollywood, CA 90028; (213) 462-0000; FAX: (213) 462-4620. **Contact:** Janja Vujovich.

**PREMORE INC.**; 5130 Klump Ave.; North Hollywood, CA 91601; (818) 506-7714. **Contact:** Robert Perry.

**PRIME POST PRODUCTION INC.**; 3500 Cahuenga Blvd. W.; Los Angeles, CA 90068; (213) 878-0782; FAX: (213) 878-2781. **Contact:** Brigitte Hassian.

**PRO VIDEO**; 801 N. La Brea Ave., Ste. 104; Hollywood, CA 90038; (213) 934-8840; FAX: (213) 934-8837. **Contact:** Joel Webb.

**PRODUCERS POST**; 2625 W. Olive Ave.; Burbank, CA 91505; (818) 841-6750. **Contact:** Larry Guzy.

**QUANTUM VIDEO PRODUCTIONS**; 22 S. Fairview; Santa Barbara, CA 93117; (805) 683-4333; FAX: (805) 683-4054. **Contact:** Kelly Krizman, Greg Hughes.

**BILL RASE PRODUCTIONS INC.**; 955 Venture Ct.; Sacramento, CA 95825; (916) 929-9181; FAX: (916) 929-4751. **Contact:** Bill Rase, Esther Marcroft.

**>RAVE VIDEO PRODUCTION FACILITIES**; 611 N. Orchard Dr.; Burbank, CA 91506; (818) 841-8277. **Contact:** Loren Allread, Pat Cardamoneon.

**ROY RENDAHL WESTYLE FRESNO**; 225 W. Swift Ave.; Clovis, CA 93612-5055; (209) 294-8808. **Contact:** Roy Rendahl.

**R.J. VIDEO PRODUCTIONS**; 15585 Tilden St.; San Leandro, CA 94579; (510) 357-6535; FAX: (510) 357-6535. **Contact:** Robert James Smart.

**ROCKET POST**; 51 Federal St., Ste. 100; San Francisco, CA 94107; (415) 495-2297; FAX: (415) 495-2684. **Contact:** Fred Baysinger.  
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**ROLLAND BEECH FILM PRODUCTIONS**; 255 N. El Cielo Rd., Ste. 511; Palm Springs, CA 92262; (619) 323-6413. **Contact:** Rolland V. Beech.

**THE RUBBER DUBBERS INC.**; 626 Justin Ave.; Glendale, CA 91201; (818) 241-5600; FAX: (818) 241-1366. **Contact:** Peter Smolian.

**RUSSIAN HILL RECORDING**; 1520 Pacific Ave.; San Francisco, CA 94109; (415) 474-4520; FAX: (415) 474-7190. **Contact:** Cindy McSherry.  
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**SAN FRANCISCO AUDIO NETWORK**; 39 Gilbert St.; San Francisco, CA 94103; (415) 863-6883; FAX: (415) 863-8419. **Contact:** Michael Lande.

**SANTA FE COMMUNICATIONS**; 2525 N. Naomi St.; Burbank, CA 91504; (818) 848-5800; FAX: (818) 848-6454. **Contact:** Felix Girard, mktg. dir.

**SCREENMUSIC STUDIOS**; 11700 Ventura Blvd.; Studio City, CA 91604; (818) 753-6040; FAX: (818) 508-4870. **Contact:** Jay Kaufman, Teresa Richardson.

**SHOAF COMMUNICATIONS**; 2435 N. Reese Pl.; Burbank, CA 91504; (818) 955-8000. **Contact:** Michael E. Shoaf.

**SIGNET SOUND STUDIOS**; 7317 Romaine St.; W. Hollywood, CA 90046; (213) 850-1515; FAX: (213) 874-1420. **Contact:** Andrew Golon, pres.

**SCOTT SINGER PRODUCTIONS**; 2901 Mariposa, Ste. 5; San Francisco, CA 94110; (415) 864-0203; FAX: (415) 864-0202. **Contact:** Scott, Annette.

**SKYWALKER SOUND**; PO Box 3000; San Rafael, CA 94912; (415) 662-1000. **Contact:** Kiki Morris.

**S.N.A.P. PRODUCTION SERVICES**; 18653 Ventura Blvd., #295; Tarzana, CA 91356; (818) 343-0283; FAX: (818) 343-0557. **Contact:** Barry Seybert.

**SOUND AFFAIR RECORDING LTD.**; 2727 Croddy Way, Ste. G; Santa Ana, CA 92704; (714) 540-0063; FAX: (714) 540-8359. **Contact:** Andree Hogg.

**SOUNDABOUT STUDIOS**; 15328 Oxnard St.; Van Nuys, CA 91411; (818) 909-2287; FAX: (818) 909-9684. **Contact:** Don Schlegoel, Rodolfo Cruz.

**SST INC. SYNTHESIZER & COMPUTER RENTALS**; 13601 Ventura Blvd.; Sherman Oaks, CA 91423; (818) 907-7780; FAX: (818) 752-0142. **Contact:** Ed Winquest.

**STARFAX**; 8300 Beverly Blvd.; Los Angeles, CA 90048; (213) 653-3570; FAX: (213) 653-8855. **Contact:** John Lytle.

**STUDIO CITY SOUND & VIDEO**; 4060 1/2 Laurel Canyon Blvd.; Studio City, CA 91604; (818) 753-1900; FAX: (818) 753-0201. **Contact:** Bobbie Jean Greenhead.

**SYNTHESIZER RENTAL SERVICE**; 2268 Ben Lomond Dr.; Los Angeles, CA 90027-2905; (213) 660-4065; FAX: (213) 660-4597. **Contact:** Steve Schafer.

**TAMALPAIS PRODUCTIONS**; 209 Montezuma Ave.; PO Box 524; Forest Knolls, CA 94933; (415) 488-4656; FAX: (415) 488-4656. **Contact:** Tom Valens.

**>TELEVISION ASSOCIATES INC.**; 2410 Charleston Rd.; Mountain View, CA 94043-1683; (415) 967-6040; FAX: (415) 964-2453. **Contact:** Lauri Clark.

**TOOD-AO/GLENN SOUND STUDIOS**; 900 N. Seward St.; Hollywood, CA 90038; (213) 962-4000; FAX: (213) 466-2327. **Contact:** J.R. Delang.

**TOTAL VIDEO CO.**; 432 N. Canal St. #12; S. San Francisco, CA 94080; (415) 583-8236; FAX: (415) 583-4708. **Contact:** Bruce Mahood.

**TRIAD MEDIA SERVICES**; 3055 Triad Dr.; Livermore, CA 94550; (510) 449-0606 ext. 6753; FAX: (510) 455-6471. **Contact:** Kirk Storms.

**VARITEL VIDEO PRODUCTIONS**; 350 Townsend St., Ste. 250; San Francisco, CA 94107; (415) 495-3328; FAX: (415) 495-0866. **Contact:** Colleen Casey.

**VIDEO U PRODUCTIONS**; 1034 Shenandoah St. #6; Los Angeles, CA 90035; (310) 657-4385; FAX: (310) 657-4385. **Contact:** Bradley Freidman.

**THE VIDEO EDITING SUITE**; 400 Greenfield Dr., #78; El Cajon, CA 92021; (619) 440-5003. **Contact:** Don G. Hill.

**VIDEO-IT POST**; 5000 Overland Ave., #6; Culver City, CA 90230; (310) 280-0505. **Contact:** Kassi Crews, Ken Slater, Keith Mana.

**VIDEOFAX**; 1252 8th Ave.; San Francisco, CA 94122; (415) 661-0500; FAX: (415) 661-2710. **Contact:** Leigh Blicher, partner.

**VIDEO LADY**; PO Box 2276; San Bernardino, CA 92406; (909) 882-4057; FAX: (909) 882-4057. **Contact:** Shirley Harlan, Steve Chandler.

**VIDEOTRANSFORM INC.**; 2450 Embarcadero Way; Palo Alto, CA 94303; (415) 494-1529; FAX: (415) 494-7219. **Contact:** Desiree Docktor.

**VINE INTERNATIONAL COMMUNICATIONS**; PO 357; Vacaville, CA 95696; (707) 446-2092. **Contact:** Dr. Neil Miller.

**>WAVES SOUND RECORDERS**; 1956 N. Cahuenga Blvd.; Hollywood, CA 90068; (213) 466-6141; FAX: (213) 466-3751. **Contact:** Beth Merritt.

**WEBSTER COMMUNICATIONS**; 607 N. Ave., #64; Los Angeles, CA 90042; (213) 258-6741; FAX: (213) 254-3756. **Contact:** Van Webster.

**>WEST PRODUCTIONS INC.**; 2921 W. Olive Ave.; Burbank, CA 91505; (818) 841-4500. **Contact:** David Rawlinson, VP; John Merten.

**WESTLAKE STUDIOS**; 31320 Via Colinas, Ste. 118; Westlake Village, CA 91362; (818) 991-5452; FAX: (818) 707-2693. **Contact:** Jim Cerrotta.

**WESTWORLD RECORDERS**; 16760 Stagg St., #206; Van Nuys, CA 91406; (818) 782-8449. **Contact:** Jerry Pearson.

**WILD KAT PRODUCTIONS**; PO Box 802423; Santa Clarita, CA 91380-2423; (805) 266-3343; FAX: (805) 266-3343. **Contact:** Jeff Amlong.

**XAOS INC.**; 600 Townsend St., Ste. 271E; San Francisco, CA 94103; (415) 558-9267; FAX: (415) 558-9160. **Contact:** Linda Jones.

**SAUL ZAENTZ FILM CENTER**; 2600 10th St.; Berkeley, CA 94710; (510) 486-2100; FAX: (510) 486-2115. **Contact:** Steve Shurtz, Roy Segal, Scott Roberts.

**ZOOMA MUSIC PRODUCTIONS**; 110 Coleridge Ave.; Palo Alto, CA 94301; (415) 323-1217. **Contact:** Victor Bellomo.

### COLORADO

#### Recording Studios

**ACOUSTIC PROJECTIONS**; 15980 Rollercoaster Rd.; Colorado Springs, CO 80921; (719) 488-2471. **Contact:** Doug Wilson.

**DAVID L. ADAMS ASSOCIATES INC.**; 1701 Boulder St.; Denver, CO 80211; (303) 455-1900; FAX: (303) 455-9187. **Contact:** Ed Logsdon, Eric Mott.

**AKASHIC RECORDING STUDIO**; 1670 Orchard Ave.; Boulder, CO 80304; (303) 444-2428. **Contact:** Tim Bishop Prasanna, Jon Snyder.

**>AUDIO'S AMIGOS**; 1925 Orchard Ave.; Boulder, CO 80302; (303) 442-3939. **Contact:** Fergus.

**>AVALANCHE RECORDING STUDIO INC.**; 10650 Irma Or., #27; Northglenn, CO 80233; (303) 452-0498. **Contact:** Krista Helevuo.

**BLUE AFRICA INC.**; PO Box 1042; Edwards, CO 81632; (303) 328-6472. **Contact:** Bob Walker.

**CLAWSON PRODUCTIONS**; 348 S. Jefferson; Louisville, CO 80027; (303) 666-0505. **Contact:** Daniel Clawson.

**>CLUB OOG STUDIOS INC.**; 4919 N. Broadway, #17; Boulder, CO 80304; (303) 444-0980. **Contact:** Jeff Lipton.



#### COLORADO SOUND RECORDING Westminster, CO

**>COLORADO SOUND RECORDING**; 3100 W. 71st Ave.; Westminster, CO 80030; (303) 430-8811. **Contact:** Kevin Clock.

**COUPE STUDIOS MUSIC INC.**; 2888 Bluff St., #115; Boulder, CO 80301; (303) 447-0551; FAX: (303) 447-8603.

**DAYSTAR RECORDING STUDIOS**; 1105 Leyden; Denver, CO 80220; (303) 394-4637. **Contact:** Kirk Hutchinson, Bill Alexander.

**>DENVER CENTER MEDIA SOUND**; 1245 Champa St.; Denver, CO 80204; (303) 893-4000; FAX: (203) 893-3206. **Contact:** Phil Hegel, Dirk Olson, Glenn R. Zi.

**EAGLE SOUND**; 1480 E 2nd Ave., #1; Durango, CO 81301; (303) 247-5452. **Contact:** Scott Smith.

**EYE IN THE SKY SOUND**; 4315 County Rd. 54G; PO Box 642; La Porte, CO 80535; (303) 482-3947. **Contact:** Randy Miotke.

**>FANFARE RECORDING STUDIOS**; 5142 Quaker St.; Golden, CO 80403; (303) 279-2334; FAX: (303) 278-0079. **Contact:** Guy Bianchini.

**>FTM STUDIOS**; 1111 S. Pierce St.; Lakewood, CO 80232; (303) 922-3330; FAX: (303) 922-3614. **Contact:** John Sundberg.

**HOMETOWN ARTISTS RECORDING**; 120 W. 5th St.; Rifle, CO 81650; (303) 625-3421; FAX: (303) 625-3031. **Contact:** Lee Gillespie, Roberta Gillespie, Donna Conaway.

**INFAL RECORDS CO.**; 2217 Champa St.; Denver, CO 80205; (303) 295-1500. **Contact:** Victor M. Hernandez.



► **KERR/MACY MUSIC GROUP**, 7700 E. Iliff, Ste. E, Denver, CO 80231; (303) 755-9422; FAX: (303) 755-9377. **Contact:** John Macy.

► **MASTERTOUCH PRODUCTIONS**, Evergreen, CO 80439; (303) 674-8355. **Contact:** Marsha Lu Horton.

**PAN STUDIOS**, 1570 Quail Lake Loop, Colorado Springs, CO 80906; (719) 540-9800. **Contact:** Dale Nixon.

**PM ENGINEERING**, PO Box 3040; 6448 S. Skyline Dr.; Evergreen, CO 80439; (303) 674-5933. **Contact:** Craig Patterson.

**PROFESSIONAL SOUND AND RECORDING**, 3100 W. 71st Ave.; Westminster, CO 80030; (303) 426-7819. **Contact:** Phil Crumrine.

► **"THE RANCH"**, 15849 Stump Rd.; Westcreek, CO 80135; (303) 647-2482.

**ROCKY MOUNTAIN RECORDERS**, 1250 W. Cedar Ave.; Denver, CO 80223; (303) 777-3648; FAX: (303) 777-3923. **Contact:** Roxanne Ho.

**SALT PRODUCTIONS**, 10561 E. Maplewood Drive; Englewood, CO 80111; (303) 689-0059; FAX: (303) 843-9558. **Contact:** Rich Sanders.

**SAVAGE STUDIOS**, P.O. Box 10916; Aspen, CO 81612; (303) 927-3018; FAX: (303) 925-9182. **Contact:** Bryan Savage.

**SCM PRODUCTIONS**, 5070 Dover; Arvada, CO 80002; (303) 422-5244; FAX: (303) 422-8985. **Contact:** Steve Cooper.

**GARY R. SMITH PRODUCTIONS**, 2154 McKinley Ct.; Grand Junction, CO 81503; (303) 243-7551. **Contact:** G. Smith.

**STARTSONG DIGITAL RECORDING**, 3218 E. La Salle; Colorado Springs, CO 80909; (719) 634-2045; FAX: (719) 634-2045 ext 7. **Contact:** Tom Gregor.

**STUDIO SOREN**, 7450 E. Jewell, Ste. F; Denver, CO 80231; (303) 755-4802. **Contact:** Billy.

► **TIME CAPSULE RECORDING**, 1042 Perry St.; Denver, CO 80204; (303) 534-6977. **Contact:** James L. Jackson.

**TSUNAMI SOUND PRODUCTIONS**, 31 Broadmoor Ave; Colorado Springs, CO 80906; (719) 633-5917. **Contact:** Kevin Doyle.

**VALENTINE PRODUCTIONS**, 725 Mariposa; Denver, CO 80204; (303) 825-1900; FAX: (303) 825-1930. **Contact:** Laurie Gordon.

#### Video Production Facilities

**AB VIDEO PRODUCTIONS LTD.**, PO Box 49521; Colorado Springs, CO 80949-0521; (719) 577-9137. **Contact:** Steve Mungie.

**AVALANCHE RECORDING STUDIO INC.**, 10650 Irma Dr., #27; Northglenn, CO 80233; (303) 452-0498. **Contact:** Linda Warman

**GARKIE AUDIO/VISUAL SERVICES INC.**, 4700 Sterling Dr. Suite C; Boulder, CO 80301; (303) 440-3334; FAX: (303) 442-8180. **Contact:** Bill Warga.

**MIDTOWN VIDEO PRODUCTIONS**, 5770 Clarkson St. #F, Denver, CO 80216; (303) 295-1955; FAX: (303) 295-2544. **Contact:** Bob Van DerWal.

**POST MODERN AUDIO**, 940 Wadsworth Blvd.; Lakewood, CO 80215; (303) 237-4497; FAX: (303) 232-2241. **Contact:** David Emrich.

**REMOTE BROADCASTS INC.**, 12441 Mead Way; Littleton, CO 80125; (303) 791-1867; FAX: (303) 791-8586. **Contact:** Dave Zur.

**ROCKY MOUNTAIN HEARTLAND PRODUCTIONS**, PO Box 937; Parker, CO 80134; (303) 841-8208. **Contact:** Steve Dyer.

**SCM PRODUCTIONS**, 5070 Dover; Arvada, CO 80002; (303) 422-5244; FAX: (303) 422-8985. **Contact:** Steve Cooper.

**VALENTINE PRODUCTIONS**, 725 Mariposa; Denver, CO 80204; (303) 825-1900; FAX: (303) 825-1930. **Contact:** Laurie Gordon.

#### CONNECTICUT

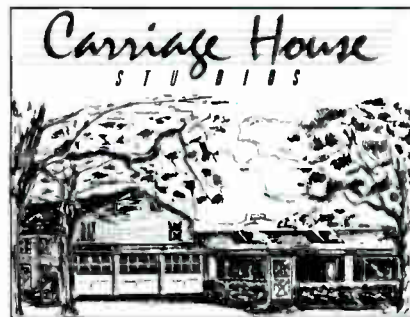
#### Recording Studios

**ADVANCED AUDIO PRODUCTIONS**, 41 Rose Terrace; Trumbull, CT 06611; (203) 459-0869; FAX: (203) 459-0869. **Contact:** Elaine Cichon.

**ALPHA PROFESSIONAL AUDIO**, 12 Charcoal Rd.; Norwalk, CT 06854; (203) 866-4139. **Contact:** David LeVan.

► **AMBIENT RECORDING CO.**, 65 High Ridge Rd., Ste. 334; Stamford, CT 06905; (203) 968-9882; FAX: (203) 968-9882. **Contact:** Mark Conese.

**BLANK PRODUCTIONS**, 1597 Hope St.; Stamford, CT 06907; (203) 968-2420; FAX: (203) 329-7193.



CARRIAGE HOUSE STUDIOS  
Stamford, CT

► **CARRIAGE HOUSE STUDIOS**, 119 Westhill Rd.; Stamford, CT 06902; (203) 358-0065; FAX: (203) 964-4988. **Contact:** Patricia Spicer.

**CHINA MOON PRODUCTIONS**, 575 Ponus Ridge; New Canaan, CT 06840; (203) 972-3261. **Contact:** Eric Garrison.

**DOC ROCK DIGITAL PRODUCTIONS**, 3700 Durham Rd.; Guilford, CT 06437; (203) 457-1032. **Contact:** Bob Nary.

**FLIGHT PATH PRODUCTIONS/FERN HOLLOW MULTI-MEDIA**, 113 Bushy Hill Rd.; Granby, CT 06035; (203) 653-4468. **Contact:** Carl Monty, Margaret Monty.

**FULL BOAR RECORDING**, 48 Sunset Ridge; Norfolk, CT 06058; (203) 542-6847. **Contact:** John P. Bazzano.

**GRACE RECORDING STUDIO INC.**, 159 Pelham Ave.; Hamden, CT 06518-2524; (203) 288-9771; FAX: (203) 248-9442. **Contact:** Richard Osterlind.

**HORIZON MUSIC GROUP**, 678 1/2 Campbell Ave.; W. Haven, CT 06516; (203) 934-7186. **Contact:** Vic Steffens.

**JAXSN MUSIC**, PO Box 622; Hartford, CT 06142; (203) 295-0736. **Contact:** McArthur Jackson.

**BOB JOHNSON AUDIO ENGINEERING**, 7 Crofut Rd.; Naugatuck, CT 06770; (203) 729-7871; FAX: (203) 269-1204. **Contact:** Bob Johnson.

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UNITED STATES

### CONNECTICUT

#### Recording Studios

**LEDGE VU MEDIA:** 23 Washington Rd.; Cromwell, CT 06416; (203) 635-7303. Contact: Mark Zampino.

**MARITIME RECORDING STUDIO:** 18 Marshall St.; Norwalk, CT; (203) 866-1731. Contact: Leila Serrano.

**MEDIA ARTS CENTER/NICKEL STUDIOS:** 753 Capitol Ave.; Hartford, CT 06106; (203) 951-8175. Contact: Jack Stang.

**NORTH SHORE STUDIOS:** 4 North Shore Drive; PO Box 715; Ridgefield, CT 06877; (203) 438-5140. Contact: Mark Rothbaum, mgr.

**TROO NOSSEL RECORDING STUDIOS:** 10 George St.; PO Box 57; Wallingford, CT 06492; (203) 269-4465; FAX: (203) 294-1745. Contact: Thomas "Doc" Cavalier, exec. dir.

**P&P STUDIOS INC.:** 109 Forest St.; Stamford, CT 06901; (203) 359-9292; FAX: (203) 325-8329. Contact: Dana Anthony.

► **PRESENCE STUDIOS:** 13-B Riverside Ave.; Westport, CT 06880; (203) 467-9038; FAX: (203) 221-8061. Contact: Jon Russell.

► **PULSE WAVE RECORDING STUDIO:** 19 Norwood Terr.; Trumbull, CT 06611; (203) 268-1018. Contact: Keith Chirgwin.

**RBV PRODUCTIONS INC.:** 920 N. Main St.; Southbury, CT 06488; (203) 264-3666; FAX: (203) 264-3616. Contact: Marjorie Jones.

**REEL HITS RECORDING STUDIOS:** 15 Bridge Rd.; Weston, CT 06883; (203) 221-7793; FAX: (203) 221-1110. Contact: Dean Elliott, Dorianne Elliott, Al Payson.

**REELSOUND RECORDING:** 53 Old Fairwood Rd.; Bethany, CT 06524; (203) 393-3819. Contact: Dan Fiorillo.

**SOUND SITUATION:** 130 Griswold St.; Glastonbury, CT 06033; (203) 633-1952. Contact: David Budries.

**SOUNTEC STUDIOS INC.:** 25 Van Zant St.; E. Norwalk, CT 06855; (203) 853-3433; FAX: (203) 855-1508. Contact: Melissa Cooper.

**STAR CASTLE RECORDING:** 36 Tamarack Ave., Ste. 201; Danbury, CT 06811; (203) 746-0464; FAX: (203) 746-0464. Contact: Robert Batesole.

**STUDIO UNICORN:** 109 Lenox Ave.; Bridgeport, CT 06605; (203) 333-0736; FAX: (203) 333-0736 + \*0. Contact: Paul Avgerinos.

**THREE COMMUNICATIONS PRODUCTIONS:** 510 Main St.; Middletown, CT 06457; (203) 347-8439. Contact: Michael Arafah.

**VISION PRODUCTIONS STUDIO:** 27 Olcott St.; Manchester, CT 06040; (203) 645-7030. Contact: Steve Sossin.

**FRED WEINBERG MUSIC & SOUND:** 16 Dundee Rd.; Stamford, CT 06903; (203) 322-5778; FAX: (203) 329-7838. Contact: Fred Weinberg.

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**ANGELSEA PRODUCTIONS:** 55 Russ St.; Hartford, CT 06106; (203) 241-8111. Contact: Douglas Munford.

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**AV DESIGN:** 1823 Silas Deane; PO Box 588; Rocky Hill, CT 06060-0588; (203) 529-2581; FAX: (203) 529-5480. Contact: Joseph Wall.

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**CONOVER PRODUCTION SERVICES:** 116-M Research Dr.; Milford, CT 06460; (203) 877-5427; FAX: (203) 877-0646. Contact: Bob Conover.

**GROUP W SATELLITE COMMUNICATIONS:** 250 Harbor Dr.; Stamford, CT 06904-2210; (203) 965-6388; FAX: (203) 965-6320. Contact: Peter A. Concelmo.

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**RDEEL AUDIO:** 1028 33rd St. NW; Washington, DC 20007; (202) 338-0770; FAX: (202) 338-7695. Contact: Renee Funk.

**SONIC IMAGES PRODUCTIONS:** 4590 MacArthur Blvd. NW; Washington, DC 20007; (202) 333-1063; FAX: (202) 338-1386. Contact: David Hibbits.

**SOUNDWAVE INC.:** 2000 P St. NW, Ste. 200; Washington, DC 20036; (202) 861-0560; FAX: (202) 466-2377. Contact: Trevor Seneff.

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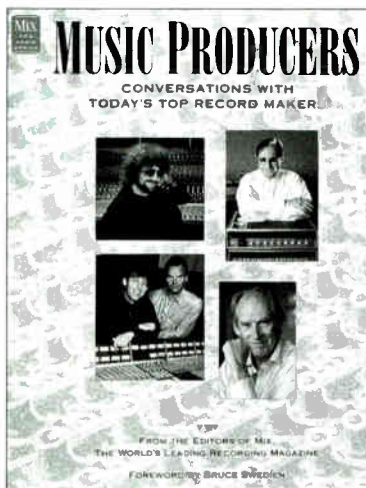
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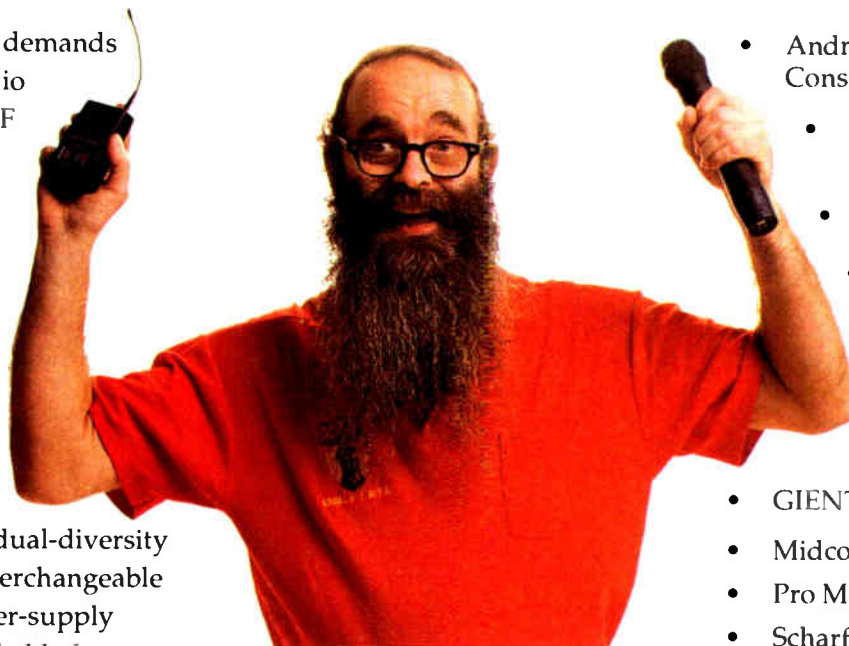
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**ACA DIGITAL RECORDING:** PO Box 450727; Atlanta, GA 30345; (404) 284-0948; FAX: same. **Contact:** Tommy Joe Anderson, exec. dir.

**ALLGOOD PRODUCTIONS:** 1827 Powers Ferry Rd.; Building 15, Suite 1000; Marietta, GA 30067; (404) 956-7956; FAX: (404) 980-9249. **Contact:** William Allgood.

**AMAZING MUSIC:** 3795 Mercer Univ. Or.; Macon, GA 31204; (912) 471-9174. **Contact:** Ed Vance.

**APC STUDIOS:** 3838 Oakcliff Industrial Ct.; Atlanta, GA 30340; (404) 242-7678; FAX: (404) 242-0278. **Contact:** Sal Nappo.

**AUDIO PRODUCTION CENTER:** 3838 Oakcliff Industrial Ct.; Atlanta, GA 30340; (404) 242-7678; FAX: (404) 242-0278. **Contact:** Salvatore Nappo.

**AUDIOART STUDIO INC.:** 1600 Wilson Way, Ste. 2; Smyrna, GA 30082; (404) 432-3844. **Contact:** Steve Briglevich.

**BENCHMARK SOUND STUDIOS INC.:** 4025 Pleasantdale Rd., Ste. 510; Atlanta, GA 30340; (404) 449-4665; FAX: (404) 449-4658. **Contact:** Mark Allen.

**CATSPAW RECORDING STUDIO:** 560 Dutch Valley Rd.; Atlanta, GA 30324; (404) 876-2287; FAX: (404) 881-8409. **Contact:** Brad Jones.

► **CRAWFORD POST PRODUCTION INC.:** 535 Plasamour Dr.; Atlanta, GA 30324; (404) 876-7149. **Contact:** Steve Davis.

**CROSSTOWN AUDIO:** 2135 DeFoor Hills Rd, NW; Atlanta, GA 30318; (404) 352-4790; FAX: (404) 352-2143. **Contact:** Brandon Wade.

**D.A.R.P. STUDIOS:** 582 Trabert Ave. NW; Atlanta, GA 30309; (404) 351-3736; FAX: (404) 352-0010. **Contact:** John Rogers.



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► **EASY RECORDING INC.**; 1948 Brennan Way; Lithia Springs, GA 30057; (404) 739-8747; FAX: (404) 941-2559. Contact: Theodore Noye.

► **BERT ELLIOTT SOUND INC.**; 1752 Harper St. NW; Atlanta, GA 30318; (404) 351-9061; FAX: (404) 351-6806. Contact: Bert Elliot.

► **EXOCET STUDIOS**; 3264 Shallowford Rd.; Chamblee, GA 30341; (404) 455-7256; FAX: (404) 455-0637. Contact: Scott Glazer.

► **EZ RECORDING AND PRODUCTIONS**; 119 Williamsburg Ln.; PO Box 1283; Woodstock, GA 30188; (404) 924-0433. Contact: Rick Payne.

► **HIGH SPIRITS RECORDING**; 1705 Cedar Shoals Dr.; Athens, GA 30605; (706) 546-7226. Contact: Robin Kristal.

► **HWOOSH PRODUCTIONS**; PO Box 268; Mill Valley, GA 94941; (415) 921-3366. Contact: Peter Hwoschinsky.

► **IMPORTANT AUDIO RECORDING**; PO Box 2233; Tucker, GA 30085; (404) 939-5122; FAX: same. Contact: Diankeri Bernet; John McLane.

► **KALA RECORDING STUDIOS**; 2310 Marietta Blvd., Ste. D; Atlanta, GA 30318; (404) 355-0909. Contact: Buzz Amato.

► **JOHN KEANE STUDIOS**; 165 Hillcrest Ave.; Athens, GA 30606; (706) 548-4137; FAX: (706) 548-0766. Contact: John Keane.

► **MAXWELL SOUND**; 148 Best Dr.; Athens, GA 30606; (706) 353-1308; FAX: same. Contact: Mark Maxwell.

► **MCDONALD SOUND STUDIO**; 2808 Napier Ave.; PO Box 2186; Macon, GA 31203; (912) 750-8461. Contact: Ray McDonald.

► **MISSION RECORDING STUDIO**; 4911 Martin Crossing Rd.; Stone Mountain, GA 30088; (404) 297-0933; FAX: (404) 297-1872. Contact: Pamela, D.J. Lewis.

► **MUSIPLIX**; 2091 Faulkner Rd. NE; Atlanta, GA 30324; (404) 321-2701; FAX: (404) 636-7738. Contact: Alicia Paulete.

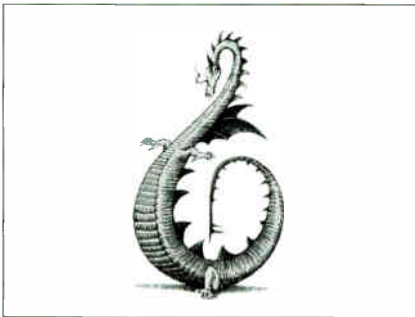
► **OLIVERIO MUSIC INC. (OMI STUDIOS)**; 750 Ralph McGill Blvd. NE; Atlanta, GA 30312; (404) 525-4440; FAX: (404) 525-4545. Contact: Bob Gillespie.

► **OMI STUDIOS (OLIVERIO MUSIC INC.)**; 750 Ralph McGill Blvd. NE; Atlanta, GA 30312; (404) 525-4440; FAX: (404) 525-4545. Contact: Bob Gillespie.

► **ORACLE RECORDING STUDIO**; PO Box 464188; Lawrenceville, GA 30246; (404) 921-7941. Contact: Gene Smith.

► **"THE PEACH" RECORDING STUDIO**; PO Box 150; Covington, GA 30209; FAX: (706) 786-3366. Contact: Kerry Livgren.

► **PERFECTION SOUND INC.**; 2871 Jonquil Dr.; Smyrna, GA 30080; (404) 436-7410. Contact: Wanda Crisp.



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► **PURPLE DRAGON RECORDING**; 573 Nutch Valley Rd.; Atlanta, GA 30324; (404) 876-2337; FAX: (404) 876-8664. Contact: Stanley Gaines.

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► **WILLOW CREEK RECORDING STUDIOS**; 2228 Redmond Circle; Rome, GA 30165; (404) 232-6588; FAX: (706) 232-6954. Contact: Morgan Ayers.

### Video Production Facilities

► **AMERICAN SOUND & VIDEO CORPORATION**; 2225 Faulkner Rd. NE; Atlanta, GA 30324; (404) 633-4577. Contact: Stan Lester, sales mgr.

► **CRAWFORD POST PRODUCTION INC.**; 535 Plasamour Dr.; Atlanta, GA 30324; (404) 876-7149. Contact: Steve Davis.

► **CREATIVE VIDEO**; 1465 Northside Dr., Ste. 110; Atlanta, GA 30354; (404) 355-5800; FAX: (404) 350-9823. Contact: Mary Brown.

► **DXIELAND PRODUCTIONS INC.**; 3440 Oakcliff Rd., Ste. 104; Atlanta, GA 30340; (404) 458-1168; FAX: (404) 458-1872. Contact: Glen Fisher.

