

APRIL 1981

THE RECORDING INDUSTRY DIRECTORY

\$1.50

# Mix<sup>®</sup>

Mix

Controlled Circulation  
POSTAGE Paid  
at San Francisco, Ca  
USPS-473-870

THE RECORDING INDUSTRY DIRECTORY  
2608 NINTH ST., BERKELEY, CA 94710  
0282604

RONALD HITSCHLER  
THE RECORDING STUDIO  
223 SMITH  
KIRKWOOD

911 65122

Women  
in Audio

Todd Rundgren's  
Video Adventures

Producer's Desk

Focus: Northeast Recording

## World's most acclaimed reverb is now more versatile than ever

If you already own a Lexicon 224, congratulations! 3rd generation reverb and operating programs have recently been introduced that even further enhance its audio performance. And, you can update your system for pocket money by simply plugging in these new Version-3 programs.

# The best gets better

If you haven't yet discovered this superb audio-processing instrument—the most successful ever introduced into pro audio—now's the time. The Model 224 is the number one choice of the world's leading studios, broadcasters and musical artists. Reason: audio performance unmatched by anything else around... true stereo processing... completely natural sound... multiple

reverb programs... full fingertip control of all reverberation parameters... and retrofit design that accepts new capabilities as they become available. Like Version-3 software.

With the new Version-3 you get even smoother decay... enhanced ease of operation... plus provision for up to 36 user pre-sets you can store and recall at will... plus a new non-volatile memory option that permanently saves your reverb program set-ups even though power is removed.

Put the Lexicon Model 224 to work for you. Nothing can touch it for versatility or quality of sound. And field-updateability makes it the most cost-effective choice of them all.

Write for literature on why "the best is better"... for you.



Lexicon, Inc.  
60 Turner Street, Waltham, MA 02154  
(617) 891-6790 / Telex 923468  
Export: Gotham Export Corporation New York, NY 10014

**lexicon**



# Mix

Cover:  
Long View Farm Studio B,  
North Brookfield, MA  
Photo: Bruce Arnold



# INSIDE

When we started Mix Magazine a little over four years ago, our goal was to spread the word about the excitement, creativity, job satisfaction and opportunities in the recording industry. We were turned on by it and we enjoyed seeing others discover the unique experiences and challenge of the art and science of recording.

As we all know only too well the last couple of years have tested the commitment level of those in our industry. The fast and easy money stories of not too long ago have joined the ranks of mythology and, more than ever before, we face the challenge of making what we do work as a business. Rising costs and decreasing record sales have brought out the survival instincts in many of us and have taught us that, although what we do is very special, we are still part of the real world.

Our original goal of four years ago hasn't changed, though. Excitement, creativity, job satisfaction and opportunities still abound in the recording industry, as does talent, skill and a booming technology. The challenges, however, are greater than ever. Getting the best out of the industry today requires putting your best into it.

...

This month we feature the Northeast recording scene and some of its most notable people and places. For instance, Todd Rundgren seems to have touched every form of creative musical endeavor. We sent Bruce Pilato up to Woodstock to interview Todd about his exploits into video recording, his latest adventure.

Long overdue in our pages has been tribute to the contribution women have made in our industry. Wendy Germaine has provided us with a retrospective view of a few female pioneers in audio, to be followed next month by some present day women who are contributing greatly to the art.

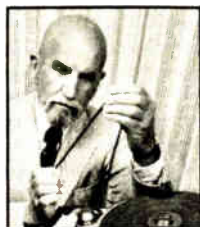
We'd also like to introduce you to our newest column "Producer's Desk", written by James Riordan (who you may remember from last month's feature, "The Job of Producer") Each month "Producer's Desk" will profile a leading record producer. This month... New York's Tony Bongiovi

VOL. 5, NO. 4

APRIL 1981

## DEPARTMENTS

- 4 CURRENT
- 6 SESSIONS/STUDIO NEWS
- 10 COMMITTEE REPORT
- 12 PROGRESSIONS  
by Larry Blakely
- 17 PRODUCER'S DESK  
by James Riordan
- STUDIOSCOPE  
by Dennis Buss and  
Chris Haseleu
- 24 SOUND ADVICE  
by Ben Harris
- 29 VIDEO/INTERFACE  
by Ken Fay
- OTHER SIDE  
OF THE TRACKS  
by Mr. Bonzai



## FEATURES

- 18 TODD RUNDGREN'S  
ADVENTURES IN VIDEO  
by Bruce Pilato
- 26 WOMEN IN AUDIO  
by Wendy Germaine
- 30 HISTORY OF THE  
TAPE RECORDER—PT. II  
by John Mullins
- LISTINGS
- STUDIOS OF THE  
NORTHEAST
- 37 LOCATION INDEX
- 38 FOUR AND  
EIGHT TRACK
- 42 SIXTEEN TRACK
- 46 TWENTY-FOUR  
TRACK
- 57 READER SERVICE
- 60 CLASSIFIED
- 62 FEEDBACK

## FEATURES

- 14 NORTHEAST OVERVIEW  
by Winn Schwartz

## PUBLISHER/EDITOR

David M. Schwartz • William I. Laski • Penny Riker Jacob

### ART DIRECTOR

Tim Gleason

### ART PRODUCTION

Debbi Russell  
Penelope  
Tadd Hunter

### TYPESETTING

Mary Jo Bezat  
Susan George

### RESEARCH/TRAFFIC

Ellen Goldstein

### CONTRIBUTING EDITORS

Larry Blakely  
Richie Moore, Ph. D.  
Mr. Bonzai  
Sam Borgerson  
Dennis Buss  
Chris Haseleu  
Tom Lubin  
Ken Fay

### EDITORIAL ASSISTANT

Bruce Dancis

### CONTROLLER

Mike Stevens

### ADVERTISING DIRECTOR

Hillel Resner

### SALES REPRESENTATIVE

Phil Maselli

### CLASSIFIED DEPARTMENT STUDIO SERVICES

Gale Rosenberg

### OFFICE ASSISTANTS

Rose Cox  
Frank Grygus

The Mix is published at 2608 Ninth St., Berkeley, CA 94710 and is © 1981, by Mix Publications, Inc. This is Volume 5, No. 4, April, 1981. The Mix (ISSN 0164-9957) is published monthly. Subscriptions are available for \$18 per year. Single or back issue price is \$2.50. Subscriptions outside U.S.A. are \$22.50. Please address all correspondence and changes of address to the Mix, P.O. Box 6395, Albany Station, Berkeley, CA 94706 (415) 843-7901. Controlled circulation postage paid at San Francisco, CA (USPS 473-870), and at Berkeley, CA (USPS 445-070).

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

# TRACKS

# CURRENT

3M PRESENTS

## "Scotty" Awards

A new awards will honor the team of artists, producers, engineers and studios involved in creating outstanding recordings. Professional excellence and cooperation in the search for the highest levels of recording quality will be now recognized by 3M's "Scotty" awards, says Dennis Farmer, Broadcast/Recording market development manager of 3M's magnetic Audio/Video Products Division.

In order to qualify for a "Scotty," a recording must achieve gold or platinum status according to the Record Industries Association of America guidelines. Additionally, it must have been completely mastered and mixed on Scotch professional audio recording tape.

A panel of six judges, consisting of representatives from the musical, audio engineering and record producing communities, as well as from 3M, will select the winning creative teams. Each winning team will receive "Scotties."

The award itself is an original sheet music style painting of the winning artist, personalized

to highlight the gold/platinum recording. In each case, the recording artist will get the original painting. Other team members will receive framed, high-quality reproductions of the original.

Further, 3M will contribute \$1,000 to the Muscular Dystrophy Association in the name of the winning team. An additional \$100 will be given to the MDA in the name of each studio submitting a qualified nomination.

As an additional tribute to the best of the best recordings by "Scotty" winners, one recording will be selected each year. The winning artist may then name an aspiring musician, who will receive a \$5,000 scholarship from 3M.

"Scotty" nominations should be submitted by the recording studio to the 3M sales representative serving the studio, Farmer says. Recordings from all music categories—pop, jazz, rock and roll, gospel, country and western, classical—are eligible for nominations.

### Dr. Luce Named Moog President

Norlin Industries, Inc. has announced that Dr. David A. Luce has been named as the President of its Moog Music, Division. Dr. Luce replaces David Bueschel who has left Moog for a position with The Austin Company of Chicago.

Dr. Luce has been Vice President of Engineering at Moog for the past eighteen months. Prior to that, he was Director of Design and Development. He came to Moog eight years ago and has been one of the major innovators in synthesizer design during that period, having designed the famous Polymoog and the recently released Opus 3 Synthesizer.

Prior to joining Moog Music, Dr. Luce resided in the Boston area where he completed his doctoral studies in electronic musical synthesis at the Massachusetts Institute of Technology.

### Wilson Granted MANA Membership

Wilson Audio Sales of Franklin, TN, with Wally Wilson, principle officer, has been named to membership in the prestigious Manufacturers' Agents National Association, it was announced today by MANA President, James J. Gibbons.

MANA is a thirty-four year old organization of both manufacturing and marketing agen-

cies representing 35,000 professionals working together for better understanding of the manufacturer/agency relationship. The Association's headquarters are located at 2021 Business Center Dr., Irvine, CA 92715.

Wilson Audio Sales is a manufacturers' agency specializing in the marketing of technically advanced professional audio products for the recording, broadcast and sound reinforcement industries.

### Soundcraft Relocates

Soundcraft Electronics Ltd., U.K. based manufacturer of mixing consoles and tape machines, announces a move of its U.S. based sales and service facility from Kalamazoo, MI to Torrance, CA.

Heading the California operation are Ms. Betty Bennett, who previously managed the Kalamazoo operation, and Wayne D. Freeman, former marketing manager of BGW Systems and more recently vice-president of New West Audio Marketing. Shane Morris of the London operation will assume the position of technical director. The new location is 20610 Manhattan Place Suite 120, Torrance, CA 90501. Telephone is 213-328-2595.

## Audiotechniques Opens Center In Manhattan

Audiotechniques, New York City and Stamford, Ct., professional audio dealer, has inaugurated a used equipment sales showroom in New York City called the Audiotechniques Equipment Exchange.

The new facility, according to manager, Matt Brosious, is a unique concept in used equipment merchandising. For the first time in the eastern U.S. prospective purchasers of used professional audio equipment will be able to choose from a large selection of products in one centrally located showroom. The Equipment Exchange, in Manhattan's famous Brill Building, accepts used recording equipment in good condition for sale on a consignment basis. Sale price of the equipment is determined by the owner, usually after consultation with Exchange personnel.

Both purchasers and consignors are advised to call the Audiotechniques Equipment Exchange at 1-800-223-2486 or 212-586-5989 to set up an appointment. All visits are by appointment only.

### Hausman Elected Ampex Chairman

Arthur H. Hausman, a director, president and chief executive officer of Ampex Corporation, has been elected to the additional post of chairman of the board of directors. He succeeds Richard J. Elkus, who retired January 31 as a director and chairman of the board.

The board of directors also amended the company's by-laws to increase the board's size from 10 to 14 members, and elected five new members. They are: Forrest N. Shumway, chairman of the board and chief executive officer of The Signal Companies, Inc.; Daniel W. Derbes, president of Signal; Charles S. Arledge, group vice president of Signal; John A. Teske, president and chief operating officer of The Garrett Corporation, a Signal subsidiary; Charles A. Steinberg, executive vice president of Ampex.

### AVR Update

Audio-Video Rents, in San Francisco, has incorporated and changed its name to Audio Video Resources, Inc. AVR is increasing their emphasis on high quality video production with

the addition of Richard Poggioli as director of video services.

Poggioli comes from New York where he has worked with CBS Sports and WNEW-TV.

### Australian Audio Show

The first professional sound exhibition in Australia will be held in Sydney between Oct 10-13, 1981 at the CentrePoint Exhibition Complex. Equipment on exhibition will include professional audio, semi-professional audio and sound reinforcement equipment.

The show is sponsored by Australian Sound Recording Magazine and is open to the public (limited hours only). For further information and details contact: ASR on (02) 6997931.

### New TEAC Personnel

Three new managerial positions have been added at TEAC Corporation of America, according to Barry Goldman, Vice President of Sales and Marketing.

"In order to serve our dealers better, we now have a full time Sales Manager for both accessory lines, audio and pro, plus two Regional Sales Managers for audio products," Goldman explained.

Shoji Sato is the Sales Manager for TEAC Accessories; Tom Whitehead is the Eastern Regional Sales Manager and Rod Haden is the Western Regional Sales Manager. Sato and Haden will work out of the company's U.S. corp-

orate offices in Montebello, CA; Whitehead will reside in Atlanta, GA.

### AKG/Doobies Pact

The Doobie Brothers, major Grammy-Award winners, have signed an endorsement pact with AKG Acoustics, Inc. AKG, a respected manufacturer of microphones and accessories is "very proud of the association between the Doobie Brothers and AKG," according to Dick Ravich, National Marketing Manager.

The marketing promotion of the Doobie Brothers endorsement will include: in-store posters and T-shirts featuring the campaign "The Doobie Brothers/On Tour With AKG."

### JBL Donates Equipment

James B. Lansing Sound, Inc. has donated professional loudspeaker equipment to two Los Angeles cultural facilities, the Griffith Park Observatory and the L.A. Bicentennial's main Information and Exhibit Center.

Sixteen 4311 control monitor loudspeakers have been donated to the City of Los Angeles, Department of Parks and Recreation, for use in the Griffith Planetarium's Laserium presentations. The speakers are computer-controlled by a 16-channel programming device which creates spectacular audio/visual effects for the show's guests.

JBL has also donated eight 4311's to the Los Angeles 200 Committee for installation in the

city's official Bicentennial Information and Exhibit Center, a Buckminster Fuller-designed "fly's eye" dome. Located in Pershing Square in downtown Los Angeles, the Center features a dramatic timeline exhibit with audio/visuals documenting key episodes in Los Angeles' two hundred year history. The 4311's comprise the main playback system for the audio portion of the program.

### Ludutsky Named Vice President For EECO

EECO Incorporated announces the appointment of John M. Ludutsky to Vice President, Electronic Products Division.

In this position, reporting directly to Dr. Patrick F. Cadigan, EECO president and CEO, Ludutsky is responsible for the overall management of the Electronic Products Division. The division includes the marketing, engineering, manufacturing and quality assurance for EECO's Paper Tape Reader and Broadcast Products groups.

### Pettersen Promoted By Shure

Shure Brothers Inc., Evanston, Ill., has announced promotion of Michael Pettersen to assistant marketing product manager of circuitry products. His responsibilities include development of marketing strategy and coordination of new circuitry product planning.

Pettersen joined Shure in 1976 and his previous position was regional sales manager. His educational background includes a Bachelor of Arts from the University of Illinois.

## ARE YOU INVOLVED IN:

You may be entitled to a listing in our July Recording Services issue of Mix Magazine

- Independent Engineering/Production
- Remote Recording
- Tape Duplication
- Maintenance Services
- Studio Business Services
- Equipment and Instrumental Rental
- Recording Schools or Programs

*Return the coupon below for more information on this very special issue.*

**SEND TO: MIX MAGAZINE: Box 6395; Albany, CA; 94706**

**Please send me more info on your Recording Services issue:**

**I AM INVOLVED IN:**

- Industry Eng/Prod.
- Remotes
- Tape Duplication
- Maintenance
- Business Services
- Equipment Rentals
- Schools

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_

STATE/ZIP \_\_\_\_\_

World Radio History



# SESSIONS

## NORTHEAST

Recent activity at Kingdom Sound, Syosset, Long Island includes Joan Jett and the Blackhearts mixing their latest single, "You Don't Own Me", produced by Kenny Laguna and Richie Cordell, Glen Kolotkin engineering. Roger Glover producing himself on an upcoming solo LP, Clay Hutchinson engineering.

Spectrum Recorders in Lanesborough, Mass, has been working with country swing band Swing Shift, the Mark Cushing Band, and most recently Shenandoah (Arlo Guthrie's road band), who have been working on some of their own original material, with an album project in mind for the future. All were engineered by Peter Seplow.

Roxy Recorders, in NYC, recently completed recording a new album for Muse—the Kenny Burrell Trio w/ Rufus Reid and Ben Riley as well as several national jingles (Garanimals, Sominex, WNAC-TV). In the future lies an album—the Lloyd McNeill/Kenny Barron duo, produced by the former, and pre-production for another album for Miami producer Mike Siegel.

News from Sigma Sound Studios Philadelphia, PA, includes PIR's Teddy Pendergrass working on an album project with PIR co-founders Gamble & Huff producing. Studio head Joe Tarsia is doing the engineering.

## SOUTHEAST

The Marshall Tucker Band was at Sound Emporium in Nashville, to complete an album they began there in November. The album is being produced for Warner Bros. by Tom Dowd, whose credits include Rod Stewart and Eric Clapton. Engineering the album is New Yorker Kevin Herron, with Gary Laney assisting.

Barry Mraz (Styx, Benny Mardones) has returned to Quadradiel in Miami Fla., to produce and engineer artist David Johansen (former member of the group New York Dolls). David is working on his current album project for Blue Sky Records/CBS with a release date in the spring. Assisting on the LP are Jerry Thichava and Paul Speck.

Songwriter Paul Williams was at Woodland Sound in Nashville, for Nashville's first album to be recorded on 3M's digital 4 track equipment. Charles Underwood produced the live sessions, with Rick McCollister engineering and Mike Porter and Kerry Kopp assisting.

Activity at Quadrafonic Studios, Nashville: Kris Kristofferson, in the studio with producer Norbert Putnam, adding finishing mixes to a few tracks on his Monument LP, "To the Bone".

## NORTHCENTRAL

"The Sirens" are recording their first album titled "Much Too Young", at Charisma Studios, Dearborn, Michigan. Jim Randolph producing, Jon Jarvis engineering, for Razor Cut records. The Sirens are a Detroit based rock/wave group.

Recording activity at Atom Smashers Unlimited Studio, Ferndale, Michigan includes the Earthenmen getting ready for their first release with Silver Stone-Arrow Productions, with Atom Smashers Unlimited Studio owner John Annesser engineering. Self-produced musicians are: Bill Standley of Birmingham, MI; Chris Harwood of Ferndale, MI; Dan Kuchar (Kooch) of Plymouth, MI; Bill Kapenicus of Tupelo, Mississippi; John Annesser, the leader of the Earthenmen; also Barb Rohr, director and manager of Silver Stone-Arrow Productions.

## SOUTHWEST

ACA Recording Studios, Houston, Texas has just finished an album titled, 'Sweetwater', for the world famous Church of the Redeemer. It was recorded on location and mixed down at the studios. ACA's engineers Bill Holford and Andy Bradley spearheaded the recording with consulting engineer from England, Ray Prickett (who worked for Pye Records for many years.) Issac Payton Sweat, three time gold record country star is recording at ACA with Roy Ames producing and Holford/Bradley engineering.

In at Indian Creek Studio in Uvalde, Texas, D-Day with Dave Stewart of London, England, formerly with Bill Bruford, on keyboards and producing. CHAD produced by Greg Williams of the group "Switch". Rex Ludwick, formerly with Willie Nelson and his band "Texas" finishing up an album project. John Rollo engineering and co-producing.

At Infinity Recording Studios in Tulsa, OK, projects are under way for Colorado rock group The Works, Dick Loftin re-mixing selected cuts for his album "Writer" and electronic neo-classical rock group 'Talisman', with Al Cahen at the board.

Rainbow Sound, Inc. Dallas, Texas has started production on a new lp release for John Hall. Brass and back vocals were cut for a new album by Tim Pedigo produced by Lanny Wolfe. Also just completed, a new country album for David Russell, produced by Jess Hudson.

## SOUTHERN CALIFORNIA

Those outrageous outlaws of rock and roll The Tubes are currently overdubbing their latest album at Monterey Sound Studios in Glendale, Ca. Producing the as yet untitled album is David Foster with Humberto Gatica at the controls. Les Brockmann and Paul Lani assisting. Bill Champlin is also on hand doing vocal overdubs. The following projects are in progress at Heritage Studio in Hollywood, Jim Ed Norman producing Albert Hammond and Johnny Lee with Erik Prestige engineering.

At Clover Recorders in Hollywood, Michael James Jackson is producing Robben Ford tracks for Elektra/Asylum, Jim Nipar engineering. Jackson also doing final production on Red Ryder album for Capitol Records with Toby Scott at the console.

The Statler Brothers & Delbert McClinton just finished laying tracks at Gold Star Studios in Hollywood for an upcoming "Solid Gold... Country Countdown" TV show with Larry Levine engineering. Crystal Gayle also videotaped a "Solid Gold" segment at Gold Star recently.

## NORTHWEST

At Mobius Music Recording, in San Francisco, Romeo Void's LP on 415 records, David Kahne producing and engineering. Chrome's LP and the new Dead Kennedy single with Oliver DiCicco engineering.

In Studio A at the Music Annex in Menlo Park, CA, Tom Anderson producing and engineering a new album for Bandanna, longtime South Bay favorites; Lester Abrams (Minute by Minute) is producing four new tunes, with engineer David Porter; Indelible Inc. is working on a new project with producer/engineer Richard Bosworth; The Cornell Hurd Band, with producer Abram Richman, is recording a new crazed single, Dave Porter engineering.

Stephen Stills & Graham Nash are at Sea-West Studios/Hawaii on the North Shore of Oahu recording their new lp for Atlantic Records. Engineering the sessions are: Stanley Johnston and Steve Gersky. . . assisting is Gaylord Holomalia. Also at Sea-West/Hawaii, producer Rick Keefer just completed an lp for RCA Records in Europe for singer. "Sonya".

Action at The Automatt in San Francisco, includes Santana recording with Bill Graham producing in association with Devadip Carlos Santana and Fred Catero, and Wayne Lewis assisting. Stacy Lattisaw recording an LP, entitled "With You," for Cotillion Records with Narada Michael Walden producing, Kenn Kessie engineering, and Maureen Dronay assisting.

In the works at **Lion Tracks** in Cotati, CA is an E.P. containing five cuts, produced by **Howard Bass** for Innervox Inc., a New York based company. The E.P., which is part of a multi-media project was re-mixed at Lion Tracks by **Mario Lewin** who also engineered the final tracks and shared co-production duties. Mario also played guitar on one cut.

## Studio News

**Patrick DeVogelovis**, owner of **Rocket Studios** in New York City is pleased to announce the recent re-build of his performing/showcase studio. The acoustic and electrical design was done by **Analogic** of Paris and New York and features 4 monitor systems and acoustical treatment to simulate indoor or outdoor sound.

The **Angel Voice Recording Company** of San Jose California, has its new 24 track recording studio now under construction and will be equipped with a new Sphere 32 in x 32 out mixing console, a new Ampex MM 1200 recorder/reproducer, the latest outboard equipment and a new Prophet 10 keyboard. Construction of the studio is being sponsored by the Light of the World Apostolic Cathedral Inc. (PA of W) of San Jose California Pastor and Founder **Dr. T.A. Price**. The studio will be open to the public in late April, for demos, record production, album projects, jingles, radio spots, and video tape overdub master production.

**Audiocraft Recording Company** of Cincinnati, Ohio announces the installation of their new 28 channel mixing console. The console is the first of the new SYNCON B series by Allen & Heath Ltd. of England to be installed in this country. **Bud Herzog**, President of Audiocraft Recording made the purchase decision as a result of the continuing rapid expansion of the company's "Sound Images" division. Sound Images composes and records lyrics and musical scores for commercials and film work. Their clients list includes Proctor & Gamble, Sears, Kroger, Zenith, G.E., and Bell Telephone amongst many others.

**M & I Recording** in New York City announces the addition of a new room. The equipment in the new studio B is: Tangent Series 4 console (8 x 4), TEAC 3340S 4 track machine, Otari 5050B 2 track machine. Outboard equipment includes: dbx Compressor, Tapco Reverb, Technics cassette deck, Dual turntable, JBL & Auratone monitors, dbx & Dolby noise reduction

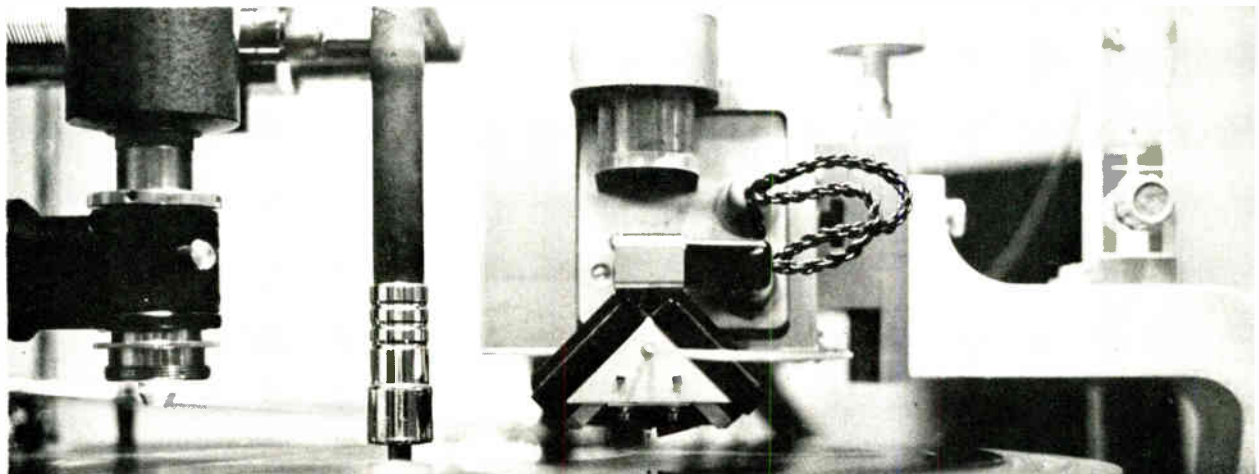
From Ft. Lauderdale, Florida, **Sound Cutting, Inc.**, mastering lab headed by **Al Brown**, is continuing to expand and upgrade its facilities for disk cutting with the addition of new outboard equipment for its Neumann system. Recently added were Inovonics 376 electronics, Orban parametric equalizer, Orban compressor/limiter and Orban stereo synthesizer. Sound Cutting recently did the mastering on sides by Dizzy Gillespie, Thelonius Monk and Art Blakey for Gemcom, a new Freddy Cole LP for Demand Records and 38 classical sides for the Euphoria label.

**Eastern Artists Recording Studio** in East Orange, New Jersey, is proud to announce the addition to its staff of independent producer **David Miles** as studio manager. Miles comes to the studio after seven years on the road and a year at Sear Sound, N.Y. as manager. His productions include new wave vocalist China Davis and funk-fock group "Atom."

**Harbour Sound**, a new 24 track studio in Sausalito, Ca will be opening on April 1st at 301 Harbor Drive. The staff includes: Nancy Evans, Paul Stubblebine, Dana Chappelle, Craig Talmy, Fernando Kral and Marnie Moore. For further information, contact Marnie Moore at (415) 332-0983.

**Infinity Recording Studios** In Tulsa OK, has reopened upon completion of its live-end, dead-end style control room. New equipment includes an Allen and Heath Modular Series console, JBL 4313 monitor, Mini Moog, Fender Rhodes, a modified Carvin 16 x 8 x 2 console for stage sub-mixing, and 7 re-built Ampex and Stromberg-Carlson power amps for back-up and stage amplification.

**Spectrum Recorders** in Lanesborough, Massachusetts has officially opened their new 24 track studio. The studio is 25 x 30 x 15 with a control room of 16 x 20. Equipment includes an APSI Model 3000 32 x 24 console and MCI JH-100-24 recorders, complimented by UREI monitors. Outboard equipment include Delta Lab DL-2, Loft delay flanger/doubler, MICMIX CSR EQ23, UREI and dbx limiters.



## MASTERDISK...a cut above the competition.

Fine master and reference disc cutting for the most discerning clients." Neumann, Studer and Zuma equipment. Courteous, on time service.

\*\*Journey  
Steely Dan  
The Kinks  
Carly Simon

AC/DC  
Frank Zappa  
Grace Slick  
Spyro Gyra

Fleetwood Mac  
Chuck Mangione  
Al DiMeola  
Pat Metheny

Edgar Winter  
Hall & Oates  
Kurtis Blow  
Rush · ARS

and many more

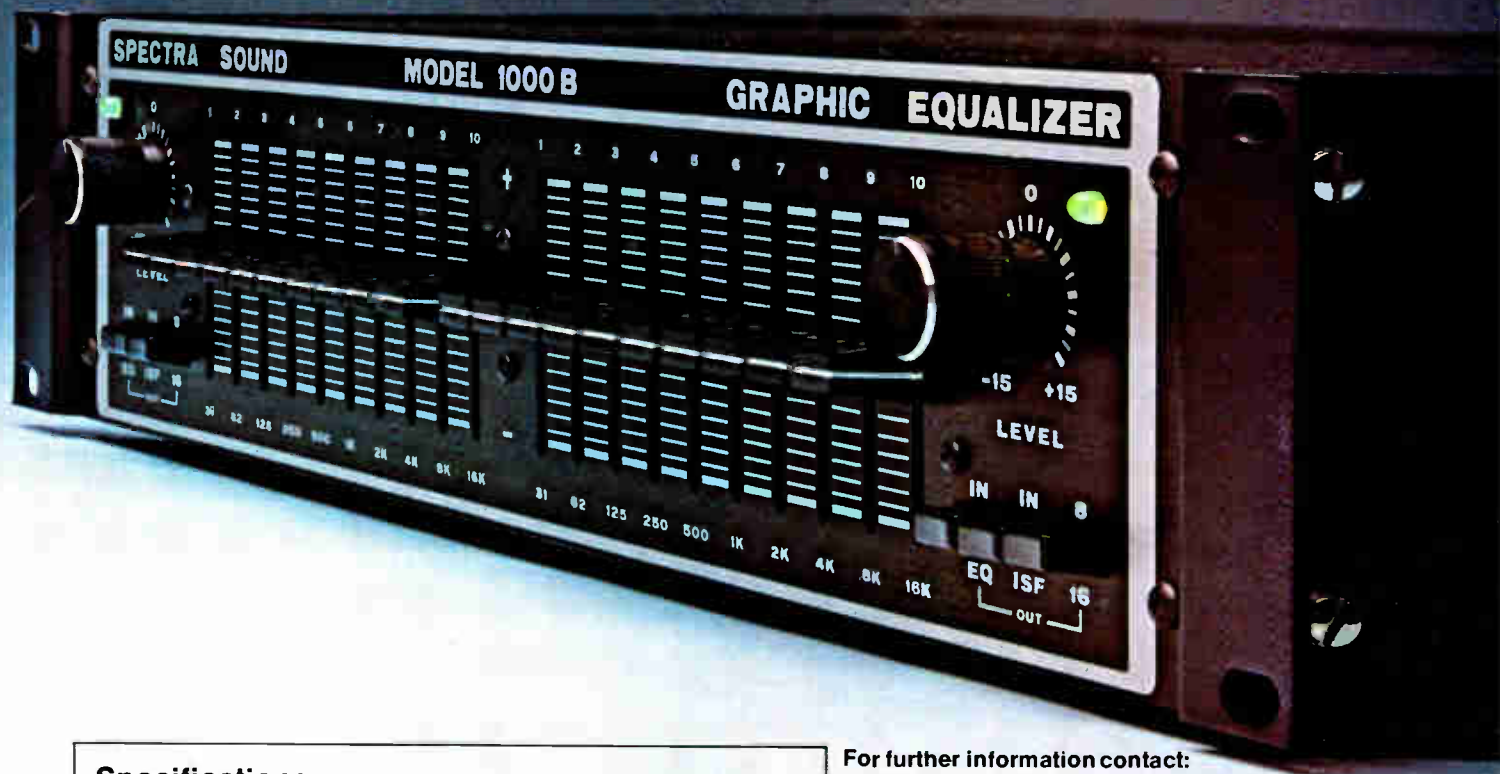
MASTERDISK Corporation 16 West 61st Street New York, NY 10023 (212) 541-5022



The  
**Spectra Sound 1000B,**  
 a new industry  
 standard in graphic  
 equalizer performance,  
 reliability,  
 and versatility.

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

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



**Specifications**

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

\*Specification unweighted, 20 Hz to 20kHz.

For further information contact:



3750 Airport Road  
 Ogden, Utah 84403  
 (801) 392-7531

Spectra Sound is a wholly owned subsidiary of Spectra Sonics.



# A work of art should be rewarded with another work of art.



## Introducing the Scotty Award.

The Scotty Award is an original oil portrait commissioned for each of the best recording artists in the business. It's a work of art as unique as the honor it represents. And it represents quite an honor.

Just to qualify, you have to master on Scotch<sup>®</sup> Recording Tape and achieve RIAA gold or platinum status. Even then, only a select few will be chosen.

But these select few will not be the only ones who win. A \$5000 music scholarship will be awarded by 3M to a promising new artist chosen

by the Best of Show winner. An additional \$1000 will be awarded by 3M to the Muscular Dystrophy Foundation in the name of each winning artist. And \$100 will be awarded to Muscular Dystrophy for each qualified nomination.

Who will the first Scotty Award winners be? That's up to you. We're now accepting nominations for recordings that reached gold or platinum status during 1980.

So contact your 3M Field Representative for details and nomination forms. Help the fortunate and the less fortunate. win a Scotty Award.

## Scotch Recording Tape



Magnetic A/V Products Division

Scotch is a registered trademark of 3M

3M Hears You.

# 3M

# COMMITTEE REPORT

## Society of Professional Audio Recording Studios

112 S. 16th St., Suite 906, Philadelphia, PA 19102

Philadelphia, PA (February 4, 1981)—The Society of Professional Audio Recording Studios (**SPARS**) recently held a board of directors meeting under the leadership of newly elected President Murray R. Allen, of Universal Recording Corporation, in Chicago.

During the meeting five new members were approved: Advisory Associate Members—Ampex Corporation/Magnetic Tape Division, Richard Antonio; and MCI, G.C. "Jeep" Harned; Affiliate Member—Strawberry Jamm Recording Studio, Bob Curlee, West Columbia, South Carolina; and Associate Members—Hamilton H. Brosious of Audiotechniques, Stamford, CT.; and Vipin Sahgal of V. Sahgal & Associates, Beverly Hills, CA.

Plans were also formalized for a major SPARS Convention slated for Nashville, TN., from Thursday, August 27, through Saturday, August 29. Titled "Partners For Profit & Progress," the event will be held at the Opryland Hotel and will feature exhibits of video and audio manufacturers, record companies and recording studios.

Timely, valuable and unique seminars will be presented by some of the most respected figures in the audio and video industries. A significant keynote speaker will kick off activities with an overview of "What The Record Company Looks For From The Recording Studio." Succeeding seminars will address a myriad of subjects including video sweetening computers, production, engineering, microphone techniques, equipment financing, legal aspects, remotes, marketing and merchandising concepts. A concluding dinner Saturday evening (29th) will spotlight a show of exciting Nashville entertainment. Additional details will be forthcoming.

## National Association of Record Merchandisers

1060 Kings Hwy. North, Cherry Hill, NJ 08034

The largest and most intensive campaign ever in behalf of black music will take place over the next six months as both the Black Music Association and National Association of Recording Merchandisers host meetings to expand sales and influence of black music and black artists. The campaign, to be called "Black Music Is Green," will receive its initial presentation at the **NARM** Convention in Florida on Monday, April 13, and at the BMA Conference in Los Angeles this spring. It will also be seen at future NARM and BMA local meetings to educate record merchandisers of the importance and profitability of black music.

## National Association of Broadcasters

1771 N Street, N.W., Washington, DC 20036

Washington, December 23.—Wallace "Wally" E. Johnson, executive director, Association for Broadcast Engineering Standards (ABES), Washington, D.C., will receive the National Association of Broadcasters' 1981 Engineering Achievement Award.

The award will be presented at the **NAB** engineering conference luncheon on Tuesday, April 14. The conference will be held in conjunction with NAB's 59th annual convention April 12-15 at the Las Vegas Convention Center.

Johnson previously was chief of the Federal Communications Commission's Broadcast Bureau. He joined the Commission in 1942 as a radio inspector in Seattle, WA., and moved to Washington, D.C., in 1943 as a

radio engineer. He subsequently served as chief of the Existing Qualities Branch, the New and Changed Facilities Branch, the Broadcast Facilities Division and assistant chief of the Broadcast Bureau. He was Broadcast Bureau chief from 1971 until he joined ABES in November, 1979.

## National Academy of Recording Arts and Sciences

4444 Riverside Dr., Burbank, CA 91505

An enthusiastic group of 110 attended the San Francisco **NARAS** chapter's Valentines Day seminar entitled "Session Work for Musicians and Singers—How to get it/How to use it," held at the Great American Music Hall. During the seven hour event the experience hungry crowd was treated to an invaluable volume of first hand information passed along by many of the Bay Area's most accomplished studio engineers, producers, musical contractors and musicians.

The seminar underscored the San Francisco chapter's commitment to support the evolution of San Francisco into a major music industry center. It also set the stage for future specific seminars and activities to generate a professional talent pool of studio musicians.

The Atlanta chapter roasted one of its most illustrious members, Bill Lowery, at the Century Center Hotel in Atlanta on March 26. Lowery, President of The Lowery Group of Music Publishing Companies, served as founding President of the Atlanta chapter of the Academy in 1969 as well as National President of the Recording Academy in 1973 and 1974. The roast was held as a fund raiser for the local chapter.

## Association of Professional Recording Studios

23 Chestnut Ave., Charleywood, Herts WD3 4HA, England

Following a well-attended inaugural meeting of the Digital Harmonisation Working Party, held during the recent International Broadcasting Convention in Brighton, The Association of Professional Recording Studios will continue to act as a coordinating body for the Working Party's activities.

The **APRS** has now organized and financed two such meetings, intended to explore the possibility of multitrack recording studios adopting an International Digital Standard, should one be feasible, and will be acting as a distribution centre for the exchange of documents between Working Party members.

## Muscle Shoals Music Association

P.O. Box 2009, Muscle Shoals, AL 35660

The Muscle Shoals Music Association is already getting a good response for attendance for the fourth annual records and producers seminar at Joe Wheeler resort in Alabama during May 20th through May 22nd.

President of **MSMA**, Jimmy Johnson of Muscle Shoals Sound Studios, says the general theme for this year's three-day event will be, "Who Gets What In The Recording Business—Slicing The Recording Pie." The 1981 program will involve panel discussions on such topics as, "Record Companies/Publishers—Do they have anything at all in common?" "Artists, Writers and Producers—Who gets what?" and "Promotions—Indies or what?"

Advance registration for the seminar and association activities is \$100 per person and \$75 for MSMA members. Inquiries about registration and lodging should be directed to Draper at telephone: (205)381-1442. ■



# Eight good reasons to be a Beyer Buyer.

**one** The first reason is Beyer. We have fifty years experience making the world's finest microphones and headphones. And an unmatched reputation for quality, reliability and innovation. The choice of professionals everywhere.

**two** M 160. One of the world's best-loved and most versatile microphones. Warm, soft sound favored by vocalists and musicians alike. Dual ribbon design for high strength and fast transient response.



**three** Beyer headphones. A full range of high quality professional models for critical monitoring and reliable communication. DT 109 combines stereo headphones and boom-mounted microphone, ideal for on-air use and disco deejays. DT 444S wireless headphone receives sound from an infra-red LED transmitter up to

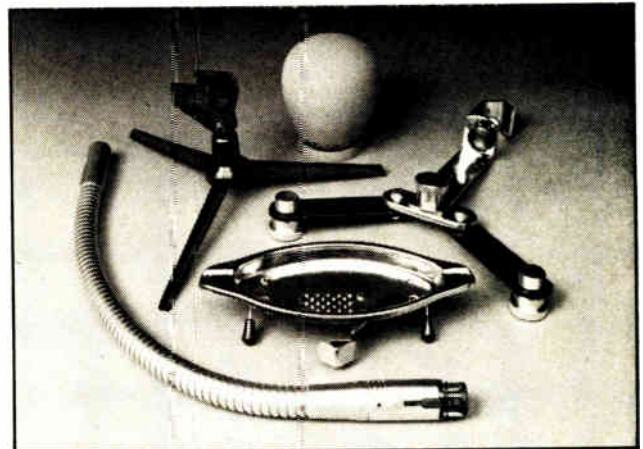


300 feet away. Full 20-20,000Hz frequency response. Six hour stereo operation on rechargeable NiCad batteries.

**four** The new M 400. A great performer's mic. Supercardioid pick-up pattern to minimize feedback. Rugged design for long life. Tapered frequency response with rising high end and rolled off lows, plus midrange presence boost. Built-in humbucking coil and pop filter. Dynamic design is unaffected by heat and humidity.



**five** Beyer microphone stands and booms. A full range of mic mounts for floor and desk use, with fixed and folding bases. Available with collapsible tubes for easy packing. Also heavy-duty stands for speaker cabinets. **six** Beyer microphone accessories. Wind screens, impedance matching transformers, in-line switches, power supplies, wireless transmitters, stereo arms, goosenecks, clamps, thread adapters, anti-shock suspensions, and even a mic stand ashtray! The whole works. If you can use it with a mic, we make it.



**seven** M 713.

One of our unsurpassed studio condenser mics. Modular system; accepts different transducer capsules and power supplies. Gold-vapored myla diaphragm for high transient response. Mu metal shield. Temperature and humidity stable



**eight** See your dealer or write for information on our product line. You'll have many more reasons to be a Beyer buye

**Beyer**  
**Dynamic**  
**BEYER DYNAMIC, INC.**

5-05 Burns Avenue, Hicksville, NY 11801 • (516) 935-8000  
In Canada, H. Roy Gray, Ltd.

# PROGRESSIONS

## digital

### SOME OTHER FACTORS...

by Larry Blakely

For the past three issues this column has been devoted to looking into various aspects of digital tape recording. At the completion of this month's column all of the areas that we set out to discuss will have been covered. We will also have set the stage for next month's special forum on digital recording, where we will have the manufacturers of digital systems describe them to you.

One aspect of digital that has been discussed very little is that of editing. The sophisticated nature of digital recording opposes the idea of tape cutting with scissors or razor blades as is done when editing a conventional analog tape. There are some digital tape machine manufacturers who propose editing via actual tape cutting, however, many engineers experienced with digital recording equipment feel that this approach is extremely hazardous. A new procedure called electronic editing has been incorporated into the systems of a few manufacturers, although in some cases these editing systems are quite sophisticated, somewhat cumbersome and time consuming to use.

This type of electronic editing typically requires locating and identifying the various parts of the selection to be pieced together, playing them through the editor on one digital tape machine and copying them on another. This can be a very tedious process, especially if there are a large number of difficult edits. This is certainly not as easy as fast forwarding or rewinding to locate two editing points, marking them with a grease pencil, cutting the tape with a blade and splicing the two pieces together.

Many in our industry feel that digital audio technology has not yet evolved enough to warrant its use or the spending of such a great deal of money on the equipment. Any type of technology has limits. Can the audible quality of digital get

better? And if so, when, and how much will it cost? It is also important to point out that it takes time for technology to evolve and digital recording will evolve in its own sweet time. If you want digital today, you must get on the band wagon and use what is currently available. If not, you will just have to wait until the next band wagon comes along.

It is also important to point out that any new type of technology, when first introduced, is expensive. Digital tape recording equipment is no exception. Will this equipment become less expensive? Most likely! One must also keep in mind that digital equipment is complex; more features and higher quality usually require more computing power, and the amount of computing power has a direct relationship to cost. As always, the less expensive equipment will have less features and maybe less quality. I think that we will have to resign ourselves, though, to the fact that top quality professional digital audio recording will more than likely continue to be an expensive process.

Can the quality of analog tape recording get any better? I have had this discussion with a few design engineers and it is their feeling that it is possible for analog to become significantly better. They also feel that maybe the interest in digital technology will be the "kick in the pants" that is needed to bring this about. On the other hand, there is also the possibility that analog design engineers will throw up their hands and climb onto the digital bandwagon. One thing you can count on though, if analog soon becomes significantly better it will be the pressure from digital that did it.

At any point we choose there is still a lot of controversy regarding digital. Many think it is great, and some say they hate it. As I pointed out in a previous column, the only valid audible test

for any recording format is to compare it to the live signal over the monitors before it reaches the tape recorder. It does no good to compare tapes of one format (analog) to another (digital) because you would only be deciding which sound you prefer. This test has no tie to the real test, which is, "how accurately did it reproduce the original signal?" Some have talked of assembling a "golden eared" listening panel of industry experts to make a comparison between an analog tape recorded signal, a digital tape recorded signal and the sound of the live performance over the monitors. My guess is that it will just have to be up to us to make our own *valid* listening tests and make up our own minds. And the sooner we do, the sooner we'll know.