► **DOPPLER STUDIOS**; 1922 Piedmont Cir.; Atlanta, GA 30324; (404) 873-6941. Contact: Bill Quinn.

► **THE NETWORK GROUP INC.**; 1764 Twin Brooks Dr.; Marietta, GA 30067; (404) 425-3079; FAX: (404) 424-2530. Contact: Richard Wirth.

► **PEACHTREE POST**; 1781 Peachtree St.; Atlanta, GA 30309; (404) 607-7000; FAX: (404) 872-5921. Contact: Deron Triff.

► **VIDEO TAPE ASSOCIATES**; 1575 Sheridan Rd. NE; Atlanta, GA 30324; (404) 634-6181; (800) 554-8273; FAX: (404) 320-9704. Contact: James Deatherage.

### HAWAII

#### Recording Studios

► **AUDIO RESOURCE HONOLULU**; 1084 Young St.; Honolulu, HI 96814; (808) 526-3733; FAX: (808) 734-1840. Contact: Tony Hugar.

► **FLYIN' HAWAIIAN PRODUCTIONS**; 4942 Likini St.; Honolulu, HI 96818; (808) 839-5431; FAX: (808) 537-1818. Contact: Lester Ganlan.

► **FORTUNATE SUN STUDIO**; 720 Iwilei Rd., Ste. 416; Honolulu, HI 96817; (808) 531-5744; FAX: (808) 536-8983.

► **JAGS ENTERTAINMENT**; PO Box 935; Captain Cook, HI 96704; (808) 323-3315. Contact: Eric Jaeger.

► **LAHAINA SOUND RECORDING STUDIO**; 840 Waimea St.; Lahaina, HI 96761; (808) 667-2587; FAX: (808) 667-2589. Contact: Amos Oaniels.

► **MANTRASOUND**; 4-1586 Kuhio Hwy.; Kapaa, Kauai, HI 96746; (808) 822-9466; FAX: (808) 822-0749. Contact: Sherie DiSalvo.

► **MELODY LINE PRODUCTIONS AND RECORDING STUDIO**; 2662 Kaliaalani Circle; Pukalani, Maui, HI 96788; (808) 572-7152. Contact: Tom Hall.

► **SEA-WEST RECORDING STUDIOS/HAWAII**; PO Box 2063; Pahoehoe, HI 96778; (808) 965-8841; FAX: (808) 965-8853. Contact: Donna-Alexa Keefer.

► **STUDIO M PRODUCTIONS UNLIMITED**; 8715 Waikiki Station; Honolulu, HI 96830; (800) 453-3345; (808) 734-3345; FAX: (808) 734-3299. Contact: Hugo Buehring.

### Video Production Facilities

► **AUDIO RESOURCE HONOLULU**; 1084 Young St.; Honolulu, HI 96814; (808) 526-3733; FAX: (808) 734-1840. Contact: Tony Hugar.

► **CAMERA ONE**; 1609-D Iwi Way; Honolulu, HI 96816; (808) 732-2590; FAX: (808) 732-2590. Contact: Rodney Dhtani.

### IDAHO

#### Recording Studios

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► **ROCK HOUSE RECORDING STUDIO**; 72 N. 1st E.; Rexburg, ID 83440; (208) 356-8705; FAX: (208) 356-2402. Contact: Trent Walker.

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► **ACME RECORDING**; 1708 W. Belmont; Chicago, IL 60657; (312) 477-7333; FAX: (312) 472-7806. Contact: Jim Rasfeld, Mary Latuszek.

► **AIRWAVE RECORDING STUDIOS INC.**; 2108 W. Roscoe St.; Chicago, IL 60618; (312) 404-0453. Contact: Lynette McCortney.

► **ANVID RECORDING CO.**; 69 S. LaSalle; Aurora, IL 60505; (708) 892-3340; FAX: (708) 859-7576. Contact: David Schuler.

► **ARS RECORDING STUDIO & TAPE DUPLICATION**; 11626 S. Pulaski Rd.; Alsip, IL 60658; (708) 371-8424; FAX: (708) 371-3958. Contact: Mike Szrumba.

► **AUDIO RECORDING UNLIMITED INC.**; 400 N. Michigan Ave., Ste. 1900; Chicago, IL 60611; (312) 527-7000; FAX: (312) 527-3360. Contact: Betty Rake, operation mgr.

► **BARKER RECORDING STUDIO INC.**; 117 S. Rockford Ave.; Rockford, IL 61104; (815) 399-2929; FAX: (815) 226-0811. Contact: Pam Barker.

► **BARN BURNER RECORDING STUDIO**; 26380 N. 1500 Ave.; Annawan, IL 61234-9697; (309) 935-6181. Contact: Harry Heath.

► **B.M. RECORDING STUDIO**; 6936 S. Peoria; Chicago, IL 60621; (312) 723-0944. Contact: Robert Murphy.

► **CHICAGO PRODUCTION COOPERATIVE**; 13808 Lincoln; Dalton, IL 60419; (708) 849-3735; FAX: (708) 849-3874. Contact: Philli Brown.



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► **CHICAGO TRAX RECORDING**; 3347 N. Halsted; Chicago, IL 60657; (312) 525-6565; FAX: (312) 525-6942. Contact: Oebbie Jawicki, Reid Hyams.

► **DOMAIN AUDIO SERVICES**; 289 Main Pl.; Carol Stream, IL 60188; (708) 668-5300; FAX: (708) 668-0158. Contact: Timothy Hollinger.

► **DYNAMIC SOUNDS RECORDING CO.**; 15 Bell Road; Kingston, IL; (815) 923-9138; (815) 923-9139; FAX: (815) 923-9130. Contact: Edward J. Lee, mgr. dir.

► **EATIN' RECORDS RECORDING STUDIO**; 1295C Prairie Ave.; Glendale Heights, IL 60139; (708) 858-5130. Contact: Brian Eaton.

► **EMPTY STREET STUDIOS**; 1405 Greenbriar Or.; Champaign, IL 61820; (217) 398-1775. Contact: Pat Ortmann, Raz Trennel.

► **EXODUS SOUNDS**; Northbrook, IL 60062; (708) 564-5377. Contact: Richard Simmons.

► **FASTRAX THE BUNKER**; 3811 Union; Steger, IL 60474; (708) 756-3550; FAX: (708) 756-3550. Contact: Rick Tidd.



**THE HAIR BEAR RECORDING STUDIO;** 4817 W. 129th St.; Alsip, IL 60658; (708) 389-3373. **Contact:** Jeffrey A. Islinger.

**HAPPY DAY STUDIOS;** 800 N. Ridgeland; Oak Park, IL 60302; (708) 848-3322. **Contact:** Vince Ippolito.

**HUBBARD STREET STUDIOS INC.;** 11 E. Hubbard St.; Chicago, IL 60611; (312) 670-0110. **Contact:** Pat Brennan.

**J.G.M. RECORDING STUDIO;** 4121 N. Laramie; Chicago, IL 60641; (312) 545-7388. **Contact:** Lito Manlucu.

**JOR-DAN INC.;** 1100 Wheaton Oaks Ct.; Wheaton, IL 60187; (708) 653-1919; FAX: (708) 665-4966. **Contact:** Kelly Lovett.

**LRS MUSIC & RECORDING;** 727 S. Dearborn Ste. 312; Chicago, IL 60605; (312) 294-0166; FAX: (312) 294-8981. **Contact:** Mark Ohlsen.

**MAJOR MEDIA INC.;** 3226 Commercial Ave.; Northbrook, IL 60062; (708) 498-4610. **Contact:** Jay Steinberg.

**METRO MOBILE RECORDING;** 2097 John's Ct.; Glenview, IL 60025; (708) 998-6420; FAX: (708) 998-6421. **Contact:** Timothy R. Powell, owner.

**THE NOISE CHAMBER;** 5449 N. 2nd St.; Loves Park, IL 61111; (815) 282-2469. **Contact:** Jimmy Johnson.

**► PARAGON RECORDING STUDIOS INC.;** 9 E. Huron St.; Chicago, IL 60611; (312) 266-0075; FAX: (312) 642-6688. **Contact:** Martin Feldman.

**PEGASUS RECORDING;** PO Box 578903; Chicago, IL 60657; (312) 880-5000; FAX: same. **Contact:** Gary A. Khan.

**POGO RECORDS RECORDING STUDIO;** 35 Taylor St.; Champaign, IL 61820; (217) 351-8155. **Contact:** Mark Rubel.

**PRIVATE STUDIOS;** 705 W. Western Ave.; Urbana, IL 61801; (217) 367-3530; FAX: (217) 344-6812. **Contact:** Jonathan Pines.

**PUMPKIN RECORDING STUDIO;** 8453 Rob Roy Dr.; Orland Park, IL 60462; (708) 349-1485. **Contact:** Gary Loizzo.

**RAINBOW BRIDGE 24 TRACK RECORDING;** 117 W. Rockland Rd.; PO Box 615; Libertyville, IL 60048; (708) 362-4060; FAX: (708) 362-4653. **Contact:** Perry Johnson.

**RIVER NORTH STUDIOS;** 610 N. Fairbanks Ct.; Chicago, IL 60611; (312) 944-1107; FAX: (312) 944-7258. **Contact:** Diane Zandstra.

**R/J RECORDING & SOUND;** PO Box 302; 530-C Lark St.; Geneva, IL 60134-0302; (708) 232-1932; FAX: (708) 232-1938. **Contact:** Richard J. Peck.

**ROCK SERVICE;** 2500 N. 77 Ct.; Elmwood Park, IL 60635; (708) 452-5594; FAX: (708) 452-5596. **Contact:** Chris Kirby.

**RPB RECORDING;** 2566 N. Douglas Ave.; Arlington Heights, IL 60004-2534; (708) 394-5306. **Contact:** Ray Betz.

**RPM STUDIO 8;** 318 S. Second St.; St. Charles, IL 60174; (708) 377-3993. **Contact:** Tom Jancauskas.

**SCHU-MAN STUDIO;** 1922 W. Hood, #1-C; Chicago, IL 60660; (312) 761-1407. **Contact:** David G. Bragman.

**SHORT ORDER RECORDER;** 2269 Sheridan Rd.; Zion, IL 60099; (708) 746-3767; FAX: (708) 746-3779. **Contact:** Jeff Murphy.

**SILVER OAKS COMMUNICATIONS;** PO Box 8440; Moline, IL 61265; (309) 797-9898; FAX: (309) 797-9653. **Contact:** Dave Cox.

**SOLID SOUND RECORDING STUDIO INC.;** 2400 W. Hassell Rd., Ste. 430; Hoffman Estates, IL 60195; (708) 882-7446. **Contact:** Judd Sager.

**SONIC TEMPLE;** 310 E. Chicago; Elgin, IL 60120; (708) 695-0711; FAX: (708) 695-0714. **Contact:** C. Kalinowski.

**SOUND/VIDEO IMPRESSIONS;** 110 River Rd.; Des Plaines, IL 60016; (708) 297-4360; FAX: (708) 297-6870. **Contact:** Bill Holtane.

**SOUNDMASTER RECORDING STUDIO;** 21114-94th Ave. N.; Port Byron, IL 61275; (309) 523-3262; FAX: (309) 797-4082. **Contact:** Wade A. Calvert.

**► SPARROW SOUND DESIGN;** 3501 N. Southport; Chicago, IL 60657; (312) 281-8510. **Contact:** Bradley Parker-Sparrow.

**STAR TRAX RECORDING INC.;** 4750 W. 137th St.; Crestwood, IL 60445; (708) 489-5242. **Contact:** George Luif.

**STARBEAT RECORDING STUDIOS;** 9 E. Larkdale Dr.; Deerfield, IL 60015-5055; (708) 945-3555; FAX: (708) 945-9115. **Contact:** Steve Cronen.

**► STREETERVILLE STUDIOS;** 161 E. Grand Ave.; Chicago, IL 60611; (312) 644-1666; FAX: (312) 644-8668. **Contact:** Jimmy Dolan.

**STUDIO "B" DIGITAL RECORDING;** 2215 Wilmette Dr.; Rockford, IL 61108; (815) 398-4477. **Contact:** Michael, Deb Castronovo.

**STUDIO 300;** 233 E. Erie, Ste. 300; Chicago, IL 60611-2906; (312) 664-6075; FAX: (312) 664-6361. **Contact:** Tina Bean, studio mgr.

**STUDIOMEDIA RECORDING CO.;** 1030 Davis St.; Evanston, IL 60201; (708) 864-4460; FAX: (708) 864-4836. **Contact:** Max Good.

**TAKE ONE RECORDING STUDIO;** 1431 W. Whittaker; Salem, IL 62881; (618) 548-3566; FAX: (618) 548-3585. **Contact:** Don Gessner.


**THOMPSON 900 AUDIO (DIV. OF J. WALTER THOMPSON);** 900 N. Michigan Ave.; Chicago, IL 60611; (312) 951-4702; FAX: (312) 951-4826. **Contact:** John Zwierzko.

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**VECTOR SOUND DESIGN;** PO Box 66692; Chicago, IL 60666; (312) 693-4443. **Contact:** Lucien Vector.

**► WAVE DIGITAL;** 4262 Grand Ave.; Gurnee, IL 60031; (708) 336-7702; FAX: (708) 336-8477. **Contact:** Brian Griffin.

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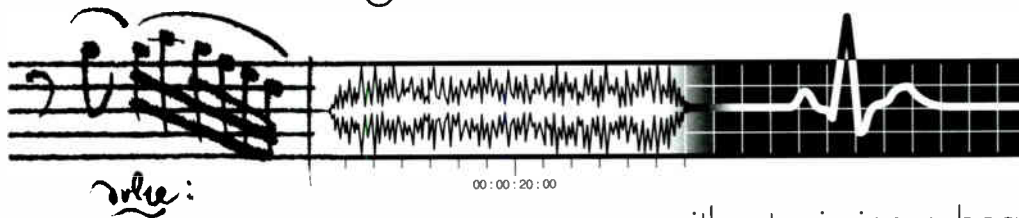
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**WSIU-FM;** Communications Bldg., Rm. 1048; Southern Illinois University; Carbondale, IL 62901; (618) 453-4343; FAX: (618) 453-6186. Contact: Michael Zelten, Tom Godell.

► **ZEM RECORDING STUDIO;** 3709 S. 60th Ct.; Cicero, IL 60650; (708) 656-1544. Contact: Sue Zajda.

**ZENITH AUDIO SERVICES INC.;** 32 W. Randolph St., 15th Fl.; Chicago, IL 60601; (312) 444-1101; FAX: (312) 444-1198. Contact: Patti A. Repenn.

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**CENTER VIDEO INDUSTRIAL CO. INC.;** 5615 W. Howard St.; Niles, IL 60714; (708) 647-8700; FAX: (708) 647-8707. Contact: Stephen B. Rudolph.

**CLASSIC DIGITAL INC.;** 1306 Sherman Ave.; Evanston, IL 60201; (708) 475-EDIT; FAX: (708) 475-3559. Contact: Kathrin Long.  
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**DEL HALL VIDEO;** 1240 W. Jackson Blvd.; Chicago, IL 60607; (312) 733-6500.

**THE FALCON FILM/VIDEO EDITING;** Box 1072; Evanston, IL 60204-1072; (312) 549-4157. Contact: Theodore R. Norcutt.

**JRC PRODUCTIONS INC.;** 528 N. Lake St.; Aurora, IL 60506-3105; (708) 896-4250; FAX: (708) 896-4294. Contact: Dan Ferrelli.

**MAJOR MEDIA PRODUCTIONS;** 3326 Commercial Ave.; Northbrook, IL 60062; (708) 272-1400. Contact: Joan Krawitz, creative dir.

**MEDIALINK/VIDEO BROADCASTING CORP.;** 541 N. Fairbanks Ct., Ste. 2010; Chicago, IL 60611; (312) 222-9850; FAX: (312) 222-9810. Contact: Brad S. Fox.

**NORWEST COMMUNICATIONS INC.;** 123 S. Hough St.; Barrington, IL 60010; (708) 381-3271; FAX: (708) 381-0422. Contact: Mark Karney.

**PAYNE PRODUCTIONS;** 640 W. Wrightwood Ave., #315; Chicago, IL 60614-2552; (312) 929-5448. Contact: Shelby Payne.

**THE PRAIRIE PRODUCTION GROUP;** 111 W. Goose Alley; Urbana, IL 61801; (217) 344-4675; FAX: (217) 344-2638. Contact: Rick Kubetz.

**SILVER OAKS COMMUNICATIONS;** PO Box 8440; Moline, IL 61265; (309) 797-9898; FAX: (309) 797-9653. Contact: Dave Cox.

**SKYVIEW FILM & VIDEO;** 541 N. Fairbanks; Chicago, IL 60614; (312) 670-2020; FAX: (312) 670-4520. Contact: Vivian Craig.

**STUDIO 53;** 800 E. Northwest Highway; Palatine, IL 60074; (708) 202-1200. Contact: Christine Del Preto.

**TRIO VIDEO;** 2132 W. Hubbard; Chicago, IL 60612; (312) 421-7060; FAX: (312) 421-0361. Contact: Debra Zouvas, production mgr.

**VIDEO ASSOCIATES;** 142 E. Ontario St., 4th Fl.; Chicago, IL 60611; (312) 573-0676; FAX: (312) 573-0960. Contact: Kenneth W. Kreis.

**VIDEO BRIDGE;** 117 W. Rockland Rd.; PO Box 615; Libertyville, IL 60048; (708) 362-4060; FAX: (708) 362-4653. Contact: Perry Johnson.

**VIDEO I-D INC.;** 105 Muller Rd.; Washington, IL 61571; (309) 444-4323; FAX: (309) 444-4333. Contact: Sam B. Wagner.

**VIDEO LAB INC.;** 3840 Broadway; Rockford, IL 61108; (815) 398-0560; FAX: (815) 398-6069. Contact: Mark Peabody.

#### INDIANA

##### Recording Studios

**AIRE BORN INC.;** 4700 Northwest Plaza, W. Dr.; Zionsville, IN 46077; (317) 876-1556; FAX: (317) 876-1556. Contact: Mike Wilson.

**BROADCAST PRODUCTIONS OF AMERICA INC.;** 804 E. 38th St.; Indianapolis, IN 46205; (317) 925-7371; FAX: (317) 924-5293. Contact: Art Baker.

**CABOOSE PRODUCTIONS;** 2204 Duke St.; Indianapolis, IN 46205; (317) 545-5165; FAX: (317) 547-4668. Contact: Andy Castleman, mktg. dir.

► **GALT STUDIOS/PRO-VIDEO;** 139 W. Shore Dr.; Culver, IN 46511; (219) 842-4422. Contact: Jack Johnston.

**MARSH RECORDING STUDIO;** 3508 Westview Blvd.; Muncie, IN 47304; (317) 284-6100; FAX: (317) 284-1266. Contact: Andrew Marsh.

**MIAMI STREET STUDIOS;** 1619 Miami St.; South Bend, IN 46613; (219) 288-8273. Contact: John Nuner, Earl Scott.

**NEW LIFE SOUND;** 506 Colorado St.; Goshen, IN 46526; (219) 533-8793. Contact: Marvin Beachy.



# PINEBROOK STUDIOS

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► **PINEBROOK RECORDING STUDIOS INC.;** PO Box 146, State Rd. 9 S.; Alexandria, IN 46001; (317) 724-7721; FAX: (317) 724-7779.

**REED PRODUCTION INC.;** PO Box 977; 3301 E. Center St.; Warsaw, IN 46580; (219) 267-4199; FAX: (219) 267-5075. Contact: Howard Reed.

► **SWEETWATER SOUND INC.;** 5335 Bass Rd.; Ft. Wayne, IN 46808; (219) 432-8176; FAX: (219) 432-1758. Contact: Chet Chambers.

**TEMPEL RECORDING STUDIO AND PRODUCTIONS;** call for information; Ft. Wayne, IN 46805; (219) 482-3190. Contact: Thomas Tempel.

► **TRC STUDIOS—THE RECORDING COMPANY;** 5761 Park Plaza Ct.; Indianapolis, IN 46220; (317) 845-1980; FAX: (317) 576-1648. Contact: Alan Johnson.

#### IOWA

##### Recording Studios

**AUDIO ART RECORDING STUDIOS INC.;** 403 SW 8th St.; Des Moines, IA 50309-4615; (515) 282-3223. Contact: Keith Brown, chief engineer.

**AUGUSTUDIOS;** 310 Center St.; Decorah, IA 52101; (319) 382-8383. Contact: Jody Flynn Koenig.

**AVATAR PRODUCTIONS;** 515 28th St., Ste. 106; Des Moines, IA 50312; (515) 282-9746; FAX: (515) 243-3960. Contact: Michael Meacham.

**BIRD-ON-FIRE RECORDING;** 103 Lincoln Dr.; West Union, IA 52175; (319) 422-5677. Contact: Doug Kempel.

► **CATAMOUNT RECORDING;** 1005 W. 23rd; Cedar Falls, IA 50613; (319) 235-6517. Contact: Tom Tatman.

**KEONI'S DOWNSTAIRS STUDIO;** 1326 Brady St.; Davenport, IA 52803; (319) 323-8631; FAX: (309) 799-7921. Contact: John Curry.

**RAVENWOOD PRODUCTIONS;** Rt. 2, Box 27; Osage, IA 50461; (515) 983-4445. Contact: John Steiert.

► **SR AUDIO PRODUCTIONS;** 1395 Hwy. 65/69; Indianola, IA 50125; (515) 961-3925; FAX: (515) 961-0324. Contact: Michael Lawyer.

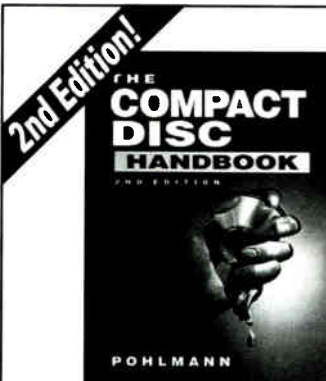
► **TRIAD STUDIOS;** 1910 Ingersoll Ave.; Des Moines, IA 50309; (515) 243-2125; FAX: (515) 243-2055. Contact: Richard Trump.

**ZAM;** 1121 11th St., #108; W. Des Moines, IA 50265; (515) 226-0293. Contact: Greg Best.

##### Video Production Facilities

**AUDIO ART RECORDING STUDIOS INC.;** 403 SW 8th St.; Des Moines, IA 50309-4615; (515) 282-3223. Contact: Keith Brown, chief engineer.

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**RECORDING STUDIO WORKSHOP**; 117 W. 8th; Hays, KS 67601; (913) 625-9634. Contact: Mark Mekel.

**STAGE 3 SOUND PROD. INC.**; 1901 W. 43rd St.; Kansas City, KS 66103; (913) 384-9111; FAX: (913) 384-9114. Contact: Don Wamock.

**SUNSET STUDIO**; 117 W. 8th; Hays, KS 67601; (913) 625-9634. Contact: Mark Mekel.

**WHEELER AUDIO ASSOCIATES**; 4024 State Line; Kansas City, KS 66103; (913) 362-2500; FAX: (913) 362-2575.

**Video Production**

**STAGE 3 SOUND PROD. INC.**; 1901 W. 43rd St.; Kansas City, KS 66103; (913) 384-9111; FAX: (913) 384-9114. Contact: Don Wamock.

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► **ALLEN-MARTIN PRODUCTIONS INC.**; 9701 Taylorsville Rd.; Louisville, KY 40299; (502) 267-9658; FAX: (502) 267-9070. Contact: Bill Porter.

**ARTISTS RECORDING SERVICE**; 980 Barret Ave.; Louisville, KY 40204; (502) 581-9294. Contact: Michael O'Bannon, Bryan Manley, Mark Gordon.

**GROUP EFFORT PRODUCTIONS**; 2656 Crescent Springs Rd.; Erlanger, KY 41017; (606) 331-8273; (513) 786-3836; FAX: (606) 341-0999. Contact: Rick Hopkins, Bill Gwynne, Oan Murphy, Jeff Monroe.

► **LMR PRODUCTIONS INC.**; 947 Winchester Ave.; Ashland, KY 41101; (606) 324-9911. Contact: Scott Czeskleba.

**LUNDY RECORDING & TAPE DUP.**; PO Box 408; Heldrick, KY 40949; (606) 546-6650. Contact: David Lundy.

**MID-SOUTH RECORDING**; 685 Milliken Chapel Rd.; Woodburn, KY 42170; (502) 542-7340. Contact: Stephen Webber.

**MOUNTAIN VIEW RECORDING**; 182 Mtn. View Dr.; Berea, KY 40403; (606) 623-4406. Contact: E. Steven Lewis.

**RCM SOUND STUDIO**; 300 Flanagan Sta. Rd.; Winchester, KY 40391; (606) 744-5345. Contact: Bill Martin.

► **TREE OF LIFE MUSIC**; PO Box 25788; Lexington, KY 40524-5788; (606) 273-8037; FAX: (606) 273-8037. Contact: Bill Jones.

► **TRUSTY TUNESHOP RECORDING STUDIOS**; 8771 Rose Creek Rd.; Nebo, KY 42441; (800) 645-6347; FAX: (502) 249-3194.

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**AIRLIFT PRODUCTIONS**; 3927 Iberville St.; New Orleans, LA 70119-5115; (504) 482-9609; FAX: (504) 482-6650. Contact: Carol Ziants.

**ALIEN SOUND**; PO Box 230; Slidell, LA 70459; (504) 646-2653; FAX: (504) 643-4859. Contact: S.M. Schneider.

**AUDIO & VIDEO PRODUCTIONS**; 603 N. Hennessy St.; New Orleans, LA 70119; (504) 482-8827; FAX: (504) 525-6272. Contact: Carlos Valadares.

► **BAYOU BREEZE PRODUCTIONS**; PO Box 66124; Baton Rouge, LA 70896; (504) 928-5289. Contact: Robert Vaughn.

► **THE BOILER ROOM**; 8359 Fig St.; New Orleans, LA 70125; (504) 866-2863; FAX: (504) 861-3450. Contact: Ken Devine.

**COMPOSERS RECORDING STUDIO "CRS"**; 2919 Lafitte St.; New Orleans, LA 70119; (504) 486-4691; (504) 482-8827. Contact: Patrice Fisher, Jimmy Robinson.

► **DINOSAUR STUDIOS**; 2115 Magazine St.; New Orleans, LA 70115; (504) 529-3033; FAX: (504) 529-1387. Contact: Richard Paddison, Richard Bird.

**DISK PRODUCTIONS INC.**; 1100 Perkins Rd.; Baton Rouge, LA 70802; (504) 343-5438; FAX: (504) 343-0210. Contact: Joey Decker.



**DOCKSIDE STUDIO**  
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► **DOCKSIDE STUDIO**; PO Box 27; Milton, LA 70558; (318) 893-7880; FAX: (318) 893-5987. Contact: Steve Nails.

**EMF PRODUCTIONS**; 1000 E. Prien Lake Rd. Ste. O; Lake Charles, LA 70601; (318) 474-0435; FAX: (318) 474-0435. Contact: Ed Fruge.

**FESTIVAL RECORDING STUDIOS**; 3413 Florida Ave.; Kenner, LA 70065; (504) 469-4403; FAX: call for #. Contact: Rick Naiser.

**GOLDBAND RECORDING CORP.**; PO Box 1485; Lake Charles, LA 70602-1485; (318) 439-8839; FAX: (318) 491-0994. Contact: Eddie Shuler.

► **HART SOUND PRODUCTIONS**; 604 Good News Ave.; Belle Chasse, LA 70037; (504) 394-8839. Contact: Rick Hart, eng.

**JY RECORDING**; 201 Trenton St.; West Monroe, LA 71291; (318) 325-4413; FAX: (318) 323-5915. Contact: Jimmy Young.

**KNIGHT RECORDING STUDIO INC.**; 3116 Metairie Rd.; Metairie, LA 70001; (504) 834-5711; FAX: (504) 834-3524. Contact: Mr. Traci Borges.

**LA LOUISIANNE RECORDING STUDIO**; 711 Stevenson St.; Lafayette, LA 70501; (318) 234-5577; FAX: (318) 233-2595. Contact: David Rachou.

► **NEW ORLEANS RECORDING COMPANY**; 3229 8th St.; Metairie, LA 70002; (504) 833-0066. Contact: Steve Himelfarb.

**NIGHT WING RECORDING COMPLEX**; 4321 Fairy Ave.; Shreveport, LA 71108; (318) 636-7394. Contact: Wendell OePrang.

**R.G. SOUND PRODUCTION SERVICES INC.**; 807 S. Sibley St.; Metairie, LA 70003; (504) 464-1632; FAX: (504) 469-0188. Contact: Richard Glass Sr.

**SEA-SAINT RECORDING STUDIO**; 3809 Clematis Ave.; New Orleans, LA 70122; (504) 949-8386; FAX: (504) 948-3105. Contact: Sandy Labayen, Reginald Toussaint, Roger Branch.

**SOUND OF NEW ORLEANS**; 5584 Canal Blvd.; New Orleans, LA 70124; (504) 484-7222; FAX: (504) 483-9018. Contact: Gary Edwards.

► **ULTRASONIC STUDIOS**; 7210 Washington Ave.; New Orleans, LA 70125; (504) 486-4873. Contact: Jay Gallagher.  
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**Video Production Facilities**

**AUDIO & VIDEO PRODUCTIONS**; 603 N. Hennessy St.; New Orleans, LA 70119; (504) 482-8827; FAX: (504) 525-6272. Contact: Carlos Valadares, Patrice Fisher.

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**BIG SOUND RECORDING STUDIO**; 40 Terminal St.; Westbrook, ME 04092; (207) 856-0228; FAX: (207) 439-4399. Contact: Joe Brien.

**THE OUTLOOK**; 894 Mayville Rd.; Bethel, ME 04217; (207) 824-3246; FAX: (207) 824-3246. Contact: Conni St. Pierre, mgr.

**TUNDRA STUDIOS**; 45 Casco St.; Portland, ME 04101; (207) 772-1222; FAX: (207) 775-0448. Contact: Tim Tierney, business mgr.

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**AUDIOMASTER INC.**; 7101 Wisconsin Ave., Ste. LL01; Bethesda, MD 20814; (301) 294-2222.

**BEBOB PRODUCTIONS INC.**; 315E Howard Ave.; Rockville, MD 20850; (301) 279-0937. Contact: Marco Delmar.

**BH AUDIO INC.**; 319 York Rd., 2nd Flr.; Baltimore, MD 21204; (410) 296-7997; FAX: (410) 296-7999. Contact: Betsy Harmatz.

► **BIG MO RECORDING**; 3301 Decatur Ave.; Kensington, MD 20895; (301) 946-7364; FAX: (301) 946-1687. Contact: Ed Eastridge, pres.  
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**CENTRAL STUDIO**; 5629 Annapolis Rd.; Bladensburg, MD 20710; (301) 277-8508; FAX: (301) 277-8744. Contact: Kevin Mora, Monsy Morales.

**THE COMMERCIAL REFINERY INC.**; 2105 Maryland Ave.; Baltimore, MD 21218; (410) 685-8500; FAX: (410) 685-0313. Contact: Jacci Burfield.

**JACK DANIELS PRODUCTIONS**; 8056 Tuckerman Ln.; Potomac, MD 20854; (301) 983-9595; FAX: (301) 983-8750. Contact: Jack Daniels.

► **EAGLE STUDIOS SOUND PRODUCTIONS INC.**; 812 Washington Ave.; La Plata, MD 20646; (800) 286-2138; FAX: (301) 870-2138. Contact: Ronnie Orenica.

**EDGEFIELD RECORDING COMPANY**; 5523 Mountville Rd.; Adamstown, MD 21710; (301) 874-5394; FAX: (301) 874-0844. Contact: John Walker.

**1137 RECORDING**; 1137 Fillmore St.; Baltimore, MD 21218; (410) 889-4228. Contact: Robert Friedman.

► **FLITE THREE RECORDINGS LTD.**; 1130 E. Cold Spring Ln.; Baltimore, MD 21239; (410) 532-7500; FAX: (410) 532-5419. Contact: Rita O'Brennan.

**HIGH HEEL STUDIOS INC.**; 425 Fawcett St.; Baltimore, MD 21211; (410) 235-0920; FAX: (410) 889-8606. Contact: Arnold Geher, Pam Gerry.

**HIT AND RUN STUDIOS INC.**; Box 5715; Rockville, MD 20855; (301) 948-6715. Contact: Steve Carr.

**HI-TOUCH STUDIOS**; 10200 Owen Brown Rd.; Columbia, MD 21044; (301) 596-6612; FAX: (301) 229-0289. Contact: Steve Antosca.

► **MOMMA EVE SOUNDS**; 4209 Fords Lane; Baltimore, MD 21215; (410) 764-7704. Contact: Evelyn Floyd.



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► **OMEGA RECORDING STUDIOS**; 5609 Fishers Ln.; Rockville, MD 20852; (301) 230-9100; FAX: (301) 230-9103. Contact: Bob Yesbek.

**OZ**; 310 E. Biddle St.; Baltimore, MD 21202; (410) 234-0046; FAX: (410) 539-2835. Contact: Stephen Palmieri.

**PEABODY CONSERVATORY OF MUSIC**, 1 East Mt. Vernon Pl., #214C; Baltimore, MD 21202; (410) 659-8136; FAX: (410) 659-8168. Contact: Alan P. Kefauver.

► **RED APPLE WORX INC.**; PO Box 441532; Fort Washington, MD 20749; (301) 292-4415. Contact: Carl W. Fletcher.

**ROAR PRODUCTIONS**; 6655-H Dobbins Rd.; Columbia, MD 21045; (301) 596-2600; FAX: (410) 381-9486. Contact: Steve Rosch.

**SHEFFIELD AUDIO-VIDEO PRODUCTIONS**; 13816 Sunnybrook Rd.; Phoenix, MD 21131; (410) 628-7260; FAX: (410) 628-1977. Contact: Richard Van Horn, audio VP.

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**EAGLE STUDIOS SOUND PRODUCTIONS INC.**; 812 Washington Ave.; La Plata, MD 20646; (800) 286-2138; FAX: (301) 870-2138. Contact: Ronnie Orenica.



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#### Video Production Facilities

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**PRODUCERS VIDEO CORP.:** 3700 Malden Ave.; Baltimore, MD 21211; (410) 523-7520; FAX: (410) 669-3347. Contact: Frank DiVenti.

**SPICER PRODUCTIONS INC.:** 1708 Whitehead Rd.; Baltimore, MD 21207; (410) 298-1200; FAX: (410) 298-5151. Contact: Sharon Jackson, John Weigel.