One of the largest obstacles in the path of digital tape recording is the lack of standardization of recording formats. Our industry has always operated with an interchange of tapes from one studio to another throughout the world. The existence of a number of incompatible digital recording formats would place a serious cramp in the style and methods in which recording is done in our industry. Some studio owners say they will refuse to purchase digital tape recording equipment until it is obvious which format will be the standard.

The cost of these machines and related equipment is also very high. Many of the larger studio owners feel that the addition of a digital tape recorder would add some \$50.00 per hour to the rate card. It would be difficult in most cases to support such an investment while the recording business is in its current depressed state.

Where does all of this lead? We will all just have to wait and see. One thing I feel is certain. We will live in a world of digital audio. It just looks like it might get real messy before all is said and done.





## Maxell gives you the professional advantage.

If your professional or business requirements call for the regular use of blank audio or video recording tape, you can't afford to lose production time because of inferior products. As a matter of fact, you need the kind of tape that consistently provides you with *all the advantages* of performance and durability you depend on for professional results. We call it *The Professional Advantage*, and at Maxell we are dedicated to giving you *just that*, with every audio and video tape we make.

Our magnetic tape products employ highly sophisticated formulations that reproduce original source material with exceptional accuracy, whatever the application. Our binder system and processing techniques assure that what you record, you keep—without dropouts, shedding, print-through or distortion.

Our superior cassette shell technology provides the precision necessary for smooth and quiet tape transport without slipping or jamming.

We make it our business to manufacture high quality products that give you every advantage. You'll get the professional results you demand, the first time and every time you use a Maxell audio or video tape. To discover more about Maxell's professional advantages, call one of our Regional Sales Offices: Eastern Office, Moonachie, NJ (201) 440-8020 ■ Midwestern Office, Glenellyn, IL (312) 469-3615 ■ Western Office, San Jose, CA (408) 238-2900

**maxell.**  
PROFESSIONAL  
INDUSTRIAL  
PRODUCTS

*The Professional Advantage*

Maxell Corporation of America  
60 Oxford Drive, Moonachie, NJ 07074

# RECORDING IN THE NORTHEAST CORRIDOR AN OVERVIEW

by Winn Schwartz

Some people have tended to think through the mid to latter part of 1980 that the economy has been hitting the recording studio business harder than other segments of the business world. This, however, is simply not the case. The entertainment industry in past recessions, has seemed to thrive a little better than other industries; but the 1980 slow down affected all segments of the business world more severely. Still, the recording industry was not as hard hit as we thought.

What happened then? Why were and are the studios crying poverty for lack of business? It's difficult to pinpoint the exact cause, even after interviewing several of the major studios in the NY, Boston and Philadelphia areas. No one studio would admit that it was truly hurting from the recession, but a few did say that a

lack of record company spending on high budget projects did cause some slowdown in studio bookings. Some studios admitted an occasional layoff, but more often, staff depletion to compensate for less studio time was permitted to occur through attrition.

With rates in the NY area averaging in the \$200 per hour range, (although most studios give bulk time discounts), many owners feel that the rates alone and the amount of time and money spent in the studio to complete a record project contributes to the lack of spending, or willingness to invest on new groups, by record labels. (Only 5% of recorded music ever reaches the airwaves.)

Cashflow is one of the factors that also contributes to studios' problems. Some of the smaller studios often require all bills to be paid right on the spot, as do the majors with clients

who are new to their facility. But, with the larger labels and advertising agencies, accounts must be arranged and here is often where payment problems begin. Several studios maintain that all of their billings are generally paid within the normal 30 day period; but others complain of payments schedules exceeding 90 days. The average collection time for studios, in the Northeast is 53.75 days, from date of billing.

We are obviously in the midst of the weeding-out period of the studios and personnel within the studios. This has happened in the past, but perhaps this time there are somewhat different reasons. In the last recession, of 1973-1974, several studios went under, as have in the last year. By the time this issue has reached press, NY will have seen one of the largest auctions in many years. Many studio owners, who did not get into the studio business, other than perhaps to have a facility to aid their publishing company, or songwriting, have found that carrying a studio may not be for them and they are thus disposing of their gear.

Optimism, though seems to be the key thoughts from most of the studios in the northeast. It stems from the fact that NY area studios do not rely on only one type of recording business for their day to day income. Some studios do perhaps 95% agency work, while only 5% record business; others may do the exact opposite. The apparent return of a lot of film and TV audio recording as well as record production to the Northeast from the West has helped many studios. According to Bob Walters of Power Station Recording Studios, "... the energy and vitality has always been here. The creativity is here. NY has everything California has, except more."

The "average" studio balances its recording work in three basic areas; Advertising, Jingles: 37%; Record Production: 49%; Film and TV: 14%. More often than not, a studio gets a reputation for a certain 'sound' that's good for one wave of music only. The need for diversification in studio operation and clientele is a must for any of the major overhead studios to wade through the past and future business quagmires. A studio must be able to not only make a record, but lock to video for a commercial to offer production services, (ala voice overs, SFX, etc.) and handle a classical date rather than only the overdubbed rhythm section album.

While optimism was present at the studios we surveyed, there was also a substantial amount of criticism and opinions as to how the studio will operate in the 1980's. "... it used to be if the song was good, you could make a hit on any equipment. Now you need the newest gadget, or nobody will record at your studio. That attitude has to go. We need a new 'wave' of music which will let the record companies start spending again. Without a plethora of musical creativity, we'll all stay slow."

This opinion was echoed by many studios. Susan Planar of Mediasound, in NY, feels that a lack of professionalism and technical creativity has overcome many studio staffs and a higher standard personnel will be required in the 1980's. Don Frey of A&R in NY said that

RITCHIE BLACKMORE & RAINBOW \* BLUE OYSTER CULT  
MARTIN BIRCH \* ROGER GLOVER \* BLACK SABBATH \* BLUE ANGEL  
TIM FRIESE-GREENE \* ROBIN GIBB \* BLUE WEAVER \* MECO  
JIMMY RUFFIN \* ROCHE SISTERS \* ROY HALEE \* TOUCH  
REGINA and the RED HOTS \* FLO and EDDIE \* RICHARD GOTTEHRER  
DAVID POMERANZ \* JOAN JETT and the BLACKHEARTS

## THANKS

**Kingdom**  
SOUND STUDIOS

6801 JERICHO TPKE \* SYOSSET, LONG ISLAND, NY 11791 \* (516) 364-8666



acquiring "...good, high quality help, especially in the maintenance departments, is one of our hardest tasks." Another studio manager said, "Our engineers cry 'help' every time a switch breaks or there's a dirty patchcord. Mixers should be able to do more than just twiddle the knobs."

One severe area of critical focus was upon manufacturers. Ben Rizzi, of Mastersound Productions in Long Island, feels that "... the industry is pushing too hard. Manufacturers are leading the pack in technical developments, rather than reaching to the studios for their real and immediate needs. Look at Quad. What a fiasco. Now there's digital. There we are again, like Quad, with too many different non-compatible systems, a lack of reliability and I don't think digital sounds right. Not yet. Maybe in five years."

Digital was a sore point also for many studios. The consensus agrees with Rizzi, in that digital isn't really right yet and the price certainly can't justify every major studio buying a multitrack digital machine; especially when the studio down the block might have a completely different format. At least with multitrack analogue, we had the NAB, IEC and AES standards to work with; track widths were a natural. Bob Schaffner, of Sound Ideas, has the only digitally equipped studio in New York, at present. He feels that having digital makes Sound Ideas a little different than all the others and has helped them and will continue to help them through the rough times.

Rob Cavicchio, owner of Sound Track in Boston, put it succinctly for many studio owners. "I'm not a technical wizard. I just write music and mix. But, I do know that we are in a technological crap game. The planned obsolescence of the auto and appliance industry has hit the audio industry. I'm almost scared to buy anything, because next week, it'll be an antique."

So where does that leave the state of the studios? Cautiously approaching optimism; some more so than others. The one lesson to be learned, is a simple one and perhaps may be able not only to help studios through the rough times, but to deal effectively with the technical, musical and economic developments of the 1980's. The age of specialization is over. As Buckminster Fuller wrote, "... the coming technical years will require the use of ephemeralization; doing more with less..." That was written in the 1920's.

We should all realize that we can no longer consider ourselves an isolated group of talented people who make hit records because we enjoy it. The industry has evolved rapidly in the last decade and we must now accept the fact that "... we are no longer in the record industry. We are in the recording industry and that means recording anything, anywhere, on any media, in the best way we can."

*Winn Schwartau is a frequent contributor to Mix, as well as other professional audio magazines. He is also the president of Empirical Audio, in Ossining, New York; co-owner of Sleepy Hollow Manufacturing; and owner of Nashville North Recording Studio in New York City.*

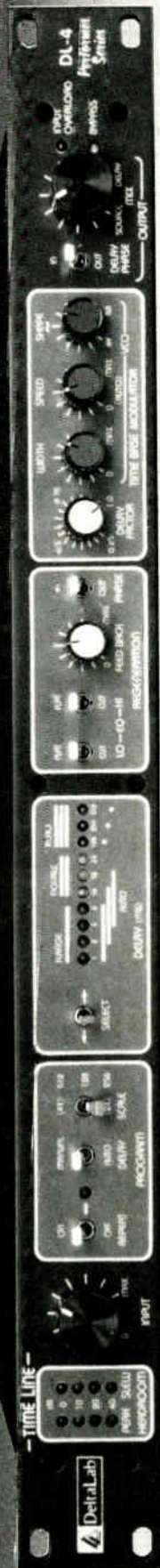
# Why Pay For Degraded Performance?

## DeltaLab Has The Special Effects Digital Delay Line Featuring ...

- Unique VCO with infinitely variable waveshape control.
- 512 milliseconds delay at full bandwidth
- 2.5 seconds delay with external memory module
- Flanging/Doubling/Echo
- Digital Octave Flanging (a new effect)
- Infinite (non-deteriorating) repeat
- 15k Hz Bandwidth at all delay settings
- Resonant and doppler effects
- Footswitch control of effects
- 90 dB min.; 95 dB typ Dynamic Range
- Limited 2 year warranty

**DeltaLab**  
 DeltaLab Research, Inc.  
 27 Industrial Avenue, Chelmsford, Mass. 01824  
 Tel. (617) 256-9034

Canadian Distributor:  
 Heintz Audio Developments, Inc.  
 Markham, Ontario, Canada  
 Tel: (416) 495-0688



DL-4 Time Line™ Performer Series available at quality dealers



## THE A80VU MARK III... ANOTHER UNAPPROACHABLE STUDER!

No other multitrack recording system has ever neared the degree of perfection attained by STUDER, and the new A80VU Mark III represents one more milestone in the decade-long production of this classic machine. As always, STUDER sets and maintains the standard for the industry.

This newest A80 from STUDER has been outfitted with a completely redesigned, "close proximity" headblock for virtually undetectable drop-in/drop-out operations and totally reliable performance in the most demanding situations. Actually, the repositioning of the erase/record/playback heads is one of the few modifications made since the A80's inception, the original design being so advanced that a revision would be meaningless.

The new A80VU Mark III system includes a 20-address memory, microprocessor controlled, programmable autolocator with channel remote, which enables all tape deck functions to be operated within easy reach of the engineer at console position. The autolocator remote control is packaged as a fully-adjustable, freestanding unit.

As with all A80 models, the Mark III functions flawlessly and with satin smoothness—a machine worthy of its name and the absolute confidence professionals place in it.

STUDER A80VU Mk III  
Shown with 20-address memory  
autolocator and channel remote

# STUDER

Studer Revox America, Inc. 1425 Elm Hill Pike, Nashville, TN 37210 (615) 254-5651  
Offices: Los Angeles (213) 780-4234 New York (212) 255-4462 Canada: Studer Revox Canada, Ltd.



# PRODUCERS DESK



by James Riordan

Tony Bongiovi has engineered and produced a wide range of artists and established a reputation as not only a master technician, but one with probing insight. His work with artists such as Marvin Gaye, Gloria Gaynor, The Grateful Dead, Jimi Hendrix, Freda Payne, The Ramones, Diana Ross, The Talking Heads, The Temptations, Traffic, Stevie Wonder and Frank Zappa illustrates the variety and depth of his production talent.

Bongiovi began his career early in life and describes his first efforts at breaking in: "When I was in high school I became interested in making records, so I took the train from my hometown in New Jersey to New York and visited Capitol Records. They told me I should prepare to be an engineer so I began taking high school courses in pre-engineering and electronics (which I really didn't need, but now I'm glad I did.) There were no schools or accredited courses in sound engineering then, so you just had to learn anyway that you could. I used to take the train to New York whenever I could to watch the recording sessions, hoping to learn."

Getting hands on equipment experience did not come easy. "There was nothing that you could buy at that level, so to study you had to build your own mixers and things. I put some stuff together and began recording local bands. One day I called the chief engineer at Motown Records and told him how I thought they got the sound on some of their records. They offered to fly me out to Detroit and show me around and I wound up doing a lot of work for Motown. Then in '67 I worked at Apostolic which was the first twelve track, one-inch tape installation. The console I helped install was the first one manufactured by Automated Processes."

Bongiovi has done a good deal of his producing with Lance Quinn and Meco Monardo. "I don't make records all by myself. Most of the rock n' roll records I've been doing have been with Lance and the pop or orchestrated records

with Meco and Lance together. I first met Lance in Washington D.C.. When I was working in New York I would often fly my little airplane down there and look for artists. I met Al Downing there, who I still do records with today, and his guitar player at the time was Lance Quinn. After I worked at the Record Plant I went to Media Sound and there I met Meco Monardo, who was a trombone player in the studio. I told him I would like to make some records of my own on the weekends; but in those days you had to have an arrangement for the musicians, so we got together. After we'd worked together for a year we found Gloria Gaynor and did "Never Can Say Goodbye."

Bongiovi is part owner of one of the most successful studios in New York, The Power Station, which he built himself. The studio has been used by top acts in the business including Blondie, David Bowie, The Cars, Chic, The Clash, Dire Straits, Meatloaf, Stevie Nicks, Graham Parker, The Rolling Stones, Carly Simon, Bruce Springsteen and The Talking Heads. "The Power Station really came about when Meco called and wanted me to see Star Wars because he had an idea about making a condensed version of the movie on a record. He got together with Harold Wheeler to figure out what music they could do from the movie and I made the record with them. I did the stuff like the half speed horns, turning the tape upside down in the middle, and all that other nonsense. I took the money I made from that record and went to Bob Walters, who was one of the owners of Media Sound, and asked him to start a studio with me. I knew I could build the studio and then I would make the records and he'd run the business. So I mortgaged everything I owned and we raised enough money to do it. While I was building the studio I got together with Tommy Ramone and later did the first album with the Ramones. Through them I got involved with The Talking Heads (first album) and through them I did the Tuff Darts, The Rezillos, and later Cindy Bullens. Everytime I made one of those records, they

seemed to sell. This is Power Station's fourth year and things have gone very well. I just finished a record with a group called Balance which I think is a real strong rock n' roll band and I'm doing another group with Lance called The Electrics."

With a track record as extensive as Bongiovi's it's interesting to note what aspects of producing he considers to be his strongpoints. "My strength as producer comes from having the ability to hear the total record the way it will sound when finished. I learned a lot from Motown. The producers there would edit and move things around a lot and I would take what I learned from them back to New York. Later, when I started working with psychedelic effects and things with Hendrix, I would pass that knowledge on in Detroit. When I mix, I just go by the way I hear it. I don't have any trouble cutting out an intricate arrangement because, not being a musician, I really don't know what it took to write it anyway. It might be great, but I may not think it belongs in the record. I guess there are good and bad points to that, but it does make it a bit easier to edit."

Needless to say Bongiovi has had some interesting projects and I asked him to elaborate on his favorites. "This Balance record that I just completed is one of my all time favorite projects. The "Crash Landing" record I did with the Hendrix tapes was one of the hardest. Al Douglas came to me with all these tapes after Hendrix died and wanted to make a record out of them. It was very sketchy. When Hendrix recorded, he would often play a lot of parts himself and add other musicians after the band had done their parts. He might do the same song five or six nights in a row with all kinds of different combinations. I had to find the different takes and splice them all together. I'd find one with a really good guitar solo and I'd lift that out and put it in another take. Sometimes the drums would play three-quarters of the way through and then the guy would just get up and walk away, so I'd bring in a drummer to match the track. I had to match the sound and make the guitar solo work in time, so it involved a lot of editing. It was a lot of work, but the record came out all right and sold real well."

What is Bongiovi's advice to someone starting out in producing? "At this time, considering the state of the business, it would be wise to seriously consider doing something else, but if you're going to be a producer you have to get out there and do it no matter what level you have to do it on. There are a lot of ways to produce. Some producers dictate the entire record and some work with bands as more of a referee between the various factions of the band. A producer might contribute a whole lot of musical ideas or he may contribute a whole lot in other areas. A producer can be different things to different artists." ■

# Adventures IN VIDEO



**A** by Bruce C. Pilato  
As I rang the buzzer outside the main entrance to Utopia Video Studios in Bearsville, N.Y., my friend and I could hear the yelping of what seemed to be a small and very excited dog. As the door opened we were greeted by a tall and lanky Todd Rundgren and his pet mutt, Furburger, a dead ringer for Toto.

It was a Saturday during the coldest part of Winter and the town (just a stone's throw from Woodstock) seemed deserted. For Todd, today would be yet another interruption from his relaxing lifestyle at home to talk again about his newest project and foremost concern: Utopia Video.

Having been an accomplished solo artist and group member since 1967, as well as one of rock & roll's most successful producers, Todd Rundgren is now focusing on the marriage of audio and video by building and maintaining one of the foremost studios of its kind.

Located about 2½ hours north of New York City, Utopia Video occupies a new 2500 sq. ft. building, employs never less than 10 people and sometimes as many as 30, houses some of the finest state-of-the-art video equipment, and thus far has cost nearly \$2 million. And according to Rundgren, it cost a staggering \$40,000 to \$50,000 per month just to keep open!

Dressed in a Utopia warm-up jacket and pants and a pair of space sneakers, Rundgren stretched out in front of the control board and talked for several hours about Utopia Video and the present state of the video and music industries, as well as his career as a musician and record producer.

"I don't think that I crystalized on the fact that video was the next big thing; initially it was just something I was interested in," Todd said matter-of-factly. "I didn't know it was going to become as popular a medium as it is now. I mean, it was always a popular medium but not as attractive to musicians as it is now. I just got into it because I was personally interested in it. That was about six years ago."

Utopia Video began about two years ago

in Todd's audio studio located in his Bearsville home. Soon afterwards, he moved it into one of the big vacant rooms in the Bearsville Records studio. Rundgren's former manager, Albert Grossman, built the current studio to Todd's specifications and presently leases it to him. Grossman is president of Rundgren's label, Bearsville Records, and is a former manager of Bob Dylan and Janis Joplin.

For Todd, getting the studio going didn't require an immense amount of initial planning. "I just started ordering equipment," he said as though it almost required no decision at all. "It's still not completed, though. We're always trying to keep up with the state of the art."

Rundgren purchased some of the finest video equipment available, among them: the Squeeze Zoom, the Rutt/Etra video synthesizer, the EMS spectre synthesizer, the BJA Chromaton, a massive computerized lighting system, the Ultimate keying device and a row of Sony 1" broadcast quality video recorders.

Of the Squeeze Zoom, Rundgren said: "It's the new generation of popular video manipulation devices that you see on commercials constantly. The networks use them a lot, too. They're just used for shrinking pictures and rotating them. It's a reposition and rescaling device. It gives you a lot of control in the end, but it only remembers one frame. You can only freeze one frame."

The RUTT/ETRA is the original video synthesizer. It is black and white and the picture has to be colorized later on. The machine is generally used for graphics and, like the Squeeze Zoom, the image is also repositional. "It works on a different principle," said Rundgren. "You can change the characteristics of pictures. You can take a square picture and make it spherical."

Rundgren's first piece of video equipment was the EMS Spectre. "That's the most like a video synthesizer in the sense that it actually provides you with raw material to mess with. The other synthesizers are all processing devices; they don't create images, they just process them. But that synthesizer actually has

a catalog of patterns and images that you can combine and homogenize and just generally mush together. It can also process some material, to an extent."

The BJA Chromaton is a similar synthesizer to the EMS Spectre, the main difference being that the BJA is somewhat analog while the EMS is digital. The studio's control board was purchased as a standard board and then customized by Rundgren's engineers after it arrived and was installed. Rundgren bought the board and the Squeeze Zoom as a package; both are made by Vital Industries.

Although the building seems filled entirely with Utopia Video, I wondered if Rundgren was considering combining his video and audio studios in the future. "Well, we have audio here, already. We've got 16 tracks in case someone wanted to use it for something. It's a Stevens machine. In fact, I did all my old records on it before I moved up to 24 tracks. It was first used on *Wizard: A True Star*."

In 1979, Rundgren did his first major production in the new Studio. It was a video adaption of Tomita's interpretation of Gustav Holst's *The Planets*. The sci-fi story centers around a young boy who escapes out his bedroom window into a waiting spaceship and journeys through the galaxy. I guess you could say it's kind of a cross between *Peter Pan* and *Star Wars*.

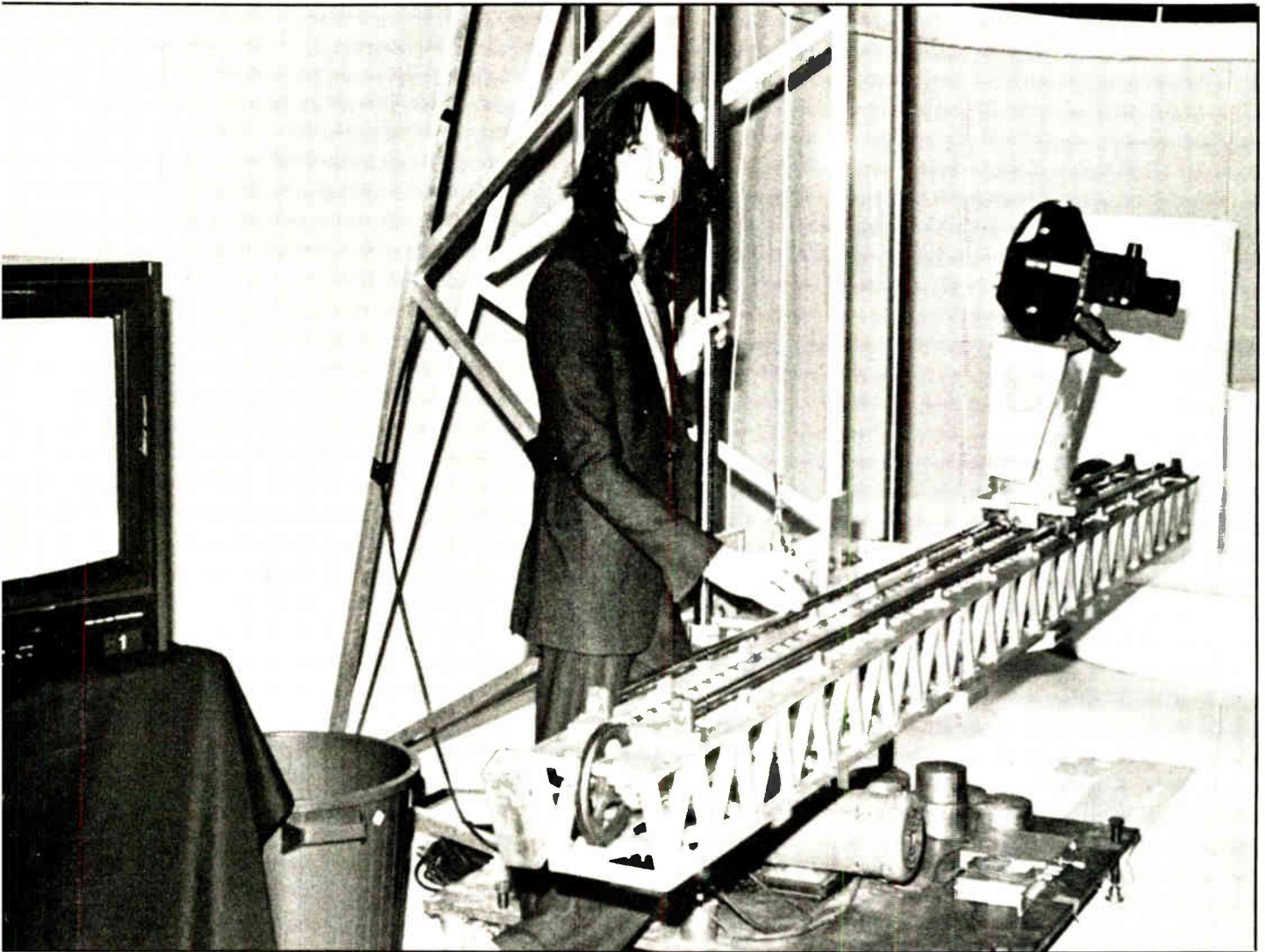
While trying to get the uncooperative TV monitor to work so we could see *The Planets*, Rundgren spoke bitterly of the project which, after being half completed, is presently in a state of limbo.

Rundgren's reason for choosing *The Planets* in the first place was because of RCA. Not only did RCA own Tomita's record, but they also owned the patent on the Selecta-Vision, a model of the video disk. RCA had told Rundgren to go ahead with the project, which they thought they could use as a demonstration piece for their video disk machine.

The production took months and



# with Todd Rundgren



\$150,000 to complete the first half of Tomita's recording. When Rundgren showed what he had accomplished to RCA executives they said, in Todd's words, "thanks, but no thanks." It wasn't the production they were questioning, but its cost. RCA said they were not willing to invest that kind of money for the development of software until they were assured of a stronger market. They paid Rundgren \$30,000 for the promotion rights. He was out \$120,000 and had no funding to complete it.

Rundgren left the meeting with RCA furious. In November 1979, he spoke at a major music/video conference in Los Angeles. After showing the half-completed production, Rundgren mounted the podium to a standing ovation. His 30 minute presentation, however,

was mostly an attack on RCA and its Selecta-Vision system. "RCA has spent \$100 million developing the machine," he told his audience angrily, "and has not spent 1% of that to develop new software."

"I was doing this thing for RCA in the hopes that along with this mercenary attitude they have, they might develop some artistic responsibility . . . but, of course, I was wrong."

Over a year has past since Rundgren's meeting with RCA, yet his disgust over the whole affair hasn't decreased one bit. "RCA was never interested in it from a realistic standpoint. Not from the point that they'd have

to pay for original software. They're only interested in things that have already been released elsewhere. And then they only pay a minimal licensing fee. It's set on a royalty basis. It's not like the music industry."

"They don't want to finance the software," continued Rundgren, "because they don't have the confidence in the sales potential of their machine, essentially. In other words, to get a return on something that cost \$100, \$200 or \$300,000 to produce, you gotta be able to sell 300,000 copies of it. And when you've only got 10,000 machines in the market, you're not gonna sell that many."

Rundgren has more problems surrounding the release of *The Planets*, besides RCA. When the Holst Estate heard about the

video production made to Tomita's album, they brought action against Rundgren, telling him he couldn't use the music. Rundgren's lawyers tried getting them to change their mind, but to no avail. "Well, the bad news from the Holst Estate is that under no circumstances will they issue us a license for the use of the music," said Rundgren, sounding even further disgusted. "They've got this 'ass-holier-than thou' attitude and won't let us do anything with the music at all. So we're investigating other possibilities."

Rundgren stressed the point that the Holst Estate was not upset with Rundgren's video interpretation of the music, but rather his use of Tomita's record. "Well, they didn't let him do it; he just did it. Then they brought litigation against him saying 'you can't release that album', for some ridiculous pompous reason. I'm sure they're more pompous than the original composer ever was, which is a

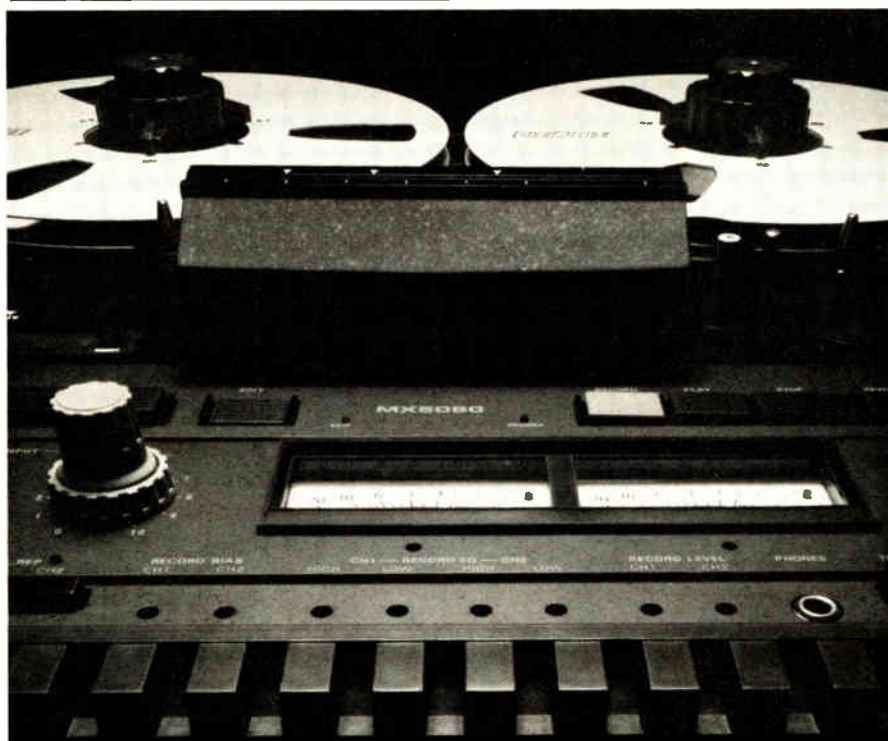
problem."

"Yeah," said Todd shaking his head in disbelief, "it's still only half completed; it's still in limbo." Rundgren says he may either finish it with a straight classical interpretation of the music, or he may write and record an entirely different musical soundtrack.

Todd's experience with *The Planets* left him with a sour taste in his mouth for the video disk. I asked Rundgren if he thought the video disk would go the way of quadrophonic sound systems, in the sense that the industry would hype the hell out of them only to discover that there's really no market for them. "I think the video disk is sort of a quadrophonic, myself. It has turned out to have a lot of disadvantages. The main disadvantage is that you can't erase what's already on the disk. A lot of technology is overtaking it as well. There's two way cable at this point, where you can order up anything

you want. So why should you have disks that you can't erase at a cost of \$25 each, when for \$5 subscriptions you can get whatever you want and much quicker. Then there's a lot of things that will be originated for subscription cable TV only and won't be available on video disk at all."

According to Rundgren, today's economy can't really stand to create a market for anything except for the video tape players which are presently available to consumers. "I don't think there's anything else necessary. Subscription is probably the broadest media in terms of video software available. Although it's not available to everyone yet, eventually it will be. I mean, they're hooking up a million homes at a time and it's always going, whereas video disk is hoping to sell 50,000 machines in a year. There is no way that video disk marketing can keep up with cable. And then there's going to be direct to home satellite TV as well."



## Dollars For dB's, It's The Best You Can Own.

### The MX-5050B

Because of quality that delivers unmatched reliability. Because it offers the performance and features of machines which cost more than twice as much. Because of ingenious production technology and intelligent design decisions from the manufacturer of the most comprehensive line of professional tape machines in the world.

All this comes for less than \$2500.

The Otari 5050B. The New Workhorse. It will ease your production burdens while assuring your banker its return on investment. Check out the dollars 'n' sense machines at your professional audio dealer today.

The New Workhorse

**OTARI**

Otari Corporation, 1559 Industrial Road  
San Carlos, California 94070 (415) 592-8311 Telex: (910-376-4890)

**A**ccording to Todd, the reason he built Utopia Video is to produce artistic video (and audio) showcases for cable or network TV. "Essentially, it's the same reason I built the audio studio. If you want to get totally immersed in the artistic process and not worry about a clock or budget or things like that, you have to have a facility that's independent of those considerations. And video is an even more expensive medium than audio to work in, in terms of personnel and hardware and things like that. So I didn't have any alternative. If I wanted to get seriously involved I had to have a facility like this one. I needed something that wasn't going to represent or resemble a rat-race situation."

Two other projects that Rundgren is working with are a TV show featuring his group, Utopia, entitled *Adventures In Utopia*, which promises to be a 1980's version of *The Monkees*, and a more serious TV series entitled *How to Run For President*. Although they will happen eventually, Rundgren says it will be some time before he gets to complete them.

"All those things have taken longer than first proposed, mainly because of the state of the economy. They've slowed it down. The problem is the day to day finances of the studio; the financial burden of keeping the studio open is so great that I can't even work in it!" said Todd, laughing slightly. "I have to spend all my time producing records and things like that in order to get enough financial support to keep the studio going. It's a personal liability since I own the studio. Subsequently, we may have to take some financial steps to put the studio on another level and relieve some of the burden so we can get on with other projects."

Will that mean giving up a piece of the ownership? "It may mean that," Todd told me as though that was something he could deal with, "though it may mean something else. I may give up part of the ownership, but I would never give up the control. Not in terms of percentage, but in terms of direction."

Although Rundgren doesn't want Utopia Video to be exclusively a music oriented video



center, he realizes that a majority of the productions that come out of there will be based around music and/or musicians. In the Sixties and Seventies, if a rock musician wanted visual exposure on the screen it was either in the form of live television (*Ed Sullivan, Shindig, American Bandstand*) or in films (*Help!, Woodstock, Mad Dogs & Englishmen*, etc.). In recent years however, it seems as though every group has a video presentation to go along with their new release. And it also appears that the rock oriented film, such as *A Hard Day's Night*, is now obsolete, or at least impractical.

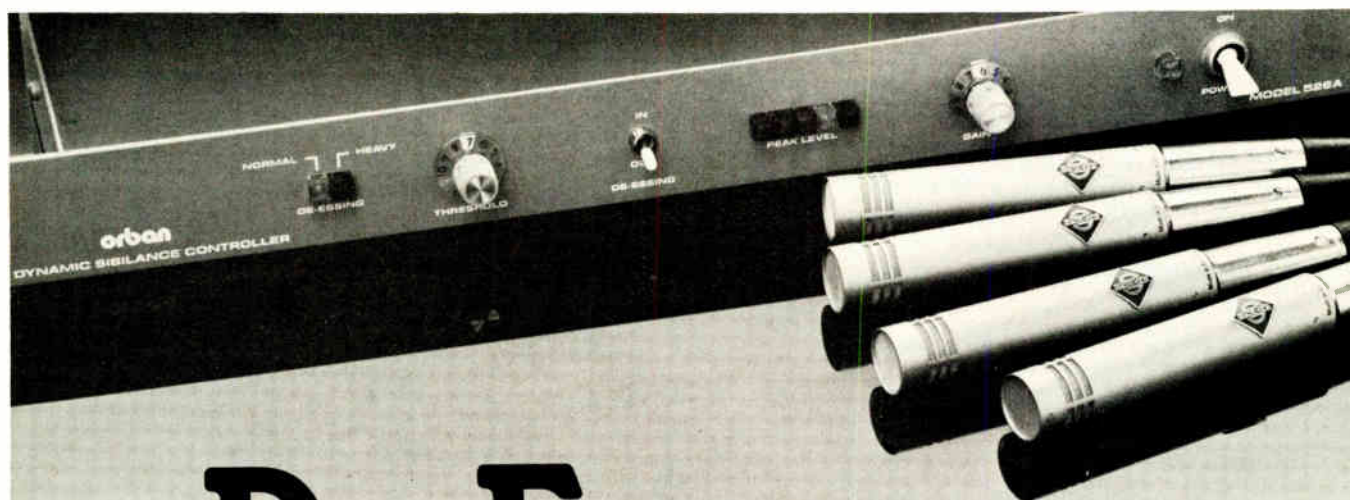
"Rock music is the music of our generation," Rundgren told me, "just the way BeBop and Swing music was the music of the last generation. And all through the 1930's there wasn't any television but there were a whole lot of movies based on the contemporary music of the time. It's just that lately, the movies have been really bad and drawn upon the worst music for their basis—disco music and things like that. Because of the mercenary attitude of people in the music industry, it's been recognized as transient in nature. It's a real discredited music form and they make movies like *Can't Stop The Music* and *Xanadu*. They become novelties and they become dated. People are no longer interested in that kind of music and they don't go to those movies. Aside from that, the music is not that spectacular. I mean, it's all right, but nothing remarkable."

One alternative, especially for Rundgren, would be to produce video films. In 1971, Frank Zappa produced and released *200 Motels*, the first film ever made entirely on video. "I haven't seen that or *Baby Snakes* (Zappa's second video film.) I think we've thought about it, but in our particular case, which is Utopia, we're not a giant enough commercial entity to be able to justify that type of thing. The reason is that we're always going for something artistic rather than something commercial. That's why we never became large enough commercially to engage in the grandiose artistic consciousness. If we ever did, it wouldn't be a *Can't Stop The Music* or *Xanadu*; it would be something where the music was much more important."

**T**he music industry of late has taken to video. As the video industry and market continues to expand, record companies see their most visual artists as naturals for the 19" screen. In the last five years, it has become a common practice to release a video accompaniment to an artist's hit single. More recently, some groups have done video presentations of entire albums, among them, Blondie. Inside the jacket of the recent double live Kinks album, *One For The Road*, there is an order form to buy a Kinks Video featuring four selections from the album. The cost: \$30.00

Aside from hard core Kinks fans, it doesn't seem as though many music fans would shell out 30 bucks to watch them play four songs, especially when they can catch the group on *Midnight Special, Fridays, Solid Gold* or several other national or syndicated TV shows. "That's exactly what I'm saying!" said Rundgren enthusiastically. "That's why I'm not oriented towards the so-called 'rock video market'. I do them occasionally, but you know they were originally done for promotion. They weren't intended to be sold anywhere. They were originally done so groups could get exposure on national television, or more importantly, on international television. So you get exposure on European television, without having to go over there. They were just a promotional device; big commercials. A commercial the length of the song, to sell the song. That's why we're oriented towards more or less show pieces that are designed for the cable or broadcast market, cause that's where the exposure is."

Rundgren also doesn't believe that video will completely replace the art of live performance. However, with the growing cost of touring and the ever increasing competition on the road, he does feel that video could offset a substantial portion of live tours, and relatively soon. I mentioned the recent Grateful Dead Halloween Concert from Radio City Music Hall that was shown in theaters all across the country. Both the video and audio quality was far less than desirable, yet tickets cost nearly as



# De-Esssss

The Orban 526A single-channel Dynamic Sibillance Controller is a *simple*, economical dedicated de-esser—without the complexity and compromises of multi-function processors. It sets up *fast* to produce sibillance levels that sound natural and right. Features include mic/line input, fully balanced input and output, LED level meter, GAIN control, compact size and more. Special level-tracking circuitry assures consistent results with varying input levels. And our control technique doesn't emphasize residual IM when de-essing occurs.

De-essing doesn't have to be complex, expensive, and time consuming. The 526A does it fast and *right* in recording studios, cinema, broadcast and cassette duplication.

The 526A De-Esser is available at your Orban pro-audio dealer.

**orban**

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

much as the actual concert.

"The big problem is you don't have a lot of control, or as much control with the live performance," Todd continues. "You can't go to one hundred cities and make sure everything is going smooth. When things like that happen it only hurts the concept. I don't really think it's such a bad concept. The difference is that you're not at home sitting there watching it on TV—you're there with all the other Dead Heads



and it's a real party. It depends on how high you are as to whether or not you notice the shitty quality," he says laughingly.

Rundgren thinks that in the near future, some artists (especially major ones) will videotape one of their shows, sell it to cable or network TV for something like \$100,000 and get it shown to millions of people in one shot, instead of touring for three months.

Some artists, David Bowie in particular, have not been available to tour and therefore have done very artistic video presentations. "I haven't seen that much yet. I've seen David Bowie's stuff, which obviously has a lot more work and thought invested in it than most other videos. It's personal and goes beyond just being a promotional thing. I like the fact that it's a versatile statement."

For the 33 year old Rundgren, Utopia Video is just another step in an already successful and challenging career. In the late Sixties, he led the Naz, one of the better pop bands to emerge out of the psychedelic era. Following the band's break-up in 1970, Todd pursued a solo career in which he released several albums, including 1972's *Something/Anything*, a double LP in which he wrote all the songs, performed all of the vocal and instrumental parts, and engineered and produced as well. Since 1974, while occasionally releasing solo albums, he has led the increasingly popular Utopia, a band which now includes keyboardist Roger Powell, drummer Willie Wilcox, and bassist Kasim Sultan.

Last summer Utopia performed in a live three hour concert that was broadcast on Warner-Amex's QUBE closed circuit TV system in Columbus, Ohio. The system should have

allowed the audience to communicate their opinions and preferences directly to the performers. The system refused to function until the show was nearly over; however, the band gave their audience a tour of Utopia Video after the show and used the system to answer questions asked by viewers in Columbus. It was one of the most popular shows in QUBE's history.

Because of Rundgren's financial responsibility to Utopia Video, extravagant Utopia tours seem highly unlikely in the near future. "At this point we can't afford it," says Todd. "The last tour we did we took a certain projector with us and it required certain kinds of towers in order to have room for the projection. We needed extra equipment and, in the long run, we lost money again. We lose money on all our tours! So at this point we can't afford to go out and do anything special this time. Ticket sales at concerts have been off, as you know, so far that promoters all over the country are going out of business. We can't afford to not break even, at least."

**R**undgren was quick to admit that he only tours now out of necessity. "Yeah, when necessity arises, you have to tour. I mean nobody tours out of the pleasure of it anymore. It's not a pleasure. I like playing, but touring is a different thing. There's the advantage of performing, which is an exhilarating experience, but there's also all the down things. There are all the events that lead up to the performance which are less than enjoyable: constant travel, crappy food, sound checks."

Since the formation of Utopia, Rundgren has also maintained an active and equally successful solo career. He has used his solo albums to cover certain musical areas that are not suited for Utopia, especially the more pop oriented directions.

When he's not busy at Utopia Video and not recording or touring himself, Todd is usually buried in a recording studio producing someone's next hit record. Some of the artists he's produced in the past include: Tom Robinson, Rick Derringer, Patti Smith, Grand Funk Railroad, the Tubes, Badfinger, the New York Dolls, Hall & Oates, Shaun Cassidy, and Meatloaf, whose debut album has sold seven million units worldwide.

Rundgren recently said, "Grand Funk paid for my audio studio and Meatloaf paid for my video studio." His production style had yielded what is known as "the distinctive Rundgren sound," which features crisp, upfront vocals, lots of background vocals, plenty of synthesizers and a very heavy rhythm section.

"I never go after producing people. You really don't want to say 'Let me produce your record.' It's like saying 'Let me run your life!' Someone has to come to you. I get a lot of offers and I turn a lot of offers down. The single major reason why I won't produce a band is because of the material. It's not their execution. A lot of people have good execution nowadays because that's what they think they need to succeed. It's not that, it's the material."

One of Rundgren's earliest successes as a

producer came when he was asked to finish the third (and eventually the most popular) Badfinger album. As Todd recalls, "This guy that was directing Apple Records in New York just called me up and asked me if I was interested. Apple Records was really a mess; that's the reason they didn't do anything else. At the time, they'd been working on the album for a year, and when I got involved it took, like, a week and a half. A lot of the problem was with Apple Records, which was a problem for the Beatles. I had a real sleazy time with George Harrison. He didn't finish any of those songs, yet when they became hits, he took credit for them. He's got a reputation as being less than the spiritual guy he professes to be all the time."

Rundgren's 24 track audio studio is adjacent to his house, within a couple of miles of the video studio. Todd says he has no plans or desire to convert his audio studio to digital. "I don't think most people can tell the difference. It has to do with the sounds you get. I don't usually go most of the time for a reality kind of sound; I'm going for surreality. Subsequently, it's hard to tell the difference. If you're recording horns or other acoustic instruments, say drums, in an acoustic sort of way, rather than a super acoustic way, which is the way they used to record horns, then digital might make a difference. But in most of the things I hear everything is suped up beyond reality, anyway. And there's no way I can make it sound like a band playing in your living room... it's always going to have jet engines or something like that."

Our conversation gradually drifted back toward video and Todd began talking about the difference most artists experience between making records and making videos. "It's the working situation. The artist has liberated the audio recording medium, more or less. When you make a record you outline what you want to do and then you work on it until you reach that objective. Bruce Springsteen still takes a year or two to make an album, because that's how long he wants to take to make it. But if someone is doing video it takes days by comparison. They spend so little time on it and plan so little on it, and so the quality is naturally second rate by comparison."

Finally I asked Todd if people who watch and tape these video presentations won't eventually get tired of the visuals and simply just listen to the audio like they do now with records. "It's possible," he says. "People get tired of music, as well. A lot of people don't listen to records anymore, they just buy them as background music for other activities. I won't buy a record that I won't 'listen' to. I have to sit down and listen to the whole record. The reason why people would get tired of watching the video portion is because you can't do other activities while the visual is on, so it all gets down to the same thing. When you put on *Sgt. Pepper* you may still listen to some part but you won't listen to it the way you did when you first bought it, because it's so familiar. You don't feel it requires that concentration, so you do other things while it's on. I mean, once in a while you might get really nostalgic and drop some acid and really listen to *Sgt. Pepper*." ■



# EXPLORE YOUR FUTURE IN RECORDING ENGINEERING ENROLL NOW

The Omega School of Applied Recording Arts and Sciences announces an intensive workshop/seminar for the summer semester, beginning on June 19, 1981.

This special session has been designed to instruct amateur, student and semi-professional recording enthusiasts in the fine art of making better tapes.

Beginners will be thoroughly trained in the logic, theory and economics of professional recording.

Super Session '81 will feature lectures and workshops by internationally acclaimed professionals, including Joseph Tarsia, president of Sigma Sound, Philadelphia and New York; Larry Boden, digital mastering engineer for JVC Digital in Los Angeles; John Woram, editor of db magazine and author of "The Recording Studio Handbook"; Jay Chattaway, independent producer under contract to CBS records; as well as other leading experts who will make sure you "mix with the pros".

The Basic and Intermediate 10-day Intensive Course covers Electronics, Studio Management, Record Production, Acoustics, Sound Reinforcement, P.A., Concert Recording, Demo Production, Studio Effects and Multi-Track Theory.

Advanced seminars and workshops will cover Radio Production, Automated Mixing, Music Production,

The Omega School of Applied Recording Arts and Sciences is approved by the Maryland State Board for Higher Education and courses are available for accreditation by The American University in Washington, D.C.

Jingle Production and Studio Maintenance. Qualifying basic and advanced students will get hands-on experience in Washington's newest and most sophisticated 24-track automated studios.

Basic and Intermediate Tuition is \$895 (including all lab fees, books, supplies and certain meals).

Advanced tuition is \$1095 (inclusive). Advanced workshops are limited and early registration is advised. Register before May 22nd, and receive a free copy of John Woram's "Recording Studio Handbook," a \$37.50 value.

Both packages offer accommodations for the 9 nights and ground transportation to and from those accommodations for only \$100 additional. Early enrollment is required if you desire accommodations.

If you suspect that your career lies in the field of music, studio recording or media production, Super Session '81 will provide you with an excellent opportunity to avoid a lot of mistakes that have already been made by the pros.

And the pros will be at Super Session '81.

For enrollment information, clip the coupon or call (301) 946-4686 or (301) 946-3242 weekdays.

Master Card and Visa are acceptable forms of payment. The Omega School of Applied Recording Arts and Sciences.

## SUPER SESSION '81

JUNE 19-28  
10-DAY INTENSIVE  
WORKSHOP/SEMINAR  
IN WASHINGTON, D.C.

CALL (301) 946-4686

Please send info on:

basic and intermediate course  advanced seminars and workshops

Basic area of interest:

- Studio Recording  Production  Mobile Recording  
 Advanced Electronics  Control Room Techniques  
 Studio Management  Sound Reinforcement

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE/ZIP \_\_\_\_\_

10518 Connecticut Avenue, Kensington, Maryland 20795

# STUDIOSCOPE

## WOMEN In The Control Room

**S**ince its inception the studio control room has been somewhat like a football locker room, i.e. males only! But times are a changin'. More and more names of definite female persuasion are appearing on album credits and in Mix's Sessions column. While few, if any, male engineers, producers or owner/managers think that the sex of a mixer will make a big difference in the industry, it is nonetheless important.

This change, welcomed by some, resisted by others, is a true indication of social and economic growth. There are a few questions that should be considered and a few myths that can be put to rest.

Women, many people will tell you, have better hearing than men. This has been considered fact for many years but is it really true? Early studies on human hearing did in fact indicate that, on average, females tested did hear better. Subjects tested were between the ages 18 and 30 years old and were tested over a frequency range of 120 Hz to 8 KHz. Attempts to explain this phenomena biologically have come up empty handed.

More recent studies have shown little or no difference at all in the test groups by sexes. The conclusion is that any hearing difference between

by Dennis Buss & Chris Haseleu

the sexes is the result of environmental causes. In earlier years, women, being more sheltered, were not exposed to as much noise pollution. Now as women take up careers in all areas they are becoming just as subject to hearing loss as men.

Another factor concerning women in the role of engineer is their ability or inability to handle stress. It has previously been suggested that women are not as able to put up with stress as men. More recent studies indicate that reactions to stress are learned responses. Therefore, as women have become more subject to stress, they have become better able to deal with it. It has also been suggested that emotional expression may be a natural stress releasing mechanism. Because of cultural values that tend to make emotional expression more acceptable for women, they may be less subject to the results of stress such as heart disease and ulcers.

One of the reasons for a lack of women in engineering may have surfaced in a recent controversial study which concluded that women are less able to learn and use mathematics. The controversy is whether this is a social or biological study. Whichever it is, it does suggest why fewer women than men apply to engineering-oriented

schools', however, even this number is increasing.

The hearing or stress points of the average female may make interesting conversation but how many studio owners/managers consider them when hiring a new engineer? Whatever their prejudices most seem to look at the *individual* applying. That the number of women in engineering positions is increasing indicates that the industry is opening to them. The studio industry, unlike so many others, is not under federal or state regulations that force the hiring of women. Being for the most part small businesses they are not easy targets for labor discrimination litigation. The progress being made is the result of the ambitious women who are pursuing careers in their highly competitive field and the open-minded owners and managers who are giving them a chance.

There are those who are apparently not willing. While most major studios in New York and on the West Coast have one or more females on their engineering staffs, there are no females on staff at any major Nashville studio. There seems to be two reasons, both having to do with more conservative cultural values of the South. One is that fewer women apply for the jobs than apply in New York and on the West Coast. The other is a feeling among some male musicians, producers, and owners/managers that women should not be exposed to the "off color language" or "late hours" or "type of people" that are typically found in studios. This is changing. In a recent survey most Nashville studio managers (many of whom are women) and chief engineers said they would hire a woman if qualified. It only remains for female applicants to gain the experience necessary to be qualified.

Once a woman breaks into audio engineering, what can she expect from the people she works with? In talking with several female engineers who prefaced their job hunting with education in the audio field, a couple of things seemed common. Most clients and co-workers initially expressed surprise and some doubts about working with a woman, but this quickly faded away. None of the women interviewed had experienced any sexual harrasment and they were respected as engineers. The only problem mentioned was the occasional need for help in moving heavy equipment. This definitely has more to do with size than sex.

At the risk of sounding sexist, it is certainly a pleasant change to hear a female voice over the talk back and see a woman's face behind the board. ■



Announcing a new service for buyers and sellers of used audio recording equipment. . .

# AUDIOTECHNIQUES EQUIPMENT EXCHANGE

The Audiotechniques EQUIPMENT EXCHANGE is a large display showroom in midtown Manhattan. Here used audio recording equipment on consignment from both studio and individual owners is offered for sale to a constant stream of buyers from the world over. Owners are relieved of advertising and selling their surplus equipment, and buyers can view a wide variety of equipment in one location before making their choice.

## BUYING USED EQUIPMENT

The EQUIPMENT EXCHANGE is a veritable treasure trove for the used equipment seeker, hobbyist or audio "nut". We have everything from cassette to 24 track recorders, consoles, mixers, and a huge array of other gear of every type imaginable. You are invited to visit the EXCHANGE, but please give us a call before you come so that we can arrange to have one of our staff on hand to show you our wares. If you want lists or need to check prices, give us a call, and we'll do our best to take care of you. We are sure you'll be impressed with the variety and the low costs.

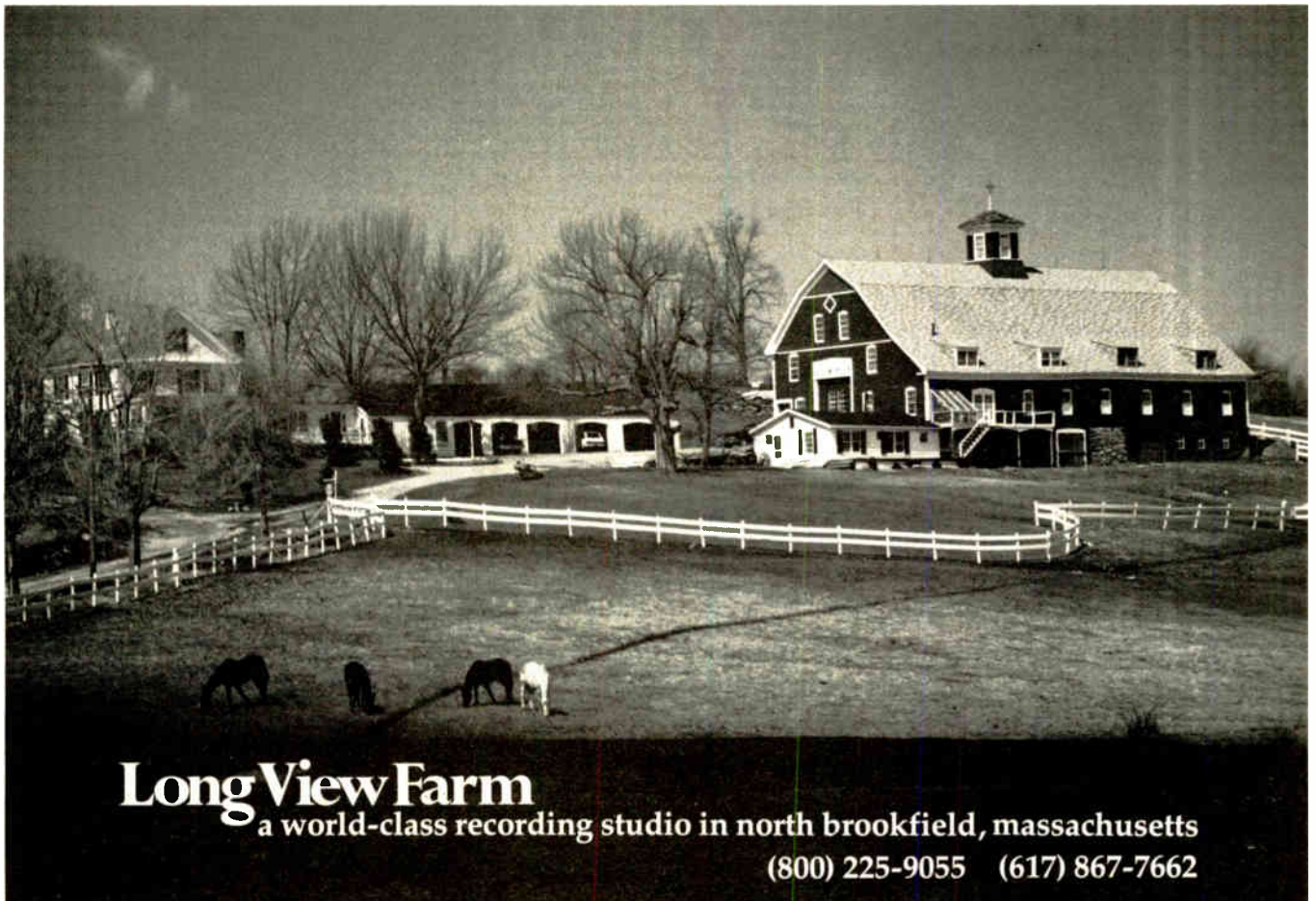
## SELLING USED EQUIPMENT

If you have equipment for sale, write or phone us for details about our consignment plan. We will advise you about pricing, shipping, etc., and will send you our consignment forms. No equipment accepted unless we have your completed consignment form. The equipment will be located under secure conditions at 1619 Broadway with prices on every item clearly marked. Payment for equipment sold will be made promptly after the sale has been completed. As owner of the equipment, the final selling price will be your decision. The EXCHANGE will maintain an aggressive promotion campaign to sell your equipment promptly.

**1 800 223 2486**

**audiotechniques equipment exchange**

1619 Broadway, 4th Floor, New York, NY 10019 Telephone: (212) 586-5989



**Long View Farm**

a world-class recording studio in north brookfield, massachusetts

(800) 225-9055 (617) 867-7662

# WOMEN In Audio

## A RETROSPECTIVE PART ONE



by Wendy Germain

*There is a saying, "life like music must be composed by ear, feeling, and instinct, not by rule."*

*Although the audio recording business has been male dominated since its early days; women have played an important role in the development and personality of this dynamic industry.*

*The women who were interviewed for this article possessed special attributes: empirical reasoning, good dexterity, well trained ears, etc. They all learned to be engineers by working, observing, and having a genuine desire for quality. They grew up with the audio industry, and perhaps contributed far more than many of us realized.*

An aspiring radio actress from the Midwest, Mary Bell, like hundreds of others, came to New York City to seek "fame and fortune." It was 1942, and after making the studio-casting rounds, which turned up virtually nothing, she decided that the army might offer her radio experience. On the night before she was due at the recruiting office, Mary was introduced to a woman who ran a recording studio. Not certain of what she would actually be doing, she accepted the woman's offer of a job. "What I discovered was that I would be taught to cut records, what a patch cord was and how to sweep floors!" Mary recalls. Almost immediately, she was put to work in front of two disk-cutting lathes to record a speech that Wendell Willkie was doing for the Office of War Information. It seemed that Mary's career as an engineer was to be cut short; General Sound closed their operation a year after she started. But as luck would have it, NBC was looking for engineers, and she was hired. In the recording division at NBC studios she was assigned to the editing and dubbing room.

"Working several lathes at one time was tricky business, since the disk was held manually while the turntable was spinning. I

came up with a solution to the problem. I took the cardboard, which separated the masters when they were shipped, and a desk blotter and laid them on the turntable. This made it much easier for me to cue up a disk and have it ready to spin."

"We were doing so many different things at NBC that not one day was the same. Sometimes I worked on the Bell Telephone Hour inserting musical cues while simultaneously recording the entire presentation. We were recording 16" disks at 33 1/3, but some of the musical inserts were recorded at 78. On the Old Scullys, in order to do pitch change, we changed the gears manually."

"I felt like a ballet dancer when we set up the room to do 1 minute spots. I would have 4 machines set up, lock the groove on one, disengage the second, respot the third while the fourth was spinning. Obviously there had to be space between the spots, and if you were really good you could get 12 spots on a disk."

At this point the war had ended, but because the industry was growing, Mary had the opportunity to stay on at NBC. Although tape machines were now being used, she was still working with disks. Bell had a proclivity for wanting to learn new things, so she taught herself how to edit tape by going into the editing room and playing with the discarded tapes.

"One day an engineer became sick during a session, and I volunteered to run the tape machine. Of course they were hesitant, not knowing that I had already worked with tape, but I did well and proved myself. They never kept me out of the tape editing room after that."

Following that experience, Mary was transferred to the NBC news room, working the 4pm to 1 am shift. In between the news broadcasts she would work on obituary files, taking taped speeches and news items on famous people for future broadcasts. Like the recording division, the news room was hardly

**Right: When a news correspondent over in Korea ran out of reels, he sent back his tape rolled on a beer can! Mary Bell is shown trying to untangle the mystery and wind the tape into the RCA machines.**

boring. "One night I remember having set up my two RCA machines (we always made saeties since the tape was made of acetate and could snap) and signaled that I was ready to go on air. I was on the telephone when I realized that I didn't hear anything. I dropped the 'phone and switched on the second machine, still no audio. I called the transmission room, seems they had forgotten that I was on air and had pulled my feed. Although it seemed like an eternity, there had only been two minutes of silence on NBC."

In 1952 Mary Bell (Schwartau) was written up in Mademoiselle Magazine in an article titled "Editing By Ear". They described her as having the ability to cut and splice tape judiciously to edit out "and, uh's" . . . "Relative to that article, if they only knew what I had to do to edit a John L. Lewis speech. He was a very dramatic speaker but his pauses between sentences seemed interminable. I set to work to try and squeeze the speech into a 1/2 hour program. I must have spliced that tape in at least 100 places!" related Mary.

Shortly after that article appeared, Mary left NBC to start a family. Her husband was also an engineer and occasionally they worked on freelance projects, writing scripts, doing remote recordings and editing.

Several years later she started her own audio business, working out of her living room. She even tried to teach her eight year old son how to do tape duplication on her specially designed Ampex 960's. When asked how she learned her trade as an audio engineer, she responded "empirically!", which sounded suspiciously like a plug for her son Winn's company-Empirical Audio.



**Left: Judith Liegner editing on portable Ampex machines while the studio was waiting for their permanent equipment. (Mid 1950's)**



**Above: 1947, the NBC Recording Division, an engineer at the turntables reads a script and cues up the disks. (notice the anti-skating provisions?!)**

After a hiatus from the business, Mary's son and daughter-in-law (Sherra Fosten Schwartau) are re-acquainting her with the machinery of today's recording industry.

Louise Malcolm's career began with a baptism: by fire. NBC, losing male engineers to the draft during World War II, tried an experiment. They would take non technical personnel and train them to record and edit disks. Within a brief three months, the company propelled her from a \$100-a-month secretarial position: to recording engineer. Louise Malcolm became the first female engineer at NBC. She vividly remembers the pressure that she felt from the executives who viewed her as a guinea pig, as well as being aware that if she was successful it would open up opportunities for other women.

The equipment in those days was primitive. "In 1942 editing was a process far removed from today's technology," says Malcolm. "It required ultra precision, split second timing and as many arms as an octopus. Editing on tape nowadays is simple by comparison. We did our editing off of disks, and sometimes it would take as many as 15 to put together 1 good master," Louise went on to say. One of the first projects Louise Malcolm was assigned to was for the South American market. "Imagine editing a speech in Spanish without understanding one word of the language," laughed Louise. Since the network was on air 24 hours a day 7 days a week, there were both live broadcasts and recorded programs; however, even the live presentations were put on disk for distribution to the Armed Forces Radio. Often she worked with a bank of

three lathe machines. One would be accepting live feeds from overseas; at the other two machines Malcolm would have one cued up ready to go while the third was running on air. Each disk had a recording time of 15 minutes or less so there was a lot of movement back and forth between machines. During a 30 second station break, using a microscope, she would check the depth or brightness of the groove made by the sapphire stylus and respot the machine. As if that did not demand enough dexterity, Louise stood over the machines as they were running and with a brush removed the vinyl chips as the disk was being cut. The Scully lathes, unlike the Prestos, had a suction device to collect the chips. (Oh progress!) "Delayed broadcasts were a piece of cake. We would be on air in New York at 6 pm, record on disk and playback at 7 pm for the Chicago station," Louise recalled.

After her initial three month training program, not only was she officially hired as an engineer, but NBC gave its blessing to hiring ten more women to be trained. The pay was terrific compared to her secretarial job, but the hours were grueling. For the first 13 years: Louise worked the night shift and weekends (holidays did not exist). "We did not work normal hours, and this shaped my personal life," Malcolm said. "I married another NEC engineer because we shared the same rigorous work schedule. I am now married to a radio director and we often work together on a program," Louise went on. "In contrast to those early days, editing on tape is a dream. I remember when the first Ampex machine was

brought into the studio, it gave us capabilities we never had with disks. Instead of moving from one lathe to another, we just kept the tape machine rolling. But looking back on it, other than cartridges, not much has changed in tape technology for us at NBC. We even still have some of the old RCA's. Louise said.

After 39 years as an engineer at NBC, Louise Malcolm is retiring. Although she has a deep appreciation for the audio industry, there will now be time for her other love - her greenhouse.

Judith Liegner had no idea that when she moved to Europe she would become an audio engineer. As a musician in France during the early 1950's, she remembers carrying around her tape recorder to record all of her performances. Judith wanted to stay in France, but performing just did not bring in enough money. She was able to get an interview with the owner of a recording studio, since it was not uncommon for women in Europe to be engineers. At that interview, Monsieur Charlin asked Judith what recording experience she had. "Naively, I produced my American-made portable tape recorder," she said. Charlin realized though, that as a performer-musician, Judith had a well-trained ear. He was willing to hire and train her to edit and dub his classical music projects. "It was a very busy studio, and often I would have to edit a tape from masters without a musical score," Judith recalls. "I learned everything from the other engineers (mostly by watching) and Charlin. Because I was gutsy as well as curious, it was not long before I was allowed to sit in on sessions. I found that if I took notes during those studio sessions, it was a big help later on in the editing room." Judith was becoming a skilled editor, but she was enthralled watching the studio engineers as they would ride the gain if a cello was not loud enough. "I was intrigued with the

# PRO AUDIO



Our pro audio division carries more than 75 lines of professional audio equipment and accessories . . . everything you need for your studio. Whether you're looking for consoles, monitors, outboard processing equipment, microphones, headphones, even tape, we probably have it.

But we won't just sell you the equipment — we guarantee it. Twice. First there's the manufacturer's guarantee. Then there's ours. We guarantee everything we sell because we thoroughly test your equipment *before* we ship it to you.

For a complete list of our lines, or if you need a price or other information, call us.

Professional Audio Division  
5001 Baum Blvd.  
Pittsburgh, PA 15213  
(412) 621-1950

audio  
innovators

# THE AUDIO PROS



If you want the best sound around, see the pros at Audio Innovators studios. Some of the best ears in the business work for us. That's why we can deliver high quality sound time after studio time.

Another reason is our well-equipped facilities. Like our two newly-remodeled 24-track recording studios with two new consoles, extensive outboard equipment and two Baldwin pianos — a nine-foot concert grand and a seven-foot grand.

Call us and ask about our studio package rates. And ask for a demo reel. Or arrange to visit us and take a look around. Not only do we sound great, but we look terrific, too.

Audio Innovators Studios  
216 Blvd. of the Allies  
Pittsburgh, PA 15222  
(412) 471-6220

audio  
innovators

idea that you could move a fader instead of stopping the entire orchestra and redoing that particular section."

In the two years that Liegner spent working for Charlin, she learned every aspect of recording, from micing a room to masters.

In 1954 she returned to the States to work for Concert Hall. They had specifically hired her to edit tapes done in Europe and sent over here. "There was often a problem with tapes from overseas. The speed just did not seem to line up. We would take the splicing tape and wind it around the capstan motor to vary the speed."

She was also responsible for mix down and supervision of cutting the master disks.

In the latter part of 1956 she worked with Al Grundy installing the first Ampex stereo cutter in the Concert Hall studios in New York City. "I recall having to read alot to keep up with the technology when that machine was installed. The Ampex was a far cry from Charlin's hand built equipment in France." Judith recalls.

Concert Hall was moving their operation to Switzerland, and Judith was sent to set up the new studio and supervise. With this assignment she was also getting additional experience in record production since she was told to go to their new pressing facilities. "When I walked in everyone was very polite, they must have thought that I was a tourist who had strayed from the bus! When I sat down and spoke with the chief engineer, he realized that I also was an engineer, and from that point on we never had any problems communicating." By the time Judith left Concert Hall, she was doing more than engineering, she was participating in the top-level management decisions such as what pieces of music were going to be recorded.

Shortly thereafter Judith moved back to France to work for CBS Records. There had been a take-over of an established French record company by CBS. The French company had a tremendous catalogue, but antiquated facilities, and Judith was sent to reorganize the operation. Although her function was administrative, having such a strong engineering background, gained her enormous respect ("speaking fluent French did not hurt either," she added), "Even as an administrator I got a kick out of sitting in on live sessions, mix downs and checking out equipment. I never stayed too far from the recording studios."

Discussing philosophy of recording, Judith expressed her view that when she was engineering it involved subjective interpretation of a particular piece of music. "So much is done by ear and a feeling for the music you are recording. I was not opposed to adding things to the mix if it enhanced the quality, but multi track did begin to deprive the musician/performer of a direct means of expression (something they get out of performing live)."

With that philosophy, it is not unusual that she now runs Liegner Management handling performing artists like Marion Williams, Jessy Dixon and many solo classical musicians.

*Next month we will talk with a few more contemporary women in our industry and discuss present day careers and opportunities for women in audio.*



# SOUND ADVICE

## How To Mike Drums & Influence Producers

by Ben Harris

It seems as though engineers and mixers grumble more about drum sounds than anything else in the studio today. All of us have had those miserable sessions when it seemed the very best sound you could obtain was still slightly worse than a cardboard box and a Q-tip. The opinions of engineers on "how to", "what with", and "where at", are as numerous as the engineers themselves. How many times can you remember the drummer coming in for the second session, only to find that your real neat sound from the day before had somehow vanished? That long, hard stare you received from the drum booth was not respect. He probably thought you were fresh out of the trees.

A friend and I were discussing the vast differences we had heard from one day to the next, with the same drummer, kit and microphone selection. The sound one day was great, and the next, the cardboard box. There does not appear to be a logical explanation, but I assure you there is.

I do not have any incantations or special herbs, nor do I suggest burning incense to make your drums sound good. However, I may have an answer as to why they sometimes sound bad for no apparent reason. As we all know, when the drum sound is loose and muddy, the entire track will be little better.

In most cases, we are dealing with an average of ten to twelve microphones on a kit. The phase-time relationship between these microphones can be extremely critical. If phasing errors are present in substantial magnitude, the low end response will be loose, muddy and undefined. The center image will be cloudy, with random nodes across the stereo spread. Not a happy state of affairs.

Each mike, whether it be designated for tom, snare, kick or cymbal, will receive signal not only from its intended sound source, but the leakage from all the other drum instruments as well. This leakage will sum at random with the number of mikes used on the kit. The more mikes, the more leakage to be heard in the mix. This leakage, if not phase aligned, will cause the hollow, muddy sound described above.

A brute force method for eliminating the negative effects of what we shall term "bad leakage" is to electronically gate the tom and overhead mikes when not in use. When the drum-

mer strikes a drum that has its microphone muted via a gate, the mute threshold level is exceeded, which opens the channel, allowing the microphone to be heard. This electronic band-aid for leakage can and does tighten the overall drum sound, but not without a price. The band-aid is only concealing a lack of knowledge in microphone placement and technique, a dying art this day and time.

This "bad leakage" can be transformed into good leakage, making the drum kit sound rich and fat, without reducing the apparent size of the kit. I have a method for nulling the phase errors in a drum kit. I feel so strongly about this method, I am convinced it can help you obtain a tighter rhythm sound.

First, let us assume the kit to be well tuned and well played. The type microphones you prefer are not nearly as important as how you implement them. For example, these are my favorites: AKG D12E for kick, C451E with 20 dB pad on snare, C451E's with 10 dB pads on high hat and overheads, and Shure SM-57's on toms. This is not to say these are the best, just my preference.

With all the console faders down, bring only one fader up at a time, adjusting the level and equalization for that particular drum channel as well as possible. Now, with all fader levels, and equalization settings obtained, mute all the drum channels except the snare and floor tom mikes. Have the drummer hit the snare in a steady, repeatable fashion. Lower the snare fader level and increase the floor tom fader until the level of each of the two channels is approximately the same. (The snare leakage through the floor tom mike being the same apparent loudness as the snare mike itself.) While listening in a mono mode, instruct the drummer to continue the steady beat and have an assistant move the floor tom mike over the head of the tom in a circular manner, being sure to cover the entire surface of the head, until you hear the phasing between the two microphones "lock in". That is to say, the loose, hollow sound at some point across the head will be at a low ebb. You are effectively nulling the bad phase response out.

After having determined the mike placement to obtain the best snare sound through the floor tom leakage, lower the floor tom fader to about the same relative level as the snare channel in the text above. Now, proceed to raise the next highest tom fader and repeat the phase adjust-

ment process. Each tom, cymbal and overhead microphone thereafter is adjusted, utilizing the same method. When all the microphones have been adjusted for phase response, return the faders to their proper and respective levels. The leakage remaining will add richness and fullness to the overall sound. Any "bad leakage" left will, for all practical purposes, be masked by the in-phase relationship of the kit.

Some trouble spots are the smaller toms of 8" or less in diameter. The head is so small, the placement becomes harder to determine. At times it may be necessary to reposition one of these small toms slightly to compensate for the phase lag between its microphone and that of the snares. Most usually this can be done without affecting the drummer's playing ease to any great extent.

The kick drum can be phase aligned as well, although it may be necessary to reverse the polarity of the microphone itself, due to the usual technique of miking the kick from the inside of the shell, which is 180 degrees out of polarity with the front.

Slight and conservative equalization changes can be made after the drum kit has been phase adjusted with little affect on the phase response overall. However, bear in mind the equalization on each channel was adjusted before the phase alignment had been performed. Therefore, the phase shift inherent in each particular equalization setting was compensated for, to a certain extent, by the mike placement and phase alignment procedure. Equalization changes after the fact will slightly alter the response to some degree.

In summation, all too often pet microphones and techniques are implemented with no regard to phase or time lag differences between adjacent microphones. Hence, consistency is lost between setups. On drums, this phase difference can be a tremendous disadvantage or it can be an asset if properly done. The same procedures can be used on pianos and even microphones placed across the room from each other, with similar results.

Give my technique a try. The drummer will love you, and you will be extremely satisfied with yourself when you realize how much better it sounds and how much easier the mix becomes later on down the road. I am sure you will agree, it's worth the time spent. ■

# The Start of Something Big

## The History of the Tape Recorder

### PART II



by John T. Mullins

*EDITORS NOTE: In our last issue (Vol. 5, No. 3) Mr. Mullin told the story of discovering the German Magnetophon, during the course of his service in World War II, and bringing this revolutionary technology back to America. As we reached the end of the first installment, Mullin had just successfully auditioned his machine for Bing Crosby's producers to inaugurate the first network radio tape recorded productions.*

That night Col. Ranger and I had a long talk. He was convinced he had carried the development of his machine to a point of acceptability and that in any event he must now sell these two machines as they stood. He had put a lot of money into them and was anxious to realize some return. It was obvious to me that they were not acceptable to the Crosby people and I tried to convince him of this. Fortunately for him, he was able to sell both machines in Hollywood within a few days, with the assurance that he would at some time later update them to provide better quality performance. We still needed backup machines if we were to take on the Crosby show, and even more important, we were going to need tape. We were not confident that we would get either from Col. Ranger and so we terminated our relationship.

We immediately contacted Ampex and I can remember my excited enthusiasm as I called long distance to Harold Lindsey and Alex Poniatoff to convince them of the great opportunity that seemed to lay at their doorstep. They had already accomplished a great deal, but there was yet a lot of work ahead of them before they would have a completed recorder. They had no intention of trying to make tape.

A conference was held and the decision was made to let us take on the radio show if we were quite certain that Ampex would produce a machine within reasonable time. We would then have backup protection and the operation might ultimately be expanded to the use of tape playback directly to the network. The plan meanwhile was to record on tape, edit the tape into a show

and then transfer it to a disk, playing the single generation disk to the air. My limited number of reels of tape could then be reused over and over until, of course, they would be consumed in splices. But we hoped for relief before this would happen.

Murdo McKenzie procured a small studio for our exclusive use in the NBC building and I installed the two Magnetophons and set about recording an average of one show a week. The rest of the time we were involved in assembling the final version, transferring the show to disk and in giving demonstrations to countless visitors.

Good news travels fast. 3M very shortly got wind of our operation and we were promptly visited by President William McKnight, Vice President George Halpern, Robert Westbee, Dr. Wilfred Wetzel, Roy Gavin, Bob Herr and Tom Gibbons—among others. It was our first meeting with gentlemen from 3M and they made it clear that they were most anxious to cooperate in any way possible to further the use of magnetic recording tape. Frank Healey, Murdo McKenzie and I were most impressed with the fact that they were willing to try to fabricate whatever formulation would work best on my machines.

I tried many different samples, finding that there seemed to be considerable variation in their performance. Oddly enough, the types of tape that Dr. Wetzel and Bob Herr thought should perform in a superior manner created a variable background noise. Only when they formulated what they considered to be a lower grade oxide was the excellent performance of the German tape duplicated.

I often took short trips to Ampex to help them with their design and to give them practical tips on the human engineering aspects gleaned from my constant work with the German machines.

As the design came to its final fruition, we had a conference at Ampex on the type of tape to be used. Dr. Wetzel was at the factory and we compared the performance of various tape samples and some of the German tape. Again we drew the same conclusions that I had reached—the oxide 3M considered inferior was the one that worked best! Dr. Wetzel made it

clear that 3M would gladly make this material available if we really wanted it. The decision was made then and there to use it. This became known as Type 112 or RR (for Raven Red), a material which we naive tape machine users and developers did not know at the time was a form of iron oxide used in red barn paint! Later we were to find out that a peculiarity of performance both in my machines and in the first Ampex models was responsible for our observations. Machines were later modified slightly to accommodate 3M's better tape, Type 111.

Ampex was built around six men at the time, all very capable and dedicated to one objective—to design and manufacture a professional tape recorder based on the original Magnetophon, but not necessarily a Chinese copy of it. Alex Poniatoff, Harold Lindsey, Myron Stolaroff and Forrest Smith were responsible for engineering, styling and manufacturing methods. Both Bill Palmer and I had great faith in what they were accomplishing—but they needed money.

The name of Bing Crosby carried a lot of weight in the executive offices of ABC and as the grand plan for getting the Crosby show from tape directly onto the network took shape, it appeared that it would be desirable for ABC to have a total of twelve machines, four in New York, four in Chicago and four in Hollywood. An order would be placed with Ampex for twelve machines if a successful demonstration was given of one machine in Hollywood. A date was set as a goal.

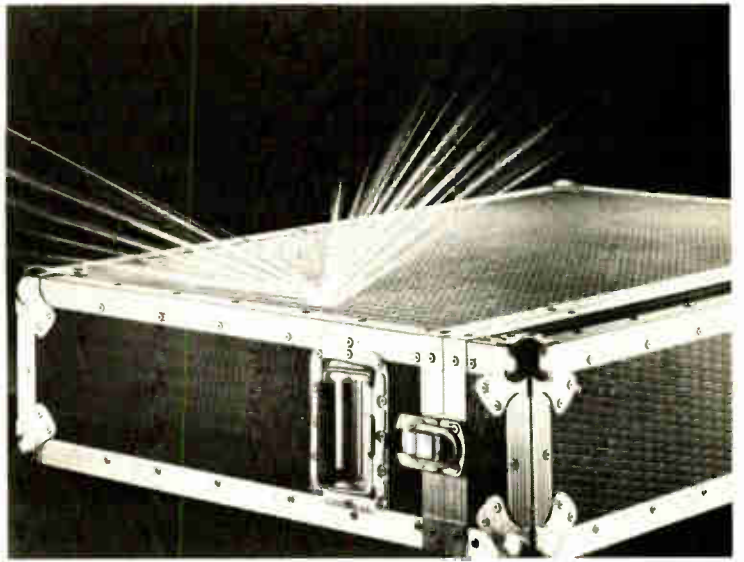
Ampex worked night and day, and Harold Lindsey carried the machine to Hollywood in his station wagon. It was a beautiful thing to see. It handled tape well at normal speed, rewind and fast forward. It could play a tape beautifully (tapes made on my Magnetophon being used for demonstration). But it could not record! Time had not permitted the completion of this part of the machine. Jim Middlebrook, the chief audio facilities engineer of ABC had come out from New York for the demonstration. He got me aside and said, "I want to ask you one thing."

"Yes sir." I wondered what was coming.

"Will these guys get this thing to record as well as yours does?"

What a spot I was in. But I plunged head-





The new 16-4-2  
dual purpose console  
from Allen and Heath.

On the road or in the studio the 16-4-2  
handles anything the bands can throw at it.

Amongst its many unique features is its  
virtual indestructibility. This, thanks entirely to  
its heavy duty 'Bulldog' road case which is

# 16 CHANNEL, \$2300, AND ROCK PROOF.

made from special lightweight Scandinavian laminate.

For full information on this remarkably tough little  
package contact Allen & Heath at the addresses below.

Because at \$2,300 we're the first  
to agree it seems as though

its fallen off the back of a lorry. Come to think of it,  
it wouldn't sustain any  
damage even if it did.

**AHB**  
ALLEN AND HEATH BRENNELL LTD.



East Coast: AUDIOMARKETING LTD., 652 Glenbrook Road, Stamford, Connecticut 06906. Tel: Tollfree (800) 243-2598.

long into the answer. "They certainly will. There's no reason they can't."

"That's all I want to know," he said. "I'll recommend we give them the order for twelve."

I really said a prayer every night for their success after that, until I witnessed a successful recording demonstration.

With a firm order for twelve, handled through Bing Crosby Enterprises as worldwide sales organization for Ampex, the company was able to get a bank loan that vaporized their money problems. They went ahead full steam, not only to solve their remaining technical problems, but to get set up to manufacture their first machine known as Ampex Model 200. I was made a present of the first two to leave the factory, serial numbers 1 and 2, which I received in April 1948.

I had by now recorded 26 half-hour Crosby shows on the two Magnetophons. They were showing visible signs of fatigue and my original 50 rolls of German tape were badly battle scarred with innumerable "bandaids."

What a relief it was to start fresh with brand new beautiful machines capable of running continuously for 35 minutes instead of only 22 and an inexhaustible supply of 3M tape.

Serial numbers 3 to 12 went to ABC, and I later turned over serial numbers 1 and 2 to them to complete the original order. This was done because these were cabinet machines—quite large and difficult to transport. It was clear that if the machines were more readily portable, Bing could go where he liked, recording right on the spot. Thus Ampex designed and made for me two portable units in which the original cabinets were each split into two beautifully finished oak cases. Thus I was presented with serial numbers 13 and 14, and I used these for the duration of my association with the Bing Crosby Show.

It was clear as the Crosby season drew to a close in June of 1948 that a great change had taken place in the world of professional sound recording. One major network had converted to tape. A new name, Ampex, had come into the world of sound recording tape. A whole new approach to radio programming was commencing the pre-recorded, edited and assembled radio show was now to be easily accomplished.

As head of the sales organization for Ampex products in Bing Crosby Enterprises, Frank Healey kept me busy with demonstrations to myriad prospects for this new medium. Between such activity, my continuing involvement with recording and editing the Crosby show and even providing recording and editing services to the Louella Parsons show on Sunday and a weekly quarter hour show featuring Burl Ives, I was now a full time resident of Southern California. I could not devote any time to the San Francisco activities of W.A. Palmer Co., and I thus joined Bing Crosby Enterprises as chief engineer of its Electronics Division. Frank quickly sold a block of machines to NBC, then the Don Lee radio network and CBS. Independent radio stations such as KSL in Salt Lake were early customers.

I am sure I set up the first successful demonstration in the use of tape for phonograph record work in mid-1948 when we were in New York. By telephone line, I fed two or three of Bing's songs from the ABC studios in Rockefeller Center to Decca Records' cutting room, where

they took them on 78 RPM disks, processed them and marvelled at the results. Capitol Records and Decca were the first record companies to install tape; Ampex, of course, for mastering. Others quickly followed!

As I look back on it now, it seems curious that a number of vital factors, each essential to the success of the whole, came into "conjunction" almost simultaneously. First the Magnetophons' superiority to any other machines in this entire country; second, the need for such apparatus by such a prominent person as Bing Crosby; third, a small but capable group of people, Ampex, with determination to make the world's finest tape recorder; and fourth, the 3M Company with faith in magnetic tape and anxious to see the market for it come to fruition.

I continued to record the Crosby shows until June 18, 1951. During this period, Bing often recorded in San Francisco and New York. We even did some shows in Vancouver and Spokane, his old home town. As certain new techniques in editing developed, I was able to add a third machine to my apparatus. This time I was again honored to have the first machine of a new series, Model 300, Ampex' most famous line. It was made up in two portable cases and seemed a featherweight beside the Model 200's.

Shortly after Ampex started making the Model 300, I was visited by a man from the Naval Station at Point Mugu, California. He told us that when they launched an experimental vehicle, a great deal of information on its performance was sent to home base by radio, where it was instantly analyzed and caused to operate pen recorders, among other devices, so that complete records of the flight could be available for later study. This entailed a lot of people and a great deal of apparatus, all of it hopefully in good operating condition. He felt it would make better sense to record the signals that came out of the radio receiver onto tape and then analyze them individually at a later time.

We provided him with one of our Model 300 audio machines for test and he was delighted with its performance. He ordered several and thus was born Instrumentation Recording, a business that bloomed in a short time into something much greater for Ampex and Bing Crosby Enterprises than audio had ever become.

Ampex undertook development of special machines to best fit various requirements of this business. Early machines had a peculiarity which introduced an undesirable irregularity in the final analyzed records. This was known as flutter. While still working on the radio show, I undertook development of a flutter compensator, using the kitchen of my apartment in Los Angeles as a laboratory. I soon outgrew the kitchen. I had also discussed the possibilities of recording television on tape with a highly respected engineer, Wayne R. Johnson, and we found we both believed in pursuing the same method. Frank Healey and I approached Crosby Enterprises, and arrangements were made to hire Johnson and one or two assistants and move into a small shop. This was the start of Bing Crosby Enterprises Electronic's Division. We opened our laboratory in June 1951.

We continued the development of the flutter compensator and started tackling the problem of video recording. I had prepared a patent

application on the video recording method we were to follow, which had been filed on November 14, 1950. Our first demonstration was pretty crude. We had "recorded," if it could be called that, some TV pictures of airplanes landing and taking off.

Whenever we gave a demonstration, Frank would stand by the monitor and say, "Now watch this plane come in for a landing," or "There goes a guy on take off." It is doubtful the viewer would have known what he was seeing without his running commentary.

Things got better at a rapid pace, however, and by January of 1952, one reporter stated, "The picture seen is on a par with live TV quality known in television's earlier days." Through all this development period, the special characteristics which the tape itself would require became even more evident, and in its usual comparative manner 3M was constantly furnishing us with samples of experimental oxides and base materials.

Whenever we had an improvement to show, we invited people from Ampex and 3M to come and see it. We didn't know for some time that in between demonstrations, a lone but persistent researcher was working on a different method of recording TV on tape in a converted ladies wash room at Ampex. Each time after we had duly impressed the officials with a demonstration, they returned to Ampex and promptly turned him off. After a time, they would tire of his pleadings and let him again pick up the project.

On February 23, 1955, we had a press showing of a color TV playback. Reaction was good, although there was still room for improvement and, of course, our development efforts continued.

Parallel with our development of video tape recording, which incidentally we named "VTR" at our first demonstration in 1950, we undertook to develop specialized instrumentation recorders for applications where there would be a conflict with the Ampex market. By now Bing Crosby Enterprises was no longer exclusive distributor of Ampex products. Audio had been given up entirely and we had the southwest area of the United States for instrumentation. This was, however, the best territory, since there was so much government activity in this district.

We made several machines, under special contract, designed to record frequencies as high as two or three megacycles, capitalizing on what we had been learning on TV recording. Some of these were spectacular jobs. The first, for Westinghouse, a single set of equipment, sold for \$125,000.

I was suddenly surprised one day in 1955 to be invited to the Ampex factory in Redwood City to witness a demonstration. It was a video recorder that clearly outperformed anything we had achieved. A month or two later it was shown to the public and it created a sensation. Charles Ginsburg, with assistance from a young high school graduate, Ray Dolby, had fought the vicissitudes of cramped quarters and an "off again—on again" policy and in the face of it all had come up with a marvelous development. Of their NAB showing, Ginsburg has said:

"At first they just couldn't believe what they saw; there must have been two or three minutes of excruciating silence. Then all



hell broke loose. They were hollering and screaming and jumping out of their seats".

We soon concluded that it would be unprofitable to continue development of our video recorder. Ampex informed Bing Crosby Enterprises that they wished to handle the instrumentation territory we had been selling and servicing, and so the Electronic Division of Bing Crosby Enterprises was left with only a few good contracts for specialized wide-band recorders and some capable personnel.

Freedom from the restrictions of activity that were formerly imposed on us by our relations with Ampex now permitted us to engage in the design and manufacture of any type of tape recorder we might choose to make. We knew the area and the customers. Bing felt that he did not want to be in the electronics business anymore. The turn of events had been followed closely by our friends in 3M Company. They felt we had good potential for growth and an agreement was signed on August 30, 1956, wherein we became the Mincom Division of 3M Company.

Frank Healey's experience as director of the old Electronics Division naturally assured him the Directorship of Mincom, and I remained as head of engineering.