### MASSACHUSETTS

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**> BARKING SPIDER STUDIO INC.:** 12 Evergreen Rd.; Sudbury, MA 01776; (508) 443-8318; FAX: (617) 893-3749. Contact: Steve Mallett.

**BAY FARM SOUND STUDIO:** PO Box 2821; Oxbury, MA 02331; (617) 585-9470; FAX: (617) 585-5614. Contact: Paul Caruso.

**BEEP SOUNDS:** 33 Elm St.; Brookline, MA 02146-6813; (617) 731-3785. Contact: Bob Ceely.

**"BIG T" PRODUCTIONS:** 24 Haviland St., #8; Boston, MA 02115; (617) 267-2802. Contact: Anthony Schultz.

**> BLUE JAY RECORDING STUDIO INC.:** 669 Bedford Rd.; Carlisle, MA 01741; (508) 369-0766; FAX: (508) 369-4616. Contact: Bob Lawson, pres.

**BRISTOL STUDIOS AUDIO PRODUCTION & RECORDING:** 169 Massachusetts Ave.; Boston, MA 02188; (617) 247-8689. Contact: Laura Poulin.

**GARDEN SOUND PRODUCTIONS INC.:** 93 Park St.; Beverly, MA 01915; (508) 927-3149. Contact: John Carden.

**CAT'S VOICE PRODUCTIONS:** PO Box 564; Newburyport, MA 01950; (508) 463-3028; FAX: (508) 465-7441. Contact: Tom Reeves.

**> DEREK STUDIOS:** 850 Main St., Dalton, MA 01226; (413) 684-0198. Contact: Gregory K. Steele.

**> DOWNTOWN RECORDERS:** 537 Tremont St.; Boston, MA 02116; (617) 426-3455; FAX: (617) 426-3455. Contact: Peter Cheung.

**EAR-RELEVANT SOUNDS:** 1 Nutting Lane; Westford, MA 01886; (508) 692-1810; FAX: (508) 692-5632. Contact: Bob Wey.

**FIRST ST. PRODUCTIONS:** 28 Irving Rd.; Randolph, MA 02368-1815; (617) 986-2017. Contact: Richard Vaughn.

**FISHBOWL PRODUCTIONS:** 89 Clinton St., 3rd Floor; Everett, MA 02149; (617) 389-5816. Contact: Joe Miraglio.

**FOURTH DIMENSION SOUND STUDIOS:** 15 Castle St.; Ware, MA 01082; (413) 967-9422; FAX: (413) 967-9736. Contact: Chris or Mike St. Germain.

**GBH MOBILE:** 125 Western Ave.; Boston, MA 02134; (617) 492-2777 ext. 2302; FAX: (617) 864-7927. Contact: John Voci.

**HBS PRODUCTIONS INC.:** PO Box 533; Cambridge, MA 02238; (617) 661-1971; FAX: (617) 661-1971. Contact: Bruce Bartone.

**LE STUDIO INC.:** 715 Boylston St.; Boston, MA 02116; (617) 267-2825; FAX: (617) 267-2809. Contact: Sam Boroda.

**> LYX MUSIC PRODUCTION & RECORDING:** 25 Foster St.; Worcester, MA 01608; (508) 752-6010. Contact: Bob Gilpatrick, VP.

**MASTERWORKS (A.K.A. Random Access):** 955 Massachusetts Ave., #137; Cambridge, MA 02139; (617) 577-0089; FAX: same. Contact: Jonathan A. Wyner.

**MECHANICS HALL PRODUCTIONS:** 321 Main St.; Worcester, MA 01608; (508) 752-5608; FAX: (508) 752-4408. Contact: Joseph C. Chilorio.

**MEDIA WORKS:** 4 Haviland St.; Boston, MA 02115; (617) 437-8815; (617) 437-8816; FAX: (617) 437-9227. Contact: Miguel Pessoa.

**METRO RECORDING STUDIOS:** 364 Worthington St.; Springfield, MA 01103; (413) 734-3240; FAX: (413) 734-3240. Contact: Bill Myers.

**METROPOLIS RECORDING STUDIO:** 54 School St. (rear); Middleton, MA 01949; (508) 777-6270. Contact: John Weston, Brian Lewis.

**NEW ENGLAND MOBILE RECORDING:** PO Box 409; Stow, MA 01775; (508) 562-2111. Contact: Jay W. Goodrich, chief engineer.



#### NORTHEASTERN DIGITAL RECORDING Southborough, MA

**NORTHEASTERN DIGITAL RECORDING:** 2 Hidden Meadow Ln.; Southborough, MA 01772; (508) 481-9322; FAX: (508) 624-6437. Contact: Anne Shepard, studio manager.

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**> ONE WORLD RECORDING:** 72 E. Dedham St.; Boston, MA 02138; (617) 426-8078; FAX: (617) 426-3709. Contact: Alexander Milne.

**> PERMANENT WAVE PRODUCTIONS:** PO Box 276 M.O.; Shrewsbury, MA 01545; (508) 842-4422. Contact: Brian D. Markey.

**PLATINUM SOUND & PRODUCTIONS INC.:** 406 Centre St.; Boston, MA 02130; (617) 983-9999.



#### PRISM SOUND RECORDING STUDIO Acton, MA

**PRISM SOUND RECORDING STUDIO:** 6 Partridge Pond Rd.; Acton, MA 01720; (508) 264-0068.

**PROFESSIONAL SOUND, FILM AND VIDEO INC.:** 136 Arlington St.; Boston, MA 02116; (617) 423-0007. Contact: Vincent Parla.

**Q DIVISION LTO.:** 443 Albany St.; Boston, MA 02118; (617) 542-0081; FAX: (617) 542-5628. Contact: Jonathan Lupler, Mike Denneen.

**REEL ADVENTURES II:** 335 Merrimac St.; Newburyport, MA 01950-0764; (508) 463-3028; (800) 286-3028; FAX: (508) 465-7441. Contact: Tom Reeves.

**RIK TIMORY PRODUCTIONS:** Box 311; Cohasset, MA 02025; (617) 383-9494. Contact: Claire Babcock.

**JAY ROSE'S DIGITAL PLAYROOM:** 20 Marion St.; Brookline, MA 02146; (617) 277-0041; FAX: (617) 232-8869. Contact: Krystal Pucci.

**SILVER CITY STUDIOS:** 944 Somerset Ave.; Taunton, MA 02780; (508) 823-9014. Contact: Ron Pires.

**> SILVER LININGS INC.:** 25 Huntington Ave.; Boston, MA 02116; (617) 262-9289; FAX: (617) 266-3067.

**THE SOUND FOUNDRY:** Box 527; Cohasset, MA 02025; (617) 545-9273. Contact: Bill Barton.

**SOUND OF GLASS STUDIO:** PO Box 2329; Worcester, MA 01613; (508) 835-2501. Contact: Charles Blaum.



#### SOUND TECHNIQUES INC. Boston, MA

**> SOUND TECHNIQUES INC.:** 1260 Boylston St.; Boston, MA 02118; (617) 536-1166; FAX: (617) 536-4446. Contact: Lance Duncan.



#### SOUNDMIRROR INC. ; Boston, MA

**SOUNDMIRROR INC.:** 76 Green St.; Boston, MA 02130; (617) 522-1412; FAX: (617) 524-8377. Contact: Ken Silverman, John Newton.

**SOUNDS INTERESTING:** 922 Mass. Ave. #12; Cambridge, MA 02139; (617) 876-1646. Contact: Erik Lindgren.

**SOUNDTRACK:** 162 Columbus Ave.; Boston, MA 02116; (617) 542-7272; FAX: (617) 542-7222. Contact: Jeanne McGrail.

**SOUNDWORKS STUDIO:** 10 Wheeler Ct.; Watertown, MA 02172; (617) 924-0065. Contact: Diane Menyuk.

**SYNTONE:** 85 Carl St.; Newton, MA 02161; (617) 244-1265. Contact: Rob Ames.

**> WENDELL RECORDING STUDIO:** Box 61; Wendell, MA 01379; (508) 544-8288. Contact: Jeffrey Bauman.

**> ZEDZ MUSIC:** 49 Hanover St.; Malden, MA 02148; (617) 324-1989. Contact: Zed McLarnon.

**ZIPPAH RECORDING:** PO Box 1790; 185 Corey Rd.; Brookline, MA 02146; (617) 739-6700; FAX: (617) 734-2562. Contact: Peter Weiss.

#### Video Production Facilities

**APPLIED CREATIVE ARTS:** 55 Grace St.; Malden, MA; (617) 322-4571. Contact: Henry C. Fellman III.

**HELIOTROPE STUDIOS LTD.:** 21 Erie St.; Cambridge, MA 02139; (617) 868-0171. Contact: Michele K.T. Gielis, prod. coord.

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**SOUND TECHNIQUES INC.;** 1260 Boylston St.; Boston, MA 02118; (617) 536-1166; FAX: (617) 536-4446. **Contact:** Lance Duncan.

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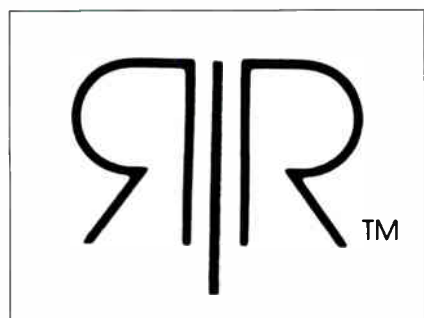
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**THE MUSIC ROOM**; 24620 Greenway Ave.; Forest Lake, MN 55025; (612) 464-4798. Contact: Gerry Howard.

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► **SOUND 80**; 4027 Ids Tower; Minneapolis, MN 55402; (612) 339-9313; FAX: (612) 339-9314. **Contact:** Bill Lubarsky.



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► **TOBY'S TUNES INC.**; 2325 Girard Ave. S.; Minneapolis, MN 55405; (612) 377-0690; FAX: (612) 377-2744. **Contact:** Harley Toberman.

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► **SHOOTING STAR**; 455 Ounbarton Rd.; Manchester, NH 03102; (603) 623-6261. **Contact:** Oennis Maltais; Ray Grimard.

► **THE SPARE ROOM**; Maplewood Farm Rd.; PO Box 610; Bethlehem, NH 03574; (603) 869-3357. **Contact:** Mary; Les Warren.

► **SUNSET RIDGE RECORDING**; 194 Kensington Rd.; Hampton Falls, NH 03844; (603) 926-2907; FAX: (603) 926-2907. **Contact:** Chris Biggi.

#### Video Production Facilities

► **APERTURA**; Main St., PO Box 12; Orford, NH 03777; (603) 353-9067; FAX: (603) 353-4646. **Contact:** John Karol.

► **CHANNELL ONE VIDEO**; PO Box 1437; Seabrook, NH 03874; (603) 474-5046. **Contact:** Bill Channell.

#### NEW JERSEY

##### Recording Studios

► **BIOYA RECORDING STUDIOS**; 32 Hoxey St.; Paterson, NJ 07501; (201) 742-7704; FAX: (201) 742-1651. **Contact:** Len Argese.

► **CONTEMPORARY ANALOGUE MASTERWORKS**; 49 Quarry St.; Lambertville, NJ 08530; (609) 397-4335. **Contact:** Denise M. Schoonhoven Segall.

► **CREATIVE MEDIA MARKETING INC.**; 2175 Allen St.; Rahway, NJ 07065-4401; (908) 574-8984; FAX: (908) 574-1830. **Contact:** Russ Painter.

► **DAVES RECORDING STUDIO**; 1315 New Brunswick Ave.; S. Plainfield, NJ 07080; (908) 753-8479. **Contact:** Oavid Leszczyski.

► **EPSILON RECORDING STUDIO**; 16 Volusia Ave.; Hamilton, NJ 08610; (609) 586-6965; FAX: (609) 586-6991. **Contact:** Connie Muradyan.



## Recording & Video Production Facilities

UNITED STATES

### NEW JERSEY

#### Recording Studios

**FASTRACK STUDIOS INC.:** 14 Northfield Ave.; West Orange, NJ 07052; (201) 669-8585. **Contact:** Tom DiCandia.

**FIREHOUSE PRODUCTIONS:** 291 Port-Au-Peck Ave.; Oceanport, NJ 07757; (908) 229-3328. **Contact:** Dennis Oubrow.

**> GET OUT OF THE WAY PRODS. INC.:** 210 Tomahawk Trail; Sparta, NJ 07871; (201) 770-3208. **Contact:** Gregg Hatten.

**SCOTT GORDON ENTERPRISES INC.:** PO Box 791; Paramus, NJ 07653-0791; (201) 670-0054; FAX: (201) 670-7785. **Contact:** Scott Gordon.

**> GREGMAR STUDIOS:** Eatontown, NJ 07724; (908) 542-5116; FAX: (908) 389-8019. **Contact:** Marcelo Oliveira.

**HALOGEN RECORDING STUDIO:** 26 Dorchester Ct.; Hillsborough, NJ 08876; (208) 281-7150. **Contact:** Dan Tarradellas.



## Hillside Sound Studio

102 HILLSIDE AVE., ENGLEWOOD, NJ 07631  
(201) 568-3268

### HILLSIDE SOUND STUDIO Englewood, NJ

**> HILLSIDE SOUND STUDIO:** 102 Hillside Ave.; Englewood, NJ 07631; (201) 568-3268; FAX: (201) 568-0568. **Contact:** Dae Bennett; Dave Kowalski.

**> HOUSE OF MUSIC INC.:** 1400 Pleasant Valley Way; West Orange, NJ 07052; (201) 736-3062; FAX: (201) 736-0271. **Contact:** Irene Conrad.

**JOYFUL NOISE STUDIO:** 47 E. Walnut St.; Metuchen, NJ 08840; (908) 549-7928. **Contact:** Ted Coleman.

**MANZO COMMUNICATIONS INC.:** 4 Granite Ave.; Paterson, NJ 07502-1105; (201) 904-9246. **Contact:** Michael James Manzo.

**MASTER AUDIO PRODUCTIONS INC.:** 514 Fairmount Ave.; Chatham, NJ 07928; (201) 635-0140; FAX: (201) 701-1816. **Contact:** Glenn Morgan.

**MAXELL CORPORATION OF AMERICA:** 22-08 Rte. 208; Fair Lawn, NJ 07410; (201) 794-5900; FAX: (201) 796-8790. **Contact:** Patricia Byrne.

**MISSION SOUND STUDIO:** 533 Oak Terrace; Pt. Pleasant, NJ 08742; (908) 899-5586. **Contact:** June Santucci.

**NO COMMENT PRODUCTIONS:** 84 Fairway Ave.; Belleville, NJ 07109; (201) 450-8090; FAX: (201) 450-8090. **Contact:** Tony Viscardo.

**OCEAN RECORDING STUOIOS:** 700 Ocean Gate Dr., PO Box 743; Ocean Gate, NJ 08740; (908) 269-8660. **Contact:** Christing Bourke.

**PANETTA STUDIOS:** 6 Miller Ave.; Elmwood Park, NJ 07407; (201) 791-0254. **Contact:** Rob Pashman.

**P.M. RECORDS INC.:** 176 Irving Place; Basking Ridge, NJ 07920-3082; (908) 604-6275; FAX: (908) 604-6298. **Contact:** Gene A. Perla.

**PYRAMID RECORDING:** 449-51 Central Ave.; Orange, NJ 07050; (201) 678-1663. **Contact:** Dennis Haklar.

**QUANTUM SOUND STUDIOS:** 512 Paterson Plank Rd.; Jersey City, NJ 07307; (201) 656-7023; FAX: (201) 656-1192. **Contact:** Larry Pinckney, mktg. mgr.

**RECORDING AT LEISURE:** 427 Shore Rd.; Somers Point, NJ 08244; (609) 927-0930. **Contact:** Bob Kimmel.

**REEL PLATINUM STUDIOS INC.:** 259 Paterson Ave.; Lodi, NJ 07644; (201) 471-3464. **Contact:** Bob Allecca, pres.

**RETROMEDIA SOUND STUDIOS:** 32 W. Front St.; Red Bank, NJ 07701; (908) 842-3853. **Contact:** John Holl.

**SANCTUARY PRODUCTIONS:** 17 Johnson Ave.; W. Caldwell, NJ 07006; (201) 882-6983. **Contact:** Joseph Borges.

**> SHOWPLACE STUDIOS:** 347 S. Salem St.; Dover, NJ 07801; (201) 328-4400; FAX: (201) 328-4933. **Contact:** Ben Elliott.

**SOUNDBOARD STUDIOS:** 2600 Kennedy Blvd.; Jersey City, NJ 07306; (201) 451-6140. **Contact:** Paul Harlyn.

**SPUTNIC PRODUCTIONS:** 14 Lincoln St.; E. Orange, NJ 07017; (201) 674-9534; FAX: (201) 673-3902. **Contact:** Bruce Moffet.

**STARDUST RECORDING STUDIO:** 615 Valley Rd.; Upper Montclair, NJ 07043; (201) 746-2359. **Contact:** Jeff Chambers.

**STUDIO 84:** 84-B Forge St.; Jamesburg, NJ 08831; (908) 521-1369. **Contact:** Bill Lenk.

**STUDIO 27:** PO Box 241; Summit, NJ 07901; (908) 464-9527. **Contact:** Lawrence J. Kucher.

**SUBTERRANEAN SOUND:** 504 High St.; Long Branch, NJ 07740; (908) 870-1379; FAX: (908) 870-1379. **Contact:** Stacy Phelon.

**> TAYLOR-MADE PRODUCTIONS:** PO Box 309; Caldwell, NJ 07006-0309; (201) 226-1461; FAX: (201) 226-1462. **Contact:** Pauline Taylor.

**> T.M.P. RECORDING:** 234-3 Rt. 73; Berlin, NJ 08009; (609) 768-2226; FAX: (609) 768-7135. **Contact:** Lenny Digangi, Tom Traub.

**TRAX EAST:** 101 Main St.; South River, NJ 08882; (908) 254-9400; FAX: (908) 613-9011. **Contact:** Eric Rachel.

**TULLEN SOUND RECORDING:** 26 Altamont Ct.; Morristown, NJ 07960; (201) 539-8120; FAX: (201) 539-5615. **Contact:** Barbara Shalit.

**TWAIN RECORDING:** 18 Hiawatha Pass; W. Milford, NJ 07480; (201) 697-7540. **Contact:** Robert Both.

**> UBIQUITY MUSIC PRODUCTIONS/RECORDING:** PO Box 91; Lindenwold, NJ 08021; (609) 783-7650. **Contact:** Alex Ledvin.

**VAN GELDER RECORDING STUDIO INC.:** 445 Rte. 9. W. Englewood Cliffs, NJ 07632; (201) 567-4145. **Contact:** Rudolph Van Gelder.

**WATER MUSIC RECORDERS INC.:** 931 Madison St.; Hoboken, NJ 07030; (201) 420-7848; FAX: (201) 420-8699.

**WATERFRONT STUDIOS:** 1500 Hudson St.; Hoboken, NJ 07030; (201) 653-6389. **Contact:** David Omanich; Henry Hirsch.

**SCOTT WEAVER SOUNDTRACKS:** Sooy Lane; Absecon, NJ 08201; (609) 641-2555. **Contact:** Scott Weaver.

**WESTMONT SOUND:** 37 E. Cuthbert Blvd.; Westmont, NJ 08108; (609) 858-8842. **Contact:** David Levinson.

#### Video Production Facilities

**JOHN E. ALLEN INC.:** 116 North Ave.; Park Ridge, NJ 07656; (201) 391-3299; FAX: (201) 391-6335. **Contact:** John Allen.

**AMERICAN SOUND & VIDEO:** 3 Fairfield Crescent; W. Caldwell, NJ 07006; (201) 575-8484. **Contact:** Hugh Wallace.

**C&C STUDIOS:** 480 Alfred Ave.; Glassboro, NJ 08028; (609) 881-7645; FAX: (609) 881-6564. **Contact:** Edward P. Candelora Jr.

**CINEMA SERVICES INC.:** 116 North Ave.; Park Ridge, NJ 07656; (201) 391-3540. **Contact:** John Allen.

**CREATIVE ASSOCIATES:** 44 Park Ave.; Madison, NJ 07940; (201) 377-4440; FAX: (201) 377-6824. **Contact:** Harrison Feather.

**EDIT MASTERS:** 1000 Laurel Oak Corporate Center; Voorhees, NJ 08043; (609) 784-1177; FAX: (609) 346-2697. **Contact:** Gary Robbins.

**JERSEY COAST PRODUCTIONS:** 7 Samson Ave.; Madison, NJ 07940-2227; (201) 377-3753. **Contact:** Craig Smith.

**LAUREL VIDEO PRODUCTIONS:** 1999 E. Rt. 70; Cherry Hill, NJ 08003; (609) 424-3300; FAX: (609) 424-8931. **Contact:** Steve Tadzynski.

**MELOVISION PRODUCTIONS INC.:** 290 Cold Soil Rd.; Princeton, NJ 08540; (609) 895-1030; FAX: (609) 895-0666. **Contact:** Mel Obst.

**ODYSSEY SOUND STUDIO:** 350 Chelsea Ave.; Long Branch, NJ 07740; (908) 870-3554. **Contact:** Thomas Maggio.

**OFF THE RECORD:** 139 Willard Ave.; Bloomfield, NJ 07003; (201) 440-3909; FAX: (201) 440-9082. **Contact:** Richard Mack.

**OPTIMEDIA SYSTEMS INC.:** 373 Rt. 46 W.; Fairfield, NJ 07004; (201) 227-8822; FAX: (201) 227-5086. **Contact:** George Hoffman.

**RSB STEADICAM FOR VIDEO:** PO Box 1233; Edison, NJ 08818-1233; (908) 287-3626. **Contact:** R. S. Burks.

**JACK SKY PRODUCTIONS:** 218 N. Church St.; Moorestown, NJ 08057; (609) 234-6095. **Contact:** Jack Sky.

**SORIN PRODUCTIONS INC.:** 4400 Rt. 9 S.; Freehold, NJ 07728; (908) 462-1785. **Contact:** David Sorin, producer/pres.

**STARWAVE VIDEO AND FILM PRODUCTIONS:** 99 Ludlum Rd.; Wayne, NJ 07470; (201) 831-8956. **Contact:** Bill Prior.

**UN PRODUCTIONS INC.:** 84 Kennedy St.; Hackensack, NJ 07601; (201) 488-1111; FAX: (201) 488-1119.

**> THE VIDEOCENTER OF NEW JERSEY INC.:** 228 Park Avenue; East Rutherford, NJ 07073; (201) 935-0900; FAX: (201) 935-2496. **Contact:** Robert Schaffner.

### NEW MEXICO

#### Recording Studios

**EMMIT BROOKS RECORDING:** 115 E. Idaho Ave.; Las Cruces, NM 88005; (505) 524-1889. **Contact:** Emmit H. Brooks.

**DEAD HORSE STUDIO:** PO Box 3004; Las Vegas, NM 87701; (505) 454-0269. **Contact:** Jon Gold.

**MAX HIGHSTEIN RECORDING:** 5 Herrada Pl.; Santa Fe, NM 87505; (505) 986-1055. **Contact:** Max Highstein.

**MOONDANCE RECORDING STUDIOS:** PO Box 3318; Taos, NM 87571; (505) 758-9113. **Contact:** Morten Nilssen, owner/mgr.

**QUINCY STREET SOUND INC.:** 130 Quincy St. NE; Albuquerque, NM 87108; (505) 265-5689; FAX: (505) 256-9345. **Contact:** Oaryl Piper, mgr.



### SPOTS Albuquerque, NM

**SPOTS:** PO Box 4872; Albuquerque, NM 87196; (505) 255-3225. **Contact:** Barbara Sue Rosen.

**STEPBRIDGE STUDIOS:** 528 Jose Street; Santa Fe, NM 87501; (505) 988-7051; FAX: (505) 982-0974. **Contact:** Tim Roth; Sandy Lussi.

**> JOHN WAGNER RECORDING STUDIOS INC.:** 12000 Candelaria NE, Ste. E; Albuquerque, NM 87112; (505) 296-2766; FAX: (505) 296-9374. **Contact:** John Wagner.

#### Video Production Facilities

**> DUKE CITY STUDIO:** 4121 Cutler NE; Albuquerque, NM 87110; (800) 225-6185; FAX: (505) 884-1008. **Contact:** Chad Chavez, Don Burkhardt.

### NEW YORK

#### Recording Studios

# ACME

RECORDING STUDIOS INC.

ACME RECORDING STUDIOS INC.  
Mamaroneck, NY



**> ACME RECORDING STUDIOS INC.:** 112 W. Boston Post Rd.; Mamaroneck, NY 10543; (914) 381-4141. **Contact:** Peter Denenberg, James Brown.

**A.D.R. STUDIOS INC.:** Skylight Run-Taxter Rd.; Irvington, NY 10533; (800) 745-1ADR; FAX: (914) 591-5617. **Contact:** Jack Davis.

**ADVANCED AUDIO PRODUCTIONS:** 6751 Michael Rd.; Orchard Park, NY 14127; (716) 675-3955. **Contact:** David Prusk.

**AIM STUDIOS:** 104 Vermilyea Ave., #B2; New York, NY 10034; (212) 567-4900; FAX: (212) 304-3470. **Contact:** Aldo Marin.

**ANTLAND PRODUCTIONS INC.:** 420 Lexington Ave., Ste. 1934; New York, NY 10017; (212) 687-4180, ext. 20; FAX: (212) 697-0536. **Contact:** Roy B. Yokelson, pres.

**> ARABELLUM STUDIOS:** 654 Sand Creek Rd.; Albany, NY 12205; (518) 869-5935. **Contact:** Yvonne Bautochka.

**ASL MOBILE AUDIO:** PO Box 791; Flushing, NY 11352; (718) 886-6500; FAX: (718) 886-7214. **Contact:** Steven Remote.

**THE AUDIO DEPARTMENT INC.:** 119 W. 57th St.; New York, NY 10019; (212) 586-3503; FAX: (212) 245-1675. **Contact:** Joe Davis

**AUDIO MIXERS:** 215 E. 27 St.; New York, NY 10016; (212) 213-5335; FAX: (212) 447-1340.

**> AUDIOFORCE:** 630 9th Ave., Room 1012; New York, NY 10036; (800) 847-4123; (212) 262-2626; FAX: (212) 262-2632. **Contact:** Ray Buccarusco.

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**> AVALON RECORDING STUDIOS INC.:** 40-35 235th St.; Douglaston, NY 11363; (718) 224-9158. **Contact:** Bill Ricciardi.

**> AXIS STUDIOS INC.:** 254 W. 54th St.; New York, NY 10019; (212) 262-3120; FAX: (212) 262-3942. **Contact:** Rob Sperte.

**> BABY MONSTER STUDIOS:** 135 W. 14th St., 8th Flr.; New York, NY 10011; (212) 627-5410; FAX: (212) 243-7099. **Contact:** Steve Burgh, dir. of operations.

**BARON & BARON PRODUCTION INC.:** 1500 Broadway, Ste. 402; New York, NY 10036; (212) 768-2009; FAX: (212) 768-2765. **Contact:** John Limpert.

**BASS HIT RECORDING:** 71 W. 23rd St., Suite 1614; New York, NY 10010; (212) 366-0456; FAX: (212) 627-9570. **Contact:** Craig Rosen.

**> BATTERY STUOIOS:** 137-139 W. 25th St.; New York, NY 10001; (212) 627-8200; FAX: (212) 627-5285. **Contact:** Susan Morrison.

**BAYSIDE SOUND RECORDING STUDIOS INC.:** PO Box 503; Bayside, NY 11361; (718) 296-2403. **Contact:** David Trottie; Robin Feinberg.



**BEARSVILLE STUOIOS**  
Bearsville, NY

**> BEARSVILLE STUOIOS:** PO Box 135; Bearsville, NY 12409; (914) 679-8900; FAX: (914) 679-4284. **Contact:** Ian Kimmel.

**> BEARTRACKS RECORDING STUDIO:** 278 Haverstraw Rd.; Suffern, NY 10901; (914) 362-1620; FAX: (914) 362-0463. **Contact:** Chris Bubacz.

**BEHIND THE SCENES:** 950 Evergreen Ave., Ste. 15-H; Bronx, NY 10473; (212) 340-4773; FAX: (718) 378-3981. **Contact:** Cleveland Wright III.

**> BMG STUDIOS:** 1540 Broadway; New York, NY 10036; (212) 930-4800. **Contact:** Hank Meyer.

**BRIGG'S BAKERY:** 122 W. 88th St.; New York, NY 10024; (212) 787-4242; FAX: (212) 787-8888. **Contact:** Lee Murphy.

**DON CASALE RECORDING STUDIOS:** 377 Plainfield St.; Westbury, NY 11590; (516) 333-7898. **Contact:** Don Casale.

**CEDAR SOUND:** 90 West St., Ste. 2210; New York, NY 10006; (212) 227-3896; FAX: (212) 227-3896. **Contact:** Psquani Frates.

**CINEMA SOUND LTD.:** 311 W. 75th St.; New York, NY 10023; (212) 799-4800; FAX: (212) 799-2057. **Contact:** Joan Franklin.

**CITY SOUND PRODUCTIONS:** 636 Broadway, Ste. 506; New York, NY 10012; (212) 228-9494; FAX: (212) 228-9494. **Contact:** Bob Kirschner.

**> CLACK SOUND STUDIOS:** 56 W. 45th St.; New York, NY 10036; (212) 575-5566; FAX: (212) 575-1070. **Contact:** Laurie Taylor.

**> CLUBHOUSE STUDIOS:** PO Box 373; Germantown, NY 12526; (518) 537-6305; FAX: (518) 537-5829. **Contact:** Paul Antonelli.

**COTTON HILL STUDIOS:** 18 Walker Way; Albany, NY 12205; (518) 869-1968; FAX: (518) 869-1969. **Contact:** Margherita Petti.

**COUNTDOWN STUDIOS INC.:** 122 W. 26th St., Ste. 2R; New York, NY 10001; (212) 691-9279; FAX: (212) 691-9397. **Contact:** Ilona Nierenstein, VP.

**> COVE CITY SOUND STUDIOS INC.:** 7 Pratt Blvd.; Glen Cove, NY 11542; (516) 759-9111; FAX: (516) 759-4963. **Contact:** Steve Bramberg.

**> COYOTE STUDIOS INC.:** 98 N. 6th St.; Brooklyn, NY 11211; (718) 387-7458. **Contact:** Michael Caiati.

**CRYSTAL SOUND RECORDING INC.:** 220 W. 19th St., 6th Fl.; New York, NY 10011; (212) 255-6745; FAX: (212) 255-8931. **Contact:** Larry Buksbaum; Steve Navagiakis.

**D&D STUDIOS INC.:** 320 W. 37th St., 4th Fl.; New York, NY 10018; (212) 736-7774; FAX: (212) 736-9677. **Contact:** David Lutarin.



**DAJHELON**  
Rochester, NY

**> DAJHELON:** 234 East Ave.; Rochester, NY 14604; (716) 232-1480; FAX: (716) 546-1681. **Contact:** David C. Schumaker, pres.



**DIGITAL DOMAIN**  
New York, NY

**DIGITAL DOMAIN:** 309 E. 90th St., Ste. B; New York, NY 10128; (212) 369-2932; FAX: (212) 427-6892. **Contact:** Susie Hollander, asst. engr.

**D.M. U.S.A. STUDIOS:** 1697 Broadway; New York, NY 10019; (212) 307-0505; FAX: (212) 307-1888. **Contact:** Leslie Ballard.

**DMS PRODUCTIONS:** PO Box 732; Wilson, NY 14172; (716) 751-3956; FAX: (716) 751-3956. **Contact:** David St. Onge.

**> DREAMLAND RECORDING STUDIO:** PO Box 383; Bearsville, NY 12409; (914) 338-7151; FAX: (914) 339-2505. **Contact:** Joel Bluestein, Sarah Chianese.

**D.S.M. PRODUCERS INC.:** 161 W. 54th St.; New York, NY 10019; (212) 245-0006; FAX: (212) 265-5726. **Contact:** Jamie Chaleff, chief eng.

**> EAST HILL STUDIOS:** 3 E. 28th St., 5th Floor; New York, NY 10016; (212) 447-9168; FAX: (212) 689-4010. **Contact:** Kevin Marth.

**> EAST SIDE AUDIO AND VIDEO:** 216 E. 45th St.; New York, NY 10017; (212) 867-0730; FAX: (212) 867-0426. **Contact:** Lizzie Schwartz.

**EASTCO PRO AUDIO/VIDEO CORPORATION:** 40 Gardenville Pkwy. W.; Buffalo, NY 14224; (800) 365-8273; FAX: (716) 656-1589. **Contact:** customer service dept.

**> EASTSIDE SOUND:** 98 Allen St.; New York, NY 10002; (212) 226-6365; FAX: (212) 226-0788. **Contact:** Lou Holtzman, Yaron Fuchs.

**EASTWIND RECORDING:** 6816 Ellicott Dr.; East Syracuse, NY 13057; (315) 463-6759. **Contact:** Ken Hoston.

**ECL:** PO Box 265; Massapequa, NY 11758; (516) 795-4574. **Contact:** Michael Capitaine, pres.

**THE EDGE RECORDING STUOIOS INC.:** 110 E. 23rd St., Ste. 602; New York, NY 10010; (212) 979-1659; FAX: (212) 353-1560. **Contact:** Bill Turley, pres.

**ELECTRIC WILBURLAND STUDIO:** 1573 Ellis Hollow Rd.; Ithaca, NY 14850; (607) 277-5221. **Contact:** William Russell.

**> ELECTRIC LADY STUDIOS:** 52 W. 8th St.; New York, NY 10011; (212) 677-4700; FAX: (212) 228-8054. **Contact:** John Seymour.

**EUROPEAN AMERICAN RECORDING:** 251 W. 30th St., #16E; New York, NY 10001; (212) 465-0847; FAX: (212) 465-0847. **Contact:** Axel Kroell.

**FAR & AWAY STUDIOS INC.:** PO Box 63, RD 1; Chester, NY 10918; (914) 294-7763; FAX: (914) 294-7763. **Contact:** Geoff Gray.

**FILTHY TRACKS RECORDING STUDIO:** PO Box 16132; Rochester, NY 14616; (716) 663-6117. **Contact:** Joe Comeau; Sebastian Marino.