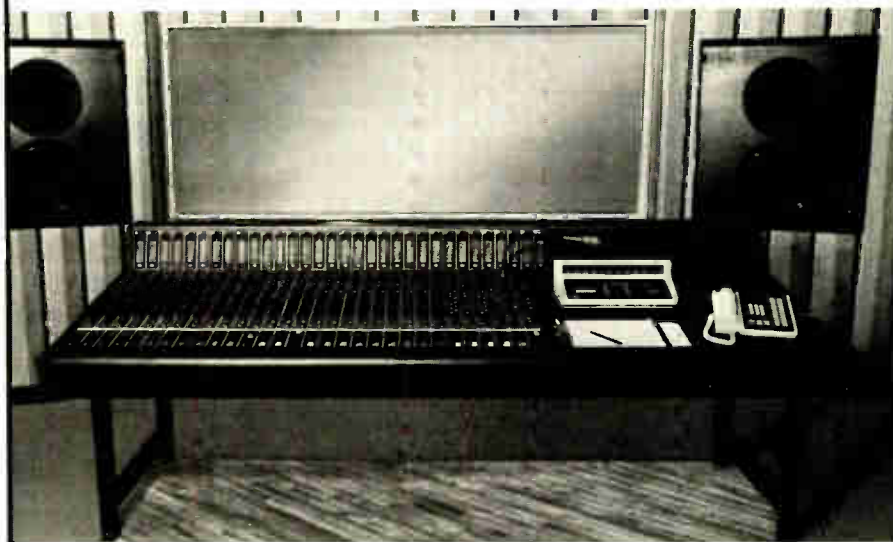
We immediately set to the task of designing a standard instrumentation machine, our Model C. Thanks to 3M's interest and faith in our future, we expanded into new quarters in West Los Angeles and immediately grew at a remarkable pace. Soon Mincom occupied several buildings in the area and it became desirable to consolidate. In 1962, the division was moved to its own new building in Camarillo.

I became detached from the operation, taking up residence in Geneva, Switzerland, in 1962 on a special assignment. Before leaving California, it occurred to some of us that our "first love," the field of professional audio recording, had been surely neglected for a long time. Thus it was that Ken Clunis, Don Kahn and I undertook development of a new professional audio recorder. I left it in their hands when I went to Switzerland. They moved to St. Paul, Minnesota, in 1962 and I rejoined them there in 1963, where we continued its development. In 1966, Don Kahn and I moved back to Mincom in Camarillo and our first machine was delivered from the Mincom plant in January 1967. It is considered by enthusiastic users to be the finest in its field.

Today's professional audio recorder is a far cry from the Magnetophon. It may have several speeds and provides as many as 24 separate tracks on 2 inch tape. The Magnetophon ran at one speed, and recorded a track on 1/4 inch tape. Tape is finally finding its way into the home. Today's cassette machines run at 1 7/8 inches per second and provide four tracks on tape only 0.150 inches wide.

The hesitancy of the professional recordist to trust his expensive recording session to a tape machine was understandable in 1947. He had confidence in the performance of disk cutters and photographic systems, even though these had many variables and were difficult to keep in top notch performance. He soon learned that the tape recorder was simpler to use, had fewer variables and remained in adjustment for long periods of hard usage. ■

## Shop for professional equipment in a New York recording studio. Even if you don't work in New York.

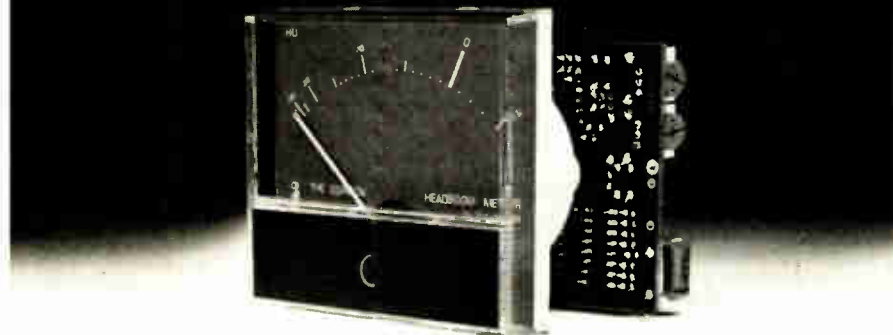


If you don't work in New York, Harvey Professional has the next best idea: The Harvey Professional Hotline: 800-223-2642 (except N.Y., Alaska, Hawaii). Whether you visit, write, or call, you'll be glad to find the professional way to shop for your equipment needs. Complete design, construction and leasing terms are available.

### **HARVEY PROFESSIONAL DIVISION**

25 WEST 45TH STREET, NEW YORK, N.Y. 10036 (212) 921-5920

## The Gordon Headroom Meter:



### a better idea in program monitoring.

We've combined the best aspects of the traditional VU meter and the precision of the European Programme meter. The result is a meter that meets the UK/EBU standard for

response to program peaks while maintaining a more conventional and artistically desirable "syllabic" response to music and speech.

Get the complete package for \$122.00, or our VU-conversion option for \$69.00. Quantity discounts are available. For further information, contact:

**Inovonics, Inc.**

**Sargent Pro Audio**  
1655 Laurel St.  
San Carlos, Ca. 94070  
415-592-8674



# VIDEO TAPE FORMATS



by Ken Fay

Two inch, one inch, three-quarter inch, quadruplex, helical, longitudinal, vertically oriented, dithering heads, digital positional memories. Video tape recording has more formats, tape formulations and buzzwords than NASA.

Two inch quadruplex is a format as well as a method of recording. Four video heads rotate in a vertical orientation impacting the tape at 86 mph, each making four passes to obtain one full frame of picture.

One inch helical scan is a method of recording. SMPTE Type C is a format. Bosch/Fernseh Type B is a 1" helical scan format. Sony, Ampex, NEC, RCA and Hitachi presently manufacture one inch helical scan Type C recorders. A horizontally aligned spinning head with video tape wrapped around a drum at an angle

described as a helix impacts the tape at a speed of 58.4 mph.

Three-quarter inch recorders are not six track audio recorders, but commonly used video cassette recorders of the U-matic® persuasion. Sony originally developed this format for the home market only to find that consumers were not ready to pay \$2000 for a home VCR ten years ago. The recorder developed into an industrial machine and, after further engineering, into a broadcast quality recorder utilizing a time base corrector. These recorders again use the helical wrap technique and spinning heads, impacting the tape at approximately 20 mph, to apply a video signal to tape.

Impacting the tape is a commonly used term in the video industry when describing head to tape contact. Those heads are 10 to 20 mils

thick, approximately the width of the edge of a butter knife. That knife couldn't pose a threat until you start moving it at 58.4 mph. Now we place a piece of magnetic tape against those spinning heads and you have the most hostile environment magnetic tape could be placed in (or, an Edgar Allen Poe fantasy.)

As a result, video tape is a breed apart from audio tape. Audio tape (Ampex 456, 3M 250) is thick, 2.2 mils thick, whereas video tape is 1.14 mils (for one inch Type C.) Audio tape has a comparatively rough surface, while video tape has a polished surface. Audio tape can get away with a relatively soft binder. Videotape must withstand those flailing heads, thus a totally different binder.

If you were to place audio tape on a video recorder, the tape would immediately shed its oxide, gum up its heads, and generally expire on the spot.

Place video tape on an audio recorder and you lose the low end. Video tape, being thin, does not allow the depth of recording necessary for anything below 250Hz. And what's that noise? Modulation noise, which is not a factor in video recording because the video signal is an FM signal when applied to the tape, and noise modulation is an AM component.

Audio performance of video tape recorders has been tape limited for quite a few years. The audio signal to noise ratio of the Type C machines is 56db. Only noise reduction can make it better.

Some attempts have been made to improve the audio performance of video tape in the past. 3M marketed a tape that was bias compatible and gave a 3 db improvement in S/N over existing tapes. This tape was dropped when broadcasters found they had to ride gain between existing tapes and this new 8250. The advent of Type C also moved audio conscious facilities away from quad and into one inch.

To complicate matters further, everybody wanted slow motion, freeze frame, stop motion, slow motion reverse (cheap thrill), as well as portability, low tape costs and low initial machine costs. The one inch Type C format promised these features at its introduction, although achieving them was a formidable task.

When a video signal is applied to tape the helix angle is achieved because the VTR is traveling at precisely 9.6 ips. Change the speed and the angle the head scribes is totally different.

Solution: Move the head! Not as easy as it sounds. This head is moving 56.4 miles per hour and covering 17 inches of tape per pass. Ampex mounts their head on a very complicated piezo electric crystal and dithers it back and forth to achieve maximum amplitude for a given speed. 3M/NEC move their head back and forth and store these positional changes in a digital memory to predict head position.

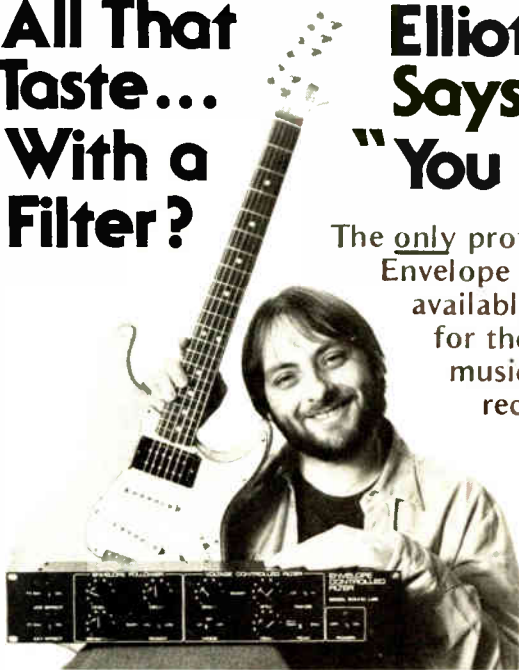
Complex technology? Yes, but this industry is used to solutions that cost as much as an audio recorder. A time base corrector costs \$35,000 to \$55,000 and just stabilizes a picture to a reference. . .but without it you wouldn't be able to do a professional edit.

Next month we will discuss electronic editing (what, no razor blades?) ■

## All That Taste... With a Filter?

## Elliot Randall Says "You Bet!!"

The only professional  
Envelope Controlled Filter  
available anywhere,  
for the advanced  
musician and  
recording engineer.



For Further Information Contact:  
BEIGEL SOUND LAB  
24 Main Street  
Warwick, N. Y. 10990  
Phone (914) 986-1699

# BEIGEL SOUND LAB

ENVELOPE CONTROLLED FILTER





**DON'T  
FORK  
AROUND**  
WITH YOUR SOUND

**THEE STUDIO**

P. O. DRAWER 519  
SLIDELL, LA 70459  
(504) 643-5952



by Mr. Bonzai

By now, most of you who have been following the chronicles of the studio I manage, Ryan Recording, are familiar with our tech man, the indispensable Smilin' Deaf Eddie. Those of you who live in constant dread, in superstitious fear, that the electronic goblins are waiting around every corner of recording, know how invaluable a real expert is. Find a man who can keep the studio running and the gold record will be waiting at the end of the revolving rainbow. Even if he is a little weird, it is a small price to pay for the joys of having a professional on your team.

Eddie has kept our console flying in the battle zones. He has patched up our monitor cones when lesser men would have succumbed to the terrible tapping of a producer's fingertips in a silent control room. Eddie has re-wired ancient tube limiters, modified the circuits in discontinued synthesizers, protected our AC from power surges, and calmed down our idiosyncratic burglar alarm.

What a comfort it is to look across our reception area and see him snoozing on the sofa. Like an experienced fireman, he can move from deep sleep to Mach IV in a matter of seconds.

There he lies, dreaming up some new relay switch or a design for a microprocessor chip. The smile of a cherub is on his face, his arms are folded in the luxurious yardage of his solder-stained bathrobe. His foot twitches like a contented dog's.

He murmurs: "Buck up, Winnie... let's give it a go." The "Winnie" of his dreams is, of course, Winston Churchill. Not many of our clients realize our tech man began his career in the secret bunkers of Chiggerwit Hall, the control center of British Intelligence in WWII. Upon graduation from M.I.T. with a degree in Sound Philosophy, Eddie was "lent" to Winston Churchill in 1944. Thus commenced the story of how a mere boy of 13 cracked the iron cross of Der Fuhrer's backbone.

Since the first days of the Third Reich, the British had been picking up nocturnal transmissions from Berlin. Their hands clasped over uncomfortable bakelite headphones, they had tried in vain to decipher the German goulash. Eleven years had passed and it was still Greek. Eddie arrived, and in three weeks the secret orders of the German high command would make the headlines of *The Guardian*.

After deshipping in Southampton, Eddie was whisked by train to Salisbury, where the monstrous sentinels of Stonehenge stood watch over Chiggerwit Hall. Following a brief lunch of ersatz smelts and chips, young Eddie was taken into the bowels of espionage in the dungeons

# Other Side of the Tracks



## "BLOOD, SWEAT, & EARS."

### the story of smilin' deaf eddie"

below. The Prime Minister himself handed the headphones to Eddie and blubbered weakly about blood and sweat, in tears.

"Buck up, Winnie," encouraged Eddie. He determinedly clapped the phones over his ears and sat down to meditate.

The Prime Minister, his technicians, and his secretaries stood silent and apprehensive. They waited, they drank gallons of gunpowder tea, and the cold perspiration dripped from the ancient stones. Three hours later, Eddie came out of his trance, and announced:

"It's simply high speed backward recording. Record the transmissions and slow them down to approximately 1/6th of the recorded speed, reverse the tape, and get somebody who speaks Sudeutsch, I would guess."

The British did as Eddie advised and, sure enough, they soon became privy to the chit-chat of the Third Reich. They learned about Peene-munde and the heavy water, they learned about the V-2 guidance system, they learned who was playing at Der Weinermeister, Berlin's most decadent cabaret, but most important of all, they learned that Hitler read the astrology column in *Der Spiegel*. A couple of guineas in the columnist's pocket, and Der Fuhrer was in the pocket of British Intelligence. The rest is history.

Following the war, Eddie was hired by the late Howard Hughes. He was paid fantastic sums of money to develop extrasensory hearing for Hughes' corporate espionage network. He designed and built the prototype for deep dish reception, pioneered the new science of radio telescope, loaded the first shotgun microphones, and then quit in disgust when Howard suggested that humans receive canine ear transplants. When the "dogs of war" threatened to become a gruesome reality, he rejected the tempting megabucks, and accidentally fell into what would become a legendary career in music and recording.

It happened in Memphis where Eddie was re-wiring a church for a big revival rally. He met an unknown singer named Elvis and sensed his incredible potential. Elvis had a dry little tune written by Hoyt Axton's mom called "Heartbreak Hotel." Eddie suggested heavy echo and showed him how to make it wet.

A live echo chamber is the best, but a rubber room had never been tried. Eddie and Elvis hauled an old Ampex over to the Tennessee State Hospital and recorded a classic in their unique environment.

As a result of this overnight engineer success, Eddie was thrust into the wild life of rock 'n' roll. He gave sound reinforcement to The Apollo,

he consulted with Napoleon the XIVth on "They're Coming to Take Me Away," he rode the rafters at Woodstock, and he showed Led Zeppelin how to play really loud.

It was during the legendary performance by Led Zeppelin at The Roundhouse in London that Eddie blew out his inner lobes. By amplifying the sound of the world's largest pipe organ, he reached the supernormal level of 200 dB. In a flash, the organ and speakers disintegrated into piles of dust, and Eddie was left with chronic silence. He was immediately sacked.

Eddie ended up on skid row in downtown L.A. We found him panhandling outside the Bilton during the EAS convention in 1975. He was a wasted shadow of his former genius. Cart Ryan, our chief engineer and owner, happened to mention something about dB's as we passed the dishevelled bum who was destined to become our tech man.

"dB... DB! Did somebody say dB? Eddie must have read Cart's lips. "Why I could tell you about dB! The Zepp thought they knew dB... but I showed them dB!"

We didn't really believe this derelict was speaking the truth, but when he brushed away the shock of greasy hair, we instantly recognized that bulbous nose, those bushy eyebrows, that unmistakable wart on his eyelid. (Check out "Led Zeppelin Live at The Prado" and you'll see Eddie ninth from the left.)

We took a chance and hired Eddie. We cleaned up his act, funded his hearing aids, and put him to work. Today, our little studio is the envy of the technical community.

I was knocked out of my reverie when the intercom to our control room rudely squawked, "Mr. Bonzai! Disaster... the Teletronix is smoking... no spare parts within a hundred miles... help! They'll cancel the session if we can't keep rolling." It was Cart Ryan, engineer on a big session with The Licentious Brothers.

I rushed over to Eddie and shook his snoozing frame. "Eddie," I whispered, "the Teletronix is on the fritz. No parts available... can you vampirize from some tube amps?"

He opened his eyes and I could see the cobwebs of dreamland instantly blow away. He smiled, saluted, and said, "Buck up, Winnie... let's give it a go."

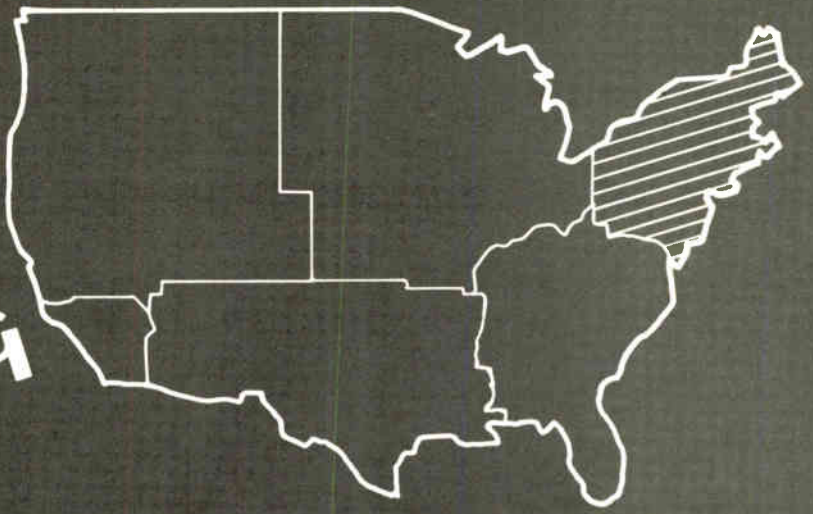
I knew we would be rolling in minutes. ■

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



# STUDIO LOCATION INDEX

## NORTHEAST RECORDING



Page No.	No. of Tracks	Page No.	No. of Tracks	Page No.	No. of Tracks	Page No.	No. of Tracks
<b>CONNECTICUT</b>		<b>NEW JERSEY</b>		<b>NEW YORK</b>		<b>PENNSYLVANIA</b>	
Bloomfield		42 Watertown		42 New York City		53 Rouses Point	
53 Reel Dreams	24	42 Baker St. Studios	18	42 AAA Recording	16	53 Saxony Studios	24
47 Bridgeport		44 Sound Techniques	18	48 A-1 Sound Studio	24	Schenectady	
47 Connecticut Recording	24	<b>NEW JERSEY</b>		48 A&R Recording	24	39 MCE Recording	8
43 Darlen		Blackwood		48 Malcolm Addey Recorders	24	Syosset	
43 Jimmy Kronides Studio	18	42 Atlantic City Studios	18	38 ADR Studios, Inc	8	51 Kingdom Sound	24
Hartford		39 Camden		48 Associated Recording	24	Syracuse	
38 Angelsee	8	39 Recorded Publications Labs	8	48 Atlantic Recording	24	43 Rose Hill Studios	18
48 The Gallery	24	48 East Orange		48 Aura Recording Inc	24	Valley Stream	
43 Nickel Recording	16	48 Eastern Artists Studio	24	48 Automated Sound	24	Schuster Sound	8
39 New Canaan		42 Glassboro		38 Battery Sound	8	White Plains	
39 Golden East Studios	8	42 C&C Sound Studio	18	47 Blue Rock Studio	24	52 Minot Sound	24
Norwalk		39 Keyport		47 Celebration Recording	24	52 North Lake Sound	24
43 The Recording Center	18	39 House of the Rising Sun	8	47 Celestial Sounds	24	54 Squires Productions	24
44 Scovill Productions	18	42 McKee City		47 Chelsea Sound/North	24	<b>PENNSYLVANIA</b>	
43 Stamford		42 DSR	16	47 Chelsea Sound/South	24	Bath	
43 P & P Studios	16	44 Randolph		38 Cinema Sound	8	39 Jon Miller Sound	8
40 Stillwater Sound	8	44 Sound Trap Studio	18	38 Clack, Inc	4	Beaver Falls	
52 South Glastonbury		39 Vineland		47 Collyer Avenue Studio	24	42 BRS Studio	16
52 The Nineteen Studios	24	39 Rosemary Melody Line	8	47 Columbia Studios	24	Easton	
52 Southbury		42 Wayne		38 CP Sound	8	39 King Henry Prod.	8
52 Mobile Recorders	24	42 The Barge Sound Studio	18	38 Dancing Bear Studios	8	Elkins Park	
43 RBY Recording	18	<b>NEW YORK</b>		48 Dimensional Sound	24	47 Digital Recording Systems	24
45 Wallingford		Albany		48 Electric Lady Studios	24	Erie	
45 Trod Nossel	16	38 Arabellum Studios	8	48 ERAS Recording Corp	24	40 Twang Recording	8
43 Weston		44 Saints & Sinners Sound	18	48 Generation Sound	24	Gladwyne	
43 Don Elliot Prod.	18	39 Bayshore		48 Greene Street Studio	24	51 Kajem Sound/Film	24
<b>MAINE</b>		39 Kewall Productions	4	43 G&T Harris, Inc	16	Johnstown	
Bethel		42 Bayside		48 The Hit Factory	24	42 Audio-Track Specialists	16
40 The Outlook	8	42 Bayside Sound Studios	18	39 Charles Lane Studios	24	Philadelphia	
43 EAB Recording	18	42 Bellmore		51 Latin Recording & Sound	24	53 Queen Village	24
40 Rockland		42 Boud Farkwad	8	43 M & I Enterprises	16	53 Sigma Sound	24
40 The Little Studio	4	55 Briarcliff Manor		52 Mayfair Studios	24	54 Starr Recording	24
<b>MARYLAND</b>		55 Wizard Studios	24	52 Mediasound	24	54 Virtue Recording	24
Baltimore		38 Brooklyn		52 National Recording	24	Pittsburgh	
39 GRC Studios	8	38 Audio-tech Labs	4	52 Nola Recording	24	46 Audio Innovators	24
39 Columbia		38 Demo-Vox Sound	8	52 Andy Parks (The Ranch)	24	39 Lost In Music	8
39 Roar Productions	8	54 Sound Heights	24	53 Penny Lane Studios	24	44 Seawind Audio	16
43 Owings Mills		40 Tiestudios	4	39 Phantasmagoria Prod.	4	Stroudsburg	
43 Hallmark Studios	18	40 Zarr Sound	4	39 Posthorn Recording	4	39 Mountain Sound	8
43 Silver Spring		48 Cheektowaga		53 Power Station	24	42 Caruso Sound	16
42 DB Sound Studios	16	48 Grenadier	24	53 RCA Studios	24	York	
<b>MASSACHUSETTS</b>		39 Chester		53 Regent Sound	24	40 Turtle Beach	8
Boston		55 Far & Away Studios	4	44 Right Track	24	<b>RHODE ISLAND</b>	
42 Century III Studios	18	55 Douglaston		39 Ross-Gaffney, Inc.	16	Cranston	
42 Downtown Recorders	18	55 The Workshope	24	39 Romy Recorders	8	45 Viscount Studios	16
51 Intermedia Studios	24	39 Elmsford		53 RPM Sound	24	Providence	
39 Le Studio, Inc.	4	39 Muskrat Productions	4	44 Howard Schwartz Studio	16	48 Fedio Audio Labs	24
44 Studio B	18	47 Farmingdale		44 Sear Sound	16	Warren	
47 Carlisle		47 Dawn Studios	24	53 Secret Sound	24	52 Normandy Sound	24
47 Blue Jay Studios	24	39 Ferndale		40 Session Recording	4	<b>VERMONT</b>	
39 Haverhill		39 Revonah Records	4	53 Sigma Sound	24	Georgia	
39 Plum Studio	8	46 Flushing		53 Skyline Studio	24	39 Northern Lite/Sound	4
48 Jamaica Plains		46 Aura-Sonic Ltd	24	44 Sorcerer Sound	16	North Ferrisburg	
48 Dimension Sound	24	40 Fort Edward	8	54 Sound Ideas	24	43 Earth Audio Techniques	16
54 Lanesborough		40 ZBS Media	8	54 Soundtrack	24	Northfield	
54 Spectrum Recording	24	43 Fredonia		40 Sound Wave	8	43 Mountainside Studio	16
39 Malden		43 Mason Hall Studio	16	40 Stafford Sound	4	Sharon	
39 Oak Grove Recording	8	38 Huntington		54 Sundragon Prod.	24	54 Suntreader	24
42 Needham		38 Audio Works	8	54 Superdupe	24	South Burlington	
42 Cramer Audio/Video	16	38 Jackson Heights		45 Unique Recording	18	38 Alienated North Audio	4
52 Newton		38 Collegium Sound	4	54 Vanguard Records	24	<b>WISCONSIN</b>	
52 The Mixing Lab	24	53 Kenmore		55 The Warehouse Studios	24	Madison	
51 North Brookfield		43 Lake Ronkonkoma		40 Zeami Studios	8	Green Bay	
39 Somerville		43 Paris Recording	16	Port Washington		Sheboygan	
39 GFK Studios	4	39 Long Island		New Age Sound	8	Wausau	
40 Sudbury		39 Inner Landscapes (Coram)	4	Rochester		Wisconsin	
40 Sanity Sound	8	51 Master Sound (Franklin Square)	24	43 Dynamic Recording	16	Wausau	
		39 Golden Horn (Freeport)	8	48 Grenadier	24	Wausau	
		47 Merrick		39 Hill Recording	4	Wausau	
		47 Bolognese Recording	24	39 IDH Recording	4	Wausau	

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

# 4 & 8 TRACKS

## Northeast Recording

**•• A.D.R. STUDIOS INC.**  
1780 Broadway, New York, NY 10019  
(212) 582-4142, 582-4141

**Owner:** A.D.R. Studios, Inc  
**Studio Manager:** Paul Walker  
**Extras:** Expert engineering staff, qualified in all phases of recording, from mono to 48 tracks, from recording to pressing. Chief Engineer: S.J. Allyn  
**Direction:** At A.D.R. Studios we feel that whether you are cutting an album or just starting out with your first demo, you should have a fully professional sounding tape. We take great pride in being able to provide you with an excellent product at a reasonable price. Additionally we feel that it is our responsibility to create an enjoyable and relaxed atmosphere for the artist to perform in, by so doing we find that everyone performs better.

**• ALIENATED NORTH AUDIO PRODUCTIONS**  
also REMOTE RECORDING  
12 Pleasant Avenue, South Burlington, VT 05401  
(802) 828-8810

**Owner:** Peter D. Smith  
**Studio Manager:** Peter D. Smith.



Angelsea  
Hartford, Connecticut

**•• ANGELSEA**  
REMOTE RECORDING: Video only  
55 Ruse St., Hartford, CT 06106 (offices/studio III)  
(203) 241-8111

**Owner:** Angelsea Productions  
**Studio Manager:** Douglas Munford  
**Engineers:** David H. Gillon, Douglas Munford - Producer/Engineers, Jeff Ubrun - 2nd Engineer, Barbara Rossignol - Production Coordinator, Debbie Cushman - Production Secretary.  
**Dimensions of Studios:** Studio I: 20' x 36' x 13', Studio III: 12' x 24' x 8'  
**Dimensions of Control Rooms:** Studio I: 15' x 22' x 7', Studio III: 12' x 14' x 8'

**Tape Recorders:** Otari MX 5050B 8 track, Otari MX 5050B 2 track, Technics RS-1520 2 track, (2) Revox A-77 w/vanpitch 2 track, Sony 755 2 track, Technics cassettes, Spotmaster (Broadcast Electronics) Broadcast carts.

**Mixing Consoles:** Cetec Series 10, 20 in x 2 out, Soundcraft Series II, 16 in x 16 out

**Monitor Amplifiers:** McIntosh and Yamaha  
**Monitor Speakers:** McIntosh ML-4C, (4) Bose 901, Advent.

**Echo, Reverb, and Delay Systems:** MXR ddi, Soundworkshop reverb.

**Other Outboard Equipment:** Dolby A noise reduction; Spectra Sonics 610s, dbx & Fairchild compressor/limiters, UREI & Southwest Technologies graphic and Fairchild 664 parametric equalizers, McIntosh oscilloscope; Sony MX-12 mixer

**Microphones:** AKG C-414E, CK-9 shotgun, D-12, Beyer M-160 & M-500s, Sennheiser MD-421's 441's & MKH-416P-48; Shure SM-58's; Sony ECM-22P's

**Instruments Available:** Baldwin Acrosonic Piano  
**Rates:** 8-track: \$25/hr \$20/hr mixdown; 2-track: \$15/hr. Call for EFP and EPP Video rates

**•• ARABELLUM STUDIOS**  
654 Sand Creek Road, Albany, NY 12205  
(518) 889-5935

**Owner:** Art Snay  
**Studio Manager:** Yvonne Bautochka

**Engineers:** Art Snay  
**Dimensions of Studios:** 18' x 24'

**Dimensions of Control Rooms:** 12'D x 20'W LEDE style  
**Tape Recorders:** Otari MX5050-BSHD 8 track; Otari MX5050 2 track, Sony 850 2 track, Sony 854 4 track; Sony TC-158, TC-K35 and TC-K45 cassettes.

**Mixing Consoles:** Modified Tascam 10B  
**Monitor Amplifiers:** Dynaco QSA-300-M and Pioneer QA-800A.

**Monitor Speakers:** Advent, Genesis, Dynaco  
**Echo, Reverb, and Delay Systems:** Lexicon 224 digital reverb, Lexicon Prime Time DDL, custom plate, misc springs, Echoplex tape echo.

**Other Outboard Equipment:** dbx noise reduction, dbx and Symetrix limiters, Soundcraftsmen 1/2 octave equalizers, Furman parametric equalizers

**Microphones:** AKG, Beyer, Shure  
**Instruments Available:** EML synthesizers and sequencers, Others available on a rental basis

**Rates:** \$30/hr flat rate, \$25/hr block rate (minimum 8 hrs), tape extra, no charge for set-up

**Extras:** Country setting minutes from metro, private lake, kitchen, 50' x 30' lounge with shuffle board and video games. Quality disc production. Quad mix available. Fine accommodations located nearby.

**Direction:** An exceptionally comfortable and friendly atmosphere highly conducive to creativity. It's not easy to find more value for your recording dollars.

**• AUDIO-TECH LABORATORIES**  
2819 Newkirk Avenue, Brooklyn, NY 11228  
(212) 469-7134

**Owner:** Joseph Giovannelli  
**Studio Manager:** Joseph Giovannelli

**•• AUDIO WORKS**  
also REMOTE RECORDING  
144 Wolf Hill Road, Huntington, New York 11747  
(518) 421-4841  
**Owner:** Shelton Leigh Palmer  
**Studio Manager:** Phil Winters

**•• BATTERY SOUND**  
also REMOTE RECORDING  
90 West St., New York, NY 10006  
(212) 227-3896  
**Owner:** Mark Freedman  
**Studio Manager:** L. Schwartz  
**Extras:** Live Echo Chamber, Steinway B, In house Composer, arranger, producer  
**Direction:** Run by musicians for musicians. Battery Sound loves all music, past, present and future. This love goes on every tape we produce. The Battery Advantage: A personal "one to one" approach in a relaxed, creative atmosphere where the music is what matters

**•• BOUD FARKWAD RECORDING & REHEARSAL STUDIOS**  
1811 Newbridge Rd., Bellmore, NY 11710  
(516) 785-5844  
**Owner:** Robert A. Capparelli  
**Studio Manager:** Glen Osmond

**• CINEMA SOUND LTD.**  
also REMOTE RECORDING  
311 West 75th St., NY, NY 10023  
(212) 799-4800  
**Owner:** Joan S. Franklin  
**Studio Manager:** David Weinstein

**•• CLACK INC.**  
also REMOTE RECORDING  
56 West 45th St., New York, NY 10036  
(212) 245-6770  
**Owner:** Tom Clack, V.P. David Picken  
**Studio Manager:** Valene Loscalzo

**• COLLEGIUM SOUND, INC.**  
also REMOTE RECORDING  
35-41 72nd St. Jackson Heights, NY 11372  
(212) 428-8555  
**Owner:** Don Wade, Jerry Epstein  
**Studio Manager:** Don Wade.

**•• CP SOUND**  
also REMOTE RECORDING  
200 Madison Ave., NY, NY 10016  
(212) 532-5528

**Owner:** Steve Dwork  
**Studio Manager:** Peter Bengtson  
**Engineers:** Gary Roth, Steve Dwork, Peter Bengtson.  
**Dimensions of Studios:** 10' x 14'  
**Dimensions of Control Rooms:** Control A: 12' x 17', Control B: 11' x 18'

**Tape Recorders:** Ampex MM1000 8 track (3) Ampex 440's 2, 4 track & mono, Nagra Portable

**Mixing Consoles:** Quad-Eight Custom, 12 in x 4 out; API Custom, 24 in x 8 out.

**Monitor Amplifiers:** Crown Amps

**Monitor Speakers:** JBL 4313; Auratones.

**Echo, Reverb, and Delay Systems:** Quad-Eight.

**Other Outboard Equipment:** UREI 1/2 octave eq; UREI "Little Dipper"; UREI 1178; API eq, API compressor Pultec, etc.  
**Microphones:** Neumann U87's; AKG 414's; Shure; EV; Sony; RCA

**Rates:** Mono thru eight track - Record & mix: \$55/hr, A-V Programming \$55/hr.

**Extras:** Film transfer facilities, 16 mm & 35 mm, American & European Sync standards, Complete Audio Visual slide pulsing & computer programming. Full A-V road show capability. Music and effects libraries

**Direction:** Our basic objectives are to provide excellent mixing & narration facilities with as much flexibility as possible, while maintaining a reasonable rate structure.

**•• DANCING BEAR STUDIOS**  
also REMOTE RECORDING  
1815 Riverside Dr., #8E, New York, NY 10034  
(212) 569-0249, West Coast: (213) 827-3748 & (213) 855-1010  
**Owner:** Bill Ohashi  
**Studio Manager:** Bill Ohashi.

**•• DEMO-VOX SOUND STUDIO, INC.**  
also REMOTE RECORDING  
1038 Bay Ridge Avenue, Brooklyn, NY 11219  
(212) 680-7234  
**Owner:** Frank J. Grassi  
**Studio Manager:** Laura Grassi.



• FAR & AWAY STUDIOS, INC.

also REMOTE RECORDING  
Box 63, R.D. 1, Chester, NY 10918  
(914) 294-7783  
Owner: Geoff Gray and Rick Greenwald  
Studio Manager: Lars Grance

• G.F.K. STUDIO

378 Somerville Avenue, Somerville, MA 02143  
(617) 686-9495  
Owner: REK Recording & Sound Reinforcement.  
Studio Manager: Robert E. Kelly, Frank Azzolino.  
Direction: Demos and pre-production, audio-visual production, radio spots, instructional material. Credits include: Center for Ward Method Studies, New England Telephone, Polaroid Skills Training, Boston Archdiocesan Choir School, Cambridge Council-Boy Scouts of America. We also consult on reinforcement and monitor systems and contract for such. Balance mixes are available for location work.

• GRC STUDIOS

also REMOTE RECORDING  
1137 Fillmore St., Baltimore, MD 21218  
(301) 889-4228  
Owner: The Gun Recording Co. Inc.  
Studio Manager: Robert Friedman.

• GOLDEN EAST RECORDING

also REMOTE RECORDING  
70 Turner Hill Rd., New Canaan, CT 06840  
(203) 966-0785  
Owner: Lisa Null.  
Studio Manager: Don Wade.

• GOLDEN HORN RECORDING STUDIO

97 W. Second St., Freeport, Long Island, NY 11520  
(516) 823-7588  
Owner: M. Sami Uckan.  
Studio Manager: M. Sami Uckan.

• HILL RECORDING

also REMOTE RECORDING  
23 Amesbury Rd., Rochester, NY 14823  
(716) 958-1891  
Owner: Frank Hill.  
Studio Manager: Frank Hill.

• HOUSE OF THE RISING SUN

14 Luppattong Ave., Keyport, NJ 07735  
(201) 264-8888  
Owner: Norman Currie.  
Studio Manager: Norman Currie.

• IDH RECORDING

also REMOTE RECORDING  
200 Cape Cod Way, Rochester, NY 14623  
(716) 334-4798  
Owner: Israel Hill.  
Studio Manager: Israel Hill.

• INNER LANDSCAPES RECORDING STUDIOS

also REMOTE RECORDING  
34 Hillside Lane, Coram, Long Island, NY 11727  
(516) 898-2526  
Owner: Michael Adam Pollack.  
Studio Manager: Michael Adam Pollack.

• KEWALL PRODUCTIONS RECORDING STUDIO

also REMOTE RECORDING  
77 Bayshore Rd., Bayshore, NY 11708  
(516) 586-6436 & 586-2486  
Owner: Keith A. Gutschwager  
Studio Manager: Walter K. Gutschwager

• KING HENRY PRODUCTIONS

also REMOTE RECORDING  
1855 Fairview Ave., Easton, PA 18042  
(215) 258-4481  
Owner: Henry Casella.  
Studio Manager: Henry Casella.

• CHARLES LANE STUDIOS

7 Charles Lane, New York, NY 10014  
(212) 242-1479  
Owner: Michael F. J. Lynch  
Studio Manager: Cliff K. Petroll

• LE STUDIO INC.

also REMOTE RECORDING  
715 Boylston St. Boston, MA 02116  
(617) 267-2825  
Owner: Samuel Boroda.  
Studio Manager: Claire V. MacDonald.



• LOST IN MUSIC STUDIOS

Dormont Square, Pittsburgh, PA 15216  
(412) 343-5222 & (412) 343-0890  
Owner: Henry Yoder, Barney Lee, Justin Brown  
Studio Manager: Barney Lee.

• MCE RECORDING STUDIOS

also REMOTE RECORDING  
483 State St., Schenectady, NY 12305  
(518) 382-1762  
Owner: Mark C. Ernst  
Studio Manager: Charles Norling.

• JON MILLER SOUND STUDIOS

also REMOTE RECORDING  
2524 E. Scenic Drive, Bath, PA 18014  
(215) 837-7550  
Owner: Jon Miller.  
Studio Manager: Jon Miller.

• MOUNTAIN SOUND

also REMOTE RECORDING  
314 North First St., Stroudsburg, PA 18380  
(717) 424-1702  
Owner: Chris Fichera, Marty Druckman, Ric Carhart & Tony Merlo.  
Studio Manager: Chris Fichera  
Extras: 1926 Steinway 7' grand (B series). A relaxed setting in Pocono mountains. Total recording production services.  
Direction: The environment is jazz oriented. Credits include: Bill Goodwin, the Phil Woods Quartet, Bob Dorough, Al Cohen, Gary King, Mike Melillo, Scott Jarrett, Omnisound Record. Our sound reflects the atmosphere, comfortable clean & relaxed.

• MUSKRAT PRODUCTIONS, INC.

also REMOTE RECORDING  
44 North Central Ave., Elmford, NY 10523  
(914) 592-3144  
Owner: Smith Street Society Jazz Band.  
Studio Manager: Bruce McNichols.

• NEW AGE SOUND RECORDING

also REMOTE RECORDING  
309 Main St., Port Washington, NY 11050  
(516) 893-8913  
Owner: William Bloom  
Studio Manager: William Bloom

• NORTHERN LITES AND SOUND STUDIO

also REMOTE RECORDING  
RFD #3, Georgia, VT. 05488  
(802) 893-1220  
Owner: Tracy L. Lord  
Studio Manager: Tracy L. Lord/Paul R. Appleget.

• OAK GROVE RECORDING STUDIO

also REMOTE RECORDING  
85 Clinton St., Malden, Mass. 02148  
(617) 321-1017 & 324-9421  
Owner: Emersee Productions.  
Studio Manager: Mark Hanrahan.  
Engineers: Emir Galevi, Mark Hanrahan, Kelly Biron.  
Dimensions of Studios: 30' x 20' Isolation booth: 12' x 10'  
Dimensions of Control Rooms: 18' x 14' x 9 1/2'  
Tape Recorders: Tascam 80-8, 8 track; Tascam A73CD, 2 track; AIWA 6450 cassette.  
Mixing Consoles: (2) Tascam Model 5, 16 in x 8 out  
Monitor Amplifiers: 5GW, Dynaco.  
Monitor Speakers: JBL, Auratone, Advent, Thundersound Floor monitors.  
Echo, Reverb, and Delay Systems: SoundWorkshop Stereo reverb, Advanced Audio Design digital delay.  
Other Outboard Equipment: compressors/limiters: 2 dbx 165 Over Easy, (2) Ashly GC-50, 4 channels Omnicraft noise gates. EQ: (2) UREI 529 1/2 octave, Orban Stereo Parametric, (2) Fur-

man Parametric, Soundcraftsman Stereo, 10 Band Graphic. Microphones: Neumann; Sennheiser; AKG; Shure. Instruments Available: Telecaster, Les Paul, EBO, Beuscher Alto, Baldwin grand, ARP 2600, Hammond M-3 and Leslie, Fender Rhodes. Rates: \$24/hr; \$15/hr copying & editing

• PHANTASMAGORIA PROD., INC.

630 9th Ave., New York, NY 10036  
(212) 588-4890  
Owner: J. Keith Robinson.  
Studio Manager: Russell C. Fager.

• PLUM STUDIO

2# Washington Street, Haverhill, MA 01830  
(617) 372-4236  
Owner: Richard Tiegen.  
Studio Manager: Richard Tiegen.

• POSTHORN RECORDINGS

also REMOTE RECORDING  
142 West 28th St., 10th floor, New York, NY 10001  
(212) 242-3737  
Owner: Jerry Block.  
Studio Manager: Frank Stettner.

• RECORDED PUBLICATIONS LABORATORIES

also REMOTE RECORDING  
1100 State St., Camden, NJ 08105  
(609) 983-3000  
Owner: Recorded Publications Manuf. Co. Inc.  
Studio Manager: Howard Solomon.

• REVONAH RECORDS

also REMOTE RECORDING  
Box 217, Old Rte 17, Ferndale, New York 12734  
(914) 292-5985  
Owner: Paul Gerry.  
Studio Manager: Patricia James.  
Engineers: 2.  
Dimensions of Studios: 18' x 20'.  
Dimensions of Control Rooms: 12' x 18'.  
Tape Recorders: (2) Ampex 351-2, 2 track; Ampex 351, 1 track; Sony TC 850, 2 track. Nagra 4.2 L 1 track.  
Mixing Consoles: Custom Built 16 in x 2 out.  
Monitor Amplifiers: Marantz and Altec.  
Monitor Speakers: JBL 4311, Altec, Auratone SC.  
Echo, Reverb, and Delay Systems: Fisher K10, Pioneer  
Other Outboard Equipment: Scully-Westrex Stereo Disc Mastering Lathe, Ashly SC-66 Parametric EQ, TEAC SC-20 graphic EQ, Fairchild 670 Stereo compressor/limiter, UREI 1176N compressor/limiter Dolby B and dbx 124 & 155, Pultec, EPQTA EQ.  
Microphones: Sony ECM-22P, Sony ECM-165, Neumann U-67, Sony 17-P Electro-Voice 535, Western Electric 639A, Electro-Voice UZA, Electro-Voice 644.  
Instruments Available: Hardman baby grand piano, King Acoustic Base, Martin D-28 guitar, Gibson RB-250 Banjo, Epiphone Mandolin, any other instruments are available on a rental basis with advance notice.  
Rates: 1st hour \$50.00, each additional hour \$30.00.

• ROAR PRODUCTIONS

also REMOTE RECORDING  
Oakland Center, 8980 Route 108, Columbia, MD 21045  
(301) 596-0600  
Owner: D.H. Arthur, Steven M. Rosch-Joint Managing Directors.  
Studio Manager: Steven M. Rosch.  
Direction: We are a production company featuring an in-house recording facility, Camilton/Magician Music (publishing), promotional services, and a jingle/advertising department. With a complete staff of experienced composers, lyricists, vocalists, instrumentalists, arrangers, and copyists to complement our award-winning production team, it is our intent to offer our clients uncompromised personal attention and a unique variety of musical services at reasonable rates. We believe any project that warrants our involvement deserves our commitment to excellence.

• ROSEMARY MELODY LINE RECORDING CO.

also REMOTE RECORDING  
633 Almond St., Vineland, NJ 08360  
(609) 696-0943  
Owner: WindRose Productions.  
Studio Manager: Dennis Link

• ROXY RECORDERS

also REMOTE RECORDING  
648 Broadway, 3rd floor (at Bleecker St.) New York, NY 10012  
(212) 475-6571, 248-3254  
Owner: Roxy Recorders, Inc.  
Studio Manager: Steve Manes  
Engineers: Mike Finesse, Todd Anderson, Various Independents  
Dimensions of Studios: 25' x 20' x 12' h with vocal and

amplifier isolation rooms.

**Dimensions of Control Rooms:** 19' x 16' with sloped ceiling.  
**Tape Recorders:** Otari MX7800 (w/remote, locate) 8 track; Otari MX5050 QXHD 4 track; Otari MX5050B 2 track; Scully 280, mono.