**FOOTHILL DIGITAL PRODUCTIONS INC.**  
New York, NY

**FOOTHILL DIGITAL PRODUCTIONS INC.:** 215 W. 91st St.; New York, NY 10024; (212) 877-0973. **Contact:** Allan Tucker.

**FUNKY RECORDS RECORDING STUDIO:** 244 Lyell Ave.; Rochester, NY 14608; (716) 458-5610. **Contact:** Boyd McCoy.

**GARAGE STUDIO:** 300 Main St., Ste. 201; Huntington, NY 11743; (516) 942-8500; FAX: (516) 385-1878. **Contact:** Karen Gibson.

**GENESIS SOUND EXPERIENCE:** 43 Peppermint Rd.; Commack, NY 11725; (516) 266-3461. **Contact:** Manny Koukoulas.

**> GIANT RECORDING STUDIOS:** 1776 Broadway; New York, NY 10019; (212) 247-1160; FAX: (212) 247-2081. **Contact:** Douglas Pell.  
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**GOLDEN HORN RECORDING STUDIOS:** 97 West Second St.; Freeport, NY 11520-5720; (516) 623-1672; FAX: (516) 623-1672. **Contact:** Elizabeth Hope.

**GRAMPA STUDIOS:** 502 Warren St.; Brooklyn, NY 11217; (718) 260-9803; FAX: (718) 857-5248. **Contact:** Dr. Mead Cutlet.

**GREENE STREET RECORDING:** 112 Greene St.; New York, NY 10012; (212) 226-4278; FAX: (212) 431-4156. **Contact:** David Harrington.

**GROG KILL STUDIO:** Grog Kill Rd.; Willow, NY 12495; (914) 688-5373; FAX: (914) 688-2088. **Contact:** Ilene Mark.

**HARMONIC RANCH:** 59 Franklin St.; New York, NY 10013; (212) 966-3141; FAX: (212) 966-3141. **Contact:** Mark Degliantoni.

**> HIP POCKET RECORDING STUDIOS:** 37 W. 20th St.; New York, NY 10011; (212) 255-5313; FAX: (212) 645-1787. **Contact:** Jim Doherty.

**THE HIT FACTORY:** 421 W. 54th St.; New York, NY 10019; (212) 664-1000; FAX: (212) 246-2252. **Contact:** Danielle Germano.

**THE HIT FACTORY BROADWAY:** 237 W. 54th St.; New York, NY 10019; (212) 664-1000; FAX: (212) 246-2252. **Contact:** Danielle Germano.

**HOUSE OF HITS NEW YORK RECORDING STUDIOS:** 29 Greene St.; New York, NY 10013; (212) 343-0200; FAX: (212) 343-1953. **Contact:** Bill Eisele, VP and studio mgr.

**IBERO-AMERICAN PRODUCTIONS INC.:** 630 Ninth Ave., #700; New York, NY 10036; (212) 245-7826; FAX: (212) 245-1569. **Contact:** Ileana Asta.



## Recording & Video Production Facilities

UNITED STATES

### NEW YORK

#### Recording Studios

**I.N.S. RECORDING;** 19 Murray St.; New York, NY 10007; (212) 608-1499; FAX: (202) 608-1526. **Contact:** Trude Kay.

**THE JAMATORIUM;** PO Box 787-M; Seneca Falls, NY 13148; (315) 568-5755. **Contact:** Harry Towers.

**>KAMEN AUDIO PRODUCTIONS INC.;** 701 7th Ave.; New York, NY 10036; (212) 575-4660; FAX: (212) 575-4799. **Contact:** Roy Kamen.

**KAMPO VIDEO;** 31 Bond St.; New York, NY 10012; (212) 228-3063; FAX: (212) 674-6788. **Contact:** Alex Abrash.

**KMA;** 1650 Broadway, Suite 900; New York, NY 10019-6833; (212) 265-1570; FAX: (212) 265-1570. **Contact:** Morris Levy.

**>LAST CHANCE STUDIOS;** 914 Madison Pl.; Merrick, NY 11566-1207; (516) 485-5853. **Contact:** Leslie Wonderman.

**LAUGHING DOG PRODUCTIONS;** 80 Van Duzer St.; Staten Island, NY 10301; (718) 720-9497; (800) 955-4DOG. **Contact:** Bill Donnelly.

**LAVSKY MUSIC;** 16 E. 42nd St., Ste. 8; New York, NY 10017; (212) 697-9800; FAX: (212) 983-3609. **Contact:** Fred Szymanski (composer); Jun Mizumachi (sound designer).

**LENIS GUESS RECORDING STUDIO;** 612 8th Ave.; New York, NY 10018; (212) 840-8939. **Contact:** Lenis Guess.

**RICHARD LEPAGE & ASSOCIATES;** Suffern, NY 10901; (914) 357-6453; FAX: (914) 357-6806. **Contact:** W. LePage.

**>LEVELHEAD RECORDING;** 500 W. 52nd; New York, NY 10019; (212) 664-1033. **Contact:** Gary Wade, John Dee.

**LIEBERT RECORDING STUDIOS INC.;** 16 W. 46th St., 6th & 8th floors; New York, NY 10036; (212) 840-1350; FAX: (212) 784-0440. **Contact:** Judy Orbach.

**LIONELLA PRODUCTIONS LTD.;** 10 W. 15th St., Ste. 820; New York, NY 10011; (212) 620-3122; FAX: (212) 620-7167. **Contact:** Andrew Barrett.

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**>THE MAGIC SHOP;** 49 Crosby St.; New York, NY 10012; (212) 226-7035; FAX: (212) 226-7094. **Contact:** Janet Erb.

**THE MAKE BELIEVE BALLROOM;** 250 Brodhead Rd.; West Shokan, NY 12494; (914) 657-6007; FAX: (914) 657-6055. **Contact:** Thomas Mark.

**>MANHATTAN CENTER STUDIOS;** 311 W. 34th St.; New York, NY 10001; (212) 279-7740; FAX: (212) 465-2367. **Contact:** Dan Gillberg.

**MANOR HOUSE PRODUCTIONS;** PO Box 664; Millwood, NY 10546; (914) 241-2028; FAX: (914) 666-8405. **Contact:** Anne Marie Vaujouis.

**>MARK STUDIOS;** 10815 Bodine Rd.; Clarence, NY 14031; (716) 759-2600. **Contact:** Frederick Betschen.

**>MASTER SOUND ASTORIA;** 34-12 36th St.; Astoria, NY 11106; (718) 786-3400; FAX: (718) 729-3007. **Contact:** Maxine Chreйн.

**MASTERBLASTER SOUND;** 5 E. 22nd St., Ste. 14M; New York, NY 10010-5324; **Contact:** Joshua Tanner.

**MASTerview SOUNDcrafts RECORDING STUDIOS;** 1621 Ithaca/Dryden Rd.; Freeville, NY 13068; (607) 844-4581; FAX: (607) 844-4581. **Contact:** Nina Lee Hopper, studio mgr.

**MEGA MUSIC CORP.;** 345 E. 62nd St.; New York, NY 10021; (212) 838-3212; FAX: (212) 980-8787. **Contact:** Donald Dannemann.

**MERLIN MUSIC;** 224 Sullivan St., E-41; New York, NY 10012; (212) 254-1027. **Contact:** Paul Goodrich.

**MIDIMATION INC.;** 37 W. 20th St., #906; New York, NY 10011; (212) 620-0740. **Contact:** Radha Sukha.

**MIDNIGHT MOD;** 2211 Pine Ln.; Saugerties, NY 12477; (914) 246-4761. **Contact:** Michael Bitterman.



**THE MUSIC PALACE INC.**  
West Hempstead, NY

**>THE MUSIC PALACE INC.;** 94-A Cherry Valley Ave.; West Hempstead, NY 11552; (516) 489-6177; FAX: (516) 486-6581. **Contact:** Michael Bona.

**NARWOOD PRODUCTIONS INC.;** 425 Madison Ave.; New York, NY 10017; (212) 755-3320; FAX: (212) 755-3322. **Contact:** David LeVan.

**NEO-SYNG LABS;** PO Box 22; Kirkwood, NY 13795; (607) 775-0200. **Contact:** Bob Damiano.

**NEVESSA PRODUCTION;** 1 Artist Rd.; Saugerties, NY 12477; (914) 679-8848; FAX: (914) 679-1208. **Contact:** Chris Andersen or Maria Miccio.

**NEW YORK AUDIO PRODUCTIONS;** 140 W. 22nd St., 10th Fl.; New York, NY 10011; (212) 243-6826; FAX: (212) 243-7210. **Contact:** Paul M. Barboza; Amanda A. Smith.

**>NEW YORK DIGITAL RECORDING INC.;** 59 W. 19th St., Ste. 4-C; New York, NY 10011; (212) 675-0600; FAX: (212) 675-3724. **Contact:** Maura McGloin.

**NOLA RECORDING STUDIOS;** 111 W. 57th St.; New York, NY 10019; (212) 586-0040. **Contact:** Jim Czak; John Post.

**JERRY NORELL PRODUCTIONS;** 71 Willowood Dr.; Wantagh, L.I., NY 11793-1248; (516) 731-7020. **Contact:** Jerry Norell.

**NORTHLAKE SOUND, A DIV. OF WOOD'N MUSIC INC.;** 3 Lakeview Dr.; North White Plains, NY 10603; (914) 682-0842/43. **Contact:** John Stech.

**NUTMEG RECORDING;** 45 W. 45th St., Ste. 607; New York, NY 10036; (212) 921-8005; FAX: (212) 921-7728. **Contact:** Michael Levesone; Tony Sponeo.

**OPAL-GAYDOS STUDIOS;** 295 Douglass St.; Brooklyn, NY 11217; (718) 875-6140. **Contact:** Dan Gaydos.

**OPEN STUDIOS & PRODUCTIONS;** 102 Coleman Ave.; Elmira, NY 14905; (607) 734-1751; FAX: same. **Contact:** Peter L. Bombar.

**PARIS RECORDING;** 466 Hawkins Ave.; Lake Ronkonkoma, NY 11779; (516) 467-5143; FAX: (516) 471-4026. **Contact:** Diana Perez.

**PCI;** 737 Atlantic Ave.; Rochester, NY 14609; (716) 288-5620; FAX: (716) 288-3145. **Contact:** Tom Backus; Ted Hummel.

**PERSIA STUDIOS;** 378 Bement Ave.; Staten Island, NY 10310; (718) 816-6384; FAX: (718) 816-6384.

**PILOT RECORDING STUDIOS;** 636 6th Ave.; New York, NY 10011; (212) 255-5544; FAX: (212) 255-9434. **Contact:** Will Schillingier.



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**PILOT RECORDING STUDIOS;** 59 W. 19th St.; New York, NY 10011; (212) 255-5544; FAX: (212) 255-5572. **Contact:** Will Schillingier.

**>PLATINUM ISLAND STUDIOS;** 676 Broadway; New York, NY 10012; (212) 473-9497; FAX: (212) 505-8277. **Contact:** Richie Kessler, Suzanne Mates.

**>POWER STATION STUDIOS;** 441 W. 53rd St.; New York, NY 10019; (212) 246-2900; FAX: (212) 586-0326. **Contact:** Joan Bisacca; Bob Pergament.

**P.P.I. RECORDING;** 106 W. 32nd St., 3rd Fl.; New York, NY 10001; (212) 279-1631. **Contact:** Charles de Montebella.

**>PRIME CUTS STUDIOS INC.;** 1600 Broadway, Ste. 704; New York, NY 10019; (212) 265-1800; FAX: (212) 265-3838. **Contact:** Jeff Thompson.

**PRINCE ENTERPRISES;** 251 W. 30th St., 4th Floor; New York, NY 10001; (212) 736-1724. **Contact:** Igor; Matt; Dave.

**PUDDING STREET;** RD. #2, Pudding St.; Carmel, NY 10512; (914) 225-1733. **Contact:** Chris Cassone.

**PYRAMID SOUND INC.;** 105 E. Clinton St.; Ithaca, NY 14850; (607) 273-3931; FAX: (607) 273-3936. **Contact:** Lorri Hunter.

# QUAD

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**THE RECORDING COMPLEX;** 2315 Elmwood Ave.; Kenmore, NY 14217; (716) 873-2717. **Contact:** Robbie Konikoff.

**REED W. ROBINS PRODUCTIONS;** 874 Broadway, Ste. 901; New York, NY 10003; (212) 673-5139. **Contact:** Reed W. Robins.

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**ROSS-GAFFNEY INC.;** 21 W. 46 St.; New York, NY 10036; (212) 719-2744; FAX: (212) 944-8539. **Contact:** Tony Ciaccioppo.

**RPM SOUND STUDIO;** 12 E. 12th St., 11th Fl.; New York, NY 10003; (212) 242-2100. **Contact:** Robert Mason, pres.

**>SABELLA RECORDING STUDIO;** 49 Oakdale Rd.; Roslyn Heights, NY 11577; (516) 484-0862; FAX: (516) 484-0862. **Contact:** James Sabel-la.

**SADLER RECORDING STUDIO INC.;** 118 E. 28th St.; New York, NY 10016; (212) 684-0960; FAX: (212) 686-1263. **Contact:** Rick Klejmont.

**SAINTS AND SINNERS SOUND STUDIO;** 432 Western Ave.; Albany, NY 12203; (518) 454-5278; FAX: (518) 438-3293. **Contact:** M. A. Nelson.

**SCANDALOUS STUDIOS;** 40 Ossman Ct.; Garnerville, NY 10923; (914) 942-4187. **Contact:** Bert Elliot; Noruy Serna.

**FRANK SCHEIDT AUDIO PRODUCTIONS INC.;** 15 Charlotte St.; Rochester, NY 14607; (716) 232-5210; FAX: (716) 232-5212. **Contact:** Frank Scheidt, Matt Scheidt

**>HOWARD SCHWARTZ RECORDING INC.;** 420 Lexington Ave., Ste. 1934; New York, NY 10170; (212) 687-4180; FAX: (212) 697-0536. **Contact:** Bruce Merley.

**SEAR SOUND;** 353 W. 48th St.; New York, NY 10036; (212) 582-5380; FAX: (212) 581-2731. **Contact:** Walter Sear.

**SELTZER SOUND;** 185 E. Broadway; New York, NY 10002; (212) 477-2372. **Contact:** Carl Seltzer.

**SHELTER ISLAND SOUND;** 30 W. 21st St.; New York, NY 10010; (212) 366-6690; FAX: (212) 366-0465. **Contact:** Melissa Bailey.

**SHELTON LEIGH PALMER & CO. INC.;** 19 W. 36th, 11th Floor; New York, NY 10018-7909; (212) 714-1710; FAX: (212) 714-0132. **Contact:** Liz Harwell.

**SHUSTER SOUND;** 131 Saddle Rock Rd.; Valley Stream, NY 11581; (516) 791-2985. **Contact:** Bob Shuster.

**>SKYLINE STUDIOS INC.;** 36 W. 37th St. (3rd & 6th fl.); New York, NY 10018; (212) 594-7484; FAX: (212) 239-9776. **Contact:** Doreen Pinto.







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> **SMASH STUDIOS**; 132 W. 22nd St.; New York, NY 10011; (212) 366-6640; FAX: (212) 727-7187. Contact: Clay Sheff.



**SONY CLASSICAL PRODUCTIONS INC.**  
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> **SONY CLASSICAL PRODUCTIONS INC.**; 1370 Ave. of Americas, Ste. 2301; New York, NY 10019; (212) 445-1800; FAX: (212) 262-0228. Contact: Barry Bongiovi.

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> **SOUND DESIGNERS STUDIO**; 424 W. 45th Street; New York, NY 10036-3565; (212) 757-5679; FAX: (212) 265-1250. Contact: Gene Perla.

> **SOUND LAB STUDIOS LTD.**; 4760 Bedford Ave.; Brooklyn, NY 11235; (718) 934-8585; FAX: (718) 934-7604. Contact: Peter C. Dlorio.

> **SOUND ON SOUND RECORDING INC.**; 322 W. 45th St.; New York, NY 10036; (212) 757-5300; FAX: (212) 757-5816. Contact: David Amlen.

> **SOUNDHOUND INC.**; 45 W. 45th St.; New York, NY 10036; (212) 575-8664; FAX: (212) 575-9412. Contact: Gail Nord-Stephens.

**THE SOUNDTRACK FACILITY**; 936 Broadway; New York, NY 10010; (212) 420-6010; FAX: (212) 533-6758. Contact: Steve Stephens.

**SOUNDWORKS STUDIOS**; 254 W. 54th St.; New York, NY 10019; (212) 247-3690. Contact: Christopher Daniel.

**SPECTRA COMMUNICATIONS**; PD Box 621; Port Washington, NY 11050; (516) 484-7470. Contact: Jay Jayson.

**SPIDER SOUND STUDIO**; 7745 Turnpike Rd., Box 1144; Sennett, NY 13021; (315) 253-7591. Contact: Ron Thompson.

**SPLASH PRODUCTIONS**; 123 W. 28th St., #2W; New York, NY 10001; (212) 695-3665; FAX: (212) 226-8466. Contact: Danny Dee.

> **STAR BASE STUDIO**; 41-53 53rd St.; Woodside, NY 11377; (718) 476-0665; FAX: (718) 476-0665. Contact: Chuck Thompson.

**STELLER PRODUCTIONS**; 900 Broadway, Room 9018; New York, NY 10003; (212) 614-0519; FAX: (718) 369-0616. Contact: Bob Kinkel.

**STREET SOUNDS STUDIO**; Armonk Rd; Mt. Kisco, NY 10549; (914) 241-0364. Contact: Phyllis.

> **STRONG ISLAND RECORDS INC.**; PO Box 453; Massapequa Park, NY 11762; (516) 798-2308; FAX: (516) 541-6264. Contact: Robert La Serra.

**THE STUDIO**; 102 Greene St.; New York, NY 10012; (212) 226-3685. Contact: Yoshiaki Masuo.

**STUDIO K MUSIC PRODUCTIONS**; 150 W. 28th St., Ste. 803; New York, NY 10001; (212) 229-1642; FAX: (212) 737-8977. Contact: Bill Kinglon.

**STUDIO 900 INC.**; 900 Broadway, Ste. 905; New York, NY 10003; (212) 529-3285. Contact: Joe Johnson.

**STUDIO OSA RECORDINGS**; 209-05A Hillside Ave., Ste. 05A; Queensville, NY 11427; (718) 217-1718; FAX: (718) 479-9368. Contact: Randall E. Toby; Mahaley Stewart.

> **STUDIO PASS**; 596 Broadway, Ste. 602; New York, NY 10012; (212) 431-1130; FAX: (212) 431-8475. Contact: Alex Noyes.

**STUDIO TWIST RECORDING**; 263 E. 10th St.; New York, NY 10009; (212) 260-7922; FAX: same. Contact: Billy Atwell III, mgr; Dan Hoyt, engineer/producer.

**SUPERDUPE RECORDING STUDIOS**; 295 Madison Ave.; New York, NY 10017; (212) 683-6854; FAX: (212) 779-1676. Contact: Jon Adelman.

**SUTCLIFFE MUSIC INC.**; 8 W. 19th St.; New York, NY 10011; (212) 989-9292; FAX: (212) 989-5195. Contact: Gary S. Sutcliffe.

**SWEETFISH RECORDING STUDIOS INC.**; RD. 2, Box 2351; Argyle, NY 12809; (518) 692-2976; FAX: (518) 692-2646. Contact: Rees Shad.

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**TAMARAND DIGITAL RECORDING STUDIOS**; Gamerville, NY; (914) 639-1000; FAX: (914) 634-7584. Contact: Ron Hall.

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> **39TH STREET MUSIC**; 260 W. 39th St., 18th Floor; New York, NY 10018; (212) 840-3285; FAX: (212) 840-3923. Contact: Jack Malken.

> **THIS WAY PRODUCTIONS INC.**; 503-11 Broadway, Rm. 519; New York, NY 10012; (212) 431-5894. Contact: Daniel J. Caccavo.

**THURSDAY PRODUCTIONS INC.**; 189 Norman Rd.; New Rochelle, NY 10804; (914) 235-7505; FAX: (914) 235-8754. Contact: Dan Welsh.

**THUS & SUCH PRODUCTIONS**; PD Box 325; Crompond, NY 10517; (914) 526-2124. Contact: Dinah Mondonedo.

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> **VIDEOMIX**; 123 W. 18th St.; New York, NY 10011; (212) 627-7700; FAX: (212) 727-3075. Contact: Kathleen Krause.

**VIRTUAL SOUND STUDIO**; 1612 Allerton Ave.; Bronx, NY 10469; (718) 882-4215. Contact: Robert Rodriguez Jr.; Mike Diaz.

> **VOICES RECORDING STUDIOS**; 16 E. 48th St.; New York, NY; (212) 935-9820; FAX: (212) 755-1150. Contact: Phil Gordon.

**WAREHOUSE RECORDING STUDIOS**; 320 W. 46th St., 5th Flr.; New York, NY 10036; (212) 265-6060; FAX: (212) 489-1165. Contact: Chaim Zegel.

> **WESTRAX RECORDING STUDIOS**; 484 W. 43rd St.; New York, NY 10036; (212) 947-0533; FAX: (212) 947-0546. Contact: Michell Van Natta.

**RICH WOODS SOUND/VIDEO**; 37 Ridge Rd.; Marlborough, NY 12542; (914) 236-7885.

**Z MUSIC/DATA BANK**; 251 W. 30th St., Ste. 200; New York, NY 10001; (212) 239-2050; FAX: (212) 947-3531. Contact: Nik Caporossi.

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> **ACME RECORDING STUDIOS INC.**; 112 W. Boston Post Rd.; Mamaroneck, NY 10543; (914) 381-4141. Contact: Peter Denenberg.

**A.D.R. STUDIOS INC.**; Skylight Run-Taxter Rd.; Irvington, NY 10533; (800) 745-1ADR; FAX: (914) 591-5617. Contact: Jack Davis.

**ASL MOBILE AUDIO**; PD Box 791; Flushing, NY 11352; (718) 886-6500; FAX: (718) 886-7214. Contact: Steven Remote.

**ATLANTIC FILM AND VIDEO**; 171 Park Lane; Massapequa, NY 11758; (516) 798-4106. Contact: Michael Canzomeri.

**THE AUDIO DEPARTMENT INC.**; 119 W. 57th St.; New York, NY 10019; (212) 586-3503; FAX: (212) 245-1675. Contact: Kim Feit, Sue Dabis.

**AVEKA PRODUCTIONS INC.**; 164 Madison Ave.; New York, NY 10016; (212) 686-4550. Contact: Maria Avgerakis, pres.

**BEXEL CORPORATION**; 625 W. 55th St.; New York, NY 10019; (212) 246-5051; FAX: (212) 246-6373. Contact: Kirk Rhinehart.

**CHROMAISON CORP.**; 49 W. 27th St.; New York, NY 10001; (212) 686-7366; FAX: (212) 686-7310. Contact: Bruce Testa.

**THE CREATORS**; 41 Skytop Dr.; Pleasantville, NY 10570; (914) 769-0676. Contact: Richard DePaso.

**CRYSTAL SOUND RECORDING INC.**; 220 W. 19th St., 6th flr.; New York, NY 10011; (212) 255-6745; FAX: (212) 255-8931. Contact: Larry Buksbaum; Steve Vavagiakis.

**DAJHELON**; 234 East Ave.; Rochester, NY 14604; (800) 836-0438; FAX: (716) 546-1681. Contact: David C. Schumaker, pres.

**O.G.I. VIDEO**; 1548 Hertel Ave.; Buffalo, NY 14216; (716) 833-1679. Contact: Jim Safee.

**DUPLICATION SPECIALISTS**; 4584 Austin Blvd.; Island Park, NY 11558; (516) 432-7107; FAX: (516) 432-7091. Contact: David Schwartz.

**EDEFX GROUP**; 219 E. 44th St., 9th flr.; New York, NY 10017; (212) 983-2686; FAX: (212) 867-4914. Contact: Byron Cameron; Maryann Casini.

**ED-IT AUDIO POST**; 119 W. 22nd St.; New York, NY 10011; (212) 633-9111; FAX: (212) 691-6927. Contact: Ed Steinberg.

> **EDITEL/NEW YORK**; 222 E. 44th St.; New York, NY 10017; (212) 867-4600; FAX: (212) 682-2634. Contact: Rita Sitnick, VP/general mgr.

**ELITE VIDEO PRODUCTIONS**; 1612 E. 14th St.; Brooklyn, NY 11229; (718) 627-0499; FAX: (718) 627-1688. Contact: Kaiman.

**FLASH MULTIMEDIA PRODUCTIONS**; 460 St. John St.; Central Islip, NY 11722; (516) 234-0261. Contact: Gabe "Flash" Gabrielsen.

**FOTOVISION MULTI MEDIA CORP.**; 140-B Brook Ave.; Deer Park, NY 11729; (516) 595-2225; FAX: (516) 595-2225. Contact: Frank Abadie, pres.



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**HORN/EISENBERG FILM & VIDEOTAPE EDIT INC.**; 16 W. 46th St.; New York, NY 10036; (212) 391-8166; FAX: (212) 391-8783. Contact: Mitch Garelick.

**IBERO-AMERICAN PRODUCTIONS INC.**; 630 Ninth Ave., #700; New York, NY 10036; (212) 245-7826; FAX: (212) 245-1569. Contact: Ileana Aste.

**IZEN ENTERPRISES INC.**; 26 Abby Dr.; E. Northport, NY 11731; (516) 368-0615. Contact: Ray Izen.

**KAMPO VIDEO**; 31 Bond St.; New York, NY 10012; (212) 228-3063; FAX: (212) 674-6788. Contact: Gabrielle Riera.

**LIGHTSCAPE PRODUCTIONS INC.**; 158 W. 29th St.; New York, NY 10001; (212) 695-6434; FAX: (212) 695-6794. Contact: Jeffrey Poretsky.

**LIONELLA PRODUCTIONS LTD.**; 10 W. 15th St., Ste. 820; New York, NY 10011; (212) 620-3122; FAX: (212) 620-7167. Contact: Andrew Barrett.

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**METRO STUDIOS & POST PRODUCTION**; 240 E. 45th St.; New York, NY 10017; (212) 986-8270; FAX: (212) 986-8279. Contact: Peter Valasiadis, VP, oper.

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► **MIXED NUTS RECORDING STUDIOS**; 220 E 42nd St., Flr. 2 South; New York, NY 10017; (212) 972-NUTS; FAX: (212) 953-1889. Contact: Lisa Auerbach, operations mgr.

**RON MYRVIK PRODUCTIONS**; 137 E. 25th St., Penthouse North; New York, NY 10010; (212) 685-0726. Contact: Ron; Kiyoko.

► **NATIONAL SOUND**; 460 W. 42nd St.; New York, NY 10036; (212) 564-3434; FAX: (212) 947-0863. Contact: Jennifer Corton.  
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**POST PERFECT**; 220 E. 42nd St.; New York, NY 10017; (212) 972-3400; FAX: (212) 972-9085. Contact: Mark Yang.

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**RICHARD H. ROFFMAN PRODUCTIONS**; 697 West. End Ave., Ste. 6A; New York, NY 10025; (212) 749-3647; (212) 749-3648. Contact: Richard H. Roffman.

**SCHEMBRI VISION**; 2156 Story Ave.; Bronx, NY 10473; (718) 863-2986. Contact: Sal Schembri Jr.; Rosa Schembri.

**HOWARD SCHWARTZ RECORDING INC.**; 420 Lexington Ave., Ste. 1934; New York, NY 10170; (212) 687-4180; FAX: (212) 697-0536. Contact: Bruce Merley.

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**SYNC SOUND INC.**  
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**SYNC SOUND INC.**; 450 W. 56th St.; New York, NY 10019; (212) 246-5580. Contact: Sherri Tantleff.

**TEL-E-VUE PRODUCTIONS**; PO Box 217, Old Route 17; Ferndale, NY 12734; (914) 292-5965; FAX: (914) 295-2451. Contact: Paul Gerry.

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**THURSDAY PRODUCTIONS INC.**; 189 Norman Rd.; New Rochelle, NY 10804; (914) 235-7505; FAX: (914) 235-8754. Contact: Dan Welsh.

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**VIDEO PLANNING INC.**; 250 W. 57th St., Ste. 219; New York, NY 10107; (212) 582-5066; FAX: (212) 586-9478. Contact: Marc Wein.

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**STEVEN WECHSLER (THE WECHSLER GROUP)**; 185 West End Ave., Ste. 22B/C; New York, NY 10023-5569; (212) 787-8699; FAX: (212) 877-6254. Contact: Steven Wechsler.

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**ACOUSTIC CREATIONS RECORDING STUDIO**; 4813 W. Wendover Ave.; Greensboro, NC 27410; (919) 632-1004; FAX: (919) 632-9765. Contact: Kip Williams.

**ADNET-TUTT PRODUCTIONS**; 1604 W. New Bern Rd.; Kinston, NC 28501; (919) 527-8845; FAX: (919) 527-7895. Contact: Clark Tutt.

**AMI VIDEO PRODUCTIONS**; 3167 Tucker St. Extension; Burlington, NC 27215; (919) 227-0171; (800) 228-2174 (N.C.); FAX: (919) 227-1912. Contact: Floyd Turner, mktg. mgr.

**AUDIO ARTS MEDIA SERVICES INC.**; Rt. 1, Box 59; Hwy. 43 N.; Greenville, NC 27834; (919) 758-2240. Contact: Sonny Johnson, dir.

**BROADCAST SERVICES CO.**; 284 Reedy Creek Rd.; Four Oaks, NC 27524; (919) 934-6869; FAX: (919) 934-1537. Contact: Neal Davis.

**CAL WALKER MEDIA**; 7120 Providence Lane W.; Charlotte, NC 28226; (704) 364-6139; FAX: (704) 364-4076. Contact: Cal Walker.

**CAREY SOUND COMPLEX/THE SOUND FACTORY STUDIO**; 216 N. Church St.; Greensboro, NC 27401; (919) 379-1943; FAX: (919) 275-3350. Contact: Sam Hamlin.

**DREAM MAKER STUDIOS**; 613 Powell Rd. NE; Lenoir, NC 28645; (704) 758-0270. Contact: Henry Starnes.

**DUKE RECORDING STUDIOS**; 0044 Bryan Center; Durham, NC 27706; (919) 684-3460; FAX: (919) 684-8891. Contact: Scott Wells; Kevin Dill.

**GRANT BLAIR PRODUCTIONS RECORDING STUDIO**; 2748 Woodlore Trail; Winston-Salem, NC 27103; (919) 765-5692. Contact: Grant Blair.

**HIX STUDIOS**; 2901 Hwy. 70 W.; Hickory, NC 28602; (704) 328-2487; FAX: (704) 328-2489. Contact: Marcus Kearns.

**JAG STUDIO LTD.**; 3801-C Western Blvd.; Raleigh, NC 27606; (919) 821-2059. Contact: Joy Cook; Byron McCay.

**JAY HOWARD PRODUCTION AUDIO**; 307 Atherton St.; Charlotte, NC 28203; (704) 525-7864; FAX: (704) 523-5473. Contact: JoAnn Jeffries.

**LLOYD STREET STUDIOS LTD.**; 116-C W. Main St.; Carrboro, NC 27510; (919) 967-5775. Contact: David Lloyd.

**NEW HORIZON RECORDING STUDIO**; 1490 Union Cross Rd.; Kernersville, NC 27284; (919) 996-2633. Contact: Mitch Hensdale.

**NEW MOON PRODUCTIONS**; 7676 Anthony Rd.; Kernersville, NC 27284; (919) 643-4115; FAX: (919) 643-4299. Contact: Frank A. Bruno.

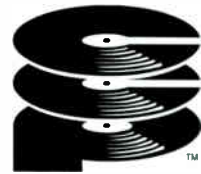
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**OVERDUB LANE RECORDING**; 300 E. Main St.; Carrboro, NC 27510; (919) 942-9434. Contact: Wes Lachot.

**PJF RECORDING COMPANY**; 318 New Rand Rd.; Garner, NC 27529; (919) 779-8820. Contact: Reginald J. Graves.

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**SOUND LAB INC.:** 3716-A Alliance Drive; Greensboro, NC 27408; (919) 294-9095; FAX: (919) 288-0298. Contact: Mary Schenck, mgr.

**SOUTHERN CITY STUDIO:** 7317 Bayhill Ct.; Raleigh, NC 27615; (919) 872-6443. Contact: John Hopkins.

**SOUTHWYNDY STUDIOS:** PO Box 958; Wilmington, NC 28402; (919) 251-9963. Contact: Randy Orew.

**STUDIO B PRODUCTIONS:** 1018 Central Ave.; Charlotte, NC 28204; (704) 372-9661; FAX: (704) 375-9723. Contact: Dave Harris.

**STUDIOEAST RECORDING STUDIOS:** 5457 Monroe Rd.; Charlotte, NC 28212; (704) 536-0424; FAX: (704) 536-8098. Contact: Tim Eaton; Nancy Sharp.

**SYNERGEN ENTERPRISES:** Rt. 2, Box 205; Pittsboro, NC 27312; (919) 542-5463. Contact: Charles E. Jones.

**ULTIMIX RECORDING STUDIOS:** 506 Guilford Ave.; Greensboro, NC 27401; (919) 230-2390; FAX: (919) 288-0060. Contact: Marvin Johns.

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**WHITWATER RECORDING:** 1152 Sweeten Creek Rd.; Asheville, NC 28803; (704) 274-0956; FAX: (704) 274-0956. Contact: Adam Greenberg.

**WLM MUSIC/RECORDING:** 2808 Cammie St.; Durham, NC 27705-2020; (919) 471-3086. Contact: Watts Lee Magnum.

#### Video Production Facilities

**ADNET-TUTT PRODUCTIONS:** 1604 W. New Bern Rd.; Kinston, NC 28501; (919) 527-8845; FAX: (919) 527-7895. Contact: Clark Tutt.

**AVATAR GROUP INTERNATIONAL INC.:** 2173 Hawkins St.; Charlotte, NC 28203; (704) 334-8296; FAX: (704) 372-9137. Contact: John C. Burgess, pres.

**CAREY SOUND COMPLEX/THE SOUND FACTORY STUDIO:** 216 N. Church St.; Greensboro, NC 27401; (919) 379-1943; FAX: (919) 275-3350. Contact: Sam Hamlin.

**THE COMMUNICATIONS GROUP INC.:** 411 Kinsey St.; Raleigh, NC 27603; (919) 828-4086; FAX: (919) 832-7797. Contact: Jay Spain.

**DUKE RECORDING STUDIOS:** 0044 Bryan Center; Durham, NC 27706; (919) 684-3460; FAX: (919) 684-8891. Contact: Scott Wells; Kevin Dill.

**VIDEOFONICS INC.:** 1101 Capital Blvd.; Raleigh, NC 27603; (919) 821-5614; FAX: (919) 821-0902. Contact: Ray St. Clair; Debi Valentine.

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#### Recording Studios

**AVI GOBBLER PRODUCTIONS:** 1825 N. Grandview Ln.; Bismarck, ND 58501; (701) 222-3851. Contact: Bob Newell.

**MEYER SOUND STUDIO:** 208 N. 4th St.; Bismarck, ND 58501; (701) 223-7316; FAX: (701) 255-4921. Contact: David Swenson.

**VIDEO ARTS STUDIOS:** 1440 4th Ave. N.; Fargo, ND 58102; (701) 232-3393; FAX: (701) 232-9439. Contact: Art Phillips.

#### Video Production Facilities

**SNYDER FILMS & VIDEO:** 1419 First Avenue S.; Fargo, ND 58103; (701) 293-3600; FAX: (701) 293-9670. Contact: Tom Tollefson.

**VIDEO ARTS STUDIOS:** 1440 4th Ave. N.; Fargo, ND 58102; (701) 232-3393; FAX: (701) 232-9439. Contact: Art Phillips.

### OHIO

#### Recording Studios

**ACTION CITY RECORDS:** PO Box 302; Napoleon, OH 43545; (419) 533-4782; FAX: (419) 592-9778. Contact: John L. Kuser.

**AMERICAN WAX ENTERTAINMENT GROUP:** 3640 Elmwood Ave.; Youngstown, OH 44505; (216) 759-8592. Contact: John Steven Bloom.

**AUDIO-RABIUS INC.:** 5408 N. Main St.; Dayton, OH 45415; (513) 277-6868; FAX: (513) 275-1296. Contact: John Rabiuss.

**AUDIO RECORDING STUDIOS:** 35895 Solon Rd.; Cleveland, OH 44022; (216) 498-0911; FAX: (216) 498-0951. Contact: Heather Copper.

**AUDIOCRAFT:** 915 W. 8th St.; Cincinnati, OH 45203; (513) 241-4304; FAX: (513) 241-3477. Contact: E.T. Herzog.

**BEACHWOOD STUDIOS:** 23330 Commerce Park Rd.; Cleveland, OH 44122; (216) 292-7300; FAX: (216) 292-1765. Contact: Gary Milgrom.

**BEAT BOX MUSIC:** 2331 Flora St.; Cincinnati, OH 45219; (513) 241-7685. Contact: Michael Wright.

**CAVE RECORDING STUDIO:** 1275 E. Miner Rd.; Mayfield Heights, OH 44124-1770; (216) 449-3511. Contact: Rick Cohen.

**CEDARWOOD RECORDING STUDIO AND PRODUCTION:** 1628 Rt. 511 S.; Ashland, OH 44805; (419) 289-1109. Contact: Ken Williams; Rhonda Williams.

**CLOCKWERKE SOUND AND DUPLICATING INC.:** 1328 Linda St.; Cleveland, OH 44116; (216) 331-2210; FAX: (216) 331-2212. Contact: Greg James.

**COLORS AUDIO:** 93 Marvin Ave.; Akron, OH 44302; (216) 869-5644. Contact: Dan Popp.

**DIAMOND MINE RECORDING STUDIO:** 3115 Bremen Dr.; Columbus, OH 43224; (614) 268-4792. Contact: Chris Nye.

**HEARTLIGHT STUDIOS:** 282 Bruce Ct.; Westerville, OH 43081; (614) 882-5919; FAX: (614) 882-5919. Contact: Matthew Hexter.

**JEWEL RECORDING INC.:** 1594 Kinney Ave.; Cincinnati, OH 45231; (513) 522-9336; FAX: (513) 522-9915. Contact: Rusty York; Rick Hopkins.

**LANDMARK RECORDING STUDIOS:** PO Box 179; Chesapeake, OH 45619; (614) 867-5594. Contact: Stephen Hoffman.

**LAUSCHNE RECORDING STUDIOS:** 9526 Winton Rd.; Cincinnati, OH 45231; (513) 521-0015. Contact: Lou Lausche.

**LOST NATION SOUND RECORDING STUDIO:** 6 Storer St. (SR 329); Guysville, OH 45735; (614) 662-5701. Contact: Dave Aiken.

**LUNAR PRODUCTIONS:** 5750 Wena Way; Westerville, OH 43081; (614) 794-1451. Contact: Jeff Kratzman.

**MUSICOL INC.:** 780 Oakland Park Ave.; Columbus, OH 43224; (614) 267-3133. Contact: Warren Hull.

**RANMEDIA INC./MIDITRACS:** 3808 Beecham Ct.; Columbus, OH 43220; (614) 451-7955; FAX: (614) 451-8087. Contact: Brain Naille.



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**REFRAZE RECORDING STUDIO:** 2727 Gaylord Ave.; Dayton, OH 45419; (513) 298-2727; FAX: (513) 298-2550. Contact: Gary King.

**ROME RECORDING CO.:** 3970 S. High St.; Columbus, OH 43207; (614) 497-3970; FAX: (614) 497-1012. Contact: Jack Casey.

**RTG MUSIC:** 130 E. 6th St.; Cincinnati, OH 45202; (513) 381-0506; FAX: (513) 381-0909. Contact: Robin Jenney, chief eng.

**SCHARREN STUDIO:** 123 10th St.; Toledo, OH 43624; (419) 241-5432; FAX: (419) 242-8400. Contact: Steve Scharren; Dan Schroeder.

**SEEWAY STUDIOS:** 3158 Morley Rd.; Shaker Hts., OH 44122; (216) 721-4444; FAX: (216) 721-6878. Contact: Pat Walker.

**SONIC ARTS DIGITAL AUDIO SERVICES:** 319 W. Fourth St., Ste. 300; Cincinnati, OH 45202; (513) 352-5890; FAX: (513) 352-5891. Contact: John McDaniel.

**SOUND IMAGES INC.:** 602 Main St.; Cincinnati, OH 45202; (513) 241-7475; FAX: (513) 241-4791. Contact: Charlaire Martin.

**SOUNDSPACE INC.:** 845 Dayton St.; Yellow Springs, OH 45387; (513) 767-7353; FAX: (513) 767-7348. Contact: Chris Hertzler.

**STORMWATCH PRODUCTIONS:** PO Box 751513; Dayton, OH 45475; (513) 293-5280. Contact: G. Allan Clarke.

**TECHNIMEDIA STUDIOS:** 124-126 S. Fifth St.; Steubenville, OH 43952; (614) 282-5315; FAX: (614) 282-TECH. Contact: Frank Oe Fade.

**3001 STUDIOS:** 580 S. Oayton-Lakeview Rd.; New Carlisle, OH 45344; (513) 845-9646; FAX: (513) 845-8153. Contact: Jeff Gastineau.

#### Video Production Facilities

**BEACHWOOD STUDIOS:** 23330 Commerce Park Rd.; Cleveland, OH 44122; (216) 292-7300; FAX: (216) 292-1765. Contact: Gary Milgrom.

**CLASSIC VIDEO INC.:** 5001 E. Royalton Rd.; Cleveland, OH 44147; (216) 838-5377; FAX: (216) 838-1240. Contact: Jerry Patton.

**THE FILM HOUSE INC.:** 130 E. 6th St.; Cincinnati, OH 45202; (513) 381-2211; FAX: (513) 381-8979. Contact: Ken Williamson.

**GROUP II AUDIO:** 1480 Dublin Rd.; Columbus, OH 43215; (614) 488-0621; FAX: (614) 488-0775. Contact: Marty Vian.

**GRS INC.:** 13300 Broad St.; Pataskala, OH 63062; (614) 927-9566; FAX: (614) 927-9543. Contact: Steve Andrews.

**PPS:** 602 Main St., Ste. 900; Cincinnati, OH 45202; (513) 621-6677; FAX: (513) 421-6141. Contact: Jim Bird.

**SCHARREN STUDIO:** 123 10th St.; Toledo, OH 43624; (419) 241-5432; FAX: (419) 242-8400. Contact: Steve Scharren; Dan Schroeder.

**SOUND MASTER PRODUCTIONS:** 3288 Pebble Beach Rd. W.; Grove City, OH 43123; (614) 870-0611. Contact: Greg Martin.

**TAKE 1 STUDIOS:** 31335 Center Ridge Rd.; Cleveland, OH 44145; (216) 899-0101; FAX: (216) 899-1634. Contact: Jeffrey V Kassouf.

**TECHNIMEDIA STUDIOS:** 124-126 S. Fifth St.; Steubenville, OH 43952; (614) 282-5315; FAX: (614) 282-TECH. Contact: Frank Oe Fade.

**VGI PRODUCTIONS (VIDEO GENESIS INC.):** 4949 Galaxy Pkwy; Cleveland, OH 44128; (216) 464-3635; FAX: (216) 464-5630. Contact: Howard Schwartz.

### OKLAHOMA

#### Recording Studios

**AMBIENT SOUND PRODUCTIONS:** 2733 NW 12th St.; Oklahoma City, OK 73107; (405) 949-1602. Contact: Doug Matthews.

**CARUMBO RECORDING:** 519 N. Porter; Norman, OK 73069; (405) 329-6060. Contact: Michael McCarty.



#### HAMILTON HOUSE ENTERTAINMENT GROUP Ouncan, OK

**HAMILTON HOUSE ENTERTAINMENT GROUP:** 1512 W. Plato Rd.; Ouncan, OK 73533; (405) 255-6431; FAX: (405) 255-6391. Contact: LG Brown.

**J.A.M. STUDIO:** 221-1/2 N. Main; Elk City, OK 73644; (405) 225-8125. Contact: Curtis Morgan, eng.

**OPENTRACKS RECORDING STUDIO:** 1708 K SW; Miami, OK 74354; (918) 542-4562. Contact: Michael Palis.

**SEQUENTIAL LAB RECORDING STUDIO:** PO Box 36152; Oklahoma City, OK 73136; (405) 424-8002. Contact: Kewir L. James.



**STUDIO SEVEN/LUNACY RECORDS**; 417 N. Virginia; Oklahoma City, OK 73106; (405) 236-0643; FAX: (405) 236-0686. Contact: Dave Copenhauer.

**THE TWENTY-FIFTH TRACK**; 309 E. Vicksburg; Broken Arrow, OK 74011; (918) 455-2459. Contact: Walt Bowers.

**WHITE ROSE STUDIO**; 1901 Crested Butte; Edmond, OK 73034; (405) 282-2729. Contact: Craig C. White.

### Video Production Facilities

**GREKEL FILM/VIDEO/ANIMATION**; 7405 N. Kelley; Oklahoma City, OK 73111; (405) 842-7171; FAX: (405) 848-8422. Contact: Benny Christensen, prod. mgr.

### OREGON

#### Recording Studios

**CRYSTAL CLEAR RECORDING**; PO Box 5067; Central Point, OR 97502; (503) 776-2423. Contact: Roger Green.

► **DIGITAL ONE**; 2020 SW 4th, 7th Fl.; Portland, OR 97201; (503) 226-7223; FAX: (503) 224-7413. Contact: Michael Carter, pres.

► **FALCON RECORDING STUDIOS INC.**; 15 SE 15th; Portland, OR 97223; (503) 236-3856. Contact: Dennis Carter, pres.

**FORTE STUDIOS**; 12495 SW Summercrest Dr.; Tigard, OR 97223; (503) 590-7097. Contact: Walter Bruhn.

► **FULL MOON RECORDING CO.**; 197 W. 12th Ave.; Eugene, OR 97401; (503) 343-1294; FAX: (503) 686-0248. Contact: Steve Diamond.

► **GUNG-HO RECORDING STUDIO**; 86821 McMorott Ln.; Eugene, OR 97402; (503) 484-9352. Contact: Bill Barnett, owner/mgr./engr.

**LEON-FORREST PRODUCTIONS**; 4416 SE Hwy. 101; Lincoln City, OR 97367; (503) 996-2575. Contact: Leon.

**LITTLE POND PRODUCTIONS**; PO Box 20594; Portland, OR 97220; (503) 254-5776; FAX: (503) 254-1239. Contact: David Brenton Miller; Joanna Burns-Miller.

**LITTLE WINGS ARBORETUM RECORDING**; 7534 SE Taggart Ct.; Portland, OR 97206; (503) 775-2894. Contact: Collin G. Heade, owner.



**MUSICRAFT INC.**  
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**MUSICRAFT INC.**; 27501 SW 95th Ave.; Wilsonville, OR 97070; (503) 682-8668; FAX: (503) 682-3043. Contact: Steve Ziegler, oper. mgr.

**NORTHWEST VIDEOWORKS**; 1631 SW Columbia; Portland, OR 97201; (503) 227-7202; FAX: (503) 223-7528. Contact: Ooug Barry.

► **OREGON SOUND RECORDING**; 1150 Knutson Ave., Ste. 12; Medford, OR 97504; (503) 773-3292; FAX: (503) 772-4718. Contact: Sean McCoy.

**PINE APPLE STUDIOS**; PO Box 664; Depoe Bay, OR 97341-0664; (503) 764-2583. Contact: C. Ashley, studio mgr.

**PLANET EARTH PRODUCTIONS**; PO Box 525; Cave Junction, OR 97523; (503) 592-2123; FAX: (503) 597-4099. Contact: Mark Brown, producer/engineer.

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**RAINBOW RECORDING**; 6614 SW Garden Home Rd.; Portland, OR 97223; (503) 246-5576. Contact: Gailen Hegna.

**RECORDING ASSOCIATES**; 5821 SE Powell Blvd.; Portland, OR 97206; (503) 777-4621; FAX: (503) 777-4622. Contact: Jay Webster, sr. ptrn.

► **REX RECORDING**; 1931 SE Morrison; Portland, OR 97214; (503) 238-4525; FAX: (503) 236-8347. Contact: Michael Kersey; Greg Branson.

► **DON ROSS PRODUCTIONS**; 3097 Floral Hill Dr.; Eugene, OR 97403; (503) 343-2692. Contact: Don Ross.

► **SOUND IMPRESSIONS**; 4704 SE View Acres; Milwaukie, OR 97267; (503) 659-5953. Contact: Dan Decker, owner.

**SOUND STORM CORPORATION**; 12326 Golf Ln. SE; Sublimity, OR 97385; (503) 769-DISC; FAX: (503) 769-7182. Contact: Aaron J. Frichtl.

**STAUNTON STUDIOS INC.**; 5450 Coleman Creek Rd.; Medford, OR 97501; (503) 535-3972. Contact: Web Staunton.

**SULLIVAN RECORDING**; 1390 Frank Hill Rd.; Ashland, OR 97520; (503) 482-8181. Contact: Frank Sullivan.

**WESTSIDE RECORDING**; 8330 SW 41st St.; Portland, OR 97219; (503) 246-8946. Contact: Rudy Battjes.



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**WHITE HORSE STUDIOS**; 1634 SW Alder; Portland, OR 97205; (503) 222-0116; FAX: (503) 222-3658. Contact: Catherine Towery; Tim Ellis.

### Video Production Facilities

**ABEL VIDEO**; 1022 SW Salmon St., Ste. 260; Portland, OR 97205; (503) 222-9202; FAX: (503) 222-9202. Contact: David Abel.

**NORTHWEST VIDEOWORKS**; 1631 SW Columbia; Portland, OR 97201; (503) 227-7202; FAX: (503) 223-7528. Contact: Doug Barry.

**PLANET EARTH PRODUCTIONS**; PO Box 525; Cave Junction, OR 97523; (503) 592-2123; FAX: (503) 597-4099. Contact: Mark Brown, producer/engineer.

**RECORDING ASSOCIATES VIDEO**; 5821 SE Powell Blvd.; Portland, OR 97206; (503) 777-4621; FAX: (503) 777-4622. Contact: Jay Webster, sr. ptrn.

**REX RECORDING**; 1931 SE Morrison; Portland, OR 97214; (503) 238-4525; FAX: (503) 236-8347. Contact: Michael Kersey; Greg Branson.

### PENNSYLVANIA

#### Recording Studios

**AIR CRAFT STUDIOS**; 3 Dormont Sq.; Pittsburgh, PA 15216; (412) 343-5222; FAX: (412) 341-0889. Contact: Bernard M. Lee.

**ANDERSON MUSIC PRODUCTIONS**; 202 Ridge Pike; Lafayette Hill, PA 19444; (215) 941-9622; FAX: (215) 941-9622. Contact: Chuck Anderson.

► **ATTIC STUDIOS INC.**; 4632 Umbria St.; Philadelphia, PA 19127; (215) 482-8011. Contact: Tom Altman.

**AUDIBLE IMAGES**; 22 Cambria Point; Pittsburgh, PA 15209; (412) 821-2648; FAX: (412) 821-2648. Contact: Jay Dutt.

**AUDIO VISUAL COMMUNICATIONS INC.**; 435 Crooked Lane; King of Prussia, PA 19406; (215) 272-8500; FAX: (215) 272-8604. Contact: John Butterworth.

**AUDIOMATION**; 922 W. North Ave.; Pittsburgh, PA 15233; (412) 231-7767; FAX: (412) 231-3575. Contact: Gregg Vizza.

**AUDIOMIND**; 4510 Kingsessing Ave.; Philadelphia, PA 19143; (215) 222-2159. Contact: Adam L. Goldman.

**BAKER SOUND STUDIOS INC.**; 1821 Ranstead St.; Philadelphia, PA 19103; (215) 567-0400; (800) 369-1280; FAX: (215) 567-0350. Contact: Gary Moskowitz; Ellen Kancher.

**BIG SKY AUDIO PRODUCTIONS**; 1035 E. Woodland Ave., Ste. 2; Springfield, PA 19064; (215) 328-4709. Contact: Drew Raison.

**BROTHERHOOD RECORDING SOCIETY**; PO Box 113-160; New Kingstown, PA 17072; (717) 258-5576. Contact: Martin A. Anderson.

**BZ MUSIC**; RD #2, Box 2142-B; Fleetwood, PA 19522; (215) 926-1620; FAX: (215) 926-2463. Contact: Brian Zebertavage.

► **CHESTNUT SOUND**; 1824 Chestnut St.; Philadelphia, PA 19103; (215) 568-5797; FAX: (215) 568-5911. Contact: Joe Alfonsi, pres.

**CORPORATE STUDIOS**; 500 Canal St.; Bristol, PA 19007; (215) 785-3669. Contact: John Starkey.

**CRAIG RECORDING STUDIOS**; Ste. 101, Benjamin Fox Pavilion; Jenkintown, PA 19046; (215) 885-8600; FAX: (215) 885-2494. Contact: Michael Gallagher.

► **CREATIVE SOUND STUDIOS**; 601 N. Sixth St.; Allentown, PA 18102; (215) 439-8004; FAX: (215) 439-0103. Contact: Carole Silvoy.

**CYRUS SOUND**; 3545 South Park Rd.; Bethel Park, PA 15102; (412) 854-2076. Contact: Cy Anderson.

**DAK AUDIO 24 TRACK**; 7249 Airport Rd; Bath, PA 18014; (215) 837-7550; FAX: (215) 837-0773. Contact: Chris Miller.

**DIGITAL DYNAMICS AUDIO INC.**; 3383-I Industrial Blvd.; Bethel Park, PA 15102; (412) 854-2003; FAX: (412) 831-3343 ext. 23. Contact: Thomas Kikta, Francisco Rodriguez.

**DMG PRODUCTIONS**; 137 Saint Charles St.; Drexel Hill, PA 19026; (215) 284-4940. Contact: Sean Townsend.

**EMERALD PRODUCTIONS**; 528 N. New St.; Bethlehem, PA 18018; (215) 691-8205; FAX: (215) 691-8465. Contact: Patrick Galgon.

**FLOATING FISH STUDIOS**; 160 Sunrise Lane; Pottstown, PA 19464-5020; (215) 326-2664. Contact: Mathew R. Norcross; M. Scott McConnell.

► **FORGE RECORDING STUDIOS INC.**; Lincoln & Morgan Sts., 3rd fl.; Phoenixville, PA 19460; (215) 935-1422; (800) 331-0405; FAX: (215) 935-1940. Contact: Warren Wilson, pres.

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**GAMUT PRODUCTIONS INC.**; Latrobe 30 Plaza; Latrobe, PA 15650; (412) 539-3211. Contact: T.J. Wilkins.

**GATEWAY STUDIOS**; 225 Ross St.; Pittsburgh, PA 15219; (412) 471-7224; FAX: (412) 471-7319. Contact: Mktg. dir.

**GREEN VALLEY RECORDING**; RR #2, Box 281; Hughesville, PA 17737; (717) 584-2653. Contact: Richard Rupert.

**HONEYBEAR RECORDING STUDIO**; 2510 Raspberry St.; Erie, PA 16502; (814) 459-BEAR (2327). Contact: Walter Slivinski.

**ISCO/PHANTASY RECORDING**; 2122 Wood St.; Latrobe, PA 15650; (412) 539-1075. Contact: Erich T. Bucholtz.

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**K STUDIOS**; 95 Laffin Rd.; Wilkes-Barre, PA 18702-7214; (717) 654-0700. Contact: Al Kennedy.

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**CSR PRODUCTIONS INC.:** One Oxford Valley, Ste. 309; Langhorne, PA 19047; (215) 750-6353. Contact: Joel Schunrtzberg.

**DIGITAL DYNAMICS AUDIO INC.:** 3383-F Industrial Blvd.; Bethel Park, PA 15102; (412) 854-2003; FAX: (412) 831-3343, ext. 23. Contact: Thomas Kikta; Francisco Rodriguez.

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**FILMSPACE INC.:** 615 Clay Lane; State College, PA 16801; (814) 237-6462; FAX: (814) 237-8588. Contact: Marilyn Mitchell.

**GOODMAN ASSOCIATES INC.:** 718 S. 22nd St.; Philadelphia, PA 19146; (215) 546-1448; FAX: (215) 546-1448-5. Contact: R. Goodman.

**THE KERNER GROUP:** 3231 Forks St.; Easton, PA 18042; (215) 253-3054; FAX: (215) 559-8553. Contact: Rick Kerner.

**PRODUCTION MASTERS INC. (PMI):** 321 First Ave.; Pittsburgh, PA 15222; (412) 281-8500; FAX: (412) 391-7529. Contact: Jack Bailey.

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**RON SMILEY VISUAL PRODUCTIONS INC.:** 780 Parkway; Broomall, PA 19008; (215) 359-1775; FAX: (215) 359-1773. Contact: Allen Sandrow.

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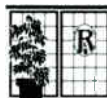
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**SKYLAB RECORDING STUDIO:** 50 Music Sq. W., #802; Nashville, TN 37203; (615) 321-4789; FAX: (615) 327-3607. Contact: Denny Jiosa.

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**STUDIO 20:** 823 19th Ave. S.; Nashville, TN 37203; (615) 327-3700. Contact: Larry Rogers.

**SYNCO SOUND STUDIO:** 1030 16th Ave. S.; Nashville, TN 37212; (615) 242-2455; FAX: (615) 242-2455. Contact: Terri Shirley.

**TENNESSEE PRODUCTION CENTER:** 400 Enslay Dr.; Knoxville, TN 37920; (615) 577-5597; FAX: (615) 573-1811. Contact: Norbert Stovall; Michael Davey.

**TOP TRACKS RECORDING STUDIOS:** 113 17th Ave. S.; Nashville, TN 37203-2707; (615) 742-1555. Contact: Tom Pallardy.



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**TREASURE ISLE RECORDERS INC.:** 2808 Azalea Pl.; Nashville, TN 37204; (615) 297-0700; FAX: (615) 297-1413. Contact: Fred Vail; David Shipley.

► **THE WAREHOUSE STUDIO:** 453 Tennessee St.; Memphis, TN 38103; (901) 521-9551; FAX: (901) 521-9662. Contact: Warren Tuttle.

**WESTPARK SOUND/WESTPARK CREATIVE GROUP INC.:** 3212 West End Ave., Ste. 201; Nashville, TN 37203; (615) 292-5838; FAX: (615) 292-5838. Contact: Tom Reeves.

**WHISTLER'S MUSIC INC.:** 1536 Eller Dr.; Nashville, TN 37221; (615) 646-8300; FAX: (615) 646-9136. Contact: Chris Parker.

**WILDWOOD RECORDING:** 6318 Panorama Dr.; Brentwood, TN 37027; (615) 661-4948; FAX: same. Contact: Brendan Harkin.

**WOLF VALLEY PRODUCTIONS:** PD Box 30; Heiskell, TN 37754; (615) 457-4990; FAX: (615) 549-1490. Contact: Mike D. Bills.

► **WOODLAND DIGITAL:** 1011 Woodland St.; Nashville, TN 37206; (615) 262-2222; FAX: (615) 262-5800. Contact: Jake Nicely, studio mgr.

#### Video Production Facilities

**BOB CUMMINGS PRODUCTIONS INC.:** 1204 Elmwood Ave.; Nashville, TN 37212; (615) 385-4400; FAX: (615) 383-7617. Contact: Bob Cummings.

**THE ENTERTAINER NETWORK:** 159 Village Green Dr.; Nashville, TN 37217; (615) 361-7902. Contact: Cliff Ayers, pres.

**FOXWOOD MUSIC:** 108 Foxwood Lane; Franklin, TN 37064; (615) 973-9884; FAX: (615) 297-1413. Contact: David Shipley.

**LANDMARK COMMUNICATIONS GROUP:** PD Box 148296; Nashville, TN 37214; (615) 264-2765; FAX: (615) 868-0419. Contact: Bill Anderson Jr.

**M.P.L. FILM & VIDEO:** 781 South Main; Memphis, TN 38106; (901) 774-4944; FAX: (901) 774-4526. Contact: Wain Bradley.

**GARY MUSICK PRODUCTIONS INC.:** 912 Twin Elms Ct.; Nashville, TN 37209; (615) 259-2400; FAX: (615) 259-2457. Contact: Jonathan Yearworth.

**NASHVILLE TELEPRODUCTIONS INC.:** 105 Dak Valley Dr.; Nashville, TN 37207; (615) 262-2600; FAX: (615) 226-4070. Contact: Kevin McManus.

**NILSON CREATIVE GROUP:** 5518 Hill Ct.; Nashville, TN 37220; (615) 331-3749; FAX: (615) 373-5077. Contact: Genie Nilson.

**SCENE THREE INC.:** 1813 8th Ave. S.; Nashville, TN 37203; (615) 385-2820; FAX: (615) 383-1026. Contact: Eric George.

**RUSS STURGEON PRODUCTIONS/RVSP:** 916 Third Ave. S.; Nashville, TN 37210; (615) 255-7787; FAX: (615) 254-7788. Contact: Russ Sturgeon Sr.

**TENNESSEE PRODUCTION CENTER:** 400 Ensley Dr.; Knoxville, TN 37920; (615) 577-5597; FAX: (615) 573-1811. Contact: Norbert Stovall; Michael Davey.

#### TEXAS Recording Studios

**ACCESSIBLE SOUND INC.:** 8964 Kirby; Houston, TX 77054; (713) 667-9000; FAX: (713) 667-8669. Contact: Herman Teale.

**ACOUSTIC SYSTEMS:** 415 E. St. Elmo Rd.; Austin, TX 78745; (512) 444-1961; FAX: (512) 444-2282. Contact: Ginny Cookson.

**AIRPLAY RECORDING STUDIO:** 2913 Montana Ave.; Bryan, TX 77803; (409) 778-7234. Contact: Kevin Bomar.

**AUDIO ARTS RECORDING:** 6241-C Hwy. 290 W.; Austin, TX 78735; (512) 892-0029; FAX: (512) 892-7270. Contact: Jeff Moeller.

**AUDIO CHAIN RECORDING:** 4206-B Boston Ave.; Lubbock, TX 79413; (806) 792-3804. Contact: Dwaine Thomas; Rick Ward.

**AUDIO DALLAS RECORDING STUDIO:** 102 Lakeside Dr.; Rockwall, TX 75087; (214) 771-4166; FAX: (214) 771-4167. Contact: Paul Osborn.

**AVALON SOUND STUDIO:** 6367 Valley Ridge; Ft. Worth, TX 76140; (817) 483-4722. Contact: David Hughes.

**BEE CREEK STUDIO:** Spicewood, TX 78669; (512) 264-1379. Contact: Spencer Starnes.

**BEN BLANK AUDIO INC.:** 4117 Guadalupe; Austin, TX 78751; (512) 452-6125. Contact: Ben Blank.

**BOYD RECORDING STUDIO:** PD Box 682; Wylie, TX 75098; (214) 442-5530; (214) 442-1620. Contact: Anthony D. Boyd.

**BROOKSHIRE SOUND:** 3839 Maple; Odessa, TX 79762; (915) 362-8777. Contact: Gary Brookshire.

**BUFFALO SOUND:** 910 Currie St.; Fort Worth, TX 76107; (817) 333-7733; FAX: (817) 338-9554. Contact: Jim Hodges.

**CEDAR CREEK RECORDING:** 5012 Brighton Rd.; Austin, TX 78745; (512) 444-0226; (800) 204-7500. Contact: Ed Miller.

**CREATIVE AUDIO PRODUCTIONS:** 326 Santa Isabel Blvd.; Laguna Vista; Port Isabel, TX 78578; (210) 943-6278; FAX: (210) 943-6278. Contact: Ben McCampbell.

**CRYSTAL CLEAR SOUND:** 4902 Don Dr.; Dallas, TX 75247; (214) 630-2957; FAX: (214) 630-5936. Contact: Keith Rust.



DALLAS SOUND LAB  
Irving, TX

► **DALLAS SOUND LAB:** 6305 N. D'Connor Blvd., Ste. 119; Irving, TX; (214) 869-1122; FAX: (214) 869-1135. Contact: Johnny Marsh, III.

**MIKE DE LEON PRODUCTIONS:** 14146 Woodstream; San Antonio, TX 78241; (210) 492-0613. Contact: Mike De Leon.

**DIGITAL IMAGE RECORDING STUDIO:** 555 Cicero; San Antonio, TX 78218; (512) 656-1382. Contact: Suzell Waller.



DIGITAL SERVICES REMOTES  
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**DIGITAL SERVICES REMOTES:** 5805 Chimney Rock; Houston, TX 77081; (713) 664-5258. Contact: John Moran.

**EAGLE MOUNTAIN RECORDING STUDIO:** PD Box 699; Newark, TX 76071; (817) 489-2226; FAX: (817) 489-2018. Contact: Leland Bennett.

**EDENWOOD RECORDING STUDIOS:** 7319-C Hines Pl.; Dallas, TX 75235; (214) 630-6196; FAX: (214) 637-1835. Contact: Jerry Swafford.

**EL ADOBE RECORDING:** 11748 McAuliffe Dr.; El Paso, TX 79905; (915) 772-7333. Contact: Robert Hernandez.

**ELK AUDIO:** PO Box 142763; Austin, TX 78714; (512) 323-2016. Contact: Eve Kuniansky.

**EMERALD STUDIOS INC.:** 2411 NE Loop 410, Ste. 132; San Antonio, TX 78217; (512) 656-2427; FAX: (512) 656-8024. Contact: Sunny Markham.

**FAST FORWARD RECORDING STUDIOS:** 505 Apache Trail; Leander, TX 78641; (512) 259-3742. Contact: John Ward.

**FIRE STATION RECORDING STUDIOS:** 224 N. Guadalupe; San Marcos, TX 78666; (512) 396-1144; FAX: (512) 396-1169. Contact: Mark C. Ericksen.

**FOREST GLEN AUDIO:** 1014 Forest Glen; De Soto, TX 75115; (214) 223-6999. Contact: Dave Hughes.

**GARZA SOUND STUDIO INC.:** 802 W. Patton; Houston, TX 77039; (713) 861-3976. Contact: Ignacio "Nacho" Garza.

**GEM/LONE STAR RECORDING:** 1204 N. Lamar; Austin, TX 78703; (512) 478-3141. Contact: Ed Guinn, Jim Watts.

**GOODNIGHT DALLAS/REAL TO REEL STUDIOS:** 14 Canyon Ridge Dr.; Rockwall, TX 75087; (214) 771-0298; FAX: (214) 771-0260. Contact: Debb Rooney.

► **GOODNIGHT DALLAS/REAL TO REEL:** 11260 Goodnight Ln.; Dallas, TX 75229; (214) 241-5182. Contact: Ron Morgan.

**GRAFFITI PRODUCTIONS INC.:** 3341 Towerwood Dr., Ste. 205; Dallas, TX 75234; (214) 243-3735; FAX: (214) 243-4477. Contact: Barry Dickey.

► **BOB GREEN PRODUCTIONS INC.:** 7950 Westglenn; Houston, TX 77063; (713) 977-1334; FAX: (713) 977-1305. Contact: Bob Green; Don Fisher; Jim Spurlock; Emily MacGowen.

**THE HIT SHACK:** 1621 S. Lamar Blvd.; Austin, TX 78704; (512) 442-2112; FAX: (512) 442-2113. Contact: Jay Hudson, Kel Van Buskirk.

**IMAGERY GROUP:** 2007 N. Collins Blvd., #301; Richardson, TX 75080; (214) 437-3894. Contact: Don Weaver.

**J2 RECORDING STUDIO:** 7336 Ashcroft; Houston, TX 77047; (713) 779-3031; FAX: (713) 433-1276. Contact: Clay James.

**KNIGHTLIGHT STUDIOS:** 1609 Tantor Rd.; Dallas, TX 75229; (214) 506-9162; FAX: (214) 506-9250. Contact: Jeff Adams.

**LIMELIGHT RECORDING STUDIO:** 5116 34th St.; Dickinson, TX 77539; (713) 337-1272; FAX: (713) 337-1272. Contact: Don Westmoreland.

**LITZMAN PRODUCTIONS RECORDING STUDIO:** 10420 Plano Rd., Ste. 105; Dallas, TX 75238; (214) 341-7996. Contact: Terry Litzman.

**LOMA RANCH STUDIO:** Rt. 1, Box 97A3; Fredericksburg, TX 78624; (512) 997-3521. Contact: John Hill.

► **MANNA ALL DIGITAL:** 397 Dal Rich Village, #252; Richardson, TX 75080; (214) 239-9636; FAX: (214) 239-4075. Contact: Mike Taylor.

**MBM STUDIOS & PRODUCTIONS:** 1241 N. Brazosport Blvd.; Richwood, TX 77531; (409) 265-4031. Contact: Alex Montez; Charles Morrow.

**DENNIS MCDONALD PRODUCTIONS:** Rt. 1, Box 144G; Gladewater, TX 75647; (903) 759-0758. Contact: Dennis McDonald.



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► **PATRICK MCGUIRE RECORDING:** 1402 Rockdale; Arlington, TX 76018; (817) 467-1852. Contact: Patrick A. McGuire.