**Mixing Consoles:** Sound Workshop 1280B-8EQ (Modified 12 in x 8 out; plus 2 outboard transformerless Mic-Preamps w/mixer (14 inputs total).

**Monitor Amplifiers:** Crown DC-300, D-150, D60.

**Monitor Speakers:** UREI 811 (Time Aligned), Auratone

**Echo, Reverb, and Delay Systems:** MICMIX XL-305, AKG BX-10 Lexicon Prime-Time digital delay, tape delay.

**Other Outboard Equipment:** UREI LA3A, dbx 158 & dbx 155 noise reduction, dbx 161; Audiotronics PEQ-82 and Pultec EQH-2 program EQ; ADM 667, SCI digital sequencer, Ashly SC-40; Accessit noise gates (4 channels), transformerless Mic-Preamps (out-board).

**Microphones:** Neumann U-87, 47 (tube); AKG 414EB, 451's; Shure SM-81's, 57's, 54's; Beyer M-160, M-500; Electro-Voice RE-20, RE-16, RE-11, 666, Sennheiser 421; Sony 270; TMF direct boxes.

**Instruments Available:** Steinway grand, ARP 2500 (modified), Prophet 5, Fender Rhodes (stereo), Fender, Roland and Ampeg amps, Ludwig/Milestone 7 piece drums, many pedal effects.

**Rates:** \$35/hr. Call for block and package rates.

**Extras:** Video Production (through an associated studio); Full decorator bath; instrument rental account.

**Direction:** Though we're a very well-equipped studio with an excellent engineering staff, we also have an attractive and creative working environment designed for maximum comfort. We have hosted a number of in-and-out-of-town producers and musicians for master, demo and pre-production work of every description. Current nationally-aired product includes Garanimals, Sominex, Captain Kangaroo and others as well as an album on Muse Records, The Kenny Burrell Trio w/Rufus Reid and Ben Riley.

#### •• SANITY SOUND

also REMOTE RECORDING

102 Hudson Rd., P.O. Box 452, Sudbury, MA 01776  
(817) 443-9857

**Owner:** David Donald, Gordon Hookaio.

**Studio Manager:** Gordon Hookaio

**Engineers:** Gordon Hookaio, David Donald, John Turner, Gigi Meenan.

**Dimensions of Studio:** 20' x 12'

**Dimensions of Control Rooms:** 10' x 12'; vocal booth with view of both control room and studio.

**Tape Recorders:** Scully 1" 280-8, 8 track; Tascam 40-4 w/dbx 4 track; (2) Scully 280-2 2 track mastering decks; TEAC 3300 ¼ track; TEAC 3605 cassette deck.

**Mixing Consoles:** Sound Workshop 1280, 12 in x 8 out; Tascam model 3, 8 in x 4 out; Total combined 20 in & 8 out.

**Monitor Amplifiers:** McIntosh 2100, 2300, BGW 100 (Headphones).

**Monitor Speakers:** Altec 6048G's, JBL 4311's ADS 200's.

**Echo, Reverb, and Delay Systems:** Lexicon Prime Time digital delay line, MXR Digital Delay, Sound Concepts Analog Delay, custom reverb system (Stereo).

**Other Outboard Equipment:** SAE Graphic EQ, Bi-amp Graphic EQ, Bi-amp Quad limiter, Teletronic leveling amps; dbx Type 1 on all channels, custom built patch bay, 2 channel headphone cue system w/AKG K141 headset; (2) Ampex AM-10's Universal Audiofilter set 550-A.

**Microphones:** Neumann U87; E-V RE-20's; E-V DS-35's; Sony ECM 222's; AKG D-202E's, D-190E's, D200E, D1000E's; Shure SM-57's and 58.

**Instruments Available:** Steinway acoustic piano, Yamaha CS-50 Synthesizer, ARP Odyssey, Guitar Amps: Lab L-5, Acoustic 450 w/SVT cab, Sound City 100. Other instruments available on request.

**Rates:** \$20/hr: all studio time, 10 hour block rate—\$175.00, Dubbing and editing—\$10/hr. Tape rental available. Call for further information.

#### • SESSION RECORDING

355 Lexington Ave., New York, NY 10017  
(212) 681-9040

**Owner:** John Lotas.

**Studio Manager:** Ned Rosinus.

#### •• SHUSTER SOUND STUDIOS

29 Burt Court, Valley Stream, New York 11581  
(516) 791-2985

**Owner:** Bob Shuster.

**Studio Manager:** Bob Shuster

**Engineers:** Bob Shuster.

**Dimensions of Studio:** 12' x 28'

**Dimensions of Control Rooms:** 9½' x 15'

**Tape Recorders:** Scully 280 2 & 4 track (¼"-½"); TEAC/Tascam Series 70M8, 8 track; TEAC 3340S 4 track (¼"); TEAC 3300S ¼ track stereo; AKAI GX220 ¼ track Stereo; IVC KD-75, IVC KD-10 & Sony TC 140 cassette decks.

**Mixing Consoles:** Custom Built Sortec 1 20 in x 4, 8 out; Graphic EQ on each channel, 2 cues, 2 Echo sends returns, Phantom Powering for condenser mics.

**Monitor Amplifiers:** Sansui AU6600, Dynaco Mark III.

**Monitor Speakers:** Altec 9865-8A, BSR SS70 Book Shelf type, Lafayette PIP model 1's.

**Echo, Reverb, and Delay Systems:** British Spring Reverb, Gram-plain Spring Reverb 636, Echoplex tape delay (tube type).

**Other Outboard Equipment:** dbx 160 compressor/limiter; Delta Graph EQ, Dolby Noise Reduction—TEAC AN80, AN180, AN300;



ACCSET parametric EQ, Technics SL-1500 MKII Turntable, Jensen transformer direct boxes.

**Microphones:** AKG 451E; Neumann -M49, U67, U87, KM84; Sennheiser 421, 431, 441, 441; Shure SM 57, SM81; Sony ECM 22, ECM 33P; TEAC ME180, Crown PZM.

**Instruments Available:** Baby grand piano, amps, drums.

**Rates:** 8 track \$25/hr, 4 track and 2 track \$20/hr. Dubbing of reel to reel and cassettes: price upon request.

#### •• SOUNDWAVE RECORDING STUDIOS, INC.

also REMOTE RECORDING

50 W. 57th St., New York, NY 10019  
(212) 582-8320

**Studio Manager:** Carol Baker.

#### • STAFFORD SOUND RECORDING & MUSIC PRODUCTION

also REMOTE RECORDING

11 West 17th Street, New York, NY 10011  
(212) 929-1441

**Engineer:** Lee Stafford.

#### •• STILLWATER SOUND STUDIO

also REMOTE RECORDING

11 Turn of River Road, Stamford, CT 06905  
(203) 322-0440

**Owner:** Dominick Costanzo.

**Studio Manager:** Dominick Costanzo

**Engineers:** Dominick Costanzo

**Dimensions of Studio:** 24' x 14'

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

**Tape Recorders:** 3M M-56 8 track; Ampex 351-2 2 track; TEAC 3340 4 track; Advent 201 cassette.

**Mixing Consoles:** Allen & Heath 12x2 modified, 12 in x 12 out. Allen & Heath 142, 6 in x 2 out.

**Monitor Amplifiers:** McIntosh MC 2100, CM Labs 911

**Monitor Speakers:** JBL L-100, Altec 604-D, Altec 755-C, others on request.

**Echo, Reverb, and Delay Systems:** Roland 201, Fisher K-10, others on request.

**Other Outboard Equipment:** Orban 622B parametric EQ, MXR Limiters, others on request.

**Microphones:** Neumann U-67; Sony C-37A; Sennheiser MD-421, Beyer M-100; Shure SM-56; Electro-Voice RE-15; others on request.

**Instruments Available:** Yamaha CP-80 electric grand piano, Rhodes, Wuritzer electric piano, Fender and Ampeg amplifiers, complete drum kit.

**Rates:** On request.

#### • THE LITTLE STUDIO

also REMOTE RECORDING

Box 418, Rockland, Maine 04841  
(207) 594-2497

**Owner:** Helmut Vies.

**Studio Manager:** Helmut Vies.

#### •• THE OUTLOOK

Star Route Box 180, Bethel, ME 04217  
(207) 824-3246

**Owner:** Electro-Acoustic Systems, Inc

**Studio Manager:** Connie St. Pierre.

#### • TIESTUDIOS RECORDING

1694 East 22 St., Brooklyn, NY 11229  
(212) 377-3218

**Owner:** Glenn Rosenstein

**Studio Manager:** Warren Rosenstein.

#### •• TURTLE BEACH RECORDINGS

1912 Alcott Rd., York, PA 17402  
(717) 757-6344

**Owner:** Roy Smith.

**Studio Manager:** Lauren Hale.

#### •• TWANG RECORDING STUDIO

also REMOTE RECORDING

1118 W. 29th, Erie, PA 16508  
(814) 864-2306

**Owner:** John Mazza, Keith Veshecco.

#### • ZARR SOUND STUDIO

also REMOTE RECORDING

1819 Avenue "N", Brooklyn, NY 11230  
(212) 339-1599

**Owner:** Fred Zarr.

**Studio Manager:** Don Feinberg & Fred Zarr.

#### •• ZBS MEDIA

R.D. #1, Fort Edward, NY 12828

(518) 695-4406

**Owner:** ZBS Media, Inc

**Studio Manager:** Gergory Shifrin.

#### •• ZEAMI STUDIO

also REMOTE RECORDING

102 Greene Street, New York, NY 10012  
(212) 226-3685

**Owner:** Zeami Studio, Inc.

**Studio Manager:** Takashi Tsuruta, George Martin.

**Engineers:** Naka Suzuki, Jeff Goldenkranz.

**Dimensions of Studio:** 20' x 19' & 13' x 6' vocal booth.

**Dimensions of Control Rooms:** 21' x 12' LEDE style studio design.

**Tape Recorders:** Ampex ATR100, 2 track; Otari MX 7800, 8 track; Luxman cassette.

**Mixing Consoles:** AHB Syncon 16 in x 16 out.

**Monitor Amplifiers:** BGW 250D, BGW 100B, Luxman L-3's.

**Monitor Speakers:** Big Reds; Little Reds; JBL 4311; ROR's

**Echo, Reverb, and Delay Systems:** AKG BX-10, Lexicon Prime Time, Live echo chamber

**Other Outboard Equipment:** UA LA-175 limiter; UREI LA-4 compressor/limiters; UREI 530 graphic EQ; Roger Mayer Noise gates.

**Microphones:** Neumann U-87; AKG 414; Sennheiser 421; PZM 130; Shure 54, 54SD & 57; AIVA DM68N; Sanken MU2 & CV32; Shoeps SKM5-U; Fostex M55, 77 & 88; Sony C-55 & 48; Ramco WM-8150

**Instruments Available:** Steinway grand piano, Fender Rhodes, Korg BX-3, Korg Lambda, Gretch drums, Zildjian K's, Music Man guitar & bass amp, Ampeg B-15, Fender Twin reverb & custom modified pre-CBS champ

**Rates:** Available upon request.

**Extras:** Total audio/video production with studio/remote facilities featuring Panasonic recorder/players, editing controllers and SEG; Sony 1800 cameras with CCU.

**Direction:** Credits: numerous New York radio commercials, recordings by the dB's ("Soul Kiss"), Fleshtones, Dick James music, Dave Liebman, Mel Louis, Mike Nock, Charles Rouse, Mike Shrieve. Our experienced staff of engineers enjoy working with both seasoned musicians as well as newly emerging groups in a comfortable, creative environment that fosters the utmost professional results. We consider ourselves to be the finest 8 track studio in New York and strive to provide the same high quality audio/video production at affordable rates.

# VIDEO FOCUS

... a very special issue of Mix

Coming in June





# LEO'S

## PROFESSIONAL AUDIO

5447 TELEGRAPH AVE.  
OAKLAND, CALIFORNIA 94609  
PHONE (415) 652-1553

### *Microphones*

Audio-Technica  
AKG  
Beyer  
Countryman  
Eddcor  
Electro-Voice  
Nady-Nasty Systems  
Neumann  
Sennheiser  
Sescom  
Shure  
Sony

### *Sound Reinforcement Mixers*

Audioarts Engineering  
Audy  
Biamp  
Bose  
Shure  
Soundcraft  
Tangent  
Tapco  
Yamaha

### *Signal Processing*

Audioarts Engineering  
Biamp  
DBX  
Delta-Lab Research  
Eventide  
EXR  
Furman  
Klark-Teknik  
Lexicon  
Mic Mix-Master Room  
MXR  
Orange County Electronics  
Sound Workshop  
Tapco  
Teac/Tascam  
UREI  
White  
Yamaha

### *Speakers*

Altec-Lansing  
Auratone  
Bose  
Calibration Standard Instruments  
Cerwin-Vega  
Cetec-Gauss  
Eastern Acoustic Works  
Electro-Voice  
Emilar  
ESS Pro  
Harbinger Audio  
Heppner  
JBL  
Northwest Sound  
Renkus-Heinz  
Shure  
UREI  
Yamaha

### *Headphones*

AKG  
Audio-Technica  
Beyer  
Eddcor  
Koss  
Sennheiser  
Sony

### *Recording & Production Consoles*

Sony  
Soundcraft  
Sound Workshop  
Tangent  
Tapco  
Teac/Tascam  
UREI  
Yamaha

### *Amplifiers*

AB Systems  
BGW  
Biamp  
Bose  
Cerwin-Vega  
Crest Audio  
Tapco  
Yamaha

### *Turntables & Cartridges*

AKG  
Audio-Technica  
QRK  
Shure  
SME  
Stanton  
Technics/Panasonic

### *Cable, Cases & Hardware*

Anvil Cases  
Atlas Sound  
Cases, Inc.  
Lifelines  
Monster Cable  
Neumann  
Neutrik  
Sescom  
Switchcraft

### *Test Equipment*

DBX  
Gotham Audio  
IVIE  
Sennheiser  
Sound Technology  
UREI  
White

### *Recording & Broadcast Supplies*

AKG  
Ampex  
Audio-Technica  
Edit-All  
Maxell  
Scotch  
TDK  
Teac/Tascam

### *Tape Machines*

Sony  
Soundcraft  
Teac/Tascam  
Technics/Panasonic

# 16 TRACKS

## Northeast Recording

### ... AAA RECORDING STUDIO

130 West 42nd (Room 552) New York, NY 10036  
(212) 221-6625  
Owner: Fred Vargas  
Studio Manager: Fred Vargas

### ... ATLANTIC CITY RECORDING STUDIOS

also REMOTE RECORDING  
P.O. Box 1249, Coles Hill Industrial Park, Coles Rd.,  
Blackwood, NJ 08012  
(609) 227-5683  
Owner: Courtney Mutschler and Harold Sheets  
Studio Manager: Dave Philbin, Mark Mocerri, Asst. Manager:  
Chris Mascioli.  
Extras: John Storky of Sugarloaf, New York designed most of our  
studio, which was built by musicians for musicians. We have 15  
keyboards, from the Prophet 5 Polyphonic synthesizer to Yamaha  
electric grand. Video packages as well as a very fine stable of  
studio musicians are available. Our philosophy is the engineers  
job is to place on tape the client's interpretation of the music with-  
out hampering in any way the client's creative energy flow. The  
studio features a rec room with bar and meals are available, even  
strict vegetarian. Lodging is near as well as Philadelphia (15  
minutes) and Atlantic City (40 minutes) away. We aim to please  
and are blessed with the talent to satisfy

### ... AUDIO-TRACK SPECIALISTS

Business Office: 924 Fronhiser St., Johnstown, PA 15902  
Studio location: Rear 1751 Lyter Dr., Westmont Shopping  
Plaza, Johnstown, PA 15905  
(814) 268-9292, 268-9250  
Owner: Mark G. Oylar, Frank J. McCloskey  
Studio Manager: Mark G. Oylar  
Engineers: Chief Engineer & Technician Frank J. McCloskey,  
First Assistant: Mark G. Oylar  
Dimensions of Studios: 21' x 16'  
Dimensions of Control Rooms: 12' x 18'  
Tape Recorders: TEAC/Tascam 85-16 w/dbx, 16 track; Revox  
A-700, 1/2 & 1/4 track; JVC cassette deck, BIC T-2, 2 speed  
cassette deck.  
Mixing Consoles: Tangent 4A series, 16 in x 16 x 2 out.  
Monitor Amplifiers: Philips High-Fidelity Labs  
Monitor Speakers: JBL, Auratone, Koss  
Echo, Reverb, and Delay Systems: LT Sound, Thompson  
TAD-4, 2-chnl studio reverb, 2-chnl Analog Delay  
Other Outboard Equipment: Whirlwind Direct Boxes, dbx  
compressor/limiter, MXR Noise Gate/Line Drivers, custom 64  
Point Patchbay.  
Microphones: Dynamics & Condensers By: Beyer Dynamic, EV,  
Shure; Sony; TEAC/Tascam.  
Instruments Available: Baldwin upright piano (excellent tone),  
Ludwig drum kit, synthesizers by appointment only.  
Rates: 16 tk recording & mixing \$45/hr Album production  
packages & block rates available

### ... BRS RECORDING STUDIO

also REMOTE RECORDING  
1521 Seventh Ave., Beaver Falls, PA 15010  
(412) 848-1174  
Owner: Soundex, Inc.  
Studio Manager: Ralph Robb.

### ... BAYSIDE SOUND RECORDING STUDIO

also REMOTE RECORDING  
200-70 Ave., Bayside, NY 11361  
(212) 225-4292  
Owner: Bayside Sound Recording Studios, Inc.  
Studio Manager: David Eng.

### ... THE BARGE SOUND STUDIO

92 Lionshead Drive West, Wayne, NJ 07470  
(201) 835-2538  
Owner: Jim Barg  
Studio Manager: Jim Barg

### ... BAKER ST. STUDIOS

1072 Belmont Street, Watertown, MA 02172  
(617) 484-9812  
Owner: Baker, Baker, & Baker  
Studio Manager: Tiffany Newport.

### ... C & C SOUND STUDIO

also REMOTE RECORDING  
R.D. #1, Box 581-A, East New Street, Glassboro, NJ 08028  
(609) 881-7845  
Owner: Ed Candelora, Jr., Owner/Operator  
Studio Manager: Ed Candelora, Jr.  
Engineers: Ed Candelora, Jr.  
Tape Recorders: Tascam Modified 85-16, 16 track; TEAC  
Modified 25-2, 2 track; Technics & Optonica cassette decks  
Mixing Consoles: Tascam modified 15, 18 in x 8 out.  
Monitor Amplifiers: Crown, SAE, Phase Linear  
Monitor Speakers: JBL (Bi-amped) L-100/Modified cross-overs;  
Auratones.  
Echo, Reverb, and Delay Systems: MICMIX Master Room,  
Reverb, TEAC tape echo, Delta Lab digital delay (2).  
Other Outboard Equipment: dbx noise reduction all channels  
(modified); Symetrix noise gates, Orban D'Esser, Phase Linear  
Auto Correlator.  
Microphones: AKG; Neumann; Audio-technica; Electro Voice.  
Instruments Available: Yamaha grand piano, Tama drums full  
set.  
Rates: Monday-Friday special 7 hour block rate of \$200.00.  
Weekends special 7 hour block \$250.00. Tape costs over &  
above rates

### ... CARUSO SOUND/EDEN GARDEN STUDIO, INC.

27 Garrett Rd., Upper Darby, PA 19082  
(215) 352-8080/352-8081/352-2730  
Owner: Operator & chief Engineer & President: Dennis  
Caruso.  
Studio Manager: Joan Scanlon  
Engineers: Dennis A. Caruso & George Cooley.  
Dimensions of Studios: (2) Studio: 15' x 41' (Cutting Rooms)  
Room #2 15' x 52'.  
Dimensions of Control Rooms: 13' x 15'  
Tape Recorders: 3M Series 79-M 79-16, 16 track; Scully 280B  
(14" Reels) 2 track; Revox A-77, 2 track.  
Mixing Consoles: Gately C16-24, 24 in x 24 out.  
Monitor Amplifiers: (5) Crown D60, (2) D150, (2) DC300,  
(Room EQ UREI 27 band 1/2 octave EQ.)  
Monitor Speakers: JBL Custom 4320 & 4311; (Tri Amp set up)

with Crown VFX-2 stereo crossover.

**Echo, Reverb, and Delay Systems:** (2) MICMIX Master Room  
III, MXR digital delay, MXR pitch transposer, MXR flanger  
doubler, MXR analog delay, MXR stereo chorus, Delta T digital,  
Eventide delay, Eventide Harmonizer, EMT plate echo, tape  
delay

**Other Outboard Equipment:** (2) Natural room echos; dbx  
compressor/limiters; Kepex & Gain Brains; URIE limiters; MXR  
limiters; Gately limiters; Vari-speed oscillator; drive motors.

**Microphones:** Neumann U47, U67, U87, KM64; Electro Voice  
RE-15, RE-16, RE-20, RE-50, PL-5 PL-6, PL-9 PL-11, PL-95, PL-  
77A, PL-80, PL91A, PL-95; Shure SM-53, 7, 57, 58, 61; Sony  
C-37, 500, ECM-22P; Beyer M-500, M-260; AKG-451E

**Instruments Available:** Studio drum, Sonar & Milestone,  
Fender Rhodes, Yamaha grand piano, Hammond B-3, Bass amps,  
Fender (Pre-CBS), Marshall, Crate, Ampeg B-15, Crate bass,  
Synthesizer.

**Rates:** 16 track recording & mixing: \$40/hr; 8 track recording &  
mixing: \$35/hr; 4 track recording & mixing: \$30/hr; 2 track  
recording & mixing \$25/hr; 2 track editing \$25/hr; 2" editing  
\$40/hr

### ... CENTURY III STUDIOS

545 Boylston St., Boston, MA 02118  
(617) 267-9800  
Owner: Ross Cibella.  
Studio Manager: James Dean

### ... CRAMER AUDIO/VIDEO

120 Hampton Ave., Needham, MA 02194  
(617) 449-2100  
Owner: Tom Martin & Don Mulhearn  
Studio Manager: Mark Parsons.

### ... DB SOUND STUDIOS

also REMOTE RECORDING  
8037 13th St., Silver Spring, MD 20910  
(301) 585-2775  
Owner: Howard Henderson, Jules Damain.  
Studio Manager: Howard Henderson.

### ... DOWNTOWN RECORDERS

537 Tremont St., Boston, MA 02118  
(617) 426-9455  
Owner: Ben Kay, Mitch Benoff.  
Studio Manager: Mitch Benoff  
Engineers: Phil Adler, Ben Kay  
Tape Recorders: MCI JH 114 w/vanspeed 16 track; Tascam  
80-8 w/dbx 8 track; Revox A-77HS 2 track; Otari 50-50 2 track.  
Mixing Consoles: APSI 2000 (modified), 16 in x 16 out.  
Monitor Amplifiers: Crown DC-300A, DC-150; BGW;  
Dynaco  
Monitor Speakers: Altec 604, JBL 4311B, Auratone.  
Echo, Reverb, and Delay Systems: 110 ft. natural reverb  
dome; 5 "live" isolation booths w/varying decay times; Lexicon  
224, Lexicon Prime Time; Echoplex; Clover Systems spring  
reverb.  
Other Outboard Equipment: dbx noise reduction; UREI LA-4,  
1176, 175 comp/limiters, Ashly SC-50 limiter, Ashly parametrics,  
Roger Mayer noise gates, Mutron stereo bi-phase, Klark-Teknik  
27-band EQ's  
Microphones: RCA 77-DX; Norelco C-60, Sennheiser 421,  
441, Neumann U-87, KM-84; AKG 451, D12E, SE-5; E-V RE-20,  
664; Shure SM-57, 53.  
Instruments Available: 1920 Steinway grand piano, Ham-  
mond B3 organ w/Leslie, Pre-CBS Fender Twin Reverb and  
Bandmaster amps, Wurliizer electric piano; Minimoog.  
Rates: \$35/hr; \$500/20hrs; \$2000/100hrs.

### ... DSR

also REMOTE RECORDING  
1790 Black Horse Pike, McKees City, NJ 08232  
(609) 625-1188  
Owner: Dennis and Marti McCorkle.  
Studio Manager: Dennis McCorkle.  
Engineers: Dennis McCorkle.  
Dimensions of Studios: 19' x 19' w/8' x 8' drum booth.  
Dimensions of Control Rooms: 9' x 14'.  
Tape Recorders: Tascam 80-8 8 track; Tascam 40-4 4 track;  
TEAC A-3300 SX 2 track; TEAC 860 cassette, Sony TC-153 D  
cassette; Tascam 85-16, 16 track.  
Mixing Consoles: Tascam Model 15, 24 in x 8 out; Tascam  
Model 3, 8 in x 8 out.  
Monitor Amplifiers: Sony 130, Crown DC-150, Kenwood  
KA-3700, headphones.  
Monitor Speakers: JBL CL100, Realistic Minimus II.  
Echo, Reverb, and Delay Systems: MXR Digital Delay, Fur-  
man reverb.  
Other Outboard Equipment: dbx noise reduction all channels,  
dbx 165 limiter/compressor, Ashly parametric stereo EQ, MXR  
Phase 100, Morley PWB Pedal, Nova Systems, Aphex Aural Ex-  
citor MXR stereo chorus.  
Microphones: Electro-Voice, Shure, Sony, Sennheiser.  
Instruments Available: Yamaha CT-70 electric grand piano,  
Oberheim OB-X, polyphonic synthesizer 8-voice, bass, Martin  
6-string guitar, Ovation stereo classical guitar, Guild Mark VII  
classical guitar, Ibanez customized guitar, Peavey and Fender  
amps, Ludwig drum set, assorted hand percussion instruments.  
Rates: Studio recording, mixing, \$60/hr 16 track; \$40/hr 8 track;



Remote recording \$60 1st hour, \$40/each additional hour.

**Extras:** Caesar's Boardwalk Regency Hotel & Casino; Neil Sedaka, "Music, Music Music"—Bob Parkinson producer; Pizzazz—Lenord Landau producer; Miss America Pageant 1980 USO Tour; New Jersey Bell Telephone; Harrah's Marina Hotel & Casino; The Brighton Hotel & Casino. We are Atlantic City's first & finest 16 track recording studio, 7 miles outside of the city.

\*\*\* DYNAMIC RECORDING

also REMOTE RECORDING

2846 Dewey Avenue, Rochester, NY 14618  
(716) 621-8270

Owner: David R. Casperson.

Engineers: Dave Casperson, Assistant: Clayton Turner.

Dimensions of Studios: 20' x 40'

Tape Recorders: Scully 100, 16 track; TEAC 80-8, 8 track, TEAC 33-40S, 4 track; TEAC 35-2, 2 track

Mixing Consoles: Tangent 3216 16 in x 16 out.

Monitor Amplifiers: (2) Crown D-150.

Monitor Speakers: (4) JBL 4311; (2) Klipsch-La Scala; (2) Acutex.

Echo, Reverb, and Delay Systems: Lexicon-Prime Time, MXR, Tapco.

Other Outboard Equipment: MXR-Phaser/MXR-Flanger, dbx (2) limiter/compressor; Ashley (2) limiter/compressor; Technics-Parametric equalizer, RCA-Color camera; Panasonic ¾" u-matic; RCA ½" VHS; Sony ½" Beta; High speed duplicator.

Microphones: Sennheiser 421-U; Audio-Technica; Electro Voice; Beyer; Shure; Sennheiser, AKG; TEAC.

Instruments Available: Fender Telecaster, Grand piano, tama drums, Guild Maderita Acoustic.

Rates: 8-track: \$25/hr, 16-track: \$50/hr. Block rates available on albums.

\*\*\* EAB RECORDING STUDIOS

223 Lisbon St., P.O. Box 958, Lewiston, ME 04240  
(207) 786-3478

Owner: Edward A. Boucher.

Studio Manager: Edward A. Boucher

\*\*\* EARTH AUDIO TECHNIQUES, INC.

also REMOTE RECORDING

The Barn, North Ferrisburg, Vermont 05473  
(802) 425-2111

Owner: Michael Couture, William Schubart

Studio Manager: Charles Eller.

Engineers: Michael Couture, Charles Eller, James Swift.

Dimensions of Studios: 30' x 45' x 26'

Dimensions of Control Rooms: 30' x 20'

Tape Recorders: MCI JH-16 16 track; MCI JH-16 8 track; MCI JH-110 2 track; Scully 280 2 track (2).

Mixing Consoles: MCI JH-416, 16 in x 16 out; Electrodyne, 8 in x 2 out.

Monitor Amplifiers: Crown DC-300, Crown DC-150 (3), BGW 500.

Monitor Speakers: Altec 6048G in 620 cabinets; ADS 710; Auratones, Altec 887; Marantz #7, Koss ESP.9

Echo, Reverb, and Delay Systems: AKG BX-20, Eventide DDL, tape delay.

Other Outboard Equipment: Dolby A all channels, Eventide Phaser, UREI 1176, Lang EQ, VSO all transports, UREI LA3A (2); Audioarts parametric EQ; API 550A EQ, dbx 160 (3).

Microphones: Neumann U-87's, U-47, KM-84's; AKG 414, C-451E's; Sennheiser 421, Beyer 160, E-V RE-20, RE-11, RE-16, PL-95; Sony ECM 33F, ECM 99A, ECM 150, Shure SM-57's, SM-58's, 330 ribbons, 16EQ; AKG CK-9 shotgun, RCA 77dx.

Instruments Available: Steinway grand piano, Yamaha studio upright w/tack; Fender Rhodes, ARP 2600 synthesizer, Hammond B-3, assorted percussion.

\*\*\* DON ELLIOTT PRODUCTIONS

15 Bridge Rd., Weston, CT 06883  
(203) 226-4200

Owner: Don Elliott.

Studio Manager: Liz Gallagher.

\*\*\* G & T HARRIS, INC.

215 Lexington Avenue, New York, NY 10016  
(212) 481-8500

Owner: Gary Harris.

Studio Manager: Mr. Bill Taylor.

Engineers: John W. Kryda, Chief Engineer; Gretchen Lockner Zoeckler, Joe DePersia

Dimensions of Studios: 23' x 24'; 6' x 10'

Dimensions of Control Rooms: 18' x 20'; 23' x 18'; 21' x 18'

Tape Recorders: Ampex MM-1200 8 and 16 track; Ampex 440 4 track; (2) Scully 280 4 track; Ampex 300 & 351 2 track & mono; Otari MX 5050 OXHD 4 ¼" track.

Mixing Consoles: Custom, 24 in x 24 out; Strand/Century, 8 in x 4 out; Tascam 10, 8 in x 8 out.

Monitor Amplifiers: Crown DC-300A, D-150.

Monitor Speakers: Big Reds (Altec 604E).

Echo, Reverb, and Delay Systems: AKG BX-20.

Other Outboard Equipment: Pultec, UREI equalizers and limiters, Cinema equalizers, UREI Clic-Trac, 14KHZ and 60HZ sync.

Microphones: Neumann U-47, U-67, U-87; AKG C12, C-60; Electro-Voice RE-20, RE-15, RE-16; Shure; RCA.

Instruments Available: Yamaha grand piano 7'4".

Rates: Call.



\*\*\* HALLMARK STUDIOS

also REMOTE RECORDING

51-53 New Plant Ct., Owings Mills MD 21117  
(301) 363-4500

Owner: Hallmark Films & Recordings, Inc.

Studio Manager: Philip Brecher

\*\*\* JIMMY KRONDES RECORDING STUDIO

also REMOTE RECORDING

2 Musket Lane, Darien, CT 06820  
(203) 655-3680

Owner: Jimmy Krondes Enterprises

Studio Manager: Jimmy Krondes

\*\*\* M&I RECORDING ENTERPRISES, LTD.

830 Ninth Avenue, New York, NY 10038  
(212) 582-0210

Owner: Mitch Yuspeh, Ira Yuspeh

Studio Manager: Steve Harday

\*\*\* MASON HALL STUDIO, SUNY

also REMOTE RECORDING

Mason Hall, State University at Fredonia, Fredonia, NY 14063  
(716) 673-3151

Owner: State University of New York College at Fredonia

Studio Manager: David Moulton, Director of Tonmeister Studies

\*\*\* MOUNTAINSIDE RECORDING STUDIO

also REMOTE RECORDING

Garvey Hill, Northfield, VT 05683  
(802) 485-8594

Owner: Richard Longfellow

Studio Manager: Richard Longfellow

\*\*\* NICKEL RECORDING

also REMOTE RECORDING

168 Buckingham St., Hartford, CT 06106  
(203) 524-5656

Owner: Jack Stang

Studio Manager: Jack Stang

Engineers: Chief: Jack Stang, Asst. Eng: Charles Russe

Dimensions of Studios: 2400 sq ft

Dimensions of Control Rooms: 40' x 30'

Tape Recorders: Tascam 85-16, 16 track; Tascam 80-8, 8 track;

Otari 5050B ½ track, TASC 3340, 4 track

Mixing Consoles: Tascam 15, 24 in x 8-16 out

Monitor Amplifiers: Nikko & Crown.

Monitor Speakers: JBL & Auratone

Echo, Reverb, and Delay Systems: Plate reverb Lexicon Prime Time digital delay & Orban.

Other Outboard Equipment: dbx limiters, D'Esler, compressors, noise gate, Aural Exciter, UREI graphic EQ

Microphones: AKG P-12A, 414's, 451's, Sennheiser 421's; Sonyms; Shure SM-81; Electro-Voice

Instruments Available: Acoustic piano & guitar, guitar amps.

Rates: 8 track \$29/hr, 16 track \$38/hr. Call for block rates

\*\*\* P & P STUDIOS, INC.

also REMOTE RECORDING

17 Viaduct Road, Stamford, CT 06907  
(203) 327-9204

Owner: John Fishback, Terry Puffer

Studio Manager: Ted Blechta.

Engineers: John Fishback, Ted Blechta, Matt Murry

Dimensions of Studios: A: 1000 sq ft B: 100 sq ft

Dimensions of Control Rooms: A: 350 sq ft B: 25 sq ft

Tape Recorders: MCI JH100-16, MCI JH11C-2, Ampex 440C-4, Ampex 440B-4, Ampex 440C-2, Ampex 440B-Full, Tandberg 6000-¼, TEAC 2340-4, Nakamichi 480 cassette.

Mixing Consoles: A: Syncon, 18 x 16, B: Allen & Heath, 8 in x 4 out.

Monitor Amplifiers: PSE, McIntosh, HH, Dyna.

Monitor Speakers: Big Red's; Auratones; D'AC 710's

Echo, Reverb, and Delay Systems: MICMIX CSREQ-23 and MR III, Loft Delay.

Other Outboard Equipment: dbx 160's, LA3A's, Orban Parametric EQ, Multi-track Parametric EQ, Tapco Graphic EQ's, Eventide Omnipressor, CBS Audimax, CBS Volumax, Orban De-esser's, PAL Pulse Generator, Bessel Pulser, QUAD/8 Noise Gates, Dolby A & B, Phase Linear Auto Correlator.

Microphones: Neumann; AKG; Sennheiser; Beyer; Shure; EV; Sony; etc.

Instruments Available: Yamaha grand, Rhodes 88, Gretsch drums w/various small percussion Fender Twin Reverb and Bassman amps (tube)

Rates: 16/8 Track \$50/hr, 4/2/1 Track \$40/hr. Video, Film and Multi-media rates available upon request.

Extras: High-speed custom cassette and reel-to-reel duplication, Multi-media programming center w/AVL Eagle, Film/Video inset stage, Tape/Video lock-up for sweetening, 6 projector multiplexing to Film and Video, Jingles and Custom scoring for Video, Film and Multi-media presentations

Direction: Our studio, designed by John Storyk, offers a warm environment that doesn't intrude on the mood of the user. We are service oriented and understand that helping our clients achieve their goals is our job. We have a facility that enables our clients to work in a variety of media under one roof.

\*\*\* PARIS RECORDING

466-A Hawkins Avenue, Lake Ronkonkoma, NY 11779  
(516) 981-7502

Owner: Brian M. Unger.

Studio Manager: Rudy Perrone

\*\*\* RBY RECORDING STUDIO

Main St. North, Southbury, CT 06488  
(203) 264-3666

Owner: Jack Jones.

Studio Manager: Marjorie Jones

Engineers: Jack Jones, Evan Jones, Staff photographer: Moira Jones

Dimensions of Studios: 32' x 26' x 18'

Dimensions of Control Rooms: 18' x 16'

Tape Recorders: Ampex 16, 4, 2, 1, Otari MX 50, Sanyo PCM digital recorder, cassette duplication

Mixing Consoles: Tangent, 32 in x 32 out

Monitor Amplifiers: Phase 400, Yamaha.

Monitor Speakers: JBL 4315, JBL 4311 Electro-Voice Sentry III, Auratone

Echo, Reverb, and Delay Systems: MXR DL, AKG BX 20, Master Room

Other Outboard Equipment: LA3 limiters, Electrodyne compressors, Roger Mayer noise gates, MXR flangers and phasers, Eventide Harmonizer

Microphones: Sennheiser MK 105's, 421; AKG 414; RCA 77-DX; Electro-Voice RE-16's, 15's, Shure SM-53, 58, 57, Sony ECM 22, 37; AKG 451E's; Neumann

Instruments Available: Yamaha UD2 upright studio piano, Moog and ARP synthesizers, Martin and Gibson guitars, Fender Rhodes, percussion kit (other instruments are available on a rental basis)

Rates: \$42/hr 16 track; \$32/hr 4 and 2 track

\*\*\* THE RECORDING CENTER, INC.

25 Van Zant, East Norwalk, CT 06855  
(203) 853-3433

Owner: Ethan Winer, Chief Engineer

Studio Manager: Ilene Brunstein

\*\*\* ROSE HILL STUDIOS

also REMOTE RECORDING

3929 New Seneca Tp., Syracuse, NY 13108  
(315) 673-1117

Owner: Rose Hill Group.

Studio Manager: Vincent Tait.

Engineers: Cliff Kent, Chief Engineer

Dimensions of Studios: 25' x 25'

Dimensions of Control Rooms: 15' x 14'

Tape Recorders: Scully 100, 16 track; Studer 2 (½ track); Crown SX822, 2 (½ track); Tandberg 300, 2 (¼ track); Technics M-85, 2 (cassette).

Mixing Consoles: Custom RHS 15 frequency EQ, 20 in x 20 out.

Monitor Amplifiers: QEI-2, QEI-CP1, QEI-DM4

Monitor Speakers: Altec 604E Big Reds with Kent Time-Sync Crossovers, M&K; Auratones; KEF's

Echo, Reverb, and Delay Systems: EMT 140S, live chamber, various springs, Eventide Delay, Ursula Major Space Station, tape

Other Outboard Equipment: dbx noise reduction; Eventide Harmonizer, many dbx compressors, limiters, expanders, EXR Exciter; Quad/Eight noise gates; UREI 529 EQ; Technics parametric EQ; IVC QL50 quartz locked turntable; autolocator; Mini-Mag audio/video synchronizer; VSO, Kent Tube Spiker; Kent stereo phaser; click; many one-of-a-kind magical devices.

Microphones: AKG C-12A; Beyer 160; Electro-Voice RE-20; Neumann U-47's, U-87's, KM-84's, U-64, SM-2; RCA 44's, 77-DX's; Sony C-37's, C-57's, ECM-50; PZM's

Instruments Available: Mason & Hamlin 7' concert grand piano, Hammond, ARP Odyssey II, Hohner D-6 clavinet, Wurliizer electric piano, Sonar/Zildjian, assorted percussion, Ampeg B-15.

Rates: Please call for rates.

# 24 TRACKS

## Northeast Recording

\*\*\*\* A-1 SOUND STUDIOS, INC.  
2130 Broadway, New York, NY 10023  
(212) 362-2603

**Owner:** Herb Abramson  
**Studio Manager:** Barbara Abramson  
**Engineers:** Herb Abramson, Robby Norris, James Nichols  
**Dimensions of Studios:** 23' x 34'  
**Dimensions of Control Rooms:** 17' x 23'  
**Tape Recorders:** Ampex MM1100, 8, 16, & 24 track, (4) Ampex 351 2, 2 track, Studer B67, 2 track  
**Mixing Consoles:** MCI Custom 20 in x 24 out  
**Monitor Amplifiers:** McIntosh, Kenwood  
**Monitor Speakers:** Alter 604B, JBL 110  
**Echo, Reverb, and Delay Systems:** Acoustic chamber (stereo)  
**Other Outboard Equipment:** Pultec EQ's, Neumann FQ's, UREI limiters  
**Microphones:** Neumann U-47, U-49, Sennheiser 403, Electro-Voice, Shure, RCA  
**Instruments Available:** Steinway grand piano, Fender Rhodes electric piano, Hammond B-3 organ, tack piano guitar & bass amps drums  
**Rates:** 2 track \$35/hr, 8 track \$45/hr, 16 track \$60/hr, 24 track \$75/hr  
**Direction:** Stemming from owner Herb Abramson's long association with Atlantic Records, which he co-founded and where he provided Ray Charles, Huth Brown, Clyde McPhatter and many R & B giants. A-1 Sound has a strong following in the R & B and soul fields. Irene Cara, Brook Benton, Otis Blackwell, and the Drifters have recorded successful singles and albums here. In addition, Herb and his staff have provided guidance for many fledgling labels for which the studio offers one-stop disk mastering, pressing, album design and production services as well as consultation on distribution and promotion. New Wave groups also like the strong Rock & Roll sound the studio produces.

\*\*\*\* A&R RECORDING  
322 W. 48th St., New York, NY 10036  
799 7th Ave., New York, NY 10019  
(212) 397-0300

**Studio Manager:** Wayne Philippo  
**Engineers:** John Curcio, Tom Greto, freelancers  
**Dimensions of Studios:** A-1 50' x 40' x 40' ceiling, A 2 8' 1m x 9m, R-1 C-shaped 12m x 9m, R-2 9m x 6m  
**Dimensions of Control Rooms:** All approx 400 sq ft  
**Tape Recorders:** MCI JH114 24 track, Studer A-80, Studer A-67 B-67 2 track, MCI 2 track, Ampex  
**Mixing Consoles:** (2) MCI JH528 auto, 32 in x 32 out, (2) Neve (1 w/Neumann), 32 in x 24 out  
**Monitor Amplifiers:** McIntosh 2200, Yamaha  
**Monitor Speakers:** UREI 813  
**Echo, Reverb, and Delay Systems:** EMT 140 stereo (17), Lexicon 240 Eventide DDL  
**Other Outboard Equipment:** Scamprack Orban D'Essers, LA3 LA2A (Universal) Universal 1176, Fairchild stereo 280, Kepex and Roger Mayer gates, Pultec, dbx 160 limiters  
**Microphones:** Neumann U-87, KM-84, U-47 (tube and FET), AKG 414 C-60 452 stereo, Beyer 88, Sennheiser 421, Sony C-37 C-38 C-22, ECM 251, ECM 33F, ECM 50, E-V RE-20; Caltec, Telefunken  
**Instruments Available:** 2 new Yamaha C 7 pianos, 2 Steinway Ludwig, Pearl and Yamaha drums, vibes, tack piano Ampeg B-15's, Fender Super Reverb  
**Rates:** On request

\*\*\*\* MALCOLM ADDEY RECORDERS  
A Division of Kaleb Sounds Inc.  
also REMOTE RECORDING  
210 Riverside Drive, New York, NY 10025  
(212) 865-3108

**Owner:** Malcolm Addey  
**Studio Manager:** Malcolm Addey  
**Direction:** Essentially a remote recording & re-mix facility. Our concept is to only provide the technology appropriate to the project, so as well as being able to provide full 24 track recording we are very attractive to the budget conscious client. We have extensive experience in all forms of music & the different techniques involved. Recent credits include The Bill Evans Trio/Warner Brothers Records & Red Rodney & Ira Sullivan/Muse Records—both live at the Village Vanguard in New York and Yuri Egorov at Carnegie Hall. In addition we are equipped for multiple machine mixing for radio & t.v. spots, audio-visual production etc.—tape multiple cassette copying, real time duplication transfer & restoration of old disks & tapes for archives or re-release etc., etc. We even have a 3 track 1/2" playback machine for those old 50's masters. But even if we don't have the outboard equipment needed, we'll do our best to get it!

\*\*\*\* ASSOCIATED RECORDING  
723 7th Ave., New York, NY 10019  
(212) 245-7640

**Owner:** Nathan Schnapf, Paul Friedberger  
**Studio Manager:** Bob Fava

\*\*\*\* ATLANTIC STUDIOS  
1841 Broadway, New York, NY 10023  
(212) 484-6093  
**Owner:** Atlantic Recording Corp  
**Studio Manager:** Dave Teig

\*\*\*\* AUDIO INNOVATORS, INC.  
216 Boulevard of the Allies, Pittsburgh, PA 15222  
(412) 471-6220

**Owner:** Norman J. Cleary, President  
**Studio Manager:** General Manager, Martha J. Wilson  
**Direction:** Pittsburgh is a growing production & entertainment market & we're here to provide major-market services for the music & production industries. We're remodeling our current facility to provide state-of-the-art music mastering & remixing to artists residing in or travelling through Pittsburgh. Studio A will include the AMEK M200A/2500 36 x 24 console, dbx & Dolby noise reduction, audio post production to video & electronic editing using the RTX 4600 system, extensive outboard processing & multitrack interlock for up to 32 track recording. B will include a Spectra Sonics 32/32 console with the same extensive outboard interlock & post production capabilities. A also has a 9-foot Baldwin concert grand piano, B a 7 foot Baldwin grand.

\*\*\*\* AURA RECORDING INC.  
136 West 52nd St., New York, NY 10019  
(212) 582-8105

**Owner:** Allan Murchin, Ben Stern  
**Studio Manager:** Eleanor Torosian  
**Engineers:** Frank Tomaino, Ed Hice, Larry Colleen, Mitch Raboy, Brian Turner, Clyde Kaplan, Tony Stanislawski, Rick Ast, Tony May, Haydn Harris, Tom Cuello

**Dimension of Studios:** D: 50' x 40'; A: 25' x 35'; B: 20' x 30'; C: 10' x 12'

**Dimensions of Control Rooms:** D: 20' x 18'; A: 15' x 14'; B: 15' x 10'; C: 15' x 14'

**Tape Recorders:** MCI JH114-2 track & 4 track, Ampex MM1200, 24 track; MCI JH-114 24 & 16 track; Ampex 440C, 2 & 4 track

**Mixing Consoles:** AMEK (automated) 3000, 36 in x 24 out, Audio Design ADM 32/16 32 in x 16 out, Audio Designs ADM 24/16 24 in x 16 out

**Monitor Amplifiers:** McIntosh MC 2300 & MC 2100

**Monitor Speakers:** UREI Time Aligned

**Echo, Reverb, and Delay Systems:** EMT 140, 240, EchoPlate, Lexicon 224

**Other Outboard Equipment:** Kepex, dbx, UREI limiters-Prme Time processor, DDL, Eventide DDL & Harmonizer

**Microphones:** Neumann; AKG, Sennheiser, Beyer, Shure; Electro-Voice

**Instruments Available:** Pianos, Hammond B-3, Fender Rhodes, Vibes, Xylophone

**Rates:** \$200/hr for Studio D; \$70/hr for Studio C. (No charge for noise reduction).

\*\*\*\* AURA-SONIC LTD.  
REMOTE RECORDING  
140-02 Poplar Ave., Flushing, NY 11355  
(212) 886-8500

**Owner:** Aura Sonic, Ltd.  
**Studio Manager:** Steve Remote  
**Extras:** 40 channel transformer splitter, 38 channel 300 ft snake, video hook-ups with 2 monitors. We can run 2-24 track machines. Air conditioning and heat included with our remote. We also record, outside of our remote with an Altec/Crown PA system and have a 40 mics, Neumann, Sennheiser, EV, AKG, Shure, and Sony

**Direction:** Our philosophy is to bring the multi-track studio to the concert 'home' and/or anywhere desired to develop the sounds needed. We are experienced in remote recording and broadcasting. We have worked with the Specials, James Brown, Mobile Units, the Police, XTC, Steve Forbert, the Hittes, Disturbed Furniture to name a few. From remote in a castle to broadcasting at the Beacon Live recorded dates and live sounding masters are our direction at the moment.

\*\*\*\* AUTOMATED SOUND STUDIOS  
1500 Broadway, New York, NY 10036  
(212) 869-8520

**Owner:** Steve & Arthur Friedman, Herb Gordon  
**Studio Manager:** Harvey Gordon  
**Engineers:** Arthur Friedman, Steve Friedman, Leslie Mona  
**Dimensions of Studios:** A- L-shaped 60' x 45' x 36'; B: 30' x 25'; 3 4-track narration rooms  
**Dimensions of Control Rooms:** A 20' x 20'; B 15' x 15'; 24 track mix room 20' x 25' w/vocal booth  
**Tape Recorders:** (2) Studer A-80 24 track; 3M Series 79 24 track, (5) Studer A-80 4 track, (5) Studer B-67 2 track, (5) Studer A-67 2 track; Studer A-80 2 track (4); (6) Studer A-80 mono  
**Mixing Consoles:** (2) Neve 8078 (custom) w/Neumann, 40 in x 32 out, Neve (custom) 8058, 38 in x 24 out; (3) Auditronics 501, 24 in x 24 out  
**Monitor Amplifiers:** (14) McIntosh 2100's; (8) Crown head-phone amps  
**Monitor Speakers:** (16) 604-8G's, (4) Big Reds, (2) JBL 431 1's., (2 pair) Kirksaeters, (5) Auratones, Vsonik, K.L.H., Kitchen Radio  
**Echo, Reverb, and Delay Systems:** (6) EMT, Master-Room reverb; (3) Lexicon digital 224's; (2) DDL (4) AKG  
**Other Outboard Equipment:** Scamp Rack, Harmonizers, Orban parametrics, LA4A, LA3's, Neve compressors, Dolby  
**Microphones:** Neumann U-87's, U-47's, KM-86, 85, AKG 414's, 60 assorted mics  
**Instruments Available:** 2 sets Ludwig drums, 2 Steinway grand pianos, 2 Fender Rhodes pianos, 2 Hammond B-3 organs w/Leslie speakers, 2 Musser vibes, 5 Fender amps, assorted percussion

\*\*\*\* BLANK TAPES INC., RECORDING STUDIOS  
37 West 20th St., New York, NY 10011  
(212) 255-5313

**Owner:** Richie Vetter, President, Lou Vetter, Vice President; Bob Blank  
**Studio Manager:** Lou Vetter, assistant; Jim Doherty  
**Engineers:** Chief Engineer: John Bradley; Chief of Maintenance: Rich Faszczewski, Engineers: Joe Arlotta, Butch Jones, Bob Blank, Roger Keay, Jim Doherty  
**Dimensions of Studios:** A 24' x 35'; B 8' x 10'; C 20' x 26'  
**Dimensions of Control Rooms:** A 12' x 16'; B 14' x 16'; C 16' x 20'  
**Tape Recorders:** (4) MCI JH-114 24 track; (5) MCI JH-110 2 track, Scully 280 4 track, Scully 280 2 track; Studer A80 2 track  
**Mixing Consoles:** MCI automated 542, 42 in x 42 out, MCI automated 428, 28 in x 24 out, MCI 416, 24 in x 24 out  
**Monitor Amplifiers:** (3) Crown 300's, (3) Crown 150's, (3) Crown 75's, (3) Crown 60's, (2) McIntosh 2105's, (2) McIntosh 2505's, (2) Bryston 4B, Bryston 3B  
**Monitor Speakers:** Big Reds, JBL 4311's, Auratones, also any additional speaker on request  
**Echo, Reverb, and Delay Systems:** The Plate, AKG BX-10, BX-20, Lexicon digital reverb, Lexicon DDL and MXR DDL  
**Other Outboard Equipment:** Pultec MCO 5 & EQH 2 equalizers, UREI 539, 1176, 530 EQ's; parametric 622B; Soundcrafts-men 20-12A Teletronix LA2A, LA3A's, UREI 175-A limiter.



Kepex and Roger Mayer noise gates, Gain Brains, dbx 160's, Fairchild 160 compressor, Eventide Harmonizers and Instant Phasers, Altec Filter 9067B, Orban Sibilance Controller 516 EC, DeltaLab Acousticcomputer, Audio Design Recording Vocal Stressor F 769 X-R, Dolby and dbx noise reduction on every machine.

**Microphones:** Neumann U-87's, U-47's, U-67's, U-64's, KM-85's, KM-84's; Sennheiser 421's, 441's; RCA DX-77's 44's; Electro-Voice RE-20's, RE-16's, RE-15's; Sony 224's, ECM 50's; AKG 451's, D-190ES, D-60's; Shure SM-57's, D-24's; Beyer M-160's.

**Instruments Available:** Steinway M grand piano, Yamaha C-7 grand, 2 Hammond B-3 organs, Melletron, String Ensembles, Slingerland drums, clavinet, Fender Rhodes 88 and 73, Syn-drum, congas, timbales, vibes, percussion kits, other rentals also available on request.

**Rates:** Rates upon request, contact Studio Manager.

#### •••• BLUE JAY RECORDING

889 Bedford Road, Carlisle, Massachusetts 01741  
(617) 989-4200

**Owner:** Bob and Janet Lawson, Steve Langstaff.

**Studio Manager:** Janet Lawson.

**Engineers:** Steve Langstaff (chief), Glenn Berger, Jeff Levine, Gragg Lunstor, Walter James, Mike Golub, Bob Lawson.

**Dimensions of Studios:** A: 27' x 38'.

**Dimensions of Control Rooms:** A: 18'5" x 17'.

**Tape Recorders:** MCI JH 114, Autolocator III 24; MCI JH 110B, RTZ III 2 track, Revox B-77, 1/2 track 2 track; Revox A-77 1/4 track 2 track; 3 Technics RS-M85 MKII cassette decks.

**Mixing Consoles:** MCI JH636 automated, parametric EQ, modified 32.

**Monitor Amplifiers:** Crown PSA-2, McIntosh 2100, assorted smaller Crown amps.

**Monitor Speakers:** UREI Time Aligned Monitors, Electro-Voice Sentry III's, Canton GL-S's, Auratones

**Echo, Reverb, and Delay Systems:** 2 Lexicon 224 Digital reverb systems, all programs including 14 x 16, Lexicon 93 Prime Time, DeltaLab DL-2 Acousticcomputer.

**Other Outboard Equipment:** UREI LA-4A's, 1176LN's and LA-2A's, Allison Research Gain Brains and Kepexes, Eventide 949 and DeltaLab Harmonizers, Orban 516 De-esser, Dolby M24-H Noise Reduction, Trois Parametric EQ's, dbx noise reduction optional.

**Microphones:** Neumann U-47's, U-87's, KM-86's, KM-84's; Telefunken 251, AKG C414 EB's, C-451's; others: Sennheiser; Electro-Voice; Shure; Beyer; PZM's.

**Instruments Available:** Steinway "B" 1927 seven foot; Hammond M-3 with Leslie, Rhodes 88; Fairlight CMI and others with notice.

**Rates:** \$125/hr for 24 track recording and mixing, \$60/hr for live 2-track, \$300/day for CMI (not including programmer).

**Extras:** Energy-saving earth-sheltered custom building in country setting 30 minutes from Boston offers lounge, kitchen, privacy, extreme acoustical isolation and a wide-dynamic range studio suited to both noise-reduced and digital recording.

**Direction:** George Thorogood and the Destroyers (Rounder), Aerosmith (CBS), Pat Metheny, Mike Metheny, Andy Pratt, Robin Lane and the Chartist's (Warner Bros.), Private Lightning (A&M), Bill Staines

#### •••• BLUE ROCK STUDIO

29 Greene Street, New York, NY 10013  
(212) 925-2155

**Owner:** Edward Korvin

**Studio Manager:** Edward Korvin.

#### •••• BOLOGNESE RECORDING

989 Jerusalem Ave., N. Merrick, NY 11586  
(516) 221-5555

**Owner:** Lou Bolognese

**Studio Manager:** James Falcone

#### •••• CELEBRATION RECORDING INC.

2 West 45th St., New York, NY 10036  
(212) 575-9095

**Owner:** MZH Inc

**Studio Manager:** Piers Plaskitt

**Engineers:** Piers Plaskitt, Michael Farrow, Edward Bowleg, Douglas Pomeroy, Holly Peterson, Mark Hood

**Dimensions of Studios:** A: 33' x 28' plus drum booth and additional isolation booth; B: 14' x 16'

**Dimensions of Control Rooms:** A: 18' x 24'; B: 15' x 17'

**Tape Recorders:** (2) 3M M79 24 track; (2) 3M M79 4 track; (2) 3M M79 2 track; Scully 280 4 track; (2) Scully 280B 2 track, (4) Scully 280B mono; MCI JH110 mono; Revox 1/2 track; Revox 1/4 track; Tandberg, Sony, Technics cassettes

**Mixing Consoles:** Harrison 3232, 32 in x 32 out, Harrison 3624, 36 in x 24 out.

**Monitor Amplifiers:** (1) Crown DC300 driving each control room monitor, Phase Linear 400 for studio playback

**Monitor Speakers:** Super Reds, Big Reds, JBL 100, Auratones.

**Echo, Reverb, and Delay Systems:** AKG BX-20 (2), EMT, MICMIX, Eventide Digital H910, Cooper Time Cube, Marshall Time Modulator

**Other Outboard Equipment:** Eventide Phaser and Envelope Follower, Pultec, Kepex, Gain Brain, Orban parametric EQ, Eventide Flanger, Orban stereo synthesizer, dbx limiters, UA limiters, Teletronix limiters, Eventide Omnipressor, Dolby's, Mutron Bi-Phase, digital metronome



**Microphones:** Neumann U-87, U-67, U-47, KM-84, KM-64; AKG 414, D-224F, Beyer M 160, M360; Electro-Voice 635, RE-15, RE-20, Sennheiser 421, 441; PZM 130

**Instruments Available:** All at no charge: (2) Fender Rhodes (1-73, 1-88), Steinway grand piano, Baldwin grand piano, Honky-tonk piano, Hohner clavinet, RMI Roc-Si-Chord, Musser vibes, pedal tympani, congas, 2 complete drum kits, guitar and bass amps, ARP Synthesizer, and we can rent for you (with no price mark up), "every instrument under the sun" from New York's best rental services.

**Rates:** Competitive and flexible, please call for quote, 212-575-9095

#### •••• CELESTIAL SOUNDS

919 2nd Ave., New York, NY 10017  
(212) 355-4825

**Owner:** Toni Pirelli and Celeste Pirelli

**Studio Manager:** Peter Sobel

**Engineers:** Peter Sobel, Julie Last, Steve Addaro

**Dimensions of Studios:** 22' x 20' with drum booth and isolation booth

**Dimensions of Control Rooms:** 19' x 17'

**Tape Recorders:** Lyrec TR 532-24 24 track, Studer B67-2/2 VUK 2 track (2) one VUKC with sync, Studer/Revox A-77 2 track; Aiwa 6900-II cassette 2 track

**Mixing Consoles:** MCI 636-36 automated, 36 in x 24 out

**Monitor Amplifiers:** (3) BGW 750-B, SAE 2200 (4)

**Monitor Speakers:** UREI 813 Time Aligned; ADS 3CD, Tannoy Gold Monitors, JBL 4311's, Auratones

**Echo, Reverb, and Delay Systems:** EMT 250 digital reverb, Lexicon Prime Time, Eventide Harmonizer, Flanger

**Other Outboard Equipment:** 30 channels dbx 21c, dbx 165 and (2) 160 comp/limiters, UREI LA4 compressors, Audioarts, Orban, UREI parametrics; White and UREI graphic EQ, Orban stereo synthesizer

**Microphones:** Neumann U-87, U-89; AKG 414's, D 224-E, E-V RE-20's; Sennheiser 421's, 441's; Shure SM-57's, Nakamichi CP-1

**Instruments Available:** Steinway B 7; Hammond E-3 w/Leslie, Fender Rhodes, Pearl drums w/Roto Toms, MESA/Boogie, Sunn Beta bass amp, Fender Princeton amp, Fender Stratocaster, Precision bass, Martin, Guild acoustic guitars, Ludwig drums, Roland 101/102 Synthesizer assorted percussion All provided free

**Rates:** \$150/hr block booking available

#### •••• CHELSEA SOUND STUDIO/NORTH

130 West 42 Street, New York, NY 10036  
(212) 869-0873

**Owner:** Mark Fresh

**Studio Manager:** Phil Bulla

#### •••• CHELSEA SOUND STUDIO/SOUTH

135 West 14 Street, New York, NY 10011  
(212) 242-7326

**Owner:** Mark Fresh

**Studio Manager:** Phil Bulla

#### •••• COLLYER AVENUE STUDIO

90 Collyer Ave., New City, NY 10956  
(212) 733-7799, (914) 634-2446

**Owner:** Kevin Misevis

**Studio Manager:** Gary Hill

**Engineers:** Gary Hill

**Dimensions of Studios:** 20' x 30' main room, 8' x 18' separate from main room, 15' x 20' separate

**Dimensions of Control Rooms:** 15' wide by 25' long

**Tape Recorders:** MCI JH 16 24 track, MCI JH-114 2 track, Ampex 440 2 track, Ampex 440 2 track, TEAC 1/4 track four channel, Revox 2 track, Technics M85 cassette

**Mixing Consoles:** MCI JH 528, 28 in x 28 out

**Monitor Amplifiers:** McIntosh, Crown, QMI

**Monitor Speakers:** 604E Altec's in Big Fed cabinets with Mastering Lab crossovers, JBL 4311 Auratones

**Echo, Reverb, and Delay Systems:** EMT 240, AKG BX 20E, Lexicon digital reverb, Eventide Digital Delay, Lexicon Prime Time, Kepex Gain Brain

**Other Outboard Equipment:** UREI 1176 limiters, filters, leveling amplifiers, Pultec mid EQ's, Roger Mayer limiter, Teletronix LA2A Kepex Gain Brain, Eventide Omnipressor, Flanger Harmonizer, Orban D'Esser, digital metronome Tally M16 24 track,

dbx 310D.

**Microphones:** Neumann U-87's, U-47, KM-84; AKG 414's, D-224E, C-452, A-51; Electro-Voice RE-16, RE-15, 664, 655C, RE-20, Beyer M-500; Sennheiser 421, 441; Shure PE-54, SM-56; RCA 77DX; Sony ECM 22P.

**Instruments Available:** Bosendorfer grand, Fender Rhodes, Hammond C-3 organ w/Leslie, ARP 2600 synthesizer, percussion: Slingerland drums and cymbals, timbales.

**Rates:** Special block rates for advanced booking.

#### •••• COLUMBIA RECORDING STUDIOS

also REMOTE RECORDING

49 E 52 Street, New York, NY 10019

(212) 975-5901

**Owner:** CBS Inc.

**Studio Manager:** William Townley; (212) 975-2958, Diane Brooks, Sales Mgr; (212) 975-5901.

**Engineers:** 4 Mixers-4 second studio men, 2 setup men, 10 editors, 5 custom mastering.

**Dimensions of Studios:** Studio E: 20' x 35' x 12'; Studio B: 35' x 50' x 14'.

**Dimensions of Control Rooms:** Studio E: 600 sq ft.; studio B: 840 sq ft.

**Tape Recorders:** MCI JH42, 24 track; Studer, MCI Ampex ATR-2 track, Mitsubishi Digital 2 track; Sony Digital 2 track.

**Mixing Consoles:** MCI JH42, 36 in x 32 out; Neve with Neom 8109, 32 in x 24 out

**Monitor Amplifiers:** Crown DC 300 and/or Phase Linear.

**Monitor Speakers:** UREI 813's, Big Reds, JBL.

**Echo, Reverb, and Delay Systems:** EMT 140, EMT 250, Room echo.

**Other Outboard Equipment:** Upon Request

**Microphones:** Upon Request

**Instruments Available:** Upon Request

**Rates:** Upon Request

#### •••• CONNECTICUT RECORDING STUDIOS INC.

1122 Main St., Bridgeport, CT 06804  
(203) 366-9188

**Owner:** Paul Leka.

**Studio Manager:** Vic Steffens, JoAnn Venditelli.

**Engineers:** Joe Boerst; Chief engineer

**Dimensions of Studios:** 13' x 14' x 12'.

**Dimensions of Control Rooms:** 20' x 14' x 12'

**Tape Recorders:** MCI JH14, 8, 16, 24 track; (2) Scully 280 2 & 1 track; Revox A77, 2 (1/4) track; TEAC 3300, 2 (1/2) track

**Mixing Consoles:** MCI 428, 28 in 24 out

**Monitor Amplifiers:** BGW, H6H

**Monitor Speakers:** Big Reds, JBL 4311, Auratones, KLH.

**Echo, Reverb, and Delay Systems:** EMT stereo plate, AKG BX20, Harmonizer, Tape Delay

**Other Outboard Equipment:** UREI 1176, UREI LA4, Gain Brain, Kepex, Roger Mayer Gates, Pultec, Varispeed, UREI 1/2 octave EQ's, Eventide Flanger, Dolby M16 & 316.

**Microphones:** (5) Neumann U87, U47, KM84, (4) Sennheiser 421, AKG 414, AKG 451, EV RE20; (2) Sony ECM22, Shure SM57, 58, 53; RCA 77 Ribbon, RCA 44 Ribbon.

**Instruments Available:** Steinway 7', 6' & 7' Harpsicords, Rhodes 88, Clavinet, Hammond B with Leslie, ARP Strings, RMI piano, Celeste, Orchestra Chimes, Bell Chimes, Tympani, Gretsch drums, Wuritzer tack piano, Fender amps, MXR effects, Vocoder, various percussion, free of rental

**Rates:** 24 track Rates on request—Block bookings available. 16 track \$75/hr, 8 track \$65/hr, 2 track \$45/hr.

#### •••• DAWN RECORDING STUDIOS INC.

also REMOTE RECORDING

756 Main Street, Farmingdale, NY 11735  
(516) 454-8999

**Owner:** James J Bernard

**Engineers:** James J Bernard, Thomas Schizzano, Mario Salvati

**Dimensions of Studios:** A: 25' x 23'; B: 16' x 20'

**Dimensions of Control Rooms:** (B) 12' x 14'; (A) 12' x 28'

**Tape Recorders:** 3M M79-24 track, TEAC 80-8 track, TEAC 3340 4 track, Scully 280 2 track, Revox A 700 with VSO 1/2 track and 1/4 track, Nakamichi 581 cassette deck

**Mixing Consoles:** APSI 3000 custom, 24 in x 24 out; API, 12 in x 8 out

**Monitor Amplifiers:** Phase Linear, McIntosh, Dynaco

**Monitor Speakers:** Altec 604E's, JBL 4311, Auratone, Vega's

**Echo, Reverb, and Delay Systems:** Sound Workshop reverb (2) Loft delays, Fairchild reverb, Eventide Phaser/flanger, EXR Aural Exciter, Roger Mayer noise gates, Echo Plate II, Urs Major Digital Reverb

**Other Outboard Equipment:** Ashly compressor/limiters, Techniques graphic EQ, Ashly parametric equalizer

**Microphones:** Neumann U-87's, 47; AKG 451E, 414, 224E, Beyer 260, 500, Sennheiser 421, 441

**Instruments Available:** Portfolio of custom vintage guitars, basses and amplifiers, Knabe grand piano, Gretsch drums with hydraulic heads

**Rates:** Please call for rates

#### •••• DIGITAL RECORDING SYSTEMS COMPANY, INC.

also REMOTE RECORDING

P.O. Box 26786, Elkins Park, PA 19117  
(215) 782-1002, New York office: (212) 431-9184

**Engineers:** Peter Jensen

**Dimensions of Studios:** The World

**Dimensions of Control Rooms:** 30' x 50'

**Tape Recorders:** Sony PCM 1600  
**Mixing Consoles:** Mark Levinson LNP-2.  
**Monitor Amplifiers:** Mark Levinson ML-2  
**Monitor Speakers:** Mark Levinson Audio Systems HQD System.  
**Microphones:** B&K 4133  
**Rates:** \$900 for one day. Discounts for bookings of several days.  
**Extras:** Editing of digital tapes with Sony DAE-1100. On-location mixdown anywhere  
**Direction:** On-location, anywhere in the world, for RCA, Vanguard, CBS, The Metropolitan Opera, Phonogram, Vox, and other top labels. Home base is a restored mill in the woods, just minutes from downtown Philadelphia.

\*\*\*\* **DIMENSIONAL SOUND STUDIOS, INC.**  
 also **REMOTE RECORDING**

**388 Centre St., Jamaica Plain, MA 02130**  
**(617) 522-3100**  
**Owner:** Dave Hill and Thom Foley.  
**Studio Manager:** Klare Hollender  
**Engineers:** Thom Foley, Klare Hollender and Brian Aoes.  
**Dimensions of Studio:** 22' x 30', 950 sq. ft. actual space.  
**Dimensions of Control Rooms:** 21' x 13', 275 sq. ft.  
**Tape Recorders:** MCI JH-16 24 track; Ampex 4, 2 mono.  
**Mixing Consoles:** Audio Designs Quad with Vue Scan display, 30 in x 24 out.  
**Monitor Amplifiers:** McIntosh.  
**Monitor Speakers:** Altec 604E with Mastering Lab crossover.  
**Echo, Reverb, and Delay Systems:** (2) EMT plates, Lexicon Delta T.  
**Other Outboard Equipment:** Ursa Major Space Station, UREI 1176 compressor/limiter, custom parametric EQ's, SMPTE synchronizer, Altec hi and lo pass filters, Spectra Sonics 610 Comp-limiters, Kepex and Gain Brain.  
**Microphones:** Neumann, Telefunken, Electro-Voice, RCA, Sony, Shure and AKG.  
**Instruments Available:** 7'4" Yamaha grand piano, Hammond B-3 organ with Leslie, Rhodes piano, two full drum kits and rototoms, amps available, and assorted percussion instruments.  
**Extras:** Dolby included at no extra charge. SMPTE synchronous recording available, no extra charge for use of instruments, strong espresso coffee always available.  
**Rates:** \$85/hr for 24 track. All other rates available upon request

\*\*\*\* **DIMENSIONAL SOUND STUDIOS**

**301 W. 54th St., New York, NY 10019**  
**(212) 247-6010**  
**Owner:** Ed Chalpin  
**Studio Manager:** Stan Goldstein.

\*\*\*\* **EASTERN ARTISTS RECORDING STUDIOS**

**38 Meadow St., East Orange NJ 07017**  
**(201) 673-5880**  
**Owner:** William Galanty.  
**Studio Manager:** David Miles.  
**Engineers:** Andrew C. Wallace, Mitch Zelezny  
**Tape Recorders:** New 3M Digital system 32 trk, 4 trk, & editor, 3M M79, 24 track; Studer B67, 2 track; Revox A77, B77 2 track, Nakamichi 600ZX cassette.  
**Mixing Consoles:** APSI 4000 32 in x 24 out  
**Monitor Amplifiers:** Crown DC300A.  
**Monitor Speakers:** Altec 6048H, JBL 4311, Auratone  
**Echo, Reverb, and Delay Systems:** EMT 140 Stereo Plate, Eventide 949 Harmonizer, Lexicon Prime Time, Iolt analog Echo/Delay line.  
**Other Outboard Equipment:** UREI LA3A, LA-4, 1176 limiter/compressor, dbx 160 stereo compressor/limiter, Roger Mayer Noise Gates, Kepex II noise gates, 24 track dbx Noise Reduction (Dolby available), console has spectrum analyzer  
**Microphones:** Neumann U-47, U-87, KM-84, AKG 414's; Telefunken 251 tubes, Sennheiser 420, 421; Electro-Voice RE20's; Shure SM 57, 58, 59; Beyers M-250.  
**Instruments Available:** Yamaha C-7 grand piano, Hammond B-3 organ, ARP and Prophet Synthesizers, Fender Rhodes, Yamaha, Fender, and Ampeg amps, Tama drums, misc percussion.  
**Rates:** Exceptional block rates, Call David or Melissa for information.

\*\*\*\* **ELECTRIC LADY STUDIOS**

also **REMOTE RECORDING**  
**52 W. 58th Street, New York, NY 10011**  
**(212) 877-4700**  
**Owner:** Alan Selby.  
**Studio Manager:** Jimmy Monroe  
**Engineers:** David Wittman, Mike Frondelli, Brad Samuelson, Joel Cohn, Chief Engineer: Joe Blaney, Technical Engineers: Sal Greco, Alan Silverman.  
**Dimensions of Studio:** A: 42' x 37'; B: 22' x 32'; C: 25' x 20'  
**Dimensions of Control Rooms:** A: 16' x 24'; B: 13' x 16'; C: 20' x 24'.  
**Tape Recorders:** Studer A-800, 24 track, Studer A-80, 24 track; (full track stereo 1/2" mastering machine) MCI JH-114, 24 track.  
**Mixing Consoles:** A: Neve 8078 72 in x 40 out, B: Neve 8068 36 in x 32 out, C: Neve 8068 36 in x 32 out  
**Monitor Amplifiers:** Crown, Yamaha.  
**Monitor Speakers:** Westlake 4-way HRI, Electric Lady

# 24 TRACKS

Northeast Recording



**Electric Lady Studios**  
 New York, New York

speakers, UREI A13A.  
**Echo, Reverb, and Delay Systems:** EMT 140, Eventide, Lexicon 102 & 122 digital reverb, Prunetime, Pulsion harmonizer, Dimension D and other  
**Other Outboard Equipment:** Pultec PEG, MEQ, LA 2A, 1176LN, dbx 160, Kepex phaser, flanger, Klark-Teknik graphic EQ, Orban/Parasound, GainBrain, ADR comp limiter, Trident limiter  
**Microphones:** Neumann U-87, KM-84, KM-86, KM-88, U-47, AKG 414, D-12, 451E, Electro-Voice RE-20, 666, RE-15, Shure 56, 57, 81, SM-7, Sennheiser 421, 441, Crown PZM  
**Instruments Available:** Prophet V, Moog Senes 3, Fender-Rhodes, Hammond organ, drums, Clavinet, Yamaha & Steinway grand pianos  
**Rates:** Call for details  
**Direction:** To provide the finest creative and technical environment for making great records (not jingles) Over the past two years, our clients have included: AC/DC "Back in Black", Roy Ayers, The Brecker Brothers Band, Blondie, Sheik, The Clash "Sandinista", Chubby Checker, Hall & Oates, Ian Hunter, Joan Jett, The Lenny Kaye Connection, Kid Kreole & The Coconutz, B.B. King, Ear, Klugh, Lonnie Liston Smith, Dave Matthews, Joni Mitchell, The Persuasions, Lou Reed, Max Romero, The Rolling Stones "Emotional Rescue", Ellen Shipley Three Minutes of Liter, Lenny White & Johnny Warman. Also check out new releases by Brand X and Foreigner.

\*\*\*\* **ERAS RECORDING CORPORATION**

**226 East 54th Street, New York NY 10022**  
**(212) 832-8020**  
**Engineers:** Ray Volpe, Dmitri Zbrizer, Questar Welsh  
**Dimensions of Studio:** 37' x 27'  
**Dimensions of Control Rooms:** 24' x 18'  
**Tape Recorders:** Telefunken 32 TRK, Telefunken 24 track with modified BTX sync system, 2 Telefunken 2 track, cassette and 1/4 track machines  
**Mixing Consoles:** Harrison 48 in and 48 out computerized  
**Other Outboard Equipment:** EMT plates, Telcom and dbx noise reduction, UREI, Eventide, others  
**Microphones:** All kinds  
**Instruments Available:** Steinway 96" concert grand Yamaha CS-80, Ludwig drums—all Zildjian cymbals, Wuritzer piano, various percussions  
**Rates:** Call for special rates (212) 832 8020

\*\*\*\* **FEDIO AUDIO LABS**

also **REMOTE RECORDING**  
**80 Manning St., Providence, RI 02906**  
**(401) 272-3157**  
**Owner:** Lyle Fan  
**Studio Manager:** Jeff Eustis

\*\*\*\* **THE GALLERY**

**87 Church St., East Hartford, CT 06108**  
**(203) 528-9009**  
**Owner:** Douglas W. Clark.  
**Studio Manager:** Linda Clark.

\*\*\*\* **GENERATION SOUND STUDIOS**

**1650 Broadway, New York, NY 10019**  
**(212) 785-7400**  
**Owner:** Allan Mirchin, Ben Stern.

\*\*\*\* **GREENE STREET RECORDING**

**112 Greene Street, New York, NY 10012**  
**(212) 226-4278**  
**Owner:** Steve Loeb, Billy Arnell.  
**Studio Manager:** Michael Rubinstein.  
**Engineers:** Roddy Hui, Kurt Munkacs, Jim Jordan, Paul Stevens, Erik Bock  
**Dimensions of Studio:** 20' x 34'.  
**Dimensions of Control Rooms:** 20' x 25'.  
**Tape Recorders:** MCI JH-114 24 and 16 track; Studer A-80 2 track; Ampex 440C 2 track/mono; Ampex 440C 4 track.  
**Mixing Consoles:** Trident TSM, 28 in x 24 out, includes Allison Faded Automation  
**Monitor Amplifiers:** Crown PSA2, BGW 600.  
**Monitor Speakers:** (2) UREI, (2) JBL, (2) Auratone.  
**Echo, Reverb, and Delay Systems:** EMT 140T's, AKG BX-20E, Lexicon 122-S, Lexicon Prime Time, Eventide 1745 A, Eventide 910 Harmonizer, tape delay with vari-speeds, Orban/Parasound reverb.  
**Other Outboard Equipment:** Orban 621B parametric EQ, Audiotronics PEQ 82 EQ, Neve limiter compressors (4), Gain Brain (4), Kepex (4), Roger Mayer noise gate, ADR Compx compressor/limiter/expander (2), Eventide Phaser and Harmonizer, UREI 1176 LN compressor/limiter (2), UREI 566 filter set, Scamp compressors (2), noise gates, ADR Vocal Stresser, Marshall Time Modulator.  
**Microphones:** Neumann U-87's, U-89, KM-86's, U-47 tube, KM-56's; AKG 414's, 452's, C-34; Shure SM-53's; Sennheiser 421's, 441's; AKG D-202E's; Altec 21's; Schoeps tube MK-2's; Sony ECM-50; assorted dynamics  
**Instruments Available:** Steinway concert grand, Hammond B-3 w/Leslie, Rhodes, Yamaha organ/synth, Hohner pianet, ARP Soloist and Explorer, drum kit, assorted percussion, congas  
**Rates:** Upon request.  
**Extras:** Dolby A on 24, 16, 4 and 2 and mono machines  
**Direction:** If you remember our 6/80 listing stated that our direction was to expand and upgrade Big Apple Recording from 16 to 24 track capability. Before we shut down for the renovation we informed our clients of our plans and soon after they booked every available hour. Just this week, the last product which we recorded before closing reached "Gold"—Thanks for helping Big Apple Recording become Greene Street Recording!

\*\*\*\* **GRENADIER**

also **REMOTE RECORDING**  
**1814 Crittenden Rd., Rochester, NY 14623**  
**(716) 275-3821, 424-8788.**  
**Owner:** Tom Greene  
**Studio Manager:** James Greene

\*\*\*\* **GRENADIER**

also **REMOTE RECORDING**  
**3 Lille Lane, Cheektowaga, NY 14227**  
**(716) 668-1133**  
**Owner:** Tom Greene.  
**Studio Manager:** James Greene

\*\*\*\* **THE HIT FACTORY**

**353 West 48th St., New York, NY 10036**  
**(212) 664-1000**  
**Owner:** Ed Germano.  
**Studio Manager:** General Manager: Jerry DiDomenico.  
**Engineers:** Ed Sprigg, Howie Lindeman, Joe Barbaria, Bruce Tergesen, Ted Spencer, Tom Edmunds, Frank D'Agusta, Phil Dunn, Rack Rouben.  
**Dimensions of Studio:** A-6: 40' x 38' plus drum/vocal booth; A-2: 28' x 31' plus drum/vocal booth, A-5: 12' x 15'.  
**Dimensions of Control Rooms:** A-6: 20' x 19'; A-2: 22' x 16'; A-5: 17' x 20'.  
**Tape Recorders:** 3 Studer A-80 24 track; MCI JH-114 24 track, 4 Studer A-80 2 track, 3 Studer B-67 2 track, 3 Scully 4 track; MCI 2 track Scully 2 track, 2 Ampex 2 track  
**Mixing Consoles:** Neve/Necam 8068, 32 in x 32 out, MCI JH-500 computer, 28 in x 24 out, MCI JH636 automated, 36 in x 36 out.  
**Monitor Amplifiers:** McIntosh, Yamaha, Crown.  
**Monitor Speakers:** UREI 813's, Altec A19's, Westlake; JBL 4311, Mitsubishi, Auratones, Big Reds  
**Echo, Reverb, and Delay Systems:** Stereo EMT's, AKG BX-20, Master-Room, Lexicon Prime Time, Marshall Time Modulator, Eventide DDL, Harmonizer  
**Other Outboard Equipment:** Pultec's, Langs, Kepex's, Roger Mayer, Quad/Eight gates, Eventide Phasers, Flangers, Orban parametrics, D'Essers, 1176's, LA2A's, LA3A's, RM limiters, notch filters, Cooper Time Cube, White EQ's, Trident limiter  
**Microphones:** Neumann U-87's, U-47's, KM-84's, tube 67, U-86's, SM-57's M2 429's, RE-15's, RE-16's, RE-50's, RE-20's, Sony C 37, C-500, ECM 50, EDM 22P; AKG 414's, 452EB,





# AMPEX MM-1200. WHERE GREAT STUDIOS START.

Select your multitrack recorder as carefully as the other facets of your studio. Select the Ampex MM-1200. Because it's the one multitrack recorder that can go through every change your studio goes through on its way to greatness. And still be as economical and easy to operate as the first great day you got it.

**Growth without growing pains.** With the MM-1200, you'll seldom be faced with a situation you can't solve. Because the MM-1200 comes prewired to make upgrading from 8 to 16, or 16 to 24-track operation simple and swift. And if adding channels won't solve your problem, the MM-1200's versatility will. Mastering, live sound rein-

forcement, double system sound, video sweetening or film and TV production/post production are all jobs that the MM-1200 can handle. Built-in single point search-to-cue, elevated record level capability, 16" reel capacity and fast start times also help you grow.

**Performance you can depend on.** The MM-1200 has proven itself under some of the most adverse conditions. The massive, stable top plate comes aligned and stays aligned . . . through repeated sessions in the comforts of the studio, or on remote locations.

**Ampex keeps your options open.** The list of optional accessories for the MM-1200 is the longest in the busi-

ness. You can add multi-point search-to-cue and store 20 cue locations. This time-saving tape handling accessory provides tape time readout, cue point readout, "on-the-fly" cueing and more. Other accessories include the PURC™ Record Insert Controller, Search-To-Cue Remote Control, and MSQ-100 Synchronizer for jobs that require more than 24 tracks. Contact your Ampex sales representative for complete details.

## **AMPEX MAKES IT EXCITING**

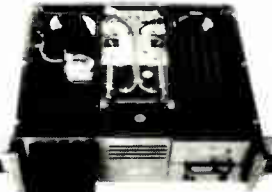
Ampex Corporation, Audio-Video Systems Division  
401 Broadway, Redwood City, CA 94063-415/367-2011

**PRICE GUARANTEED**

 Our prices are the lowest anywhere.  
 If you can beat our price within 30 days  
 of purchase we refund the difference.

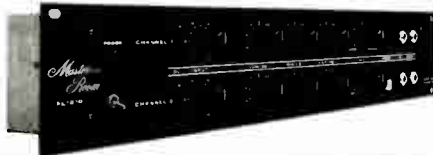
**BEST PRICES  
BEST QUALITY  
BEST SELECTION**

 Write for special sheet or send 2 dollars for 100 page catalog  
 (5 dollars out of continental U.S.) or send 10 dollars for  
 4" thick packet of literature. All refundable on first order.

**DELTA LAB**

**HIWATT**

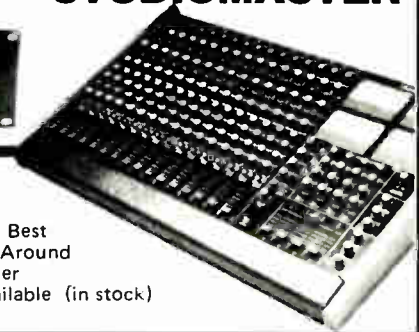
**THE  
ROLAND  
RACK**

 The Most Innovative Amplifier  
 on the Market.

**CREST**
**AB SYSTEMS**
**AUDIO • TECHNICA**

**MASTER  
ROOM**
**LEXICON**

**EVENTIDE CROWN**

Designed Systems Available


**ORBAN**
**STUDIOMASTER**

**BEYER**
**OTARI**

 The Best  
 All Around  
 Mixer  
 Available (in stock)

**dbx**

COMP LIMIT

**GAUSS**

**SENNHEISER**

 The world's most incredible  
 Polyphonic Synthesizer **PROPHET**

 The Completely Programmable  
 Polyphonic Synthesizer

 Information: 203-748-2799  
 Orders only: 800-243-1054

**242 Main St. Danbury Conn. 06810**

 New England's Largest  
 Pro Music Store  
 just 45 minutes from NYC.