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**MIDCOM REMOTE SERVICES:** 3 Dallas Comm. Complex, Ste. 108; 6311 N. D'Connor Rd., LB-50; Irving, TX 75039; (214) 869-2144; FAX: (214) 869-0898. Contact: Jeff Jones, mgr.

**MULTIMEDIA PRODUCTIONS:** 720 Peavy Rd.; Dallas, TX 75218; (214) 327-0061. Contact: Rick McDonald.

**THE MUSIK FACTORY:** 1812 Procter St.; Port Arthur, TX 77640; (409) 982-7121. Contact: Floyd Badeaux.



## Recording & Video Production Facilities

UNITED STATES

### TEXAS

#### Recording Studios

► **NEW AGE RECORDING**; 86C7 Wurzbach Rd.; San Antonio, TX 78240; (512) 641-9818; FAX: (512) 641-9908. **Contact:** Darlene Garza.



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**OMEGA PRODUCTIONS/ENTERPRISES**; 7027 Twin Hills Ave., Ste. 5; Dallas, TX 75231; (214) 891-9585; FAX: (214) 891-9623. **Contact:** Paul Christensen.

**PANTEGO SOUND**; 2210 Raper Blvd.; Arlington, TX 76013; (817) 461-8481. **Contact:** Jerry Hudson.

**PARROT TRACKS STUDIO**; 5201 Meadow Creek Dr.; Austin, TX 78745; (512) 441-4314. **Contact:** George Coyne.

► **PEDERNALES RECORDING STUDIO**; 897 Briarcliff; Spicewood, TX 78669; (512) 264-1640; FAX: (512) 447-0174. **Contact:** Freddy Fletcher; Robert Dodds.

**PLA-BACK RECORDING**; 8543 Ferguson Rd., #103; Dallas, TX 75228; (214) 912-3980. **Contact:** Lew Blackburn.

► **PLANET DALLAS RECORDING STUDIOS**; PO Box 191447; Dallas, TX 75219; (214) 521-2216; FAX: (214) 528-1299. **Contact:** Tammy Whitt, gen. mgr.



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#### **POLYTRAC RECORDING STUDIO** Friendswood, TX

► **POLYTRAC RECORDING STUDIO**; 403 Laurel; Friendswood, TX 77546; (713) 996-7744.

**THE PRODUCTION BLOCK STUDIOS INC.**; 906 E. Fifth St.; Austin, TX 78702; (512) 472-8975; FAX: (512) 476-5635. **Contact:** Delaine Frasier.

► **RAMPART STUDIOS**; 6105 Jessamine; Houston, TX 77081; (713) 772-6939. **Contact:** Steve A'ries.

**REELSOUND RECORDING CO.**; 2304 Sheri Oak Ln.; Austin, TX 78748; (512) 472-3325; FAX: (512) 282-0713. **Contact:** Malcolm H. Harper Jr., owner.

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**REELWORKS RECORDING STUDIO**; 11819 Lippitt Ave., Dallas, TX 75218; (214) 328-3912. **Contact:** Jimmy Lowrance; Steve DuPuis.

**RIVENDELL RECORDERS**; 1195 W. Loop N., Ste. 110; Houston, TX 77055; (713) 686-3558; FAX: (713) 686-2495. **Contact:** Chuck Sugar.

**ROCKHOUSE STUDIO**; PO Box 1514; Fort Worth, TX 76101-1514; (817) 838-9585; FAX: (817) 831-3465. **Contact:** Earl Musick.

**R.O.K. STUDIO**; Rt. 1 Box 144G; Gladewater, TX 75647; (903) 984-0360. **Contact:** Dennis McDonald.

**SANTA FE SOUND STUDIO**; 8103 Brodie Lane, Ste. 3; Austin, TX 78745; (512) 282-4036; FAX: (512) 282-7548.

► **SATURN PRODUCTIONS**; 17703 Craft Ct.; Crosby, TX 77532; (713) 328-6752. **Contact:** Richard Cagle.

**SELLERS CO. RECORDING STUDIOS**; Box 1087; Van Alstyne, TX 75495; (903) 482-5110. **Contact:** Jack Sellers.

**SHARE-A-VISION PRODS. (MUSHROOM STATION STUDIOS)**; 1911 Hoskins Dr.; Houston, TX 77080-5417; (713) 932-8263; FAX: (713) 932-8264. **Contact:** J.C. Freeman.

► **SOUND ARTS RECORDING STUDIO**; 8377 Westview Dr.; Houston, TX 77055; (713) 464-GOLD; FAX: (713) 464-2622. **Contact:** Jeff Wells.

**SOUND FACTORY**; 1807 Post Oak Ln.; Carrollton, TX 75007; (214) 394-4515; FAX: (214) 394-4515. **Contact:** Steve K. Garrett.

**SOUNDS RIGHT SOUND—RECORDING & SOUND**; 2310 Tree Lane; Kingwood, TX, (713) 359-7118. **Contact:** Bob Clinkscales.

**SOUTHWEST RECORDINGS**; 2031 Libbey; Houston, TX 77018; (713) 681-7565. **Contact:** Jeff Smith.

**TIM STANTON AUDIO**; 1501 W. 5th St. #103; Austin, TX 78703; (512) 477-5618; FAX: (512) 476-6004. **Contact:** Tim; Steffanie; Tony.

**STARDOG STUDIO**; 5730 Misty Hill; Austin, TX 78759; (512) 338-1964. **Contact:** Mike Castors; Charles Martin.

**STUDIO WEST**; 15523 Barbarossa; Houston, TX 77083; (713) 530-1179; FAX: (713) 530-1705. **Contact:** J.R. Kuzniar.

**SUMET SOUND STUDIOS**; 7027 Twin Hills Ave.; Dallas, TX 75231; (214) 691-1740; FAX: (214) 691-6616. **Contact:** Bill Foshee; Bobby Dennis.



#### **TAYLOR SOUND RECORDING STUDIO** Dallas, TX

**TAYLOR SOUND RECORDING STUDIO**; 10652 Goodnight Ln.; Dallas, TX 75220; (214) 556-0790. **Contact:** Jay Taylor.

**THE TEXAS TUBE ROOM**; PO Box 2283; Fort Worth, TX 76113; (817) 923-5438. **Contact:** Ed Miller.

**TOBYS RECORDING STUDIO**; PO Box 37118; San Antonio, TX 78237; (210) 434-8926. **Contact:** Toby Torres.

**TRASH BAGGS STUDIO**; 4500 Walnut Hill; Flint, TX 75762. **Contact:** J. Lasater.

**TRINITY RECORDING STUDIO**; PO Box 1417; Corpus Christi, TX 78403; (512) 880-9268; FAX: (512) 289-7719. **Contact:** Jim or Rachel Wilken.

**UAR STUDIOS**; 8535 Fairhaven; San Antonio, TX 78229; (210) 614-5678; FAX: (210) 616-0299. **Contact:** Robert Bruce.

**UNREEL SOUND**; PO Box 426; Decatur, TX 76234; (817) 62-SOUND; FAX: (817) 627-1004. **Contact:** Barry Eaton.

**WILDMAN PRODUCTIONS**; 8925 Rosecliff Dr.; Dallas, TX 75217; (214) 398-FILM. **Contact:** David Hirsch.

**WING AND A PRAYER MUSIC**; 1200 S. Gary; Monahans, TX 79756; (915) 943-6524. **Contact:** Walter L. Black.

#### Video Production Facilities

**ALPHA VIDEO PRODUCTIONS**; 1219 Abrams Rd., Ste. 316; Richardson, TX 75081; (214) 497-9959. **Contact:** Gary H. Bauer, pres.

**BLAYLOCK FILMS**; 8500 N. Mopac, Ste. 816; Austin, TX 78759; (512) 794-0400. **Contact:** Layton Blaylock.

**BUSINESS IMAGES**; PO Box 161293; Austin, TX 78716; (512) 448-3183. **Contact:** Claude Mathews.

**IN-SYNC**; 1350 Manufacturing St., Ste. 120; Dallas, TX 75207; (214) 748-2220; FAX: (214) 742-7329. **Contact:** John Johns.

**LENNERT & GRAHAM**; PO Box 50246; Austin, TX 78763; (512) 454-3455. **Contact:** Laurie Lehnert.

**METROPOST**; 501 N. IH-35; Austin, TX 78702; (512) 476-3876; FAX: (512) 477-3912. **Contact:** Vince Hollister.

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**PHANTOM PRODUCTIONS INC.**; PO Box 90936; Austin, TX 78709-0936; (512) 288-1044; FAX: (512) 288-4748. **Contact:** Chris; Martin Theophilus.

► **RESULTS VIDEO**; 6516 Escondido Dr., Ste. A1; El Paso, TX 79912; (915) 581-0184; FAX: (915) 581-0184. **Contact:** Jesse Clay.

► **SOUTH COAST FILM & VIDEO**; 5234 Elm St.; Houston, TX 77081; (713) 661-3550; FAX: (713) 661-HELPH. **Contact:** Steven J. Goyette.

**STARDOG STUDIO**; 5730 Misty Hill; Austin, TX 78759; (512) 338-1964. **Contact:** Mike Castoro; Charles Martin.

**THE VIDEO EYE**; 10960 Millridge N. Dr. #103; Houston, TX 77070; (713) 890-8364. **Contact:** Bob Fitch.

**VIDEOMEGA PRODUCTIONS**; 3131 E. 29th St., Bldg. F; Bryan, TX 77802-2748; (409) 774-7544; FAX: (409) 776-0010. **Contact:** Greg Phelps.

► **VIDEO POST & TRANSFER INC.**; 2727 Inwood Rd.; Dallas, TX 75235; (214) 350-2676; FAX: (214) 352-1427. **Contact:** Jon Mueller.

### UTAH

#### Recording Studios

**KLAY ANDERSON AUDIO INC.**; 4689 S. Holladay Blvd.; Salt Lake City, UT 84117; (801) 272-1814. **Contact:** Klay Anderson.

**BONNEVILLE COMMUNICATIONS**; 130 Social Hall Ave.; Salt Lake City, UT 84111; (801) 237-2400; FAX: (801) 237-2459. **Contact:** Rick Starr.

► **L.A. EAST STUDIOS**; 915 W. 100 S.; Salt Lake City, UT 84104; (801) 532-3278; FAX: (801) 531-0346. **Contact:** Robin Leishman.

**TAPESTRY PRODUCTIONS**; 7513 S. Monterey Cir.; Sandy, UT 84093-6149; (801) 944-8863; FAX: (801) 944-8863. **Contact:** Steve Aubery.

#### Video Production Facilities

**TAPESTRY PRODUCTIONS**; 7513 S. Monterey Cir.; Sandy, UT 84093-6149; (801) 944-8863; FAX: (801) 944-8863. **Contact:** Steve Aubery.

**TELE SCENE**; 3487 W. 2100 South; Salt Lake City, UT 84119; (801) 973-3140. **Contact:** Bill Lines.

### VERMONT

#### Recording Studios

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**CHARLES ELLER STUDIOS**; Charlotte, VT; (802) 425-3508. **Contact:** Charles Eller.

**NOTEWORTHY STUDIOS INC.**; PO Box 238; E. Randolph, VT 05041; (802) 728-4600; FAX: (802) 767-9652. **Contact:** Bob Sparadeo.

► **SOUNDESIGN**; Main Street Gallery, 181 Main St.; Brattleboro, VT 05301; (802) 257-1555. **Contact:** Joanne Singer.

**STRAIGHT ARROW RECORDINGS**; 3 Kent St.; Montpelier, VT 05602; (802) 223-2551. **Contact:** Mike Billingsley.



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> **THE TIME MACHINE**; PO Box 2187; Manchester, VT 05255; (802) 824-4349; FAX: (802) 824-4543. Contact: J. Mike Cordell.



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> **WHITE CROW AUDIO**; 19 Marble Ave.; Burlington, VT 05401; (802) 658-5475; FAX: (802) 658-3873. Contact: Todd Lockwood.  
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**VIRGINIA**  
**Recording Studios**

**ALIVE STUDIOS**; 1251 Virginia Ave.; Harrisonburg, VA 22801; (703) 434-6703; FAX: (703) 434-5556. Contact: Abe Rittenhouse.

**CIMARRON INC.**; 607 Piney Point Rd.; Yorktown, VA 23692; (804) 898-6757. Contact: Kim Person.

> **WALLY CLEAVER'S RECORDING**; 2200 Airport Ave.; Fredericksburg, VA 22401-7220; (703) 373-6511. Contact: "Buffalo" Bob Colbrun.

**CONTOUR RECORDING**; 203 Yoakum Pkwy.; Alexandria, VA 22304; (703) 751-3475. Contact: Eric Chambers.



**CUE RECORDING LTD.**  
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> **CUE RECORDING LTD.**; 109 Park Ave.; Falls Church, VA 22046; (703) 532-9033; FAX: (703) 533-7956. Contact: Tom Deakin.

**CYBER STUDIOS INC.**; 5660 E. Virginia Beach Blvd., Ste. 103; Norfolk, VA 23502; (804) 455-8454; FAX: (804) 461-4669. Contact: Tres Swann.

**DAN-SING RECORDING STUDIO**; 120 Ridgecrest Dr.; Danville, VA 24540; (804) 836-4673. Contact: Scott Frazier.

**EARWORKS DIGITAL AUDIO INC.**; 5245 Cleveland St., Ste. 210; Virginia Beach, VA 23462; (804) 490-9322; FAX: (804) 490-0470. Contact: Robert Smith.

**FLAT FIVE PRESS & RECORDING CO.**; 18 E. Main St., Ste. A; Salem, VA 24153; (703) 389-9427. Contact: Thomas P. Dhmsen.

**GOLDBREEL STUDIOS**; 3611 Centreville Rd.; Chantilly, VA 22021; (703) 665-2715. Contact: Golder D'Neill.

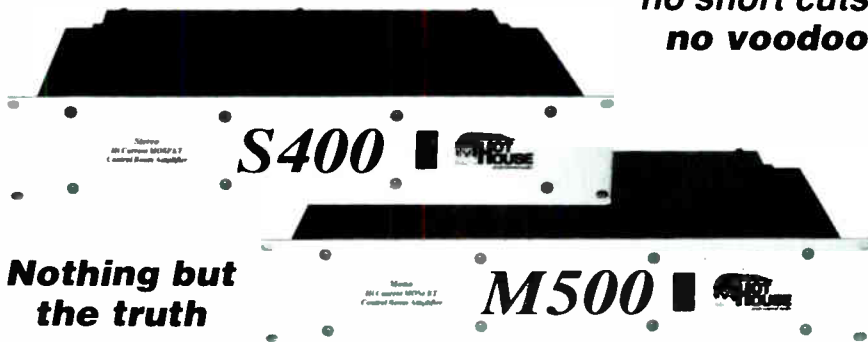
**HAMPTON UNIV. RECORDING STUDIO**; Dept. of Music, Hampton University; Hampton, VA 23668; (804) 727-5402; (804) 727-5514. Contact: Bob Ransom.

**HENNINGER DIGITAL AUDIO**; 2611 Wilson Blvd.; Arlington, VA 22201; (703) 522-3444; FAX: (703) 522-3933. Contact: Ellen R. West, studio mgr

**THE HOLIDAY MUSIC GROUP (HIT FACTORYS)**; 2514 Build America Dr.; Hampton, VA 23666; (804) 827-8733; FAX: (804) 827-8025. Contact: Doc Holiday.

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### VIRGINIA

#### Recording Studios

► **INNER EAR STUDIOS INC.**; 2701 S. Oakland St.; Arlington, VA 22206; (703) 820-8923. Contact: Don Zientara.

**LINDEN INC.**; 229 N. Henry St.; Alexandria, VA 22314; (703) 549-4424. Contact: Katherine Monteith.

**MAINSTREAM DIGITAL**; 105 Don Juan Dr.; Yorktown, VA 23693; (800) 322-3593; FAX: (804) 596-8362. Contact: Donald VonCannon.

► **MASTER SOUND RECORDING STUDIO**; 5249 Challedon Dr.; Virginia Beach, VA 23462; (804) 499-0000; (804) 496-0553. Contact: Robert E. Ulsh.

**OLD DOMINION BROADCAST ENGINEERING SERVICE**; 9505 Lakewater Ct.; Richmond, VA 23229; (804) 740-4717; FAX: (804) 740-4717. Contact: Sam Straus.

**POSH RECORDING**; 1114 Shipman Lane; McLean, VA 22101; (703) 356-4846. Contact: Simone Kerlin.

► **SOFTWARE STUDIOS**; 10322 Ford Rd.; Fairfax, VA 22030; (703) 691-2174. Contact: Jim Moravansky.

**SOUNDPLUS**; Rt. 4, Box 41; Leesburg, VA 22075; (703) 777-7176; FAX: (703) 777-7176. Contact: Bob Gaskill.

**SOUNDS REASONABLE!**; 10203 Bent Tree Ln.; Manassas, VA 22111; (703) 631-6376. Contact: Fred Wygal.

**T.O.G. MUSIC ENTERPRISES**; 2107 S. Oakland St.; Arlington, VA 22204; (703) 685-0199; FAX: (703) 522-7601. Contact: Teo Graca.

**TURPENTINE HILL RECORDERS**; 320 Brook Road; Richmond, VA 23220; (804) 648-0306. Contact: Tim Holt.

**21ST STREET RECORDING**; PO Box 418; Purcellville, VA 22132; (703) 338-2121; FAX: (703) 338-7319. Contact: Don Nalle.

**VIRGINIA ARTS RECORDING**; 512 Stewart St.; Charlottesville, VA 22902; (804) 971-1411. Contact: R. Paul Briar.

**WALTON RECORDING INC.**; 5583-B Guinea Rd.; Fairfax, VA 22032; (703) 425-9498; FAX: (703) 354-8912. Contact: Bonnie O'Leary.



**WINDMARK RECORDING**  
Virginia Beach, VA

► **WINDMARK RECORDING**; 4924 Shell Rd.; Virginia Beach, VA 23455; (804) 464-4924; FAX: (804) 464-1773. Contact: Collen Marquart.

► **WOODHOUSE RECORDING**; 2900 Brittany Wy.; Chesapeake, VA 23321; (804) 483-6212. Contact: Larry Carr.

#### Video Production Facility

**STEPHEN BERRY PRODUCTION SERVICES**; 4512 Southampton Rd.; Richmond, VA 23235; (804) 320-0758; FAX: (804) 323-6105. Contact: Stephen Berry.

**HENNINGER DIGITAL AUDIO**; 2611 Wilson Blvd.; Arlington, VA 22201; (703) 522-3444; FAX: (703) 522-3933. Contact: Ellen R. West.

**THE HOLIDAY MUSIC GROUP INC.**; 2514 Build America Dr.; Hampton, VA 23666; (804) 827-8733; FAX: (804) 827-8025. Contact: Doc Holiday.

**LINDEN INC.**; 229 N. Henry St.; Alexandria, VA 22314; (703) 549-4424. Contact: Katherine Monteith.

### WASHINGTON

#### Recording Studios

**ADMIRAL SOUND**; 2671 Belvidere SW; Seattle, WA 98126; (206) 932-1502. Contact: Michael Firis.

**AFFINITY PRIVATE MUSIC (div. of Omega Org. Int'l)**; PO Box 33623 MMD; Seattle, WA 98133; (206) 364-7881; FAX: (206) 784-9827. Contact: Cameron Powers.

**AMERICAN PRODUCTION SERVICES**; 2247 15th Ave. W; Seattle, WA 98119; (206) 282-1776; FAX: (206) 282-3535. Contact: Nick Denke, eng./mgr.

**AUDIO RECORDING INC.**; 4718 38th Ave. NE; Seattle, WA 98105; (206) 525-7372. Contact: Kearney W. Barton.

► **AVAST RECORDING & STUDIO RENTALS**; 1325 N. 46th St.; Seattle, WA 98103; (206) 633-3926. Contact: Stuart Hallerman.



**BAD ANIMALS/SEATTLE**  
Seattle, WA

► **BAD ANIMALS/SEATTLE**; 2212 4th Ave.; Seattle, WA 98121; (206) 443-4666; FAX: (206) 441-2910. Contact: Kris Dangla, Reed Ruddy.

► **BEAR CREEK STUDIO**; 6313 Maltby Rd.; Woodinville, WA 98072; (206) 481-4100; FAX: (206) 486-2718. Contact: Joe Hadlock.

**BIWARY RECORDING STUDIO**; PO Box 1520; Bellingham, WA 98226; (206) 647-2337. Contact: Bob Ridgley.

► **BOB'S GARAGE INC.**; PO Box 1639; Snoqualmie, WA 98065; (206) 888-5249; FAX: (206) 888-5269. Contact: Bob or Lisa Rivers.

**BUTLER VIDED PRODUCTION**; 14360 SE Eastgate Way; Bellevue, WA 98107; (206) 865-8682. Contact: Sheryl Humphrey.

**CASCADE RECORDING**; 1107 E. 3rd St.; Cle Elum, WA 98922; (509) 674-2891. Contact: Teresa Larsen.

**CROW RECORDING STUDIO & MUSIC PROD.**; 4000 Wallingford Ave. N; Seattle, WA 98103; (206) 634-3088. Contact: John Nelson.

**DB AUDIO**; S. 4816 Madelia St.; Spokane, WA 99223-6538; (509) 448-8740. Contact: Drew Bunch.

**55TH STREET STUDIOS**; 5503 Roosevelt Way NE; Seattle, WA 98105; (206) 525-3087; FAX: (206) 524-1102. Contact: Brian Sykes, Wendy Cook.

**HANZEK AUDIO**; 1414 NW Leary Way; Seattle, WA 98107; (206) 784-4909; FAX: (206) 784-4909. Contact: Chris Hanzsek.

► **IRONWOOD STUDIOS**; 601 NW 80th St.; Seattle, WA 98117; (206) 789-7569. Contact: Jay Follette.

**ROBERT LANG STUDIOS**; 19351 23rd Ave. NW; Seattle, WA 98177; (206) 542-1041. Contact: Robert Lang.

**LEW'S RECORDING PLACE**; 1219 Westlake N., #115; Seattle, WA 98109; (206) 285-7550; FAX: (206) 286-9176. Contact: Lew.

**LONDON BRIDGE STUDIOS INC.**; 20021 Belling Way NE, Ste. A; Seattle, WA 98155; (206) 364-1525. Contact: Rajan Parasher.

**MICHAEL LORD PRODUCTIONS**; 9508 17th Ave. NE; Seattle, WA 98115; (206) 527-9002. Contact: Michael Lord, owner.

**MILLTREE PRODUCTIONS**; PO Box 70322; Seattle, WA 98107-0322; (206) 782-3115. Contact: Claude Autry.

**MIRAMAR RECORDING STUDIOS**; PO Box 70127; Bellevue, WA 98007; (206) 747-5233. Contact: Paul Speer.

**MIRROR SOUND STUDIO PRODUCTIONS**; 813 12th Place N.; Edmonds, WA; (206) 775-3516. Contact: Ken Fordyce.

► **THE MUSIC SOURCE**; 615 E. Pike; Seattle, WA 98122; (206) 323-6847; FAX: (206) 323-6896. Contact: Peter Barnes.



**PARADISE SOUND RECORDING INC.:** 803 Index Ave.; PO Box 410, Index, WA 98256; (800) 877-MTNS; FAX: (206) 793-7713. Contact: Karen Sample.

**PERFECT GENTLEMAN PRODUCTIONS:** PO Box 69113; Seattle, WA 98168; (206) 824-3641; FAX: (206) 244-1856. Contact: Mark Anthony Holt, owner.

**PLU AUDIO SERVICES:** Pacific Lutheran University; Tacoma, WA 98447; (206) 535-7268; FAX: (206) 535-7799. Contact: Bob Holden, dir. audio srvc.

**ROSEDALE AUDIO PRODUCTIONS:** 8602 86th Ave. NW; Rosedale, WA 98332-6713; (206) 851-2838. Contact: David Breneman.

**>SAGE ARTS RECORDING STUDIO:** Littlefield Farm; 14311 Stehr Rd.; Arlington, WA 98223; (206) 691-5203. Contact: Warren Argo.

**>SOUND SOUND/SAVAGE FRUITARIAN PRODUCTIONS:** PO Box 22999; Seattle, WA 98122-0999; (206) 322-6866; FAX: (206) 329-7554. Contact: Steven M. Miller.

**SOUNDHOUSE RECORDING:** 7023 15th Ave. NW; Seattle, WA 98117-5502; (206) 784-4848; FAX: on request. Contact: Scott Crane.

**>JACK STRAW PRODUCTIONS:** 4261 Roosevelt Way NE; Seattle, WA 98105-6999; (206) 634-0919; FAX: (206) 634-0925. Contact: Steve Malott, studio mgr.

**>THE STUDIO AT THE CENTER:** 317 W. Riverside Ave.; Spokane, WA 99201; (509) 838-8910; FAX: (509) 838-8550. Contact: Gene Hall.

**>STUDIO 5 RECORDING:** 13400 Northrup Way, Ste. 5; Bellevue, WA 98005; (206) 643-1755; FAX: (206) 641-2522. Contact: Becky McPeters, office mgr.

**TINDERBOX PRODUCTIONS:** 901 E. Denny Way, Ste. A; PO Box 9351; Seattle, WA 98109; (206) 323-5066. Contact: Jamie Jones, prod./eng.

**TRIAO STUDIOS:** 4572 150th Ave. NE; Redmond, WA 98052; (206) 881-9322; FAX: (206) 881-3645. Contact: Chris Middaugh.

**WILLIAMS PRODUCTIONS:** 10830 1st Dr. SE; Everett, WA 98208; (206) 347-8645. Contact: Doug Williams.

**>THE WRECK ROOM:** 19827 30th Ave. NE; Seattle, WA 98155; (206) 363-6914. Contact: Tyler Carlson, studio mgr.

### Video Production Facilities

**AMERICAN PRODUCTION SERVICES:** 2247 15th Ave. W; Seattle, WA 98119; (206) 282-1776; FAX: (206) 282-3535. Contact: Nick Denke, eng./mgr.

**BUTLER VIDEO PRODUCTION:** 14360 SE Eastgate Way; Bellevue, WA 98107; (206) 865-8682. Contact: Sheryl Humphrey.

**JRB MOTION GRAPHICS LTD.:** 4117 Stone Way North; Seattle, WA 98103; (206) 547-2552. Contact: James Burgess.

**KVOS VIDEO:** 1151 Ellis St.; Bellingham, WA 98225; (206) 671-1212; FAX: (206) 647-0824. Contact: Jim Ross.

**MARANATHA VIDEO PRODUCTIONS:** PO Box 851; North Bend, WA 98045-0851; (206) 888-0292. Contact: Robert Schwartz.

**PAL PRODUCTIONS INC.:** 511 Second Ave. W.; Seattle, WA 98119; (206) 282-2025; FAX: (206) 284-2620. Contact: Laszlo Pal.

**PUGET SOUND VIDEO:** 15524 72nd Ave. NW; Edmonds, WA 98026; (206) 745-1427. Contact: Richard Eaks.

**WESTERN VIDEO SERVICES:** 1331 120th NE; Bellevue, WA 98005; (206) 454-5253; FAX: (206) 455-4821. Contact: Richard Wieser.

### WEST VIRGINIA Recording Studios

**>CHANDLER AUDIO INC.:** 3030 Piedmont Rd.; Huntington, WV 25704; (304) 429-6499; FAX: (304) 429-6499. Contact: Denny Chandler.

**MEDIA PRODUCTIONS:** 1001-1/2 Elizabeth St; Oak Hill, WV 25901; (304) 465-1298; FAX: (304) 465-1298. Contact: W. Doug Gent.

**SLEEPY CREEK MUSIC:** Rt. 2, Box 114; Berkeley Springs, WV 25411; (304) 258-9381. Contact: Bertha or Jim McCoy.

**SWEETSONG AUDIO PRODUCTIONS:** Rt. 9, Box 332A; Parkersburg, WV 26102; (304) 428-7773. Contact: Roger Hoover.

### Video Production Facilities

**OMNI PRODUCTIONS:** 1117 Virginia St. E.; Charleston, WV 25301; (304) 342-2624. Contact: Robert F. Gates.

**SWEETSONG VIDEO PRODUCTIONS:** Rt. 9, Box 332A; Parkersburg, WV 26101; (304) 428-7773. Contact: Roger Hoover.

### WISCONSIN Recording Studios

**CONCEPT PRODUCTIONS INC.:** 7878 Big Sky Dr.; Madison, WI 53719; (800) 728-2731; FAX: (608) 833-7893. Contact: Rod Barelmann; Dan Geocar.

**CPI INC.:** 804 N. Milwaukee St.; Milwaukee, WI 53202; (414) 291-9666; FAX: (414) 291-9585. Contact: Cindi Peschong, studio mgr.; Ray Fister, engineer.

**FAST FORWARD PRODUCTIONS LTD.:** 6909 Raywood Rd.; Madison, WI 53713; (608) 222-5267; FAX: (608) 221-9307. Contact: Mark A. Loeffelholz.

**GREINKE, EIERS AND ASSOCIATES:** 2448 North Lake Dr.; Milwaukee, WI 53211-4509; (414) 962-9810. FAX: (414) 964-7479. Contact: Arthur J. Greinke, principal; Patrick Eiers, pres.

**HARTWOOD RECORDING:** 4607 Jeffers Rd.; Eau Claire, WI 54703; (715) 834-5122. Contact: John E. Hartzell.

**HARVEST PRODUCTIONS:** 8297 Hillpoint Rd.; Cross Plains, WI 53528; (608) 798-2223. Contact: Don Sieb.

**HG STUDIO:** 21332 7 Mile Rd.; Frankville, WI 53126; (414) 425-3885; FAX: (414) 425-3885. Contact: Don Hunjadi.

**LAUGHING CAT STUDIO:** 11537 Walnut Ln.; Fort Atkinson, WI 53538; (414) 563-9935; FAX: (414) 563-8342. Contact: Al Jewer.

**MUSICHEAD RECORDING:** Highway 50 East; PO Box 1089; Lake Geneva, WI 53147; (414) 248-9100; FAX: (414) 248-9641. Contact: Dan Harjung; Rich Denhart.

**REWOOD RECORDING STUDIO:** 3510 60th St.; Kenosha, WI 53144; (414) 654-3376. Contact: George Renner.

**>ROYAL RECORDERS:** Hwy. 50 East; PO Box 1089; Lake Geneva, WI 53147; (414) 248-9100; FAX: (414) 248-9641. Contact: Dan Harjung.

**SCHOOL OF MUSIC RECORDING STUDIO:** 455 N. Park St.; Madison, WI 53706; (608) 263-1888. Contact: James L. Sluht.



SMART STUDIOS  
Madison, WI

**SMART STUDIOS:** 1254 E. Washington Ave.; Madison, WI 53704; (608) 257-9400; FAX: (608) 257-9600. Contact: Brian Anderson, studio mgr.

**SOUND SHOP RECORDING STUDIO:** 9250 N. Sleepy Hollow Ln.; Bay-side, WI 53217; (414) 352-2397. Contact: Roger A. Roth.

**STACK RECORDING:** 9420 S. 46th St.; Franklin, WI 53132; (414) 421-9420. Contact: Wayne Zwicke.

### Video Production Facilities

**CPI INC.:** 804 N. Milwaukee St.; Milwaukee, WI 53202; (414) 291-9666; FAX: (414) 291-9585. Contact: Cindi Peschong, studio mgr.; Ray Fister, engineer.

**NELSON PRODUCTIONS INC.:** 1533 N. Jackson St.; Milwaukee, WI 53202; (414) 271-5211. Contact: Dave Nelson.

### WYOMING Recording Studios

**MEDIA WORKS:** 3545 S. Park Dr. (Box 15); Jackson Hole, WY 83001; (307) 733-1300; FAX: (307) 733-1324. Contact: Jeff McDonald.

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O U T S I D E U . S .

## CANADA

### ALBERTA

#### Recording Studios

**AARDVARK RECORDERS:** 530 (down) 5 St. S.; Lethbridge, AB T1J 2B8; (403) 328-4261. Contact: Murray Nelson.

**THE BEACH INC.:** 619 11th Ave. SE; Calgary, AB T2G 0Y8; (403) 237-6267; FAX: (403) 237-6128. Contact: Lanny Williamson.

**BETA SOUND RECORDERS LTD.:** 10534 109 St. (rear); Edmonton, AB T5H 3B2; (403) 424-3063; FAX: (403) 425-2789. Contact: Gary Koliger.

**WEST 11TH AUDIO:** 822 11th Ave. SW, Ste. 306; Calgary, AB T2R 0E5; (403) 265-0258; FAX: (403) 266-0890. Contact: John Iaquina.

#### Video Production Facilities

**APPLE BOX PRODUCTIONS:** 5325 Allard Way; Edmonton, AB T6H 5B8; (403) 438-8484; FAX: (403) 438-3800. Contact: Hans B. Dys.

**THE BEACH INC.:** 619 11th Ave. SE; Calgary, AB T2G 0Y8; (403) 237-6267; FAX: (403) 237-6128. Contact: Lanny Williamson.

## BRITISH COLUMBIA

### Recording Studios

**THE ARMEURY STUDIOS:** 1688 W. First Ave., #202; Vancouver, BC V6J 1G1; (604) 737-1687; FAX: (604) 737-1787. Contact: Sheryl Preston.

**BASTION CITY MOBILE RECORDING LTD.:** 3760 Departure Bay Rd.; Nanaimo, BC V9T 1C4; (604) 758-3424. Contact: Scott Littlejohn, chief engineer.

**BLUE WAVE PRODUCTIONS LTD.:** 34 West 8th Ave.; Vancouver, BC V5Y 1M7; (604) 873-3388; FAX: (604) 873-0674. Contact: Diane Delorme or Tom Lavin.

**BULLFROG RECORDING STUDIOS:** 2475 Dunbar St.; Vancouver, BC V6R 3N2; (604) 734-4617; FAX: (604) 733-0840. Contact: Maggie Schert.

**CREATION STUDIOS LTD.:** 7490 Edmonds St.; Burnaby, BC V3N 1B4; (604) 525-3422; FAX: (604) 980-3805. Contact: Rob Des Cotes.

**CROSSTOWN STUDIOS:** 266 E. 1st St.; North Vancouver, BC V7L 1B3; (604) 985-4268; FAX: (604) 985-4246. Contact: Mimi Northcott.

**DESOLATION SOUND STUDIO LTD.:** 2190 W. 12th Ave.; Vancouver, BC V6K 2N2; (604) 731-1980; FAX: (604) 731-1908. Contact: Martin Tessier; Craig Arnatt.

**8TH AVENUE SOUND STUDIOS:** 66 W. 8th Ave.; Vancouver, BC V5Y 1M7; (604) 873-8765; FAX: (604) 873-6787. Contact: Cathy Kumpera or Wayne Kozak.

**MUSHROOM STUDIOS:** 1234 W. 6th Ave.; Vancouver, BC V6H 1A5; (604) 734-1217; FAX: (604) 734-3901. Contact: Valerie Biggin.

**PERRY'S RECORDING STUDIO:** 711 Seymour St.; Kamloops, BC V2C 2H4; (604) 828-8729 (TRAX). Contact: Douglas Perry.

**POST MODERN SOUND INC.:** 1720 W. 2nd Ave.; Vancouver, BC V6J 1H6; (604) 736-7474; FAX: (604) 738-7768. Contact: Mark Scott.

**THE ROCKROOM PRODUCTION COMPANY:** 302 E. Tenth Ave.; New Westminster, BC V3L 4R7; (604) 526-5683 (JAM-LOUD). Contact: Doug Temlett.

**TURTLE MOBILE RECORDING LTD.:** 1505 W. 2nd Ave., Ste. 202; Vancouver, BC V6H 3Y4; (604) 731-2446; FAX: (604) 732-0922. Contact: Larry Anschell.

**VANCOUVER STUDIOS INC.:** 3955 Graveley Street; Burnaby, BC V5C 3T4; (604) 291-0978; FAX: (604) 291-6909. Contact: Ray Gaglari.

**THE WAREHOUSE STUDIO:** c/o 406-68 Water St.; Vancouver, BC V6B 1A4; (604) 688-7602; FAX: (604) 688-7112. Contact: Sandee Bathgale.

**WHITE LINE LOCATION RECORDING LTD.:** 1052 E. 61st Ave.; Vancouver, BC V5X 2C4; (604) 327-8107; FAX: (604) 327-8107. Contact: David Kellin.

#### Video Production Facilities

**8TH AVENUE SOUND STUDIOS:** 66 W. 8th Ave.; Vancouver, BC V5Y 1M7; (604) 873-8765; FAX: (604) 873-6787. Contact: Cathy Kumpera or Wayne Kozak.

**POST MODERN SOUND INC.:** 1720 W. 2nd Ave.; Vancouver, BC V6J 1H6; (604) 736-7474; FAX: (604) 738-7768. Contact: Mark Scott.

**THE ROCKROOM PRODUCTION COMPANY:** 302 E. Tenth Ave.; New Westminster, BC V3L 4R7; (604) 526-5683 (JAM-LOUD). Contact: Doug Temlett.

## NEW BRUNSWICK

### Video Production Facilities

**ROCKEFFECTS CAN. INC.:** 255 Chemin St. Andre; Cap Pele, NB E0A 1J0; (800) 461-7625; FAX: (800) 461-4329. Contact: Roland Doiron.

## NOVA SCOTIA

### Recording Studios

**REEL TIME RECORDERS LTD.:** 1489 Hollis St.; Halifax, NS B3J 3M5; (902) 422-8567. Contact: Chuck O'Hara.

**SOLAR AUDIO & RECORDING:** 6065 Cunard St.; Halifax, NS B3K 1E6; (902) 423-0233; FAX: (902) 423-0633. Contact: Michael Nichols.

## ONTARIO

### Recording Studios

**AIRWAVES AUDIO INC. RECORDING STUDIOS:** 15 Toronto St., Lower Level; Toronto, ON M5C 2E3; (416) 863-6881; FAX: (416) 867-9107. Contact: Catherine Onyskiw.

**ART-TEC PRODUCTION AND RECORDING:** 323 Talbot St., 2nd floor; St. Thomas, ON N5P 1B5; (519) 633-9549; FAX: (519) 633-9549. Contact: Michelle Taylor.

**EDDY BALTIMORE PRODUCTIONS:** 439 King St. E., #5; Toronto, ON M5A 1L5; (416) 364-9813. Contact: Eddy Baltimore.

**BROCK SOUND POST AUDIO:** 576 Manning Ave.; Toronto, ON M6G 2V9; (416) 534-7464; FAX: (416) 538-2563. Contact: Brock Fricker.

**CHALET STUDIO:** RR #4 Claremont; Toronto, ON L0H 1E0; (416) 649-1360; FAX: (416) 649-2951. Contact: Everett Ravestain.

**CHERRY BEACH SOUND:** 16 Munition St.; Toronto, ON M5A 3M2; (416) 461-4224; FAX: (416) 461-4607. Contact: Carman Guerrieri.

**COMFORT SOUND 24-TRACK MOBILE:** 26 Soho St., Ste. 390; Toronto, ON M5T 1Z7; (416) 593-7992. Contact: Doug McClement, pres.

## FOR MORE INFORMATION

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**> DB RECORDING STUDIOS:** 46 Charterhouse Crescent; London, ON N5W 5V5; (519) 659-9529; FAX: (519) 663-8074. Contact: Dan Brodbeck.

**E.M.A.C. RECORDING STUDIOS:** 432 Rectory St.; London, ON N5W 3W4; (519) 667-3622; FAX: (519) 642-7453. Contact: John Farrelly.

**ENORMUS STUDIOS CORP.:** 28-B Howden Rd.; Scar. ON M1R 3E4; (416) 757-8775; FAX (416) 757-8775.

**EXPERIMENT IV RECORDING STUDIOS:** 133 Lawson Road; Scarborough, ON M1C 2J3; (416) 284-3794. Contact: Edward Agabeg.



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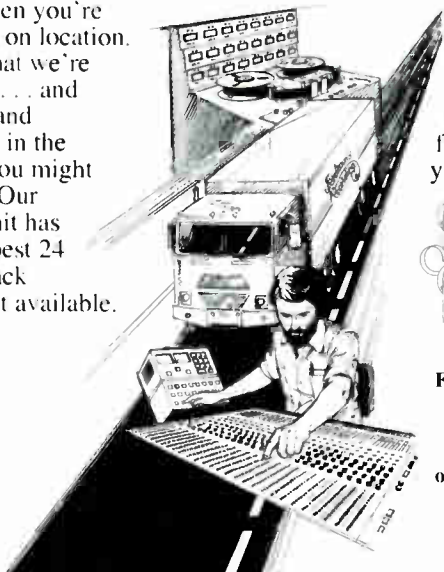
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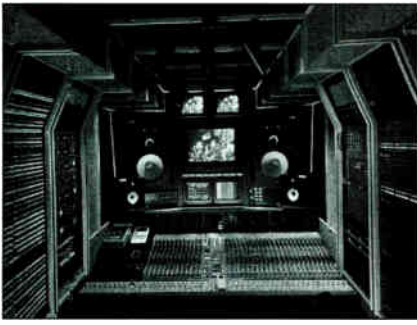
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► **REMOTE RECORDING SERVICES INC.:** PO Box 334, Lahaska, PA 18031; (215) 794-5025; FAX: (215) 794-3263. Contact: David Hewitt, pres.

► **RIGHT COAST RECORDING INC.:** 151 Delp Rd., Lancaster, PA 17601; (717) 560-1330; FAX: (717) 560-0433. Contact: Dave Wilkerson, pres.



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► **SHEFFIELD AUDIO-VIDEO PRODUCTIONS:** 13816 Sunnybrook Rd., Phoenix, MD 21131; (410) 628-7260; FAX: (410) 628-1977. Contact: Richard Van Horn, audio VP.

► **SPECTRA COMMUNICATIONS:** PO Box 621, Port Washington, NY 11050; (516) 484-7470. Contact: Jay Jayson.

► **SPUTNIC PRODUCTIONS:** 14 Lincoln St., E. Orange, NJ 07017; (201) 674-9534 FAX: (201) 673-3902. Contact: Bruce Moffet.

► **STRAIGHT ARROW RECORDING:** 3 Kent St., Montpelier, VT 05602; (802) 223-2551. Contact: Mike Billingsley.

► **THREE COMMUNICATIONS PRODUCTIONS:** 510 Main St., Middletown, CT 06457; (203) 347-8439. Contact: Michael Arafah.

► **THURSDAY PRODUCTIONS INC.:** 189 Norman Rd., New Rochelle, NY 10804; (914) 235-7505; FAX: (914) 235-8754. Contact: Oan Welsh.

► **WARM BROWN SOUND:** PO Box 1888, Brattleboro, VT 05302; (802) 254-4283. Contact: Chris Kelly, proprietor/engineer.

► **WINTHROP PRODUCTIONS:** 156 W. 94th St., New York, NY 10025; (212) 662-8685; FAX: (212) 749-8387. Contact: Susan Winthrop, owner.

► **WMRG STUDIOS INC.:** PO Box 73, Cheltenham, PA 19012-0073; (215) 635-4815. Contact: Bill Gellhaus.

► **WQCD MOBILE PRODUCTION TRUCK:** 220 E. 42nd St., Ste. 2812; New York, NY 10017; (212) 210-2773; FAX: (212) 210-2771. Contact: Andy Baler, technical dir.



► **ACA DIGITAL RECORDING:** PO Box 450727; Atlanta, GA 30345; (404) 284-0948. FAX: same. Contact: Tommy Joe Anderson, exec. dir.

► **BRANTLEY SOUND ASSOCIATES INC.:** 204 Third Ave. S.; Nashville, TN 37201-2202; (615) 256-6260; FAX: (615) 255-9369. Contact: Lee or Bobby Brantley.

► **CAREY SOUND COMPLEX/THE SOUND FACTORY STUDIO:** 216 N. Church St.; Greensboro, NC 27401; (919) 379-1943; FAX: (919) 275-3350. Contact: Sam Hamlin.

► **LOU CASINI RECORDING:** 1001 Neville St.; Follansbee, WV 26037-1453; (304) 527-1758. Contact: Lou Casini.

► **D.B. PRODUCTION/PROMOTIONS:** 2417 Hibiscus Rd.; Ft. Myers, FL 33905; (813) 694-7763; FAX: same. Contact: Dennis "D.B." Allen, Greg Yeager, Michael Brown.

► **EMERY RECORDING:** 10407 Heady Ct.; Fairfax, VA 22032; (703) 323-0263. Contact: Shari Emery.

► **FLUX AUDIO/VIDEO:** 1507 Market St.; Wilmington, NC 28401-4910; (919) 343-4303. Contact: Patrick Ogelvie.

► **GALAXY SOUND STUDIOS:** 1508 Harlem; Memphis, TN 38114-2812; (901) 274-2726; FAX: (901) 276-3800. Contact: Janelle Rachal.

► **GHL AUDIO:** 5216 Waddell Hollow Rd.; Franklin, TN 37064; (615) 794-0550; FAX: (615) 794-0017. Contact: Gary Hedden.

► **THE HOLIDAY MUSIC GROUP INC.:** 2514 Build America Dr.; Hampton, VA 23666; (804) 827-8733; FAX: (804) 827-8025. Contact: Doc Holiday.

► **GERALD LEWIS RECORDING:** 10264 Quiet Pond Terr.; Burke, VA 22015; (703) 425-5210. Contact: Bruce Kane, owner.

► **MAGNETIC MEMORIES:** PO Box 3373; 1599 Fort Henry Dr.; Kingsport, TN 37664; (615) 246-3010. Contact: Lawrence Morris, pres.

► **MASTERSOUND INC.:** 7425 Buckland Rd.; Charlotte, NC 28208; (704) 588-2491. Contact: Jim Deal.

► **MID-SOUTH RECORDING:** 685 Milliken Chapel Rd.; Woodburn, KY 42170; (502) 542-7340. Contact: Stephen Webber.

► **NASHVILLE TELEPRODUCTIONS INC.:** 105 Oak Valley Dr.; Nashville, TN 37207; (615) 262-2600; FAX: (615) 226-4070. Contact: Kevin McManus.

► **NILSON CREATIVE GROUP:** 5518 Hill Ct.; Nashville, TN 37220; (615) 331-3749; FAX: (615) 373-5077. Contact: Genie Nilson, production coordinator.

► **PROGRESSIVE MUSIC STUDIOS:** 2116 Southview Ave.; Tampa, FL 33606; (813) 251-8093; FAX: (813) 251-6050. Contact: Ken Veenstra, owner.

► **R.G. SOUND PRODUCTION SERVICES INC.:** 807 S. Sibley St.; Metairie, LA 70003; (504) 464-1632; FAX: (504) 469-0188. Contact: Richard Glass Sr.

► **RISING STAR RECORDS:** 710 Lakeview Ave. NE; Atlanta, GA 30308; (404) 872-1431; FAX: (404) 872-3104. Contact: Barbara Taylor, Kevin Berg.

► **RM AUDIO:** 3586 Pierce Dr.; Atlanta, GA 30341; (404) 458-6000; FAX: (404) 458-0276. Contact: John Lewis Tyler, dir. of oper.

► **RON SCELZA SOUND RECORDING:** PO Box 546108; Surfside, FL 33154; (305) 861-4149. Contact: Ron Scelza.

► **TRAVELING TRAX MOBILE RECORDING:** 810 Harbour Or.; Punta Gorda, FL 33983; (813) 624-4521. Contact: Don Brown, chief technician.

► **CAL WALKER MEDIA:** 7120 Providence Lane W.; Charlotte, NC 28226; (704) 364-6139; FAX: (704) 364-4076. Contact: Cal Walker.



► **ACCESS PRODUCTIONS INC.:** 317 S. Division, Ste. 20; Ann Arbor, MI 48104; (313) 662-2410; FAX: (313) 662-6820. Contact: Michael Clarren.

► **ACCUTRACK RECORDING & SOUND CO.:** 1828 Johns Or.; Glenview, IL 60025; (708) 724-9200; FAX: (708) 486-8007. Contact: David Levit, owner.

► **AUDIO GRAPHIC SERVICES:** 1516 Ferris Ave.; Royal Oak, MI 48067; (313) 544-1793; FAX: (313) 544-1793. Contact: Edward Wolfrum.

► **KENNETH BANDY RECORDING SERVICES:** 1405 S. Bridgeport Rd.; Indianapolis, IN 46231-1215; (317) 244-8085; FAX: (317) 244-8085. Contact: Ken Bandy.

► **BARDON VON SONIKS:** PO Box 340277; Beavercreek, OH 45434; (513) 433-8090. Contact: Stephen Miller, owner.

► **BROWN & BROWN RECORDING & MUSIC PROD.:** PO Box 224; Portage, MI 49081; (616) 327-8352; FAX: (616) 327-8352.

► **CHICAGO DIGITAL AUDIO RECORDING SERVICES:** 1770 W. Berteau Ave.; Chicago, IL 60613; (312) 348-1112; FAX: (312) 348-1182. Contact: Steven Lewis.



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**CPI INC.:** 804 N. Milwaukee St.; Milwaukee, WI 53202; (414) 291-9666; FAX: (414) 291-9585. Contact: Cindi Peschong, studio mgr.; Ray Fister, engineer.

**INTERLOCHEN CENTER FOR THE ARTS:** PO Box 199; Interlochen, MI 49643; (616) 276-7360; FAX: (616) 276-6321. Contact: Clay Cronin.

**JOSEPH PRODUCTIONS INC.:** 21759 Melrose Ave.; Southfield, MI 48075; (313) 353-7300; FAX: (313) 353-8273. Contact: Gene R. Galley.

**K&R RECORDING STUDIOS INC.:** 28533 Greenfield; Southfield, MI 48076; (800) 597-0016; FAX: (313) 557-9300. Contact: Ken Glaza.

► **METRO MOBILE RECORDING:** 2097 John's Ct.; Glenview, IL 60025; (708) 998-6420; FAX: (708) 998-6421. Contact: Timothy R. Powell, owner.

**MODERN MINSTREL MIXING & RECORDING:** PO Box 19112; Minneapolis, MN 55419; (612) 824-4135. Contact: C.W. Frymyre.

**MSU SCHOOL OF MUSIC RECORDING SERVICES:** 226 Music Bldg.; Michigan State University; E. Lansing, MI 48824-1043; (517) 355-7674; FAX: (517) 336-2880. Contact: John T. McDaniel, Kevin A. Harbison.

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**PRODUCERS VIDEO SERVICE INC.:** PO Box 1865; Palatine, IL 60078; (708) 934-0999. Contact: Jerry Skora, pres./gen. mgr.

► **R/J RECORDING & SOUND:** PO Box 302; 530 Lark St.; Geneva, IL 60134-0302; (708) 232-1932; FAX: (708) 232-1938. Contact: Richard J. Peck.

**SOUNDSTAGE ONE RECORDING SERVICES:** 1800 S. 35th St.; Galesburg, MI 49053; (616) 665-7025; FAX: (616) 665-7046. Contact: Jim Cummings, owner.

► **TRIO VIDEO:** 2132 W. Hubbard; Chicago, IL 60612; (312) 421-7060; FAX: (312) 421-0361. Contact: Oebra Zouvas, production mgr.

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**AFFINITY PRIVATE MUSIC DIV. OF OMEGA:** PO Box 33623 MM0; Seattle, WA 98133; (206) 364-7881; FAX: (206) 784-9827. Contact: Cameron Powers.

**AKASHIC RECORDS GROUP:** PO Box 436; Glenbrook, NV 89413; (702) 749-5813; (510) 837-7959. Contact: Stephen Jarvis, owner.

**ALWIN SAUERS AUDIO PRODUCTION (ASAP):** PO Box 548; Springfield, OR 97477; (503) 746-8901.

**KLAY ANDERSON AUDIO INC.:** 4689 S. Holladay Blvd.; Salt Lake City, UT 84117; (801) 272-1814. Contact: Klay Anderson.

**AUDIO'S AMIGOS:** 1925 Orchard Ave.; Boulder, CO 80304; (303) 442-3939. Contact: Fergus.

**WILLIAM BACON PRODUCTIONS:** PO Box 190326; Anchorage, AK 99519-0326; (907) 248-4811; FAX: (907) 562-4879. Contact: William W. Bacon III.

**BIOSPHERE PRODUCTIONS:** 2145 Taylor St.; San Francisco, CA 94133; (415) 673-6542; FAX: (415) 673-5044. Contact: Claudia Katayanagi.

**CHONK MOONHUNTER:** 484 Lake Park Ave., Suite 289; Oakland, CA 94610; (510) 534-9662. Contact: Curtis Choy.

**CONFERENCE RECORDING SERVICE:** 1308 Gilman St.; Berkeley, CA 94706; (510) 527-3600; FAX: (510) 527-8404. Contact: Richard Page.

**THE CONNECTION:** 600 E. Franklin St., Ste. E; Monterey, CA 93940; (408) 373-2192. Contact: Michael Grass.

**COUNTRY REEL ENTERPRISES:** PO Box 99307; Stockton, CA 95209; Contact: Oana Copenhagen.

**DB AUDIO:** S. 4816 Madelia St.; Spokane, WA 99223-6538; (509) 448-8740. Contact: Orew Bunch.

**DIGITAL AUDIO SOLUTIONS:** 2309 Parker St.; Berkeley, CA 94704; (510) 841-9015; FAX: (510) 527-9325. Contact: Gordon Brislawn; Mike Bemserderfer.

► **PHIL EDWARDS RECORDING:** 2690 Sulphur Or.; Hayward, CA 94541-5605; (510) 881-5111; FAX: (510) 881-5112. Contact: Phil Edwards, owner.

**EGOS PRODUCTION:** PO Box 357; Vacaville, CA 95696; (707) 446-2092. Contact: V. Esguerra.

**EMERSON FILM & VIDEO SOUND:** 1490 S. St. Paul St.; Oenver, CO 80210; (303) 744-3001. Contact: James Emerson.

**ROB FOLSOM/OMB PRODUCTIONS:** 3910 SE Salmonberry Rd.; Port Orchard, WA 98366; (206) 871-7354. Contact: Rob Folsom, owner; Patrice Gramenz, mktg. mgr.

**GRASS RECORDING AND SOUND SERVICES:** 800 Arbor Place; Monterey, CA 93940; (408) 394-1065. Contact: Michael A. Grass.

**HOLLICRAFT STUDIOS:** 1961 Rose Ln.; Pleasant Hill, CA 94523; (510) 689-3444. Contact: Carol Greenley, manager.

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# COLOSSUS DIGITAL STEREO

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**PLANET EARTH PRODUCTIONS:** PO Box 525; Cave Junction, OR 97523; (503) 592-2123; FAX: same. Contact: Mark Brown, producer/engineer.

► **THE PLANT RECORDING STUDIOS:** 2200 Bridgeway; Sausalito, CA 94965; (415) 332-6100. Contact: Bob Skye, pres. and co-owner.

► **PROFESSIONAL SOUND AND RECORDING:** 3100 W. 71st Ave.; Westminster, CO 80030; (303) 426-7819. Contact: Phil Crumrine.

**PSYCHO-KITTY RECORDING SERVICE:** 2821 Humboldt Ave.; Oakland, CA 94602; (510) 532-5923. Contact: Matthew Alan Warren.

**R&M PRO AUDIO:** 691 10th Ave.; San Francisco, CA 94118-3609; (415) 386-8400; FAX: (415) 386-6036. Contact: Roy Chen.

► **REMOTE CONTROL:** 4327 Fremont Ave. N.; Seattle, WA 98103; (206) 545-2908. Contact: Steve Smith, chief engineer.

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**SOUND ODYSSEY:** 115 42nd Ave.; San Mateo, CA 94403; (415) 345-7011. Contact: Paul Stryer, owner.

**SOUND STORM CORPORATION:** 12326 Golf Ln. SE; Sublimity, OR 97385; (503) 769-01SC; FAX: (503) 769-7182. Contact: Aaron J. Frichl.

**STOTZ'S SOUND:** 576 Cypress St.; Monterey, CA 93940-1609; (408) 375-9718. Contact: Gary M. Stotz.

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**ANDY WISKES:** 188 Maestro Rd.; Novato, CA 94947; (415) 892-7924; FAX: (415) 892-8057. Contact: Andy or Kris Wiskes.

**CHRIS WOOD:** 121 Strawberry Ln.; Ashland, OR 97520; (503) 482-2095; FAX: same. Contact: Chris Wood.

**XANDOR RECORDING:** 407 Camino Sobrante; Orinda, CA 94563-1844; (510) 254-9077. Contact: James Weyeneth.

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**CANTRAX RECORDERS:** 2119 Fidler Ave.; Long Beach, CA 90815; (310) 498-6492. Contact: Rick Cannata.

**DEAD HORSE STUDIO:** PO Box 3004; Las Vegas, NM 87701; (505) 454-0269. Contact: Jon Gold.



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**DOBER COMMUNICATION:** 2425 Cranston Or., Ste. 31; Escondido, CA 92025-7061; (619) 738-8851. Contact: Barry Sinclair.

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**BILL HOLFORD SOUND INC.:** 5418 Grape Rd.; Houston, TX 77096; (713) 667-8265. Contact: Bill Holford.

**HOLY BIBLE GOSPEL MINISTRY:** 429 Cliffside; Houston, TX 77076; Contact: Rev. Herbst.

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**SERIOUS SOUND;** 1506 Westmoor Dr.; Austin, TX 78723; (512) 451-0652. Contact: John T. Gigliotti, owner.

**SIDESTREAM SOUND;** 5013 1/2 Narragansett Ave.; San Diego, CA 92107; (619) 222-0238. Contact: Ken Totten, owner.

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**SOUND STAGE STUDIOS INC.;** 110 E. Burlison; Marshall, TX 75670; (903) 938-4242. Contact: Sky Spencer, pres.

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• Fast SCSI 2 - transfers data up to 10 MB per second	2.0 GB	C3009	2155	2255
• Full 5 Year Factory Warranty	2.4 GB	C3010	2365	2465
• No thermal recalibration interruptions				
• Very low dBA - great for the studio				

## Maxtor

	Internal	External
2 1/3 MB 15 MS	\$ 255	\$ 315
245 MB 15 MS	265	325
345 MB 12 MS	389	449
520 MB 8.5 MS, 6300 RPM	849	909
1.24 GB 8.5 MS, 6300 RPM	1199	1259

## Quantum

	Internal	External
ELS 127	\$ 185	\$ 245
ELS 170	195	255
LPS 240	275	335
LPS 525	645	705
PRO 1225	1085	1145

## JMR Rack Mount Enclosures

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## CD ROM Drives

	External
Toshiba 3401	\$ 568
Dual speed, multisession, 200MS, RCA jacks	
TEXCEL DM3024	\$ 468
Dual speed, multisession, 265MS, RCA jacks	

## Digital Audio Tape Drives

	External
2 GB HP 35470A - 4 mm	\$ 1199
5 GB HP 35480A - 4 mm	1319
2 GB Exabyte 8205 -.25"	1675
2 GB Exabyte 8505 -.25"	2629

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	External
1.3 GB HP C1716T 23.5 MS	\$ 3199
650 MB HP C1716C 27 MS	2399
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UNITED STATES & CANADA

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**A.D.R. STUDIOS INC.:** Skylight Run-Taxter Rd.; Irvington, NY 10533; (800) 745-1ADR; FAX: (914) 591-5617. **Contact:** Jack Davis.

► **APPLIED AUDIO:** 2 Townline Cir.; Rochester, NY 14623; (716) 272-9280. **Contact:** Roger/Seth/Dan/Lou.

**ATS CORPORATION:** Avon, MA 02322; (508) 583-4000; FAX: (508) 583-1378. **Contact:** Rick Mansur, pres.

► **AUDIO 300 INC.:** 60 Dott Ave.; Albany, NY 12205; (518) 489-5848. **Contact:** Dave Elliott, Mike Doss.

**THE AUDIO WORKSHOP:** 1728-R Leishman Ave.; Arnold, PA 15068; (412) 335-8974. **Contact:** James N. Guzzo.

► **AUDIOWORKS:** PO Box 263; Plantsville, CT 06479; (203) 621-2154. **Contact:** Joseph Bush, owner/engineer.

**A.V. WORKSHOP INC.:** 333 W. 52nd St.; New York, NY 10019; (212) 397-5020; FAX: (212) 582-6409. **Contact:** Charles Spataro.

**AYEDIS ZILDJIAN CO.:** 22 Longwater Dr.; Norwell, MA 02061; (617) 871-2200; FAX: (617) 871-3984. **Contact:** John Pappone.

**PARKER BANDY'S SOUND ADVICE INC.:** 440-B Ramsey Ave.; Chambersburg, PA 17201; (717) 263-8289; FAX: (717) 261-9699. **Contact:** Parker Bandy III, president.

**BRISTOL STUDIOS AUDIO PRODUCTION & RECORDING:** 169 Massachusetts Ave.; Boston, MA 02188; (617) 247-8689. **Contact:** Laura Poulin.

**BURNS AUDIO:** 4588 Eisenhower Ave.; Alexandria, VA 22304; (703) 212-8500; FAX: (703) 212-8503. **Contact:** David Hoover, sales representative.

**CABIN SYSTEMS:** PO Box 735; Fishers, NY 14453; (716) 924-0728. **Contact:** Dillon, manager.

**CALF AUDIO:** 157 Gray Rd.; Ithaca, NY 14850; (607) 272-8964; FAX: (607) 272-1735. **Contact:** Haines B. Cole.

**CHANNEL TWO SOUND/STUDIO:** 364 White St.; S. Burlington, VT 05403; (802) 860-1509. **Contact:** Don Quenneville, owner.

► **CLAIR BROTHERS AUDIO INC.:** PO Box 396; Lititz, PA 17543; (717) 665-4000; FAX: (717) 665-2786. **Contact:** Gregory Hall.

**COMMERCIAL AUDIO SYSTEMS:** 245 Rocky Hill Rd.; Hadley, MA 01035; (413) 549-5466; FAX: (413) 323-9661. **Contact:** Howard Rose, owner.

**CONOVER PRODUCTION SERVICES:** 116-M Research Dr.; Milford, CT 06460; (203) 877-5427; FAX: (203) 877-0646. **Contact:** Bob Conover.

**CORELLI JACOBS RECORDING:** 25 W. 45th St.; New York, NY 10036; (212) 382-0220; FAX: (212) 382-0278. **Contact:** John Lettiss.

**DESTINY CORPORATION:** 376 Silas Deane Highway; Wethersfield, CT 06109; (203) 721-1684; FAX: (203) 721-9784. **Contact:** Dana Rafiee.

**DEWOLFE MUSIC LIBRARY:** 25 W. 45th St.; New York, NY 10036; (212) 382-0220; FAX: (212) 382-0278. **Contact:** Michel J. Greenspan.

► **EAR FORCE SOUND CO.:** 201 Beacon St. (rear); Greensburg, PA 15601; (412) 834-4100. **Contact:** Chris Armbrust, Randy O'Connell.

**ECLIPSE AUDIO:** 2328 Lower Lake Rd.; Seneca Falls, NY 13148-9417; (315) 568-6690. **Contact:** Lea A. Stevens, owner.

**EIGER ENGINEERING:** 222 Palfrey St.; Watertown, MA 02172; (617) 924-6514. **Contact:** Thomas P. Scheuzger.

**ENDLESS RAPTURE PRODUCTIONS:** PO Box 133; Weld, ME 04285; (207) 585-2664; FAX: (207) 585-2663. **Contact:** Robert Zachary.

**ED GARNIER PRODUCTIONS:** PO Box 28; Monmouth, ME 04259; (207) 933-4259. **Contact:** Ed Garnier.

**GOURMET P.A. SYSTEMS:** Cranberry Industrial Park; 47B Progress Ave.; Zelenople, PA 16063; (412) 776-2766; FAX: (412) 776-7350. **Contact:** Jim Sidney or Bonnie Patterson, owners.

**GSD PRODUCTIONS INC.:** 270M Duffy Ave.; Hicksville, NY 11801; (516) 933-6200; FAX: (516) 933-6216. **Contact:** Glen Davis, pres.

**GUSSOUND:** 2809 Lakehurst Ave.; Forestville, MD 20747; (301) 967-7267; FAX: (301) 967-7654. **Contact:** Shawn Vitale, vice pres. operations.

**IN PHASE AUDIO:** 73 Pond Rd.; Wilton, CT 06897; (203) 761-1366; FAX: (203) 761-0552. **Contact:** Jim Durkin, president.

**ISCO/PHANTASY RECORDING:** 2122 Wood St.; Latrobe, PA 15650; (412) 539-1075. **Contact:** Erich T. Bucholtz.

**ROBBIE JARVIS SOUND & LIGHTING CO.:** 27 County Rd.; Bourne, MA 02532; (508) 759-7973; FAX: (508) 759-7973. **Contact:** Rob Jarvis.

**JAZZMARK SOUND:** 146 E. 49th St., Ste. 5B; New York, NY 10017; (212) 308-6737; FAX: same. **Contact:** Mark J. Romero.

**BOB JOHNSON AUDIO ENGINEERING:** 7 Crofut Rd.; Naugatuck, CT 06770; (203) 729-7871; FAX: (203) 269-1204. **Contact:** Bob Johnson.

► **KLONDIKE SOUND CO.:** 37 Conte Dr./I-91 Industrial Park; Greenfield, MA 01301; (413) 772-2900. **Contact:** John "Klondike" Koehler.

**LSI PRODUCTIONS SOUTH:** 732 N. William St.; Baldwin, NY 11510; (516) 379-3944. **Contact:** Jim Hackett.

**LSI PRODUCTIONS NORTH:** PO Box 11; E. Durham, NY 12423-0011; (518) 634-2170. **Contact:** Kathy Hackett.

**MAJOR SOUNDWORKS:** PO Box 28; Salem, NJ 08079; (609) 299-3858; FAX: (609) 935-9525. **Contact:** Mark Major.

**MAM SOUND INC.:** RD 1 Box 116 John St.; Kingston, NY 12401; (914) 336-4864. **Contact:** Michael A. Moltsey.

**MAX SOUND:** 11 Montrose Rd.; Yonkers, NY 10710; (914) 793-9735; FAX: (914) 591-6667. **Contact:** Christopher Greco.

**METROSOUND®:** PO Box 1263; Port Ewen, NY 12466-1263; (914) 331-5168. **Contact:** Alan Thompson, owner.

**NORTHWOOD SOUND OF MARYLAND:** 12509 Rosebud Dr.; Rockville, MD 20853; (301) 933-0800. **Contact:** Nick Cavaris, owner/engineer.

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► **PRAGMATECH SOUND CORPORATION:** 4516 Byron Ave.; Bronx, NY 10466; (718) 325-8888; FAX: (718) 325-6858. Contact: Jim Salta, Don Perlman.

► **RJK PRODUCTIONS:** PO Box 248; Peekskill, NY 10566; (914) 739-4500. Contact: Rob Killenberger, owner.

► **ROCKET REHEARSAL STUDIO:** 451 W. 37th St.; New York, NY 10018; (212) 643-8246; FAX: (212) 643-8251. Contact: Lenny Shillingford.

► **RTM AUDIO:** 710 North Ave.; Garwood, NJ 07027; (908) 789-9352; FAX: (908) 789-2428. Contact: Tom Mathews, owner.

► **SAINT STEPHEN ENGINEERING:** 124 W. Winspear Ave.; Buffalo, NY 14214-1161; (716) 833-6934. Contact: Don Tiffany.

► **SBP INDUSTRIES:** 1429 Rte. 1 N.; Rahway, NJ 07065; (908) 382-8787; FAX: (908) 382-8780. Contact: Jack Lesley, dir./audio division.

► **SCHARFF WEISBERG INC.:** 599 Eleventh Ave.; New York, NY 10036; (212) 582-2345; FAX: (212) 757-6367. Contact: Norman England, rental mgr.

► **SIGNET SOUND:** 115 E. 87th St., Ste. 10A; New York, NY 10128; (212) 348-9335; FAX: (212) 439-9109. Contact: D.B. Weiss, pres.

► **SK SYSTEMS INC.:** 1560-5 Ocean Ave.; Bohemia, NY 11716; (516) 563-7375; FAX: (516) 563-3794. Contact: Thomas Heinisch, James McKeveny.



**SNOW SOUND**  
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► **SNOW SOUND:** 441 Baileyville Rd.; Middletfield, CT 06455; (203) 349-8211; FAX: (203) 349-1966. Contact: Robert Neumann, chief of operations.

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► **SOUND APPLICATIONS LTD.:** 1000 N. Main St.; Brewster, NY 10509; (914) 278-9190; FAX: (914) 278-9426. Contact: Ed Johnson, pres.