**MILLION DOLLAR INVENTORY**


World Radio History

**eastcoast  
sound specialties!**

ASHLY GAUSS ORBAN B.C.RICH PROPHET STUDIOMASTER ROLAND CREST EVENTIDE EXR MULTIVOX

DBX OTARI CREST AB SYSTEMS ALTEC TAPCO MXR MCCAULEY SOUND TASCAM AUDIOTRONIX MOOG



C-12, 202E, D-12, Sennheiser 421, 441, E24, MKH 404, MKH 415, MKH 805 MKH 416, Beyer M-101, M88N RCA 77-DX1-44, 664 C-61, PZM's

**Instruments Available:** 2 Steinway pianos, Baldwin upright, Fender Rhodes, 2 drum kits, Clavinet, Syn drums, Hammond B-3, Leslie, vibes, congas

**Rates:** Upon request

**Extras:** Complete hi-speed tape duplicating facilities and copy room with 4 Technics M-85 cassette machines

**Direction:** Alles Bros., David Bowie, Blondie, BT Express, Tim Curry, Jim Croce, Rick Derringer, Dr. John, Robert Fripp, Foréigner, Peter Frampton, Foghat, Roberta Flack, Peter Gabriel, Hall & Oates, Marvin Hamlisch, Lolita Holloway, Janis Ian, Marshall Tucker Band, MI Sex, Meatloaf, Ted Nugent, Odyssey, Stephen Bishop, Bernadette Peters, John Lennon & Yoko Ono, Leon Redbone, Tony Orlando, Joe Perry, Pousette Dart Band, Rolling Stones, the Roches, Lou Rawls, Boz Scaggs, Rex Smith, Paul Simon, Grace Slick, Carly Simon, James Taylor, Talking Heads, Village People, Stevie Wonder, Johnny Winter, Edgar Winter, Robert Palmer

#### \*\*\*\* INTERMEDIA RECORDING STUDIO

331 Newbury St., Boston, MA 02135

(617) 267-2440

**Owner:** Ross Cibella

**Studio Manager:** Fred Torchio, Debby Cibella, (Traffic Controller)

**Engineers:** Fred Torchio, Chief, Kristen Beard, and Tony Caputo and independents

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

**Dimensions of Control Rooms:** 20' x 20'

**Tape Recorders:** MCI JH 114/24 24 track, Studer B67 2 track, Ampex B440 4 track, Ampex B440 2 track, Revox B77 1/4 track, Yamaha TC 1000 cassette

**Mixing Consoles:** MCI JH-636 w automation

**Monitor Amplifiers:** BGW 750B, Crown DC 300A, Crown DC-150, Crown DC-75, Marantz tube

**Monitor Speakers:** UREI Time Aligned 813, JBL 4311, Auratone 5C's, Beyer DT 100 headphones

**Echo, Reverb, and Delay Systems:** EMT plate, AKG BX 20 Eventide DDL

**Other Outboard Equipment:** Dolby 24 tracks, Eventide Harmonizer UREI 1176A, Pye, Teletronix LA2A, Kepex's Gain Brains, Orban parametric EQ, Pultec MEQ-5 EQ's, Lang PEQ-2 EQ's, (8) API 550A EQ's, SAE Mark XVII EQ's, UREI room EQ's, assorted flangers, etc

**Microphones:** Neumann U-87's, U-47 FETS, U-47 tube, KM-84's, AKG C 414EB's, RF 20, RE-15's, 451's, D-12's, Sennheiser 421's, Beyer M 60, RCA 77DX, DX 44, Shure SM-57's, PZM and more

**Instruments Available:** Yamaha 74" grand piano, Hammond B3 organ (specially modified) in house, guitars, Moog synthesizers, amps, full line of accessories available

**Extras:** Video facilities, 5 additional rooms of varying ambience and echo characteristics, John Storyk designed control room references, incredibly well, superior maintenance assistants

**Rates:** \$80-\$105/hr, block rates available

**Direction:** Recent clients include The Rings/MCA, the Cars with B B Buell, Buster Jones/Spring Records, Mike Johnson/Brunswick, Maurice Starr/RCA, Peter Dayton/Planet, Gary Numan/Reel Time, Hick O'Casek, New England, Dick Wagner, Sha Na Na, Genya Ravan, ABC Country Greats In Concert featuring Waylon Jennings, Lynn Anderson, Johnny Paycheck, Labels: RCA/20th Century, TIM/Casablanca, Columbia, MCA, Planet Records, West End, A&M, Polydor, ABC Radio Network, Windsong Records, NBC Television Network, Production companies: Metro-Tube Production, Sky's The Limit Production, OTI, Production, Eastwind Production, Alpha Ent's, Mike Stone Ent's, Back Stage Ltd, Positive Prod, Aucon Mgmt, Summer Knights Rock Steady Prod, Joe Perry Project/Columbia, New Models/Simple Simon Records

#### \*\*\*\* KAJEM SOUND & FILM

1400 Mill Creek Rd., Gladwynne, PA 19035

(215) 649-3277

**Owner:** Mitch Goldfarb, Joe Alexander, Kurt Shore, Sam Moses

**Studio Manager:** Mitch Goldfarb

**Engineers:** Mitch Goldfarb, Joe Alexander, Terry Hoffman, Asst: Dave Conner

**Dimensions of Studios:** Hexagonal 35' x 30', plus an adjacent 2000 sq ft ambient room

**Dimensions of Control Rooms:** 20' x 16'

**Tape Recorders:** 3M M79, 24 track, Studer B67, 2 track, Tascam 90-16, 16 track

**Mixing Consoles:** Harrison 2824, 28 in x 24 out

**Monitor Amplifiers:** Crown DC300

**Monitor Speakers:** UREI Time Aligned 813's, JBL L60, Auratone Reference

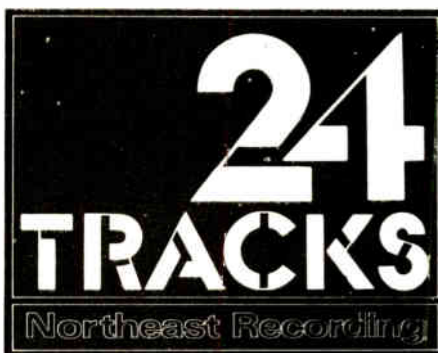
**Echo, Reverb, and Delay Systems:** Ursa Major Space Station, Acoush-Computer, Lexicon Prime Time, MXR DDL, Master Room

**Other Outboard Equipment:** SAE Parametric, Scamp Rack, Roger Mayer Noise Gates, Symetrix compressors, LA4's

**Microphones:** Neumann U-87's, KM-84's, Sennheiser 421's; EV RE20's, 16's, AKG 451's, 414's, D19's, Shure 57's, 54's, 81's; Sony ECM33's

**Instruments Available:** Mason Hamlin grand piano, ARP Omni, Vox organ, Ludwig & Rogers drums, Tack piano, Wurliizer, Electric piano, Fender & Acoustic amps, rentals available upon request

**Rates:** Please call for rates. Package rates available.



**Extras:** Dolby and dbx Noise Reduction, no extra charge. Call hours and weekend rates are the same as our basic rates

**Direction:** James McCann, Eddie Holman, Unsung Heroes, Neighbors, & Allies Philadelphia's newest 24 track studio, we specialize as a cutting room because of the amazing versatility of our acoustical facility. Included in our premises is our sister studio, ADIO Production, which is a full service radio production house specializing in jingles and concept commercials



Kingdom Sound Studios  
Syosset, New York

#### \*\*\*\* KINGDOM SOUND STUDIOS

6801 Jericho Turnpike, Syosset, NY 11791

(516) 364-8666

**Owner:** Bill Civitella, Clay Hutchinson

**Studio Manager:** Nancy Siranni

**Engineers:** Clay Hutchinson, Glen Kolotkin, John Devlin, Maintenance engineer

**Dimensions of Studios:** 26 x 32' x 13'

**Dimensions of Control Rooms:** 16' x 26' x 13'

**Tape Recorders:** 3M M79 24 & 2 track, Studer A80, 2 track; Ampex 440C, 2 track

**Mixing Consoles:** Harrison 4032C automated 40 in x 32 out

**Monitor Amplifiers:** (2) Crown 300's, (2) Crown 15C's, Phase Linear 150

**Monitor Speakers:** Altec 604-E2, (Big Reds), JBL 4311's, The New Advent loudspeakers, Auratones

**Echo, Reverb, and Delay Systems:** EMT 140 reverb-rib plate, EMT 240 Gold Foil, Lexicon 224 Digital Reverb, Marsell Time Modulator, (2) Lexicon "Prime Time" digital delays, (3) Eventide Harmonizers, AKG BX-20

**Other Outboard Equipment:** (2) dbx 160 compressor/limiters, UREI LA 3A and LA-4 limiters, (4) UREI 1176 Peak Limiters, (2) Stereo A&D compressor limiters, Orban De-essers, (24) API 560 Graphic EQ's, (4) Orban parametric EQ's, Eventide Flanger & Phaser, 1/6th Octave White monitor EQ's, Dolby noise reduction (all machines)

**Microphones:** Over 50 microphones—all major manufacturers

**Instruments Available:** Steinway grand, Hammond B-3, 88 Key Fender Rhodes, Baldwin Harpsichord, Yamaha CS-60, Rogers drum set, Boogs Amp, Marshall Amp, Yamaha bass amp

**Rates:** Please call for rates

#### \*\*\*\* LATIN RECORDING SOUND STUDIOS

1733 Broadway, 3rd Floor, New York, NY 10019

(212) 541-8072

**Owner:** Raul Alarcon

**Studio Manager:** Raul Alarcon

#### \*\*\*\* LONG VIEW FARM

also REMOTE RECORDING

Stoddard Road, North Brookfield, MA 01535

(617) 867-7662, 867-7050; Toll-free (800) 225-9055

**Owner:** Gil Markle

**Studio Manager:** Kathleen Holden

**Engineers:** Jesse Henderson, Chief; Geoff Myers, Gil Markle

**Dimensions of Studios:** A: L-shaped 26' x 26' outside legs, 19' wide at control room end, 12' wide at "dead end" with 8' x 6' x 7' iso booth. B: 30' x 24'

**Dimensions of Control Rooms:** A: 24' x 15' x 9'; B: 14' x 24'

**Tape Recorders:** MCI JH 114 24 track, 3M M79 16 track, (2) Studer A-80 half track, Scully 280 half track, Ampex 440-S 4 track, Revox high and low speeds; Arwa, Nakamichi, Uher, Superscope cassette decks; Stellavox portable

**Mixing Consoles:** MCI 528, 28 in x 28 out, Aengus Custom 1608, 18 in x 18 out

**Monitor Amplifiers:** Crown DC 300 A's, BGW's, McIntosh, HH

**Monitor Speakers:** Altec Big Reds 604E's, JBL Century 100's, JBL 4311's, Auratones

**Echo, Reverb, and Delay Systems:** EMT stereo plate acoustic live chamber, AKG BX-20, BX-10, Eventide Harmonizer, Eventide DDL, Eventide Instant Phaser, Loft flanger/delay line, DeltaLab DL-2 Acousticomputer, DeltaLab DL-4 delay line

**Other Outboard Equipment:** Orban/Parasound stereo matrix, UREI digital metronome, Roger Mayer noise gates, Kepex, Gain Brain, Map parametrics, Aengus graphics, dbx 187 noise reduction, dbx 216 noise reduction, Dolby 360 single channel system, API 550's, API 560's

**Microphones:** Neumann U-87's, U-47's, KM-84's, AKG 414's, D-124 D12; Sony 33F, C-55, Sennheiser 421's, 441's, Electro-Voice RE-10, RE-20's, RE-55, 666's; Shure SM 57's, 53's, Beyer M 500, RCA 77's, 44's; Schoeps

**Instruments Available:** Fender Rhodes, clavinet, Elka Strungs, ARP 2600, AHP Pro Soloist, Mini Moog, RMI electronic piano, Steinway grand piano, Baldwin grand piano, upright tack piano, Ampeg bass amps, Fender and Marshall guitar amps, 2 complete drum kits

**Extras:** Horses to ride, pinball machines, pool tables, sauna and Jacuzzi, mauseuse, fresh milk and eggs, well stocked cookie jar, woodstoves and fireplaces, sleigh rides, 150 acres of unspoiled acreage, Long View Farm is a resort

**Rates:** City-competitive, flexible

**Direction:** Credits: Arlo Guthrie, Pat Metheny, The Blend, Rupert Holmes, Tim Curry, Stuff, Don McClean, the J Geils Band, Oregon, Aerosmith, Joanne Barnard, Cat Stevens, Dick Wagner, The Mice. Long View Farm is a total environment, total privacy, the two studios are linked by tie lines, residential facility offering fine food and lodging



Master Sound Productions  
Franklin Square, LI, New York

#### \*\*\*\* MASTER SOUND PROD. INC.

921 Hempstead Turnpike, Franklin Square,

Long Island, NY 11010

(516) 354-3374

**Owner:** Ben Rizza, Maxine Chren

**Studio Manager:** Maxine Chren

**Engineers:** Ben Rizza, Dave Brody, Joe Castellon

**Tape Recorders:** Ampex 1200 24 track, Ampex 1100 16 track, Ampex 440 8 track, Ampex 440 4 track; Ampex ATR 102 (2) 2 track; Ampex 440 2 track; Ampex full track mono, Tandberg assorted cassettes and reel to reel

**Mixing Consoles:** Trident TSM, 48 in x 32 out fully automated, API 40 input

**Monitor Amplifiers:** McIntosh

**Monitor Speakers:** Altec 9845, JBL 4311, Big Reds, JBL 4313, KLH 6, Auratones

**Other Outboard Equipment:** EMT 250 digital audio processor, AKG BX-20, UREI 1176's, UREI LA4, UREI 970, Vidigraf, UREI 565, UREI 963 digital metronome, Lexicon Prime Time DDL, Eventide Clockworks Phaser, Flanger and Harmonizer, Kepex and Roger Mayer noise gates, D'Esser, Cooper Time Cube, 35mm mag, 3/4 inch U-matic video, 1/2 inch VHS video, etc

**Microphones:** Neumann, AKG, Sennheiser, Sony F V Shure Beyer

**Instruments Available:** Mason-Hamlin grand piano, ARP 2600 synthesizer, ARP Omni II, Fender Rhodes 88, Hammond C-3 organ, Hohner clavinet and pianet, upright tack piano, Orchestron Insta-Piano drums, assorted percussion and amps

**Rates:** Please call



\*\*\*\* MAYFAIR RECORDING STUDIO  
701 7th Ave., New York, NY 10036  
(212) 581-2178  
Studio Manager: Joyce Manchess.

\*\*\*\* MEDIASOUND INC.  
311 W. 57th St., New York, NY 10019  
(212) 765-4700  
Owner: Joel Rosenman, John Roberts.  
Studio Manager: Susan Planer.  
Engineers: Fred Christie, Alec Head, Harvey Goldberg, Doug Epstein, Mike Barbiero, Michael Brauer.  
Dimensions of Studios: A: 30' x 50' (former church); B: 20' x 20'; C: 10' x 15'; lounge 15' x 15'.  
Dimensions of Control Rooms: A: 15' x 10'; B: 14' x 14'; C: 10' x 14'; lounge control room 10' x 14'.  
Tape Recorders: 3M M-79 24 track; MCI JH-114 24 track; Studer A-80RC 2 track; MCI JH-110 4 track; Scully 280 mono.  
Mixing Consoles: Neve 8086 modified, 42 in x 32 out; Harrison 4032 32 in x 32 out; API 280, mono.  
Monitor Amplifiers: Phase Linear 700.  
Monitor Speakers: Big Reds, Mastering Lab crossover.  
Echo, Reverb, and Delay Systems: EMT-140, AKG, Gramphon, Eventide DDL, Lexicon Prime Time.  
Other Outboard Equipment: Pultec EQ, UREI limiters, Neve limiters, Eventide Phasers and Flangers, MXR phasers and flangers, Kepex, Gain Brain, Eventide Harmonizers, Marshall Time Modulators.  
Microphones: Neumann, AKG, Shure, Sennheiser, E-V, Beyer, Pressure Zone.  
Instruments Available: Vibes, xylophone, Celeste, Hammond organ, Fender Rhodes, clavinet.  
Rates: Upon request.

\*\*\*\* MINOT SOUND  
19 South Broadway, White Plains, NY 10601  
(914) 428-9000, (212) 828-1218  
Owner: Ron Carran.  
Studio Manager: Thom Cimillo.  
Engineers: Ron Carran, Ray Bardani, Bruce Robbins, Wayne Warnecke.  
Dimensions of Studios: 40' x 25'.  
Dimensions of Control Rooms: 22' x 18'.  
Tape Recorders: MCI JH16 24 track; MCI JH110B 2 track; Ampex 440A 2 track; Scully 280B 2 track; Ampex 351 2 track.  
Mixing Consoles: Harrison 3624, 36 in x 24 out.  
Monitor Amplifiers: McIntosh 2300, H/H TPA 50's, BGW 100.  
Monitor Speakers: Big Reds, Secret Sound Cubes, JBL L100.  
Echo, Reverb, and Delay Systems: EMT 140 stereo, AKG BX-20E; Eventide Harmonizer, Cooper Time Cube, Lexicon Prime Time, Sony DRE 2000 Digital reverbator.  
Other Outboard Equipment: Kepex; Pultec and other parametric EQ's (Orban); API EQ's; phaser; flanger; Scamp Rack; auto pan; UREI, dbx, API limiters; digital metronome; VSO; VTR.  
Microphones: Neumann U-87, KM-84, KM-86, U-47; Sennheiser 421; Shure SM-57; AKG 414, 451; E-V; plus many others.  
Instruments Available: Rhodes, Steinway, clavinet, Hammond, Fender and Marshall amps, bass amp, drums, congas, vibes, tamps, misc. perc. equip., OBX & other synthesizers.  
Rates: \$125/hr. Block booking rates available.  
Extras: Video library, full record & jingle production service, musician owned & run studio, storage.  
Direction: Records: David Sanborn (W.B.); Starpoint (Casablanca); James Last Band (Polydor); Garrett Morris (MCA); Duke Jupiter (Mercury); Nils Lofgren (A&M); Harry Chapin (Elektra); Country Joe (Fantasy); Tasha Thomas (Atlantic); Ray Gomez (Columbia); Southroad Connection (U.A.) Jingles: Ivory, Jordache, CBS Election Coverage, O'Keefe Beer, Resorts International, John McLaughlin, Al Dimeola, Paco Delucia (CBS), Bob James (Tappan Zee).

\*\*\*\* THE MIXING LAB, INC.  
also REMOTE RECORDING  
100 Bellevue St., Newton, MA 02158  
(617) 964-8010  
Owner: John Nagy.  
Studio Manager: John Nagy.  
Engineers: John Nagy, Paul Musson, Danda Stein, other engineers available on request.  
Dimensions of Studios: 10' x 10'.  
Dimensions of Control Rooms: 18' x 19'.  
Tape Recorders: MCI JH-114, 24 track; Studer 2 track.  
Mixing Consoles: Custom fully parametric EQ w/group faders UCA's patch points available everywhere.  
Monitor Amplifiers: McIntosh.  
Monitor Speakers: Big Red, 805-910, Phillips 1/2", many others.  
Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb w/vocal plate & dx-20.  
Other Outboard Equipment: UREI limiters, Kepex & Gain Brain, Marshall Time Modular, Avrabad De-esser, Flanger phasers & Lexicon Prime Times.  
Microphones: Neumann, AKG, Shoeps.  
Instruments Available: Multiple  
Rates: \$70 to \$165 per hour

\*\*\*\* MOBILE RECORDERS LTD.  
also REMOTE RECORDING  
Southbury, CT 06488  
(203) 284-2659  
Owner: George Rothar.  
Studio Manager: George Rothar.

# 24 TRACKS

\*\*\*\* NATIONAL RECORDING  
also REMOTE RECORDING  
480 W. 42 St., 730 5th Ave., 232 E. 46 St., 228 W. 47th St., New York, NY, 41-41 Crescent St., Long Island City, NY (212) 279-2000, (212) 757-8440  
Owner: Hal Lustig, Irving Kaufman.  
Studio Manager: Kim Lorente, Audio, Jeff Pastalov, Video.  
Engineers: 26 Engineers.  
Dimensions of Studios: 12 studios from 1 voice size to full symphony. 6 Edit rooms.  
Dimensions of Control Rooms: To match.  
Tape Recorders: 43 Audio live-recorder, MCI, Scully, Ampex, Otari; 46 tracks to Mono. 23 Magnatech Film Dubber-recorders Synch locked to video or film; 2 Vidimag Sprocher video recorders, 3 quad, 10 1" Ampex video etc.; 8 video cameras, 4 Norelco projectors.  
Mixing Consoles: 14 consoles including automated MCI, Sound Workshop, Grass Valley, Audio Designs.  
Monitor Amplifiers: Crown, McIntosh.  
Monitor Speakers: UREI, Altec, Auratone.  
Echo, Reverb, and Delay Systems: EMT, AKG, Lexicon  
Other Outboard Equipment: Full stock of popular items.  
Microphones: More than 150.  
Instruments Available: Steinway pianos, Hammond organs, Vibes, Xyls, Bells, Drum sets, assorted electronic instruments.  
Rates: On request.  
Extras: Complete complex from microphone or camera to final product. Recently required the New York City west side Air Terminal Building with over 60,000 square feet.  
Directions: Full spectrum of audio, video and film with expertise built up through 22 years of experience at broadcast quality level for top advertising agencies and major product companies throughout the world. TV and radio commercials, music albums, industrial and educational recording. All performed at the same high standards.

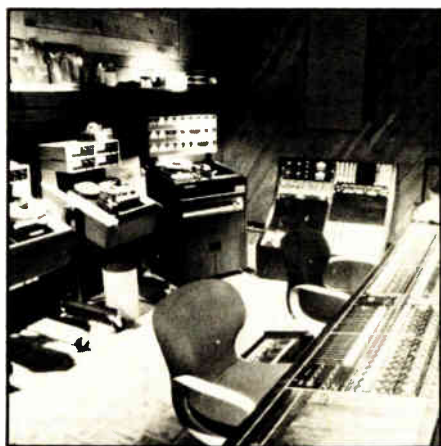
\*\*\*\* THE NINETEEN RECORDING STUDIO  
also REMOTE RECORDING  
19 Water St., South Glastonbury, CT 06073  
(203) 633-3286, 633-8834  
Owner: Jonathan Freed.  
Studio Manager: Jonathan Freed

\*\*\*\* NOLA RECORDING STUDIO'S INC.  
THE PENTHOUSE  
111 West 57th Street, New York City, NY 10019  
(212) 586-0040  
Owner: James Czak, John Post, Philip Johan  
Studio Manager: Ms. Robin Bass

\*\*\*\* NORMANDY SOUND  
25 Market St., Warren, RI 02885  
(401) 247-0218  
Owner: Bob Shuman, Arnold Freedman, Phil Greene  
Studio Manager: Ron Gamache.  
Engineers: Phil Greene, Bob Winsor, A. W. Dick.  
Dimensions of Studios: 45' x 28', 2000 cubic foot isolation booth.  
Dimensions of Control Rooms: 15' x 19'.  
Tape Recorders: MCI JH 114, 24 track; (2) Scully 280-B, 2 track; Tascam 70, 2 track; TEAC 3300 1/4 track, Pioneer CF1000, cassette; Nakamichi 7000, cassette.  
Mixing Consoles: APSI 2000 30 in x 24 out.  
Monitor Amplifiers: Crown, Spectro Acoustics  
Monitor Speakers: Altec 604-84, Auratones, JBL 4311's.  
Echo, Reverb, and Delay Systems: Lexicon 224 Digital Reverb, Audicon Stereo Plate, Lexicon Prime Time, Loft Delay Line/Flanger, MXR Digital Delay, Tape Echo.  
Other Outboard Equipment: UREI LA4's, Ashly compressor/limiters, Orban D'esser, Ashly Parametric EQ, MXR Auto-Flanger, MXR Auto Phaser, Graphic EQ, MXR Mini-Limiters, Roger Mayer Noise Gates, dbx (24 tracks).  
Microphones: Neumann U-47 tube, U-48 tube, U-87, KM-84; AKG 414 EB's, 451; Sennheiser 441, 421, Beyer 160, 260, 500; Shure SM 53, 57; EV RE-20 and many more.  
Instruments Available: Yamaha conservatory grand, Hammond B-3, Fender Rhodes, Stratocaster, Jazz and Precision basses, various percussion.  
Rates: Available on request

\*\*\*\* NORTH LAKE SOUND, INC.  
3 Lakeview Drive, North White Plains, NY 10603  
(914) 882-0842/43  
Owner: Joe Renda, Chip Taylor, Jon Voight.  
Studio Manager: Joe Renda.  
Engineers: Chris Cassone, Eddie Solan.  
Dimensions of Studios: 30' x 22' x 14' ceiling.  
Dimensions of Control Rooms: 22' x 22' x 14' ceiling.  
Tape Recorders: MCI JH 16 24 track with Auto Locator II, (2) MCI JH 110 A&B 2 track; Otari MX 5050 2 track; Revox A-77 1/4 track; Aiwa AD6900U cassette deck.  
Mixing Consoles: MCI JH 428B customized, 28 in x 28 out.  
Monitor Amplifiers: Crown  
Monitor Speakers: Big Red 604E's biamped with time-synch crossover, Altec Little Reds studio, Auratone 5C, JBL 4311, Altec Model 9, Brauns SM 1002.  
Echo, Reverb, and Delay Systems: AKG BX-20, Lexicon Prime Time, Scamp ADR Module, Orban/Parasound dual reverbation, Marshall Time Modulator, Eventide Harmonizer, Delta Labs AcoustiComputer.  
Other Outboard Equipment: (2) UREI compressor/limiter LA4, dbx 162 stereo compressor limiter, (4) dbx 160 compressor limiters, Scamp dual gates S100, Roland Rhythm 77 Rhythm Ace, Pultec EQP-1A.  
Microphones: Neumann U-87's, KM-84's, U-47 tube; Sennheiser MD 421's; AKG C-451E's, 414's; Sony C-37P's, Shure SM-57's.  
Instruments Available: Kawai 74" concert grand piano, Hammond B-3 with Leslie, ARP String Ensemble, Fender Rhodes 73, Wurliizer electric piano, various Fender amplifiers and guitars, Ludwig Octapuss drum kit.  
Rates: Upon request.  
Extras: Complete live-in facilities. Mike, cue and video lines throughout entire house. Located in small country community next to reservoir and pine forest but only 35 minutes from midtown Manhattan. Color TV, video games, swimming, ping-pong, etc.  
Direction: Experts in dealing with mad people. Recent clients include: Ace Frehley, Casablanca; Bob Hegel, RCA; Air Raid, 20th Century; Carillo, Atlantic; Simms Brothers Band, Elektra/Asylum; "Crazy Joe" and the Variable Speed Band, Casablanca; Chip Taylor, Capitol; Joe King Carrasco and the Crowns, Stiff.

\*\*\*\* ANDY PARKS STUDIOS (Alias the Ranch)  
37 West 20th #1107, New York, NY 10010  
(212) 741-0784  
Owner: Parks Family.  
Studio Manager: Andy Parks & Cathy Parks.  
Dimensions of Studios: Main Room 16' x 26'; Isolation rooms 1: 15' x 13'; 2: 9' x 7'; Singers Booth: 5' x 3 1/2' x 10'  
Dimensions of Control Rooms: 14 1/2' x 16' x 10' ceiling.  
Tape Recorders: 3M 79, 24 track; Ampex ATR102, 2 track.  
Mixing Consoles: MCI 416-24, 36 in x 16/24 out.  
Monitor Amplifiers: McIntosh, Crown  
Monitor Speakers: Big Reds  
Echo, Reverb, and Delay Systems: (2) Audicons full size plates, MICMIX Mark IV, Lexicon "Delta T" fully loaded, Mutron Digital Delay model #1173, various tape echoes.  
Other Outboard Equipment: (1) Teletronics LA-2, LA-3, (2) 1176LN, (2) LA-4; dbx 160, EXR exciter, Ashly parametric; Harmonizer; Flanger; UREI 529; 1/2 octave EQ, Pultec EQH-2. Techniques parametric; (2) Sound Craftsman 21 Band EQ; (2) Kepex; 26 tracks dolby etc.  
Microphones: (3) U87, (2) Tube U47, Fet U47, KM 84 RE-20, 441, 421, D12, 414EB, D22AE, C451, D202E, ECM22, etc.  
Instruments Available: Yamaha CS-80 Synthesizer, Ludwig Octopus w/excellent cymbals Fender Rhodes piano, Fender amps, grand piano.  
Rates: Excellent rates on request.  
Extras: The room acoustics are some of the best to be heard, warm and alive. Also a bath with shower, full kitchen with beans in town and TV with Intellivision  
Direction: A studio built by Artists for the artist



Penny Lane Studios  
New York, New York  
(see listing on page 53)



**\*\*\*\* PENNY LANE STUDIOS**  
 1350 Avenue of the Americas, New York, NY 10019  
 (212) 687-4800  
**Owner:** Harley Flaum  
**Studio Manager:** Mandy Ametti  
**Engineers:** Alan Varner, Chief Engineer, John Terelle, Brian Marine, David Chenkin  
**Dimensions of Studios:** A: 25' x 36', B: 10' x 12'  
**Dimensions of Control Rooms:** A&B: 18' x 20'  
**Tape Recorders:** 3M 79 24 track; 2 Ampex ATR 104 4 track; 3 Ampex ATR 102 2 track  
**Mixing Consoles:** Trident TSM with Fadex automation, 32 in x 24 out; Trident Fleximix, B in x 4 out  
**Monitor Amplifiers:** McIntosh  
**Monitor Speakers:** Big Reds, HM Long, Auratone  
**Echo, Reverb, and Delay Systems:** EMT, AKG, Lexicon  
**Other Outboard Equipment:** UREI, Allison, Trident compressor/limiters, Pulleys, Eventide Harmonizer, Kepeks's, D'Essex, etc.  
**Microphones:** Neumann, AKG, Beyer, Sennheiser, Shure, E-V  
**Instruments Available:** Drums, piano (Steinway), Rhodes, MESA/Boogie and Fender amps, assorted percussion, Prophet synth.  
**Rates:** On request

**\*\*\*\* POWER STATION RECORDING STUDIOS**  
 411 West 53rd Street, New York City, NY 10019  
 (212) 246-2900  
**Owner:** Bob Walters and Tony Bongiovi  
**Studio Manager:** Arlene Heckson Cohen

**\*\*\*\* QUEEN VILLAGE RECORDING STUDIOS**  
 800 S. 4th St., Philadelphia, PA 19147  
 (215) 463-2200  
**Owner:** Walter Kahn  
**Studio Manager:** Wally Hayman  
**Engineers:** Chief Chuck O'Brien, Lorenzo Wright, Andy Michael, Larry Lynch  
**Tape Recorders:** Ampex, Scully, Stephens  
**Mixing Consoles:** 44 channel Neve, with Necam automation  
**Monitor Amplifiers:** Crown  
**Monitor Speakers:** JBL, Auratone  
**Echo, Reverb, and Delay Systems:** EMT, digital  
**Other Outboard Equipment:** Lexicon Prime Time DDL, DL-2's, DeltaLab, Eventide, Neve, UREI, dbx, Orban parametric EQ's, subbalance controllers  
**Microphones:** Neumann, AKG, Electro-Voice, Shure, Beyer, RCA, Sennheiser  
**Rates:** \$150/hr 24 track \$125/hr 16 track \$50/hr 2 track

**\*\*\*\* RCA RECORDING STUDIOS**  
 also REMOTE RECORDING  
 1133 Ave. of the Americas, New York, NY 10036  
 (212) 930-4050  
**Owner:** RCA  
**Studio Manager:** Director of Recording Operations, Larry Schnapf, Studio Manager: Gene Cattina, Sales Manager Len Lawson  
**Engineers:** Dick Baxter, Ed Begley, Tom Brown, Jim Crotty, Al Sait, Dennis Ferrante, Mike Getlin, Paul Goodman, Ray Hall, Joe Lopes, Pat Martin, Mike Moran, Tony Salvatore, Bob Simpson  
**Mastering:** Jack Adelman, Mike Posner, Jay Koopman, Cynl Russ, George Drepot  
**Dimensions of Studios:** A: 60' x 100' x 30', B: 50' x 75' x 28', C: 50' x 75' x 25', D: 30' x 40' x 15', E: 15' x 25' x 10', F: 15' x 25' x 10'  
**Dimensions of Control Rooms:** A, B, C: 30' x 40' x 25' 9 mastering rooms, 6 lacquer mastering cutting channels  
**Tape Recorders:** MCI, Studer, Ampex, Presto 24 track MCI, Ampex 16 and 8 track 3M, MCI, Ampex. 2 track Ampex, 3M, MCI.  
**Mixing Consoles:** 5 Neve consoles, 1 RCA custom, 2 API's  
**Monitor Amplifiers:** McIntosh 2100  
**Monitor Speakers:** 604's, Utahs, Mastering Lab crossovers  
**Echo, Reverb, and Delay Systems:** 36 plates, 6 AKG's, 6 live rooms.  
**Other Outboard Equipment:** All brands, full compliment.  
**Microphones:** Complete line, 600 microphones  
**Instruments Available:** 6 Steinway grands, 3 over 100 yrs old 8 organs. Extensive. What we don't have we'll rent  
**Extras:** Mobile van  
**Rates:** On request Call manager  
**Direction:** Donny Hathaway, Roberta Flack, Kansas, Elvis Presley, George Benson, Waylon Jennings, Jefferson Starship, Lou Reed, David Bowie, Marshall Tucker Band, The Band, Hot Tuna, Frank Zappa, Oscar Peterson, Ella Fitzgerald, Buddy Rich, Lionel Hampton, ABC-TV, AT&T, Avco Embassy, BBC, Capitol Records, Dick Clark Prod., Met Opera, MGM Films, Motown Records

**\*\*\*\* REEL DREAMS**  
 6 East Newbury Rd., Bloomfield, CT 06002  
 (203) 243-8317  
**Owner:** Reel Dreams Inc  
**Studio Manager:** Carl Henry  
**Engineers:** Bill Hudak, Bernie Evans, Dave Thibodeau  
**Dimensions of Studios:** 1800 sq ft (three isolation rooms)  
**Dimensions of Control Rooms:** 580 sq ft  
**Tape Recorders:** MCI JH100, 24/16 track; Scully 280 B-2, 2 track; Otari 5050 MK II-2, 2 track

**\*\*\*\* RIGHT TRACK RECORDING**  
 168 W 48th St., New York NY 10036  
 49 W 24th St., New York, NY 10010  
 (212) 944-5770  
**Owner:** Simon Andrews  
**Studio Manager:** Kip Kaplan



**Mixing Consoles:** Loft features 4 band full parametric EQ per channel, Transamp pre-amps, current source summing, series 800 Model 2624, 24 in x 24 out  
**Monitor Amplifiers:** Phase, Crown, SAE  
**Monitor Speakers:** JBL 4315 with M&K sub woofer, three other reference sets  
**Echo, Reverb, and Delay Systems:** Roland Space Echo with Dolby, 4 x 8 Plate Stereo Reverb, (2) Loft analog delays Eventide Harmonizer  
**Other Outboard Equipment:** Full dbx, EXR Aural Excitation 24 Roger Mayer noise Gates, Orban 418 Stereo limiter, two dbx 160, Orban 622 A Parametric EQ, (2) UREI LA4 UREI 10-Band graphic EQ  
**Microphones:** Neumann U-87's, 47, AKG 452's, Beyer M500's, Sony ECM 56-F, 65F EV RF-20's, Sennheiser MD 421's  
**Instruments Available:** Yamaha grand Hammond B3, Leslie Rhodes, Baldwin Honky Tonk, Wuritzer electric PAIA Synth sizers, Dekley Pedal steel guitar, many assorted guitars and amps  
**Rates:** Package rates as low as \$50/hr

**\*\*\*\* REGENT SOUND STUDIOS INC.**  
 25 W. 56th Street, New York, NY 10019  
 (212) 245-2630  
**Owner:** Robert Litvin  
**Studio Manager:** Elissa Kline  
**Engineers:** Bill Manno (Chief Engineer), Ken Hahn, Assistants Barbara Flyntz, Grant Maxwell, Sound effects Bob Donlar, Maintenance Peter Dilonio  
**Dimensions of Studios:** Studio A: 46' x 32', Studio B: 27' x 16', Studio C: 7' x 10' (Vocal over-dub room)  
**Dimensions of Control Rooms:** Studio A: 16' x 18', Studio B: 16' x 20', Studio C: 16' x 14'  
**Tape Recorders:** (4) Ampex MM1200 (w/P U R C & rearside functions), 24 tracks, (5) Ampex ATR 102 2 track (4) Ampex ATR 104, 4 track, (2) Ampex 440 2 track, (2) Ampex 440 4 track (2) Ampex ATR 700 2 track, TFAC 40-4 4 track, Ampex Modified mono Naara, (2) Ampex VPR-2 type C 1" video w/Dolby, (2) Sony 2800 3/4" U-Matic w/loystick (2) Sony 2860A 1/2" U-Matic, Convergence 103 C Editor w/ADR, Magnatech 16/35 mm Mag Dubbers, (4) AIWA cassette decks, Na'amichi 500 cassette deck  
**Mixing Consoles:** MCI 52H 2R in x 2R out  
**Monitor Amplifiers:** Crown  
**Monitor Speakers:** JBL 4311's & 4313's, 604E's, Auratones  
**Echo, Reverb, and Delay Systems:** Live Chamber Lexicon DDL's, Lexicon 224, Marshall Time Modulators, UREI 565 filter set, Scamp rack  
**Other Outboard Equipment:** Pulley EQH2, 360 Program mable EQ model 2800, LA 4 limiters 1176 limiters, EECO MOS computer (3) EFCO Time Code Generator Programmable "Autolade", Conrac Video Monitors (3) Ampex Sync Lock Accessories  
**Microphones:** Neumann U-87's U-89's, KM-84's, ATM 21, RCA 77 DX's, Sennheiser 421's, Shure SM-7's Electro Voice RE-15's, RE 16's, RE 20's, RE 55's, CS-15's, AKG 45' Sony FCM 50's, Barcus Herry pick ups  
**Instruments Available:** Fender Rhodes, Steinway & Yamaha grand pianos, Hammond B3, Tympani drums X-lophone Vibes, Celeste, Percussion kit (including LP Bongos & Congas) Orchestras-Bells  
**Rates:** Computer controlled recording, sweetening & mixing to picture \$170/hr, 1" on line editing, \$220/hr, 8/16/24 track recording, \$150/hr, 32/40 track, \$170/hr, 48 track, \$195/hr; 8/16/24 track mixing \$140/hr, sound effects assemble & preparation \$50/hr Call for 16/35 mm Mag rates

**\*\*\*\* SECRET SOUND STUDIO, INC.**  
 147 West 24 Street, New York, NY 10011  
 (212) 691-7674  
**Owner:** Jack Malken  
**Studio Manager:** Rita Leonel

**\*\*\*\* SIGMA SOUND STUDIOS, INC.**  
 also REMOTE RECORDING  
 212 North 12th Street, Philadelphia, PENN 19107  
 (215) 561-3680  
**Owner:** Joseph D. Tarsia, Harry Chipetz General Manager  
**Studio Manager:** Vivian Abbott

**\*\*\*\* SIGMA SOUNDS STUDIOS OF NEW YORK**  
 1697 Broadway, New York, NY 10019  
 (212) 582-5055  
**Owner:** Joseph D Tarsia  
**Studio Manager:** Gerry Block

**\*\*\*\* SKYLINE STUDIOS, INC.**  
 also REMOTE RECORDING  
 36 West 37th Street, New York, NY 10018  
 (212) 594-7484  
**Owner:** Paul R. Wickliffe III  
**Studio Manager:** Lloyd P. Donnelly  
**Engineers:** Paul Wickliffe, chief engineer; Dave Lichtenstien, Steve Goldman, A.T. Michael MacDonald  
**Dimensions of Studios:** 30' x 30' x 13' plus isolation booth.  
**Dimensions of Control Rooms:** 25' x 20' x 10'  
**Tape Recorders:** Ampex MM 1200 24 track; Ampex MM1000 16 track; Ampex 440-C 2 track; Ampex 440-B 2 track; Ampex 350 mono  
**Mixing Consoles:** Tangent 3216, 30 in x 24 out  
**Monitor Amplifiers:** Yamaha P-2200, McIntosh 2100  
**Monitor Speakers:** Custom UREI B13 "time-aligned", JBL 4311's, Auratones  
**Echo, Reverb, and Delay Systems:** EMT 240, AKG BX-20

**\*\*\*\* RPM SOUND STUDIOS**  
 12 East 12th St., New York, NY 10003  
 (212) 242-2100  
**Owner:** Robert Mason  
**Studio Manager:** Helene Greenspan  
**Engineers:** Neal Teeman, Dom Maita, Dominick Maita  
**Dimensions of Studios:** 1000 sq ft

**Dimensions of Control Rooms:** 400 sq ft  
**Tape Recorders:** Studer A80 24 track, Studer A80 2 track; Studer B67 2 track, Revox A77 2 track, Scully 280 4 track.  
**Mixing Consoles:** Neve w/Necam 8068, 36 in x 32 out  
**Monitor Amplifiers:** Crown & Yamaha  
**Monitor Speakers:** UREI Time Aligned B11's  
**Echo, Reverb, and Delay Systems:** EMT 140's, EMT 250 digital reverb, Lexicon Delta-T  
**Other Outboard Equipment:** Dolby LA2A's; 1176 LN's, Kepek, gain brains, harmonizer, phaser sig, metronome, parametric & graphic EQ, Pultec  
**Microphones:** Neumann, AKG, Sennheiser, Shure, Beyer, Electro-Voice & RCA  
**Instruments Available:** Grand piano, Fender Rhodes, clavinet, Sonar drum set, Hammond B3, percussion  
**Rates:** \$165/hr

**\*\*\*\* SAXONY RECORDING STUDIOS INC.**  
 228 Lake St., Rouses Point, New York, NY 12979  
 (518) 297-6359  
**Owner:** Marc C. Chapman  
**Studio Manager:** Marc Chapman  
**Engineers:** Marc Chapman, Dave Unwin  
**Dimensions of Studios:** 35' x 24'  
**Dimensions of Control Rooms:** 15' x 20'  
**Tape Recorders:** MCI JH116, 24 track; MCI JH110 4 track; MCI JH110, 2 track  
**Mixing Consoles:** MCI 500 series 20 in x 24 out, (console was custom built for Studio C of Criteria Studios Miami FLA, in 1970).  
**Monitor Amplifiers:** Crown DC300, Bryston 2B, (3) Tapco 120's, Tapco CP500  
**Monitor Speakers:** Custom built Altec 604D's, w/Big Red Time Aligned crossover, Eastern Acoustic MS50.  
**Echo, Reverb, and Delay Systems:** EMT Plate (stereo), Lexicon Prime Time Digital, Tapco Reverb, Space Echo.  
**Other Outboard Equipment:** dbx 160 compressor/limiter, White 4100 stereo EQ.  
**Microphones:** (4) Sennheiser 421  
**Instruments Available:** Steinway upright grand, Kranich & Bach 5' grand, Hammond M100, Fender pedal steel, Fender Stratocaster, Fender Telecaster, Showman Princeton amps, Ludwig drum set  
**Rates:** Please Call

**\*\*\*\* HOWARD M. SCHWARTZ RECORDING, INC.**  
 420 Lexington Ave., Suite 1934, New York, NY 10170  
 (212) 687-4180  
**Owner:** Howard M. Schwartz  
**Studio Manager:** Gerry Jablonski

**\*\*\*\* SELECT SOUND**  
 also REMOTE RECORDING  
 1585 Kenmore Ave., Kenmore, NY 14217  
 (716) 873-2717  
**Owner:** Bill and Peggy Kothen  
**Studio Manager:** Sales Manager: Chuck Mandrel, Production Manager: Dick Bauerle

**\*\*\*\* SKYLINE STUDIOS, INC.**  
 also REMOTE RECORDING  
 36 West 37th Street, New York, NY 10018  
 (212) 594-7484  
**Owner:** Paul R. Wickliffe III  
**Studio Manager:** Lloyd P. Donnelly  
**Engineers:** Paul Wickliffe, chief engineer; Dave Lichtenstien, Steve Goldman, A.T. Michael MacDonald  
**Dimensions of Studios:** 30' x 30' x 13' plus isolation booth.  
**Dimensions of Control Rooms:** 25' x 20' x 10'  
**Tape Recorders:** Ampex MM 1200 24 track; Ampex MM1000 16 track; Ampex 440-C 2 track; Ampex 440-B 2 track; Ampex 350 mono  
**Mixing Consoles:** Tangent 3216, 30 in x 24 out  
**Monitor Amplifiers:** Yamaha P-2200, McIntosh 2100  
**Monitor Speakers:** Custom UREI B13 "time-aligned", JBL 4311's, Auratones  
**Echo, Reverb, and Delay Systems:** EMT 240, AKG BX-20

Lexicon Prime Time DDL, EMT 140 Plate, 10 story marble staircase.

**Other Outboard Equipment:** 30 channels of Dolby A; 12 outboard EQ's: Pultec, UREI, Lang, Delta-Graph; 8 compressors: Teletronix, UREI and dbx; 7 noise gates: Roger Mayer, Kepex, Eventide Flanger, UREI digital metronome and B&B VCA subgroup.

**Microphones:** Neumann U-47's tube, U-47's FET, U-87's, KM-84's; Sony C-37A tubes; AKG 414's, 451's; Sennheiser 421's, 441's; Electro-Voice RE-10, RE-15, RE-20; RCA 77-DX, 44; Altec "salt shakers"; Shure SM-57's, SM-58's, SM-81's.

**Instruments Available:** Baldwin 1909 grand piano, Fender Rhodes Suitcase 73 piano, Hammond B3 w/Leslie, Gretsch drums, Deagan vibes, vintage Fender and Ampeg amplifiers.

**Rates:** 24 track \$115/hr. 16 track \$95/hr. Block booking rates available upon request.

**Direction:** Skyline Studios is fast becoming one of NYC's hottest new album oriented studios. We specialize in getting great sounds for the most reasonable "package rates" and many of the major labels (including: Casablanca, Buddah, CBS, ...) and publishers are using our facility to develop exciting new products. Our "live" recording studio is ideal for recording all styles of electric and acoustic music and our custom UREI monitoring system and large comfortable control room provide an acoustically accurate setting for mixing music that will sound as good when you get it home. Call Lloyd Donnelly for further information.

#### \*\*\*\* SOUND HEIGHTS RECORDING STUDIOS.

124 Montague St., Brooklyn, NY 11201  
(212) 237-0250

**Owner:** Vince Traina.

**Studio Manager:** Bob Motta.

**Engineers:** Vince Traina, Chief Engineer; Questar Welsh, Tim Benedict.

**Dimensions of Studios:** 25' x 30'

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

**Tape Recorders:** MCI JH-114 24/16/8 track, Scully 280 4 track;

Scully 280 2 track

**Mixing Consoles:** MCI 416, 24 in x 24 out.

**Monitor Amplifiers:** Phase Linear 700-B, CR; 400, studio, Crown DC-300A, cue.

**Monitor Speakers:** UREI Time Align 811, Big Reds with Mastering Lab crossovers

**Echo, Reverb, and Delay Systems:** EMT plate, Lexicon Prime Time DDL, Eventide

**Other Outboard Equipment:** Eventide Harmonizer, UREI parametric EQ, Pultec EQ, UREI graphic EQ, UREI 1176 limiter/compressors, UREI LA4A's, Allison Kepex, Roger Mayer gate. All tape recorders variable speed, Pultec filters, UREI digital metronome.

**Microphones:** Neumann U-67's, U-47's, KM-84's, U-64, Sennheiser 441's, Synchron S10's; AKG 224E, D 170E; Sony ECM 377, ECM-23, ECM 22P; E-V RE-11, 666; Beyers 713, 201's, Altec M5 Birdcage

**Instruments Available:** Steinway Model A (1914) 7' grand piano, Rogers drums, Hammond B3 organ with Leslie, Fender Rhodes 73 (stereo), drums, percussion devices. All at no extra charge.

**Extras:** Instrument amplifiers, Fender, Ampeg. All at no extra charge

**Rates:** 24 track \$95/hr; 16 track \$75/hr; 8 track \$50/hr; 4 and 2 track \$35/hr

**Direction:** Automation by 1981 Credits Harry, Tom & Steve Chapin, B T Express, Teddy Randazzo, Pete Fornatale, Elektra-Asylum Records, Dawnbreaker Music, Fantasy Records, Roadshow Records, Ron Hafkine-Bob Heller, Wright & Forrest, WKTU-FM Radio, Brook Benton/Polydor Records, Bob Motta/ West End Records, Bruce Kapler/Mercury Records, Bob Gallo/ CBS, Jayne County/Atac Records, Baby Records, IBC Records, Mike Nock, Johnny Lytle, John Stubblefield, World Saxophone Quartet Marty Cann

#### \*\*\*\* SOUND IDEAS STUDIOS

151 West 46th St., New York, NY 10036  
(212) 575-1711

**Owner:** George Klabin.

**Studio Manager:** Bob Schaffner.

**Engineers:** Jim McCurdy, Dave Baker, Tom Roberts; Chief Technical Engineer Paul Hulse.

**Dimensions of Studios:** A: 1200 sq ft., C: 1700 sq ft

**Dimensions of Control Rooms:** A: 20' x 16'; C: 30' x 16'

**Tape Recorders:** 3M Digital Mastering Recorder 32 track; 3M Digital Mastering System M-81 4 track; 2 MCI JH 114-24 24 track; MCI 110B 2 track; MCI JH-110 4 track; Ampeg ATR 100 2 track; Magnatech 35mm full coat recorder 3 track

**Mixing Consoles:** API with Allison Faded Automation, 32/32, 40 in x 32 out; Aemgus Series II w/Penny & Giles, 32 in x 24 out.

**Monitor Amplifiers:** McIntosh and SAE

**Monitor Speakers:** Altec A-19's, 604E's; JBL 4311's, 100's, 99's; Auratones

**Echo, Reverb, and Delay Systems:** 2 AKG BX 20's, 2 EMT 140ST's; 2 live chambers, Eventide DDL, Harmonizer, Phaser, Omnipressor, Loft analog delay flanger

**Other Outboard Equipment:** UREI 1176's, LA3A, LA2A, dbx 160's; Kepex; Gain Brains; Pultec & Ashly outboard EQ's; dbx and Dolby, color video projection.

**Microphones:** All popular Neumann, AKG, Beyers, Sennheiser, Electro-Voice, RCA and Shure mics available

**Instruments Available:** Yamaha 74" grand piano, Steinway grand piano, Hammond B-3 organ w/Leslie, full drum sets, bass amps, Fender, Roland, Yamaha guitar amps, misc. percussion, Fender Rhodes, Hohner D-6 clavinet, Musser vibes, Roto Toms, LP congas and tumba, Roland string synth., Syndrum



#### \*\*\*\* SOUNDMIXERS INC.

1619 Broadway, New York, NY 10019  
(212) 245-3100

**Owner:** Sound One Corporation

**Studio Manager:** Bruce Staple

**Direction:** In an ongoing effort to maintain the highest level of technical excellence, Soundmixers is presently updating Studio A. Studio B contains the Trident TSM 40/32 and a Studer A80 2 track in the Sierra/Hidley/Eastlake control room. Studio C, the other Sierra/Hidley configuration contains an MCI 538. Studio D is another of our rooms and continues to maintain Soundmixers highest quality of technical excellence.

#### \*\*\*\* SOUNDTRACK STUDIOS

77 North Washington St., Boston MA 02114  
(617) 367-0510

**Owner:** Robert A Cavicchio

**Studio Manager:** Robert A Cavicchio

#### \*\*\*\* SPECTRUM RECORDERS

151 South Main St., Lanesborough, MA 01237  
(413) 499-1818

**Owner:** Spectrum Recorders Inc

**Studio Manager:** Peter Seplow

**Engineers:** Peter Seplow, Bill Raimondi, David Fowle

**Dimensions of Studios:** 25' x 30' x 15'

**Dimensions of Control Rooms:** 16' x 20'

**Tape Recorders:** MCI JH 100-24, 24 track, Scully 280-B, 2 track, Technics RS 1500, 2, 1/4 play track; Technics RS-M63 cassette, 3 head

**Mixing Consoles:** Audio Processing Systems, Inc. 3000 32 in x 32 out with Fet auto-mute and four band EQ on all inputs.

**Monitor Amplifiers:** (2) Carver, SAE, Pioneer

**Monitor Speakers:** UREI 811 Time Aligned, Altec 604-E Auratones

**Echo, Reverb, and Delay Systems:** MICMIX CSR EQ23, Delta-Lab DL-2 Delay-Echo, 1 of delay doubler-flanger

**Other Outboard Equipment:** UREI limiters, dbx limiters, Gates, TNE

**Microphones:** AKG, Sennheiser, Sony, Shure, EV, etc

**Instruments Available:** Genuine Packard piano, Hammond organ at no charge, Synthesizers available at slight extra cost

**Rates:** Rates are negotiable but always include use of lounge, shower, and kitchen

#### \*\*\*\* SQUIRES PRODUCTIONS INC.

also REMOTE RECORDING  
196 Maple Ave., White Plains, NY 10601  
(914) 997-1603

**Owner:** Squires Production Inc

**Studio Manager:** Greg Squires

#### \*\*\*\* STARR RECORDING

201 St. James Place, Philadelphia, PA 19106  
(215) 925-5265

**Owner:** David Starobin

**Studio Manager:** Rose Payne

**Engineers:** Carl Paruolo

**Dimensions of Studios:** 10 36 x 8 30 x 4 14m (34' x 27'3" x 13'7")

**Dimensions of Control Rooms:** 5 6 x 3 66 x 3 20m (16'7" x 12" x 10'6")

**Tape Recorders:** 3M M79 24 track; Studer A-80 2 track, Revox A-700 2 track Ampeg 440 2 track, Sony Quadradial 4 track, cassette machines by Nakamichi, Sony and TEAC; Tapecaster 700-RP cart machine 2 track

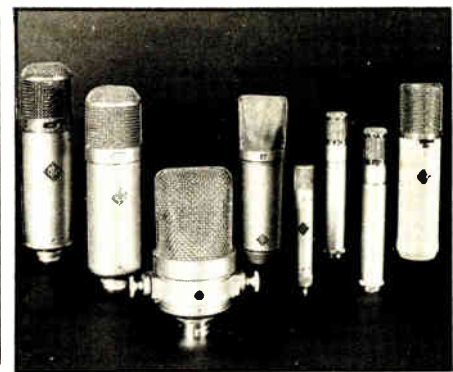
**Mixing Consoles:** MCI 416LM, 24 in x 24 out, Sound Workshop 1280EQ, 12 in x 8 out

**Monitor Amplifiers:** Crown PSA-2, D-150, (2) D-60, IC 150; Marantz 510, 250 headphone, Bozak CMA50; McIntosh M60 (2); Pioneer OX949; Woodson

**Monitor Speakers:** Altec 604-E Big Red w/UREI x-over, JBL 4311, JBL L-100, Auratone, Utah, EPI, JVC, Beyers headphones, Audio-Technica electrostatic headphones

**Echo, Reverb, and Delay Systems:** EMT 240 Gold Foil, AKG BX-20 spring, live chamber, Lexicon Prime Time, Univox, Fender

**Other Outboard Equipment:** Eventide H949 Harmonizer, UREI digital metronome, Eventide Phaser, Orban dynamic



#### Starr Recording Philadelphia, Pennsylvania

surveillance controller, (2) LA3A, (3) LA2A, (2) 1176, (4) 175, (4) RCA BA-6A, (2) Gain Brain, (2) Kepex, (8) tube Pultec, (2) dbx 160, dbx 119, Boss Chorus, Morley Pedals, Inovonics compressor

**Microphones:** Neumann M-49, U-47, U-48, U-67, KM-56, U-87's, KM-84's U-47 FET, (2) Telefunken 251, AKG C-28B's, 45's, D-12 C-414's, C-412's, D 160's, D-202's, Sennheiser 421's, 441's, MKE-401, RCA KIJ-3A, 77-DX's; Sony C-38, 22P's; Electro-Voice RE-10, RE-11, RE-15, RE-20, Altec 633; Shure SM 57's; JVC binaural; Beyers M-260, M-500

**Instruments Available:** Korg vocoder, Yamaha C-3 piano, Fender Rhodes, RMI piano, Hammond B-3 w/Leslie, Hohner clavinet, ARP and EMS synthesizers Wurilizer ivory piano, Fender, Peavey Music Man amps, Tama drums, percussion instruments, Conn Spinnet Rinky-Tink, Gibson Mandobass, Fender White Neck bass, Ibanez guitar

**Rates:** \$130/hr 24 track \$85/hr 2 track Demo rates available

#### \*\*\*\* SUNDRAGON PRODUCTIONS, INC.

9 West 20th St., New York, NY 10011  
(212) 243-9000

**Owner:** Michael Ewing and Ned Liben.

**Studio Manager:** Mandy Glasberg

**Engineers:** Michael Ewing, Ned Liben, Buddy Pollock

**Dimensions of Studios:** Approx 20' x 30'

**Dimensions of Control Rooms:** Approx 15' x 20'

**Tape Recorders:** Studer A-80VU 24 and 16 track; Studer A-80/U 2 track, Studer B-62 2 track, Studer A-67 2 track

**Mixing Consoles:** Roger Mayer Custom English design, 28 in x 24 out; 5 mix busses

**Monitor Amplifiers:** Studer, Crown DC 300A, Crown D-6C's (cue)

**Monitor Speakers:** JBL L-200's Tannoy, Auratones, ROR's, ADS, Braun

**Echo, Reverb, and Delay Systems:** EMT stereo, AKG stereo, Lexicon 224 Digital Reverb.

**Other Outboard Equipment:** MXR DDL, Pultec EQ, Roger Mayer noise gates, UREI 1176 limiters, Teletronix limiters, 24 dbx noise reduction, Orban parametric EQ, ARP Phaser (The Pipe), Dolby A for 2 track Studer, Eventide H949 Harmonizer

**Microphones:** Neumann U-87 U-86, U-89; AKG C-414, D-12; Sennheiser MD 421, and more

**Instruments Available:** Rhodes 88, Steinway grand piano, Hammond B-3, Fender guitar and bass amps, full drum kit (mixed makes), Mellotron Full line of keyboards guitar synthesizers by appointment, and Fairlight CMI computerized keyboard instruments by appointment.

**Rates:** \$95/hr

#### \*\*\*\* SUNTREADER

Box 116, Sharon, VT 05065  
(802) 763-7714

**Owner:** Ambience, Inc

**Studio Manager:** Jonathan Heins

#### \*\*\*\* SUPERDUPE

295 Madison Ave., New York, NY 10017  
(212) 683-6854

**Owner:** Herb Gordon

**Studio Manager:** Donna Levis

#### \*\*\*\* VANGUARD RECORDS

also REMOTE RECORDING

208 West 23rd St., New York, NY 10011  
(212) 255-7732

**Owner:** Vanguard Recording Society, Inc.

**Studio Manager:** Jeff Zayara, chief engineer

#### \*\*\*\* VIRTUE RECORDING STUDIOS

1618 N. Broad St., Philadelphia, PA 19121  
(215) 763-2825

**Owner:** Parr-X Corp

**Studio Manager:** Frank Virtue



# 24 TRACKS

Northeast Recording

\*\*\*\* THE WAREHOUSE RECORDING STUDIOS, INC.

320 West 46th Street, New York, NY 10036  
(212) 265-8060

Owner: Lucas/McFaul, Inc.

Studio Manager: Bill Barton

Engineers: Bill Robertson, Dave Immer, Dave Marx, Armen Mazlumian, Chaim Zegel

Dimensions of Studios: Studio A: 27' x 29'; Studio B: 25' x 35'; Studio C: 12' x 15'

Dimensions of Control Rooms: Studio A: 17' x 19', Studio B: 15' x 25'; Studio C: 12' x 15'; Transfer Room D: 10' x 15'

Tape Recorders: Ampex MM1200-24Ww/Multi-Point-Search-to-Cue; ATR-104; (2) ATR-102; ATR-101; Sony BVU-200A Video w/MQS-103 Synchronizer, MCI JH-10 16/24 Trk; Scully: 288-16 8/16 Trk; (2) 280 2 trk; 280 Mono; Otari MX-5050 4 Trk; Ampex ATR-700; JVC 6060 video, Magna-Tech MR-135 35MM Mag Stripe.

Mixing Consoles: A: Trident Series 80, 32 in x 24 out w/Allison Fader and 65 K Programmer; B: Martin Audio Custom 16 in x 8(X3) out, C: Tapco C-12 12X4.

Monitor Amplifiers: Crown DC300A, DC 150A, D75; McIntosh 2120; Apt-Holman, Langevin; Martin; Phase Linear 700.

Monitor Speakers: Hidley/Sierra SM-3w/White 1/2 octave EQ; Big Reds w/UREI 1/2 octave EQ; JBL 4311; Visonik; Auratone, Klipsch LaScala. Video Monitors: Sony/Videotek.

Echo, Reverb, and Delay Systems: (2) EMT 140 ST; Space Station; Marshall Time Modulator, RCL/Sennheiser, Prime Time, tape.

Other Outboard Equipment: Comex limiter, Omnipressor, Orban Parametrics & De-Esser, UREI & MXR 1/2 octave EQ, Martin PEQ500, UREI LA-3A & 1176LN, Kepex II, Ampex VS-10 Varispeed & Sync-lock Resolver, Ampex/EECO MQS-103 SMPTE Timecode Video/Audio Sync (three mach.), Tektronics Video Sync; EECO Time Code Generator; UREI Click Generator; 35MM Mag STRipes; 48 track recording & mix.

Microphones: Neumann U-47FET, U-67Tube, U-87, KM-84, KM-86; Beyer M-88, M-66, M-260; AKG C-414, D202, D1000; Sennheiser MD421, MKH405; Sony ECM-22, ECM-33p; Shure SM-57, EV RE-20; Nakamichi CM-300; Tram TR50; Countryman; PZM.

Instruments Available: Steinway D, Hammond B-3 w/Leslie speakers, Fender Rhodes, Clavinet, Wurlitzer, Prophet 5 synthesizer, Ludwig drums, Yamaha & Martin Acoustic Guitars, Ampeg, Fender & Roland Amps, MXR Flangers.

Rates: Studio A: \$195/hr; Studio B: \$150/hr.

\*\*\*\* WIZARD RECORDING STUDIOS

P.O. Box 25, Briarcliff Manor, NY 10510  
(914) 941-9842, (914) 782-3015

Owner: Wizard Sound Inc., Mike Scott, Pres.

Studio Manager: Mike Scott, Dave Marsac

Engineers: Mike Scott, Dave Marsac, Frank Ostrander, Warren Hammer.

Dimensions of Studios: Main Room: 13' x 22' x 18'9" x 12'9" x 14'. "Live room": 15'9" x 15'5" x 13' x 9' x 6'. Isolation room: 10'8" x 12'9" x 7'3" x 15'9"

Dimensions of Control Rooms: 20'10" x 13'4" x 14' x 14' x 7'3"

Tape Recorders: Lyrec TR 532 24 track; TEAC 7030. Akai GX2 760-D cassette player; Studer A80 2 track; Nakamichi 582 cassette; Sansui 5100 cassette.

Mixing Consoles: Harrison MR-2, 32 in x 24 out.

Monitor Amplifiers: All BGW

Monitor Speakers: UREI 813A, Altec Big Reds, Visonik David 7000, Auratones.

Echo, Reverb, and Delay Systems: EMT 240 Gold Foil reverb, AKG BX-20 reverb, Eventide 949 Harmonizer w/DE-Glitch Mod.), (2) Delta-Lab DL-1 Delay, MXR Digital Delay.

Other Outboard Equipment: (2) dbx 160, Eventide Flanger, Eventide Phaser, Eventide Omnipressor, (2) Pultec EQ's, (2) Symetrix signal gates, Ashly SC-66 parametric EQ, (2) Universal Audio LA175 limiters, (2) Universal Audio 500-A EQ's, stereo Trident limiters, UREI LA2A, (2) UREI 1176 LN, UREI 535, Dual-10 band EQ, Acoustilog Image Enhancer, Biamp Dual 10-band EQ, Lang PEQ-2 EQ.

Microphones: Neumann U-87's; E-V RE-20; AKG 414's, 502E's, 451, D-1000E's; Sennheiser 421; Beyer M-201; Sony ECM 22P's; PML; Shure SM-57's, SM-58's, SM-59, SM-60; (2) PZM.

Instruments Available: Steinway grand piano, Baldwin harp-sichord, Hammond B-3 organ w/Leslie, Steinway upright grand

piano, Fender Rhodes, ARP String Ensemble, Fender, Marshall and Lab amps, Ashly instrument pre-amp, Mini-Korg synthesizer, Ludwig drums, Tama drums, Roto-Toms, SUT cabinet

Rates: Available on request.

\*\*\*\* THE WORKSHOPPE RECORDING STUDIOS

also REMOTE RECORDING

40-35 235th St., Douglaston, New York 11363  
(212) 631-1547

Owner: Kevin M. Kelly and John J. Kracke

Studio Manager: Rob Bengston

Engineers: Jeff Kracke, Kevin Kelly, Rob Bengston, Stu Gale

Dimensions of Studios: A: 33' x 15'; B: NA

Dimensions of Control Rooms: A: 15' x 16'; B: 11' x 12'

Tape Recorders: MCI JH 10 24/16/8 track; Scully 280 2 track; Sony 850-2 1/2 track, Sony 854-4 4 track.

Mixing Consoles: Sound Workshop Series 30, 28 in x 24 out, Sound Workshop 1280-8, production room, 12 in x 8 out.

Monitor Amplifiers: Phase Linear/Dynaco (Dynaco tube amps on all 4 cues)

Monitor Speakers: JBL 4311's, Auratones, UREI 813 Time Align.

Echo, Reverb, and Delay Systems: Echoplate, Sound Workshop 262, Eventide and DeltaLab Digital Delay.

Other Outboard Equipment: UREI 1176's, Spectra Sonics, dbx, Gately compressors and limiters, Eventide Harmonizer, asst flangers and phase shifters, Kepex noise gates, 30 tracks of dbx noise reduction, 2 channels Dolby

Microphones: Neumann U-67, E-V RE-20's, HE-15's, HE-55, 666's; Sennheiser 421's, ME-40's, AKG C-451's, Sony ECM 22P's; RCA 77DX; Shure 57's, 58's

Instruments Available: Yamaha C-7 75" grand piano, clavinet, ARP Strings, Hammond, vintage Fender and Ampeg tube amps, Ludwig drums, melodic toms, rotos, congas, asst'd percussion

Extras: 20 minutes from Manhattan's Penn station—at the Douglaston LIRR Station on the North Shore of Long Island. Additional outboard gear/musical instruments available on request. Good food and accommodations nearby. Block Time, 24 hr availability

Rates: Studio A: Call for rates, Studio B (4-track commercial production & voice over) \$40/hr

Direction: We produce and engineer the WLIR-FM live concert series, an important tour stop enjoyed by many major artists. Recent studio projects include Edgar Winter's Standing On Rock, and the soundtrack to The Burning, Rick Wakeman. We offer experience, well maintained equipment, flexibility, and a comfortable friendly working atmosphere that's affordable

Next Month:

## AES NEW PRODUCT LISTINGS

plus:  
Digital Recording Forum  
Artist Owned Studios  
Women in Audio, Pt. II

# QUIET·COMFORTABLE CREATIVE

CHATON RECORDING STUDIO

Nauni Valley Drive

Paradise Valley

Arizona 85253

(602) 991-2802

Otari  
Tangent  
BCW  
UREI  
Nakamichi  
Nuemann  
Eventide

Full Line 16 Track Recording  
2 1/2 Acres of Privacy  
Block Rates, Engineering Included

# Two delays, one price.

Since flanging and doubling are important effects derived from time delay, we put them both in a single, cost-effective unit and called it the Flanger/Doubler.

As a flanger, the MXR Flanger/Doubler can add a variety of tonal colors and vibratos, from the subtle to the bizarre. As a doubler, it can thicken textures, broaden stereo images, make a single instrument or voice sound like many, and create spatial illusions.

Many time delay devices offer a time delay range that is enormous but impractical for certain applications. You end up paying for effects that are either inaudible, distorted, or extremely difficult to manage in performance.

By incorporating a concentrated time delay range of .25 to 5 milliseconds in its flanging mode and 17.5 to 70 milliseconds in its doubling mode, and by providing a variable sweep speed of .03 to 20 Hz, we've enabled the Flanger/Doubler to offer, without unnecessary expense, a tremendous range of time delay effects that are clean, musical, and expressive.

With the MXR Flanger/Doubler, you can create everything from fast frenetic quivers to slow pulsating throbs, including hard reverb and numerous chorus sounds, *without sacrificing sonic integrity*.

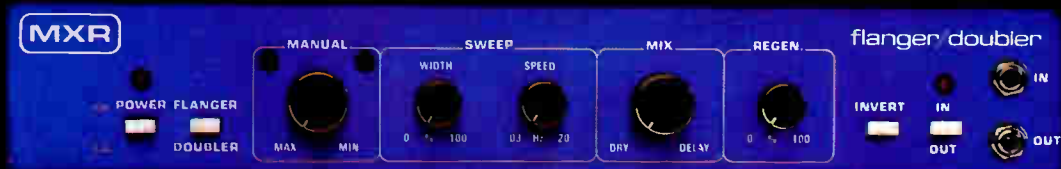
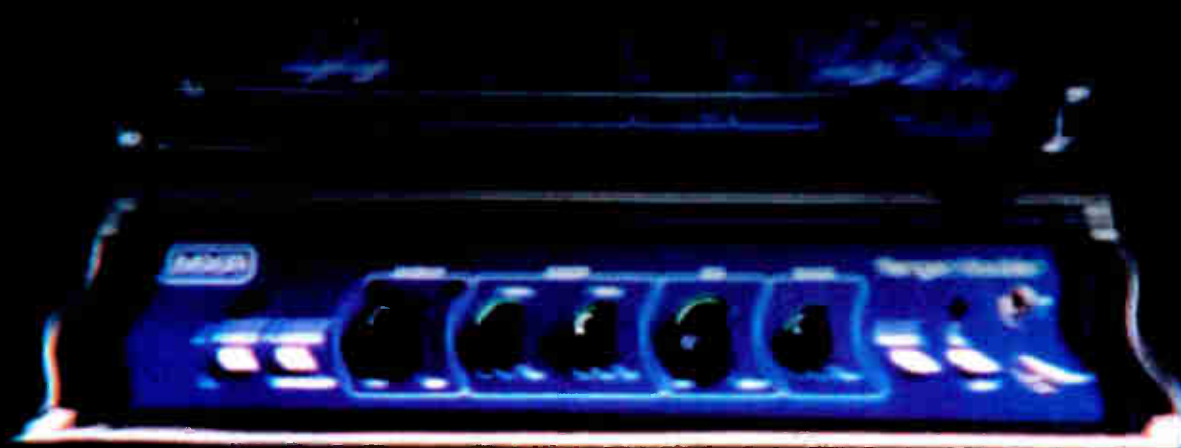
The Flanger/Doubler switches easily between flanging and doubling modes and provides pre-setting and LED monitoring of sweep speed and range, so musicians no longer have to hunt for correct flanging and doubling settings during performance. And the MXR Flanger/Doubler is an economical and effective way for engineers to free other delay devices (such as a Digital Delay) for longer time delay functions.

The Flanger/Doubler is designed for use in the studio and on stage, with line or instrument levels. Rugged construction and an optional road case enable it to readily handle the punishments of the road.

Like all MXR products, the Flanger/Doubler has been designed as a practical tool for both musicians and engineers. It has been built with the highest-quality materials and the most advanced American musical technology in order to provide creative artists with the freedom to make original and imaginative statements in today's electronic music. See your MXR dealer.

**MXR Innovations, Inc.**, 740 Driving Park Ave.,  
Rochester, New York 14613, (716) 254-2910

**MXR** Professional  
Products Group





# Reader Service Page

If you would like to receive further information on products and services advertised in Mix Magazine, just check the appropriate boxes and mail us this page.

Page No.	Advertiser	Info for Purchase	Info for Files
31	Allen & Heath, Ltd.	<input type="checkbox"/>	<input type="checkbox"/>
B/C	Amek Consoles	<input type="checkbox"/>	<input type="checkbox"/>
49	Ampex Corporation	<input type="checkbox"/>	<input type="checkbox"/>
45	Sam Ash Music Stores	<input type="checkbox"/>	<input type="checkbox"/>
45	Ashly Audio	<input type="checkbox"/>	<input type="checkbox"/>
59	Audicon Mkt. Group	<input type="checkbox"/>	<input type="checkbox"/>
28	Audio Innovators	<input type="checkbox"/>	<input type="checkbox"/>
25	Audio Techniques	<input type="checkbox"/>	<input type="checkbox"/>
34	Beigel Sound Labs	<input type="checkbox"/>	<input type="checkbox"/>
11	Beyer Dynamic	<input type="checkbox"/>	<input type="checkbox"/>
55	Chaton Recorders	<input type="checkbox"/>	<input type="checkbox"/>
15	DeltaLab Research	<input type="checkbox"/>	<input type="checkbox"/>
50	East Coast Sound	<input type="checkbox"/>	<input type="checkbox"/>
B/C	Everything Audio	<input type="checkbox"/>	<input type="checkbox"/>
33	Harvey Pro Audio	<input type="checkbox"/>	<input type="checkbox"/>
33	Inovonics/Sargent Audio	<input type="checkbox"/>	<input type="checkbox"/>
14	Kingdom Sound	<input type="checkbox"/>	<input type="checkbox"/>
41	Leo's Pro Sound	<input type="checkbox"/>	<input type="checkbox"/>
2	Lexicon	<input type="checkbox"/>	<input type="checkbox"/>
25	Longview Farm	<input type="checkbox"/>	<input type="checkbox"/>
7	Masterdisk	<input type="checkbox"/>	<input type="checkbox"/>
13	Maxell Corporation	<input type="checkbox"/>	<input type="checkbox"/>
56	MXR Innovations	<input type="checkbox"/>	<input type="checkbox"/>
63	Nortronics	<input type="checkbox"/>	<input type="checkbox"/>
23	Omega Recording School	<input type="checkbox"/>	<input type="checkbox"/>
21	Orban Associates	<input type="checkbox"/>	<input type="checkbox"/>
20	Otari Corporation	<input type="checkbox"/>	<input type="checkbox"/>
61	PRI Record Pressing	<input type="checkbox"/>	<input type="checkbox"/>
44	PRS	<input type="checkbox"/>	<input type="checkbox"/>
8	Spectra Sonics	<input type="checkbox"/>	<input type="checkbox"/>
16	Studer Revox	<input type="checkbox"/>	<input type="checkbox"/>
35	Thee Studio	<input type="checkbox"/>	<input type="checkbox"/>
9	3M Tape	<input type="checkbox"/>	<input type="checkbox"/>
62	Ursa Major	<input type="checkbox"/>	<input type="checkbox"/>

Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Street \_\_\_\_\_  
 City \_\_\_\_\_  
 State, Zip \_\_\_\_\_  
 Phone \_\_\_\_\_  
 Signature \_\_\_\_\_

What is your age?  
 15-24  25-34  35-44  45 +  
 What is your occupation? \_\_\_\_\_

How long involved in pro audio? \_\_\_\_\_

Where did you get this copy of Mix?  
 Recording Studio  Pro Audio Store  
 Music Store  Other \_\_\_\_\_

What trade shows do you plan to attend this year?  
 AES  NAMM  
 NAB  SMPTE  
 NARM  PEPS  
 CES  Other:

This response page expires June 30, 1981

INSTANT MAILER  
 Just cut this page out,  
 fold, staple and  
 drop in the  
 mailbox

No Postage Required

# Reader Service Page

## INSTANT MAILER

Fold on the lines, staple and mail.  
No postage required

\* Use this form also to subscribe to Mix.  
(See below)



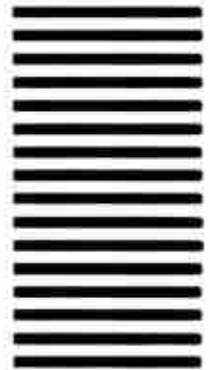
NO POSTAGE  
NECESSARY  
IF MAILED  
IN THE  
UNITED STATES

### BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 2994 BERKELEY, CA

Postage will be paid by addressee

Mix Magazine  
P.O. Box 6395  
Albany, CA 94706



# SUBSCRIBE TO MIX

with this same mailing form

I am enclosing a check for  
\$18 or an equivalent charge on  
VISA/MasterCard:  
Exp. Date \_\_\_\_\_  
Card # \_\_\_\_\_  
Signature \_\_\_\_\_

Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State, Zip \_\_\_\_\_



Cut Here — Fold and Mail — No Postage Required



# the PARAM system

is a completely computer controlled, centrally programmed parametric equalization system. The result of a timely marriage of microprocessor technology, high performance analog circuitry, and interactive video graphics, it is the most advanced automated equalization system ever.

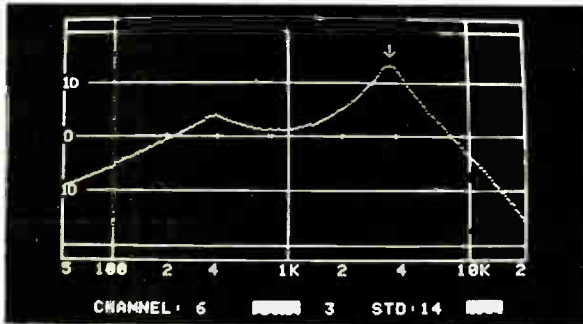
PARAM is ultra-fast and ultra-quiet, capable of generating virtually any response curve, and is limitlessly expandable, solving numerous operational problems prevalent with conventional manually controlled audio equalizers.

PARAM is controlled from a single 6" x 9" keyboard eliminating the gross duplication of equalizer controls found on most contemporary recording console systems.

PARAM stores many settings for individual equalizers and entire console EQ settings in its internal memory, writes them out to any tape recorder for permanent storage, and reads them back in for later use with a high degree of accuracy which equals equalizers with total manual switching and vastly exceeds that of "sweep" type equalizers.

PARAM can set any equalizer in the system in 20 microseconds or the entire 64 channel system in less than 20 milliseconds, (one SMPTE, EBU, or Film frame). This instant recall capability enhances PARAM's application to Television and Film production, as no other method exists which allows a complete change of EQ "scene" with a visual scene change.

All PARAM operations can be directly interfaced to SMPTE or EBU Time Codes as well as all currently available level control automation



systems. PARAM functions equally as well in a "stand-alone" environment as a component of a conventional recording, or post production, facility.

PARAM is available in any channel configuration from 1 to 64 channels. A special 4 channel tracking system is available for disk mastering applications with typical stereo program and preview channels.

See us at Booth 104, Los Angeles AES Show May 12-15

marketed exclusively by

**AUDICON MARKETING GROUP**  
1200 Beechwood Avenue • Nashville, Tn. 37212  
615-256-6900 • Telex 554494

a product of

**REDWOOD  
RESEARCH  
INCORPORATED**

Dealer inquiries invited

## WOELKE MAGNETBANDTECHNIK

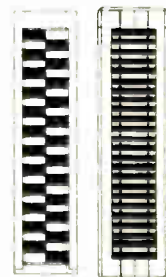
Professional Audio Recorder Heads for replacement and OEM's.

Precision Recorder Test and Measuring Equipment. Wow and Flutter Meters, Automatic Distortion Meters, and Wave Analyzers.

Exclusive Sales and Marketing By:

**AUDICON MARKETING GROUP**  
1200 BEECHWOOD AVENUE  
NASHVILLE, TENNESSEE  
37212

Phone: 615-256-6900  
Telex: 554494



## Employment Wanted

### NEED AN ASSISTANT ENGINEER?

We have top notch APPRENTICED RECORDING ENGINEERS who have recently graduated from our rigorous program.

Contact: Registrar Placement  
**THE RECORDING WORKSHOP**  
(614) 663-2544

## Equipment For Sale

### FOR SALE

Dolby M16 noise reduction unit includes rack, power supply & remote. Unit is in excellent condition.

Call Mike at: (212) 226-4278

### FOR SALE

Ampex 440C, 8 track Servo Capstan Never Used. Complete with manual (212) 586-3684

### Believe It!

24 in model 10. Many x-tras \$3,000. Gibson F-5 Loar \$2,900. 8 Voice Oberheim w/EMU keyboard and memory. 1/2 off.

'52 D-18 mint \$1200.

Best prices on Tascam, BGW, JBL, Crown.

Starsound Audio: Reno  
(702) 331-1010

Big Pink West 16 track recording studio offers the lowest rates in the Bay Area.

(415) 388-2987

Tascam 80-8 8 track recorder: \$2695.00 '66 Strat., Make offer: (415) 388-2987

### MOBILE RECORDING TRUCK

28 x 24 console, Studer A80. Neumann, Studer, AKG, EV, 30 mikes. UREI, ADS DeltaLab, White, Spectra, 16 out BO ARP. Snakes, stands, complete video, wired like a studio everything you need inc. TEK 550 test equip. International 1910 cargo Star custom box Air + extras. Call for Brochure: 213/273-2208

Cash price 110 k or best offer.

Serious buyers only, Please!

### For Sale

Used for 2 albums only. Virtually brand new. MCI JH-114 16 trk recorder, Auto locator, SRC/MK, 2 dbx 208 w/cable, and splicing block \$26,000 firm. Call (201) 478-6903.

### DON'T CALL US

Unless you need used gear. We have several hundred pieces in stock! This is not a brokerage operation. For information:

### CALL TOLL FREE:

(800) 223-2486

Audiotechniques Equip. Exchange,  
New York City

# MIX CLASSIFIED

Studio Equipment for Sale  
API 16-track console, AKG BX-20E, (2) UREI 527-A third octave graphic equalizers, (1) Orban/Parasound model 516EC dynamic sibilance controller. Automated Processes console, 16 in, 16 out. Call (512) 478-3141.

Lone Star Recording

### CALL US LAST!

Find the best deal that you can, then call us. We guarantee the best prices on MXR, DiMarzio, Electro-Voice and more. At Audio, Light & Musical, it will not cost you a dime to call: (1-800) 446-8000.

Phoenix Systems: delay, EQ, and noise reduction, is so low cost studio owners are ashamed to list them. Send for price/specs and find out why they're not too ashamed to use them. Phoenix Systems. (203) 643-4484, 91 Elm St., Manchester, CT 06040.

PRO SOUND LABS, INC. offers multitrack-recording & sound reinforcement specialists; from individual items to complete turnkey packages, studio basements to buildings, sound reinforcement systems from club daters to complete touring systems. 10,000 square feet devoted entirely to pro audio. Authorized dealer for: AB Systems, Audioarts, Ampex, Altec, Ashly Audio, AKG Pro, Beyer, Bozak, Braun, Belden, dbx, Delta-Labs, Edecor, Eastern Acoustic Works, Electro-Voice, HME, IVIE, JBL Pro, Klark Teknik, MICMIX, Otari, Orban, Omnicraft, Pro Co., PAS, Ramso, Roland Studio Systems, Revox, Shure, Stephens, SAE, Tascam (including 85-16 in stock), Technics, UREI, Xedit & many more. Complete electronic labs & workshops, speaker reconing center on premises, & we carry a complete line of all manufacturers diaphragms.

PROFESSIONAL SOUND LABS  
110 North Franklin Street  
Hempstead, NY 11550  
(516) 486-5813

### The Board for Your Band

Brand new Tangent Series 4, 20 input/4 output, compact yet full of features. Can also be used as 20 in/8 out recording console—List \$4800, will sacrifice for \$3500. One only. 415/930-7573

3M-M79 24-TR recarder w/selectake II, 7 1/2 15, 30 IPS. Excellent condition. \$30,000.00 Call:

Kajem Recording at:  
(215) 649-3277.

### PROFESSIONAL AUDIO EQUIPMENT

Shop for pro audio from NY's leader, no matter where you live! Use the Harvey Pro Hot Line (800) 223-2642 (except N.Y., Ak. & Hi.) Expert advice, in-depth parts dept., 3/4" video systems available. Broadest selection such as Otari, EXR, Ampex, Tascam and more. Write or call for price or product info

Harvey Professional Products Division  
25 W. 45th Street  
New York, NY 10036  
(212) 921-5920

### STUDIO SALE

DBX 310 N.R.—dbx model 310, 216 mainframe, four years old, 28 channels. Will sell 16 ch. w/harness and power supply. \$1550; 12 channel w/harness & power supply \$3850. **SCULLY 8, 16, 24 TRK.** Transport w/head stks. for 1" or 2" operation. Remote control, meters, spares, schem's, many x-tras, ex. cond. less than 200 hours. \$12,950/best offer.

For info. Call Tom (415) 864-1967

A dream come true! Ecoplate original Ecoplate II, Masteroom XL-210, Masteroom XL-305, Symetrix, Valley People in stock for immediate delivery. Top dollar on trade-ins. Also we buy used semi-pro gear. Used or demo: AKG BX-10E, AKG BX-20, EMT 140 ST (tube), MICMIX Masteroom Super C, Tapco 4400, Sound Workshop 242A. Orban 111B. Audio House 4675 S. Yosemite #203, Denver, CO 80237, (303) 741-4746.

### Professional Audio Equipment

ATI offers the lowest prices on Electro Voice, Spectra Sonics, Technics R&B, TOA, HME, Kelsey, Tapco, Otari, Ampex Tape, as well as many other professional lines. ATI Professional, 11 North Highway 89, NSL, Utah, 84054, (801) 292-0075

Factory prices on all types of 3M tape. Leader, splicing tape, and cassettes. Our price beats ANY retail price on all 3M tape products. Also guaranteed dealer cost on all Nortronics recorder care products, and replacement heads. Call Cal at (704) 375-1054. Studioworks. 1018 Central Ave., Charlotte, NC 28204

### FOR SALE

Trident series 80, Acapian Power Supply, 32 x 24—4 months old. \$56,000—owner will finance at 12%. Call (704) 375-1053

### STUDIOWORKS

WE HAVE IT ALL! ALMOST

CALL US FIRST

704-375-1053

## Reliable Music

The Finest in Professional Audio  
With Service to Back it Up!

Crown, JBL, Tascam/TEAC, Yamaha, Biamp, Technics, Orban, Gauss, Eventide, dbx, UREI, Neumann, AKG, Sennheiser, Beyer, Sony, Shure, Otari, MICMIX, MXR, Tangent, RTS Systems, Revox, Cetec-Vega, E-V, Omni-Craft, Symetrix, Sescam, Ursa Major, Whirlwind, Audio-technica, Ampex.



(704) 375-8662  
1001 S. Independence Blvd.  
Charlotte, N.C. 28202

## Instruction

Performance Audio Courses. Taught by Jim Coe formerly touring audio mgr. for Jefferson Starship. Learn design, setup and operation of pro sound systems. Call Blue Bear School of Music. (415) 673-3600.

## Maintenance

### Audioworks

For expert service. All studio, PA, recording equip. synthesizer repair, modifications, guitar amp repair, modifications. Warranty station for most lines. 654 Irwin, San Rafael, CA (415) 457-1722

## Equipment Wanted

2 Furman compressor/limiters w/D' Esser and side chain comp. ratio variable from 2:1 to 50:1 LED c/o Mike 383-7982 456-7660

## Recording Services

### Mook Recording

Is offering custom live recordings with professional quality, suitable for broadcast or demos. For rates or info call Jeff (415) 441-8379 day or eve.



NEW PRODUCTION MUSIC LIBRARY  
From Brand Studios. Royalty free,  
unlimited use, designed for visual  
communication & cost efficiency.  
Free demo.

10 Industrial Way  
Brisbane, CA 94005  
(415) 468-3500

**YOUR MOST CREATIVE TALENTS  
DEVELOP AT DAWN**

make them happen at L.I.'s newest,  
most innovative studio. Features 24  
track APSI console, 3M M79 re-  
corder, full dbx.

DAWN SPECIAL-  
MIDNITE TO NOON  
\$1,000 incl. tapes

Call DAWN RCDG. (516) 454-8999

Private Recording Studio avail. Ltd.  
basis in Utopia 15 min. north of S.F.  
16 track MCI fully loaded \$35/hr.  
Mike: (415) 383-7982

**Miscellaneous**

**Record Pressing.** Low package  
prices on top quality LP's.

H.R. Productions (415) 930-7573.

**RECORD PRESSING/**

1,000 45's complete package:  
\$369.00

Contact: Beth Hona  
KINGPIN Record Pressing  
212 Roswell St. Box 606  
Marietta, GA 30061  
(404) 428-5336

We are an independent label re-  
leasing our first single by Zack Taylor  
and Cindy Baize • Category is coun-  
try • Price is \$1.50 (Postage includ-  
ed) • Songs are "We Just Might"  
B/W "Four Strong Winds" • To  
order contact:

**FAWN RECORDS**  
19 Music Square West  
Nashville, TN 37203

AGFA MASTERTAPE AND CASSET-  
TES. Super prices. Example: 1/4" x  
2400' bulk = 9.82 and C-60 for .86  
cents (case quantities) send for  
wholesale price list.

Salid Sound, Inc. Box 7611, Ann  
Arbor, Mich. 48105 (313) 662-0667

For Sale—MCI 636/36 Console, 1  
year old. Light meters, parametrics  
and automation, 2 producers desks,  
glide rail, special oiled teak with op-  
tion #5, 9, 14, 15 & 17. New price  
\$62,500.00.

Criteria Recording Company.  
(305) 947-5611.

**HAVE CAMERA WILL TRAVEL**

Exclusively music. Credits include top  
name artists on major labels; covers,  
publicity shots, trade mags. Reason-  
able rates. Call: gale warning

Photography  
evenings/(415) 386-5708.

**Classified Ads  
Insertion Order  
Instructions:**

*There are 6 lines to the inch  
and approx. 30 characters to  
the line. \$50 per inch—1"  
(min.). Additional lines: \$10  
per line.*

**Bold Type: \$10 per line. 1/16"  
black border: \$10 extra.  
Logos or display advertising  
up to 4" will be charged at  
\$75/inch. Multiple insertion  
rates available.**

**Deadline: 5th of the month  
preceding each issue.**

**Categories Available.....  
(Check One)**

- EMPLOYMENT OFFERED
- EMPLOYMENT WANTED
- EQUIPMENT FOR SALE
- EQUIPMENT RENTALS
- EQUIPMENT WANTED
- INSTRUCTION
- MAINTENANCE  
SERVICES
- RECORDING SERVICES
- REHEARSAL SPACE
- MISCELLANEOUS

**PAYMENT BY CHECK OR  
MONEY ORDER MUST  
ACCOMPANY AD. For your  
convenience, we now accept  
VISA & MasterCard (for such  
payment, please accompany  
ad with your name, address,  
card number and expiration  
date). Send to or call: Gale  
Rosenberg — Mix  
Publications, 2608 Ninth St.,  
Berkeley, CA 94710 (415)  
843-7901.**

**P  
R  
I**

**RECORD  
PRESSING**

Complete Services  
For All Your  
Manufacturing Needs

**Send for More Info and  
Free Picture Record!**

Name \_\_\_\_\_

Co. Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State/Zip \_\_\_\_\_

**Send to:**

**PRI  
RECORD PRESSING**  
410 Long Island Ave.,  
Wyandanch, N.Y.  
11798  
(516) 643-3353

# feedback

Dear Mix:

The February issue of Mix contains an interview with Norbert Putnam that I would like to discuss. The paragraph on page 17 regarding digital is misleading to the extent that, after the interview, Norbert came to Woodland Sound Studios and mastered his Jimmy Buffett and Nashville albums using our analog equipment. According to Norbert, we proved the superiority of analog over the current digital system spoken of in the article.

We currently have 1/2" Studer two track equipment, and we invite anyone to make the comparison between the current digital and analog systems.

Glenn Snoddy  
Woodland Sound Studios  
Nashville, TN

## EDITOR'S NOTE:

*Sorry, we didn't intend to mislead anybody. Unfortunately, during the time it takes to typeset, paste up pages, and print the magazine, people do sometimes change their minds. After further evaluations of the digital system, Putnam did have second thoughts and decided to stick with analog for the time being.*

Dear Mix:

My attention was called to your Sound Advice column in the February, 1981 issue of Mix about operational amplifiers. It seems there is a lack of understanding in the field about these devices and their proper use if current devices on the market are an example of general applica-

tions. Your readers may be interested in some sources of data, especially concerning the value of the lead compensation capacitor and other stability requirements of your circuit labeled "Figure 6".

The first is an article by Deane Jensen, the designer of the JE-990 Discrete Operational Amplifier, which was in *Recording Engineer/Producer*, Vol. 9, No. 3, pp 42-53, June 1978, entitled *Some Tips On Stabilizing Operational Amplifiers*. In addition to discussing the calculation of the compensation capacitor based upon the closed loop gain of the device and the gain-bandwidth product it also discusses the solution of the unity gain stability problem of such devices as the NE 5534 family by the limitation of the bandwidth of the input stage. This draws particular attention to the book *Design and Applications*, "Burr-Brown", by Tobey, Graeme, Huelsman: McGraw-Hill, 1971, especially the material beginning on page 14 through 17. Additionally the article in the *Journal of the Audio Engineering Society*, January/February, 1980, Volume 28, Number 12, entitled *JE-990 Discrete