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► **SPL SOUND INC.:** 27 Temple Rd.; Vineland, NJ 08360; (609) 691-6690; FAX: (609) 692-8439. Contact: Steve Ponzetto, pres.

► **PRICE STEVENSON ACOUSTIC RESEARCH:** 1591 Broad Run Rd.; Downingtown, PA 19335; (215) 383-1083; FAX: (215) 384-1523. Contact: Price, Mary Beth.

► **STUDIO INSTRUMENT RENTALS INC.:** 520 W. 25th St.; New York, NY 10001; (212) 627-4900; FAX: (212) 627-7079. Contact: Michael Johnson.

► **SUN TECHNICAL SERVICES INC.:** 518 Pleasant St.; Northampton, MA 01060; (413) 586-3489; FAX: (413) 586-5633. Contact: Bob Humphreys, president.

► **TAPESTRY SOUND & RECORDING:** 151 W. 19th St., 4th Flr.; New York, NY 10011; (212) 741-0076; FAX: (212) 929-3163. Contact: Anne Sopher.

► **TPA SYSTEMS:** PO Box 31; Devon, PA 19333; (215) 647-1570. Contact: Tom Pohorilla, owner.

► **WARM BROWN SOUND:** PO Box 1888; Brattleboro, VT 05302; (802) 254-4283. Contact: Chris Kelly, proprietor/engineer.

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► **ALPHA SOUND & LIGHT:** 325 W. Summit Ave.; Charlotte, NC 28203; (704) 372-1264. Contact: Al Forbes, owner.

► **AUDIO & LIGHT INC.:** 1604 Holbrook St.; Greensboro, NC 27403; (919) 294-1234; FAX: (919) 854-6099. Contact: Jim Hoyle, operations manager.

► **AV SERVICES CO.:** 3208 E. Colonial Dr., Ste. 209; Orlando, FL 32803; (407) 240-0694; FAX: (407) 895-2424. Contact: Joseph H. Skinner.

► **BACKSTAGE INC.:** 310 W. Broad St.; Richmond, VA 23220; (804) 644-1433; FAX: (804) 644-4913. Contact: Joe Bristow, sales mgr.

► **BARNABAS MULTIMEDIA:** 1305 Glen Eden Dr.; Raleigh, NC 27612; (919) 782-1095. Contact: Chris Droessler, manager.

► **BRANTLEY SOUND ASSOCIATES INC.:** 204 Third Ave. S.; Nashville, TN 37201-2202; (615) 256-6260; FAX: (615) 255-9369. Contact: Lee or Bobby Brantley.

► **CAREY SOUND COMPLEX.:** 216 N. Church St.; Greensboro, NC 27401; (919) 379-1943; FAX: (919) 275-3350. Contact: Ken Carey.

► **CHOSEN SOUND & LIGHTING:** 1335 Bennett Dr., Ste. 169; Longwood, FL 32750; (407) 830-8200; FAX: (407) 830-0098. Contact: Robert Hardtke, owner.

► **COMMERCIAL PROJECTION SERVICE:** 5053 Ocean Blvd., Ste. 53; Sarasota, FL 34242; (813) 349-2831; FAX: (813) 346-1174. Contact: Bill Dolan.

► **COMPU FOX PRODUCTIONS INC.:** PO Box 3098; Cocoa, FL 32924; (407) 636-4661. Contact: Del Fox.

► **CONCERT SYSTEMS - USA:** 4505 LeMans Way; Pensacola, FL 32505; (904) 438-8249. Contact: David M. Flauher, owner.

► **D.B. PRODUCTION/PROMOTIONS:** 2417 Hibiscus Rd.; Ft. Myers, FL 33905; (813) 694-7763; FAX: same. Contact: Dennis "D.B." Allen, Greg Yeager, Michael Brown.

► **DB SOUND SYSTEMS:** 810 Harbour Dr.; Punta Gorda, FL 33983; (813) 624-4521. Contact: Don Brown, chief technician.

► **GEMINI CONCERT SYSTEMS:** PO Box 2123; West Monroe, LA 71294-2123; (318) 325-9940; FAX: (318) 397-2491. Contact: Randy Pylant.

► **GERBER ACOUSTIC SYSTEMS INC.:** 1733 Waterton Trail; Grayson, GA 30221; (404) 339-0708; FAX: (404) 339-7083. Contact: Chas. Gerber.

► **THE HOLIDAY MUSIC GROUP:** 2514 Build America Dr.; Hampton, VA 23666; (804) 827-8733; FAX: (804) 827-8025. Contact: Doc Holiday.

► **INDEX AUDIO:** PO Box 22654; Nashville, TN 37202; (615) 399-8830. Contact: Tim Prince, owner.

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► **OFF-THE-WALL SOUND & LIGHTING INC.:** 2020 NE 153rd St.; N. Miami Beach, FL 33162; (305) 944-3334; FAX: (305) 945-4040. Contact: Blair Simmons, pres.; Andy Kakas, audio eng.

► **RAM SOUND:** PO Box 906; Mary Esther, FL 32569-0906; (904) 664-6859. Contact: Bob McTyre, owner.

► **R.G. SOUND PRODUCTION SERVICES INC.:** 807 S. Sibley St.; Metairie, LA 70003; (504) 464-1632; FAX: (504) 469-0188. Contact: Richard Glass Sr.

► **ROADWORX AUDIO & LIGHTING SPECIALISTS:** 3714 Alliance Dr., Ste. 304; Greensboro, NC 27407; (919) 855-5432; FAX: (919) 855-1488. Contact: Hugh Sarvis Jr., Vickie Hutchins (gen. mgr.).

► **ROCK 'N' ROAD AUDIO:** 5007 S. Royal Atlanta Dr.; Tucker, GA 30084; (404) 493-6862; FAX: (404) 491-3996. Contact: Kirk Marks, pres.; Roy Drukenmiller, sec. tres.

► **SERIOUSLY SOUND:** 2296 Chamblee Tucker Rd.; Atlanta, GA 30341; (404) 986-0346; FAX: (404) 986-9586. Contact: Garry Sharp, Dave Lowell.

► **SHOWNET INC.:** 311 S. Main St.; Versailles, KY 40383; (606) 873-4999; FAX: (606) 873-4174. Contact: Lewis Warford, pres.

► **SOUNDELUX FLORIDA:** 6001 Vineland Rd., Ste. 117; Orlando, FL 32819; (407) 345-1555; FAX: (407) 345-0014.

► **SPECTRUM SOUND INC.:** 1040C Acorn Dr.; Nashville, TN 37210; (615) 391-3700; FAX: (615) 391-0822. Contact: sales dept.

► **SPELLBOUND SOUND:** PO Box 2441; Fort Myers, FL 33902; (813) 332-0607. Contact: Martin Towne, manager.

► **STAGE SOUND INC.:** 103 8th St. SE; Roanoke, VA 24013; (703) 342-2040. Contact: Reid C. Henion, pres.

► **STEREO SALES:** 637 W. Tennessee St.; Tallahassee, FL 32304; (904) 224-2635; FAX: (904) 224-5014. Contact: Willie Menasco, Richard Menasco, Vaylor Trucks.

► **UNITED SOUND & ELECTRONICS:** 165 W. Main St.; Bridgeport, WV 26330; (304) 842-6030; FAX: (304) 842-7160. Contact: Rob Harold, owner.

► **WILLCUTT GUITAR SHOPPE:** 419 Rosemont Garden; Lexington, KY 40503; (606) 276-3519. Contact: Bob.

**N O R T H C E N T R A L U S .**

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Minnesota, Missouri, Nebraska, North Dakota,  
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► **ACCUTRACK RECORDING & SOUND CO.:** 1828 Johns Dr.; Glenview, IL 60025; (708) 724-9200; FAX: (708) 486-8007. Contact: David Levit, owner.

► **ADVANCED AUDIO CONCEPTS:** 513 E. Mill Rd.; Evansville, IN 47711; (812) 424-1404; FAX: (812) 424-1404. Contact: Mike Shevlin.

► **AERIAL ENTERPRISES INC.:** 10106 Industrial Dr.; Whitmore Lake, MI 48189; (313) 231-2500. Contact: Jim Lillie, Steve Fisher, Ed Learned.

► **AMBIENCE AUDIO SERVICE:** 2006 Jackson Ave.; Wichita, KS 67203; (316) 262-2336. Contact: Jay England, owner/feng.

► **ARROW AUDIO INC.:** 101 W. Edison Ave.; Appleton, WI 54915; (414) 731-4888; FAX: (414) 730-9372. Contact: Dan Van Etzen, mgr.

► **AUDIO SYSTEMS GROUP INC.:** 4875 N. Ravenswood; Chicago, IL 60640; (312) 728-0565; FAX: (312) 728-7321. Contact: Jim Brown.

► **BAG END LOUDSPEAKERS:** PO Box 488; Barrington, IL 60011; (708) 382-4550; FAX: (708) 382-4551. Contact: Jim Wischmeyer, pres.

► **BLUE AUDIO INC.:** 1517 W. George St.; Chicago, IL 60657; (312) 327-4709; FAX: (312) 327-4709. Contact: Brian Anderson, pres.

► **CHICAGO SOUND:** 6124 Madison Ct.; Morton Grove, IL 60053; (708) 581-1720; FAX: (708) 581-1723. Contact: Ian Hunt.

► **CLEARWING AUDIO & CASE CO. INC.:** 1637 S. 83rd St.; West Allis, WI 53214; (414) 258-6333; FAX: (414) 258-7722. Contact: Gregg Brunclik, pres.

► **CMH ELECTRONICS:** 134 Hillcrest Ave. NW; North Canton, OH 44720; (216) 497-8100. Contact: Carl Hearne, owner.



## Sound Reinforcement Companies

NORTH CENTRAL U.S.

**>CONTINENTAL SOUND CO. INC.:** PO Box 388173; Chicago, IL 60638; (312) 284-0418; FAX: (312) 586-5225. Contact: George R. Minol, pres.; Andre Roy, audio eng.

**CREATIVE LIFE ENTERTAINMENT INC.:** 196 Tuxedo Ave.; Highland Park, MI 48203; (313) 537-0590. Contact: James Reed.

**DIRT FLOOR SOUND & RECORDING:** 1922 Fargo; Des Plaines, IL 60018; (708) 699-8937; FAX: (708) 699-8937. Contact: David Jack.

**ODD TECHNOLOGIES INC.:** 10888 Allisonville Rd.; Fishers, IN 46038; (317) 842-4905; FAX: (317) 842-4966. Contact: Mark Dodd, pres.

**DRAGON SOUND AND LIGHT:** 1562 S. Mahoning; Alliance, OH 44601; (216) 823-9472. Contact: Vance Gardner, owner.

**EDEN ELECTRONICS INC.:** PO Box 338; 310 1st St.; Montrose, MN 55363; (612) 675-3650; FAX: (612) 675-3651. Contact: David Nord-schow.

**E.P. SYSTEMS:** 9914 W. 62nd Terr.; Merriam, KS 66203; (800) 886-6771. Contact: Rental Dept.

**FULL SCORE MUSIC:** 22520 Greater Mack Ave.; St. Clair Shores, MI 48080; (313) 775-7999; FAX: (313) 775-8670. Contact: Ken M. Snyder.

**HALF STREET PRODUCTIONS:** 5835 Victoria Ave.; St. Louis, MO 63110; (314) 644-0992. Contact: Ken Bohannon.

**INTERLOCHEN CENTER FOR THE ARTS:** PO Box 199; Interlochen, MI 49643; (616) 276-7360; FAX: (616) 276-6321. Contact: Clay Cronin.

**JOSEPH PRODUCTIONS INC.:** 21759 Melrose Ave.; Southfield, MI 48075; (313) 353-7300; FAX: (313) 353-8273. Contact: Gene R. Galley.

**KLA LABORATORIES INC.:** 6800 Chase Rd.; Dearborn, MI 48126; Contact: George Kereji.

**LINDEMANN SOUND INC. (LSI):** 1020 Somonauk St.; PO Box 452; Sycamore, IL 60178; (815) 895-8219; FAX: (815) 895-7837. Contact: Terry Lindemann, pres.

**LITTLITE/CAE INC.:** 10087 Industrial Dr.; Hamburg, MI 48139; (313) 231-9373; FAX: (313) 231-1631. Contact: Sharon Suffolk, sales & mktg.

**C.V. LLOYDE MUSIC CENTER:** 102 S. Neil St.; Champaign, IL 61820; (217) 352-7031; FAX: (217) 352-4679. Contact: Stephen Morris, VP services.

**MAC RAE PRODUCTIONS:** 233 Glendale Cir.; Gretna, NE 68028; (402) 332-3325. Contact: Alan King, owner/operator.

**MODERN MINSTREL MIXING & RECORDING:** PO Box 19112; Minneapolis, MN 55419; (612) 824-4135. Contact: C.W. Frymire.

**MITETECH:** 4810 Longview; Godfrey, IL 62035; (618) 466-2342; FAX: (618) 466-7175. Contact: Don Lanier.

**PRECISION TAPES INC.:** 2301 E. Hennepin; Minneapolis, MN 55413; (612) 379-7554; FAX: (612) 623-8244. Contact: Dan Piepho.

**RAINBOW MUSIC CENTER:** 2318 S. 64th Ave.; Omaha, NE 68106; (402) 554-0123; FAX: (402) 554-0978. Contact: Jim Homan.

**RENT FX:** 2500 N. #77th Ct.; Elmwood Park, IL 60635-2524; (708) 452-5594; FAX: (708) 452-5596. Contact: Chris Kirby.

**R.G. SOUND AND COMMUNICATIONS:** 414 N. Mill St.; Celina, OH 45822; (419) 586-3671; FAX: (419) 586-9930. Contact: Andy Godwin, owner.

**>R/J RECORDING & SOUND:** PO Box 302; 530 Lark St., Unit A; Geneva, IL 60134-0302; (708) 232-1932; FAX: (708) 232-1938. Contact: Richard J. Peck.

**RODEWALD SOUND & LIGHTING CO.:** 4700 N. University; Peoria, IL 61614; (309) 692-4222. Contact: James M. Rodewald.

**>SGA PRODUCTION STAGING:** 16450 Felton Rd.; Lansing, MI 48906; (517) 323-0000; FAX: (517) 323-0219. Contact: Keith Menne, Mark Reed.

**SKITZO'S SOUND SYSTEMS INC.:** 5066 Hillsboro-Hematite Rd; De Soto, MO 63020; (314) 937-6057; FAX: (314) 789-4848. Contact: Walter Michler.

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**SOUND OF AUTHORITY INC.:** 221 E. Cullerton; Chicago, IL 60616; (312) 326-1080; FAX: (312) 326-3415. Contact: Ernie Greene, owner/pres.

**SOUND PRODUCTIONS:** PO Box 1714; Emporia, KS 66801; (316) 342-9245. Contact: Bob Phillips, owner.

**SOUNDSTAGE ONE RECORDING SERVICES:** 1800 S. 35th St.; Galesburg, MI 49053; (616) 665-7025; FAX: (616) 665-7046. Contact: Jim Cummings, owner.

**TKO PRODUCTIONS:** PO Box 12088; Des Moines, IA 50312; (515) 262-0906. Contact: Joe Denton, owner.

**>TURN OF THE CENTURY PRODUCTIONS INC.:** 137 Freedom Ln./PO Box 8035; Janesville, WI 53547-8035; (608) 754-2403; FAX: (608) 754-4133. Contact: David Cramer.

**>WILLIAMS SYSTEMS:** PO Box 5901; Lafayette, IN 47903-5901; (317) 447-2435; FAX: (317) 448-6383. Contact: Mark Williams, owner.

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**DAVID L. ADAMS ASSOCIATES INC.:** 1701 Boulder St.; Denver, CO 80211; (303) 455-1900; FAX: (303) 455-9187. Contact: Ed Logsdon, Eric Mott.

**>AMERICAN MUSIC RENTALS:** 4327 Fremont Ave. N.; Seattle, WA 98103; (206) 547-9609; FAX: (206) 632-2773. Contact: Ross Harney, rental mgr.

**>ARMADILLO PRODUCTION SERVICES:** 2496 S. Memphis Way; Aurora, CO 80013; (303) 755-5239; FAX: (303) 750-4959. Contact: Waldo White, owner.

**ASSOCIATED SOUND:** 1417 Del Paso Blvd.; Sacramento, CA 95815; (916) 649-8040; FAX: (916) 649-0243. Contact: Anthony Brown, Wally Clark (production mgr., owner).

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**>AUDIO ANALYSTS U.S.A. INC.:** 3286 N. El Paso St.; Colorado Springs, CO 80907; (719) 632-8855; FAX: (719) 632-3638. Contact: Bert Pare, president.

**C&S PRODUCTIONS:** PO Box 684; Avon, CO 81620; (303) 949-4753; FAX: (303) 949-4753. Contact: Cyndi or Scott Kirkland, owners.

**>COLORADO CONCERT SOUND:** PO Box 1652; Longmont, CO 80502; (303) 772-3933. Contact: Dan Vanderhoop, pres.

**COUNTRY REEL ENTERPRISES:** PO Box 99307; Stockton, CA 95209; Contact: Dana Copenhaver.

**DB AUDIO:** S. 4816 Madelia St.; Spokane, WA 99223-6538; (509) 448-8740. Contact: Drew Bunch.

**>DOWLEN SOUND INC.:** 1260 Everrett Ct.; Lakewood, CO 80215; (303) 232-3540. Contact: Bret Dowlen.

**ELECTRONIC ACOUSTIC RESEARCH:** 116-B Center Ave.; Pacheco, CA 94553; (510) 682-7081. Contact: Mark Wayne.

**ROB FOLSOM/OMB PRODUCTIONS:** 3910 SE Salmonberry Rd.; Port Orchard, WA 98366; (206) 871-7354. Contact: Rob Folsom, owner; Patrice Gramenz, mktg. mgr.

**FRONT LINE SOUND AND LIGHTING:** 1470 N. 4th St.; San Jose, CA 95112; (408) 453-8481; FAX: (408) 453-8485. Contact: Kimberly, partner.

**GRASS RECORDING AND SOUND SERVICES:** 800 Arbor Place; Monterey, CA 93940; (408) 394-1065. Contact: Michael A. Grass.

**GUITAR SHOWCASE:** 3090 S. Bascom Ave.; San Jose, CA 95124; (408) 377-5864; FAX: (408) 377-3701.

**HI TECH AUDIO & LIGHTING:** 3015 W. Railroad St., #3; PO Box 9106; Missoula, MT 59807; (406) 721-5160. Contact: Jacob Straw.

**HTS AUDIO AND CONCERT PRODUCTIONS:** 1025 Idylwood Dr. SW; Issaquah, WA 98027; (206) 392-6342. Contact: David Harris, pres. I.A.M.P.; 1815-A Contra Costa St.; Sand City, CA 93955; (408) 394-1260; FAX: (408) 646-0951. Contact: Anthony Nocita, owner.

**MCCUNE AUDIO/VISUAL/VIDEO:** 2200 Army St.; San Francisco, CA 94124; (415) 641-1111; FAX: (415) 695-6702. Contact: Jim Draper.

**>NARROW ROAD PRODUCTIONS:** 3351 Vincent Rd.; Pleasant Hill, CA 94523; (800) 733-9510. Contact: Bob Paiz, operations mgr.

**PERFORMANCE AUDIO:** 2358 S. Main; Salt Lake City, UT 84115; (801) 466-3196; FAX: (801) 484-1538. Contact: Craig Hylton, manager.

**PLANET EARTH PRODUCTIONS:** PO Box 525; Cave Junction, OR 97523; (503) 592-2123; FAX: same. Contact: Mark Brown, producer/engineer.

**PM ENGINEERING:** PO Box 3040; 6448 S. Skyline Dr.; Evergreen, CO 80439; (303) 674-5933. Contact: Craig Patterson, pres.

**POND SOUND & LIGHTS:** PO Box 1224; Renton, WA 98057; (206) 255-4002. Contact: Doug Pond, owner.

**PRATT SOUND INC.:** 840 W. 1700 South #15; Salt Lake City, UT 84104; (801) 973-4222; FAX: (801) 972-0902. Contact: Ed Pratt, president.

**>PRO MEDIA:** 3563 San Pablo Dam Rd.; El Sobrante, CA 94803-2727; (510) 222-0307; FAX: (510) 223-9147. Contact: John Monitto.

**PRODUCTION LOGIC INC.:** PO Box 3032; Oakland, CA 94609; (800) 479-9525; FAX: (510) 652-8389. Contact: Kent Kline, pres.

**R. A. REED PRODUCTIONS INC.:** 955 N. Columbia Blvd., Bldg. A; Portland, OR 97217; (503) 735-0003; FAX: (503) 735-0306. Contact: R.A. Reed, pres.

**>GEORGE RELLES SOUND REINFORCEMENT:** 2021 Kincaid St.; Eugene, OR 97405; (503) 686-9325; FAX: (503) 686-9325. Contact: George Relles, owner.

**ROY RENDAHL WESTYLE FRESNO:** 225 W. Swift Ave.; Clovis, CA 93612-5055; (209) 294-8808. Contact: Roy Rendahl.

**>RANDALL SCHILLER PRODUCTIONS:** 1207 Fifth Ave.; San Francisco, CA 94122; (415) 661-7553. Contact: Randy Schiller.

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**SHYNE SOUND:** PO Box 2280; San Rafael, CA 94912; (415) 459-2833. Contact: Leroy Shyne, owner/engineer.

**SOUND CONSULTING:** PO Box 43; Sacramento, CA 95812; (916) 395-2599; FAX: (916) 395-2599. Contact: Kevin R. Sims, owner.

**SOUND STORM CORPORATION:** 12326 Golf Ln. SE; Sublimity, OR 97385; (503) 769-DISC; FAX: (503) 769-7182. Contact: Aaron J. Frichtl.

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**>THIRD EAR SOUND COMPANY:** 601 S. 8th St.; Richmond, CA 94804; (510) 233-2920; FAX: (510) 233-1638. Contact: David Trinchero, Raul Suarez.

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**>A-1 AUDIO INC.:** 6322 DeLongue Ave.; Hollywood, CA 90028-8191; (213) 465-1101; (800) 446-9967; FAX: (213) 465-9467. Contact: Al Siniscal, Bobby Ross, Jan Cash Landy, Bob Marshall.

**ADVANCED MUSICAL ELECTRONICS:** 8665 Venice Blvd.; Los Angeles, CA 90034; (310) 559-3157; FAX: (310) 559-3051. Contact: Ruth Fischer.



**> ARIZONA PRO SOUND INC. (APS INC.):** 1035 S. Tyndall; Tucson, AZ 85719; (602) 884-8550; FAX: (602) 884-7681. Contact: Mark Cowburn, pres.

**ATLANTIS AUDIO & LIGHTING:** 2518 N. 82nd St.; Scottsdale, AZ 85051; (602) 994-9257; FAX: (602) 994-9257. Contact: Will James, partner/chief engineer.

**ATM GROUP:** 20960 Brant Ave.; Carson, CA 90810; (310) 639-8282; FAX: (310) 639-8284. Contact: Drew Consalvo, project mgr.

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**DARBY & ASSOCIATES, ACOUSTICAL CONSULTANTS:** 970 N. Kalaheo Ave., Suite A311; Kailua, HI 96734; (808) 254-3318; FAX: (808) 254-5295. Contact: David L. Adams, P.E.

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**DOBER COMMUNICATION:** 2425 Cranston Dr., Ste. 31; Escondido, CA 92025-7061; (619) 738-8851. Contact: Barry Sinclair.

**DTA MUSICAL SERVICES:** 11905 Venice Blvd. #19; Mar Vista, CA 90066; (310) 390-4595; FAX: (310) 390-4595. Contact: Don Allen.

**EAGLE AUDIO & LIGHTING INC.:** 911 S. Main; Fort Worth, TX 76104; (817) 877-4338; FAX: (817) 877-4568. Contact: Curtis Butts.

**ELECTROTEC PRODUCTIONS INC.:** 6660 Variel Ave.; Canoga Park, CA 91303; (818) 888-8687; FAX: (818) 703-6254. Contact: Pierre D'Astagues, pres.

**> FILAMENT PRO AUDIO:** 143 E. Arrow Highway; San Dimas, CA 91773; (714) 592-2848. Contact: Frank Offenstien.

**> FITZCO SOUND & LIGHTS:** 2600 W. Wall; Midland, TX 79701; (800) 292-6877; (915) 684-0861; FAX: (915) 682-9978. Contact: Mill Hathaway, Mark Dneal.

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**H.T.P.:** PD Box 4063; N. Hollywood, CA 91617; (818) 762-8002; FAX: (805) 273-8658. Contact: Shelly Scott, Clark Garman.

**J&M SPEAKER RECONING:** 174 South E. St.; San Bernardino, CA 92401; (909) 884-9353. Contact: Michael Delong.

**L'AZUR AUDIO POST/FILM SCORING:** 11131 Waddington St.; N. Hollywood, CA 91601; (818) 508-1195; FAX: (818) 508-7163. Contact: David Criden.

**> LO SYSTEMS INC.:** 483 W. 38th St.; Houston, TX 77018; (713) 695-9400; FAX: (713) 695-8015. Contact: Kim Sevier, marketing.

**MAUI SOUND SYSTEMS:** 365 Hooehana St. Bay E; Kahului, Maui, HI 96732; (808) 877-2533; FAX: (808) 877-3568. Contact: Jason J. Ambrose.



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**> NELSON SOUND:** 812 N. Grand Ave.; Covina, CA 91724; (818) 331-8866; FAX: (818) 332-9669. Contact: Matt Nelson, owner.

**NORTHERN ARIZONA SOUND REINFORCEMENT:** 613 W. Grand Canyon Ave.; Flagstaff, AZ 86001; (602) 779-3120. Contact: Vince Abeyta.

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**ORION/COEMAR:** 2506 Freedom; San Antonio, TX 78217; (512) 826-6066; FAX: (512) 826-5120. Contact: Bobby R. Price, national sales dir.

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**PANTHEON STUDIOS INC.:** 6325 N. Invergordon Rd.; Scottsdale, AZ 85253; (602) 948-5883; FAX: (602) 948-7863. Contact: Dennis R. Alexander.

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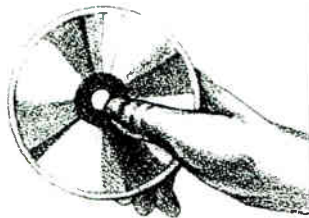
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**SOUND IMAGE:** 258 La Moree Rd., Ste. 101; San Marcos, CA 92069; (619) 744-8460; FAX: (619) 744-8467. **Contact:** Greg McVeigh, mktg. director.

**SOUND TECHS:** 109 N. 1st St.; Lufkin, TX 75901; (409) 632-8484; FAX: (409) 632-2368.

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**ALLSTAR SHOW INDUSTRIES INC.:** 4027 4th St. SE; Calgary, AB T2G 2W4 Canada; (403) 243-8099; FAX: (403) 243-8105. **Contact:** Peter Kaminski.

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**MEDIA BUSINESS SERVICES LTD.:** Media House, #10 Cambridge Rd.; Kowloon Tong, Hong Kong; (852) 336-0822; FAX: (852) 338-4192. **Contact:** Betty Wong (MS).

**MS-AUDIOTRON:** Laitilantie 10, PO Box 28; Helsinki, 00421 Finland; (358) 0 556-4644; FAX: (358) 0 566-6582. **Contact:** Jarmo Roivas.

**>MUSIK SOUND:** Kleine Schmutzstrasse 11; D-2440 Oldenburg-Holstein, Germany; (49) 4361-3817; FAX: (49) 4361-4517. **Contact:** Burk or Ingo Haasch.

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**ALPHA RECORDS INC.:** 1400 NW 65 Ave.; Plantation, FL 33313; (305) 587-6011; FAX: (305) 587-7039. Contact: Richard Smith, Barbara Smith.

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**AMERICAN SOUND & VIDEO:** 3 Fairfield Crescent; W. Caldwell, NJ 07006; (201) 575-8484; FAX: (201) 575-6957. Contact: Hugh Wallace.

**AMERICAN SOUND & VIDEO CORPORATION:** 2225 Faulkner Rd. NE; Atlanta, GA 30324; (404) 633-4577; FAX: (404) 728-9744. Contact: Stan Lester, sales mgr.

**ANALOGUE INDUSTRIES:** 217 S. Union St.; Burlington, VT 05401; (800) 777-1927; FAX: (802) 863-1234. Contact: Rick Dexter.

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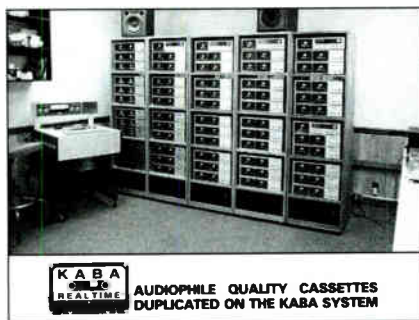
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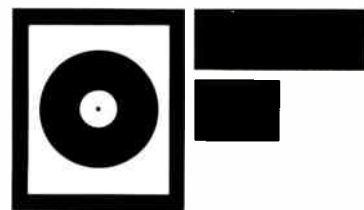
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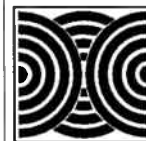
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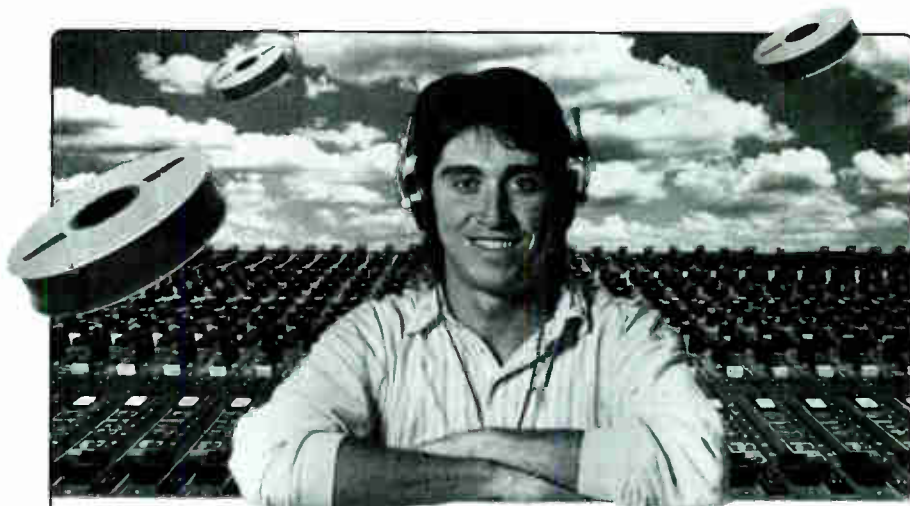
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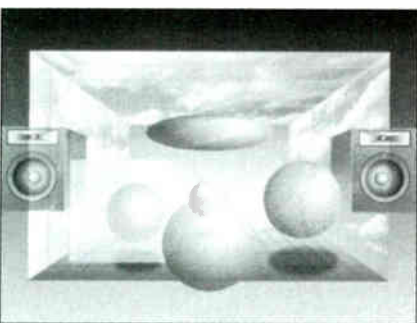
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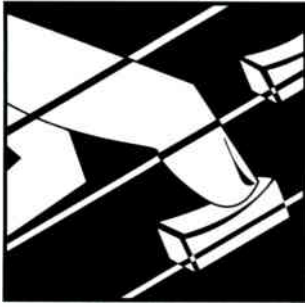
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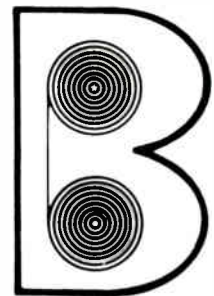
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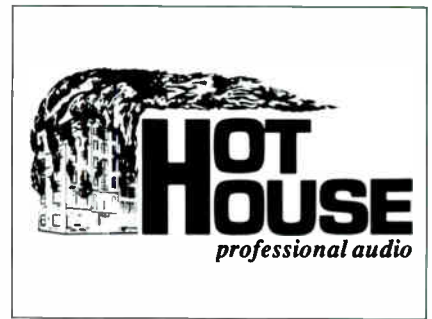
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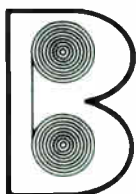
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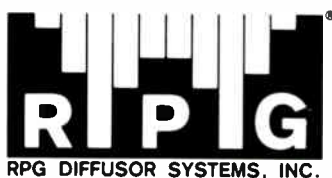
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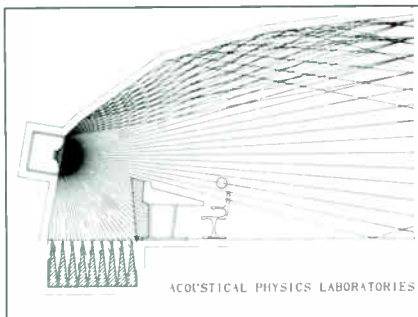
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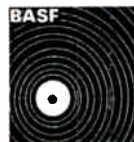


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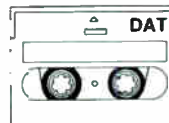
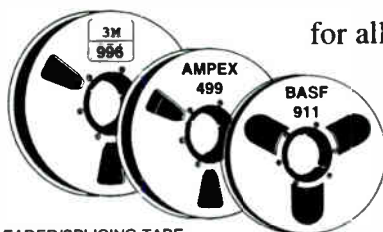
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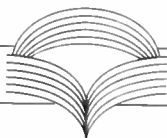
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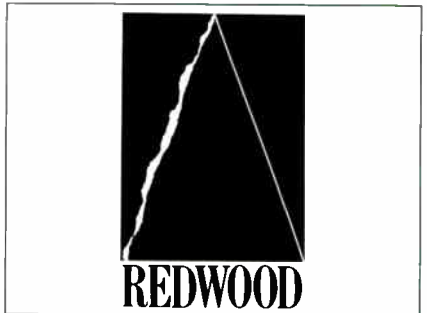
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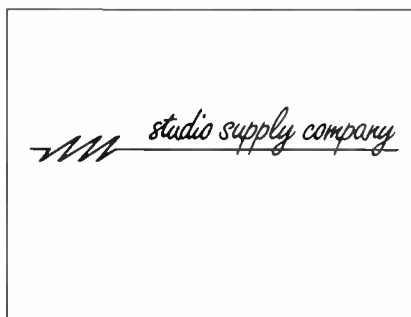
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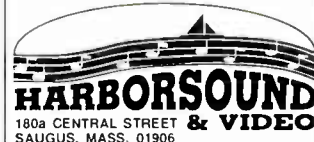
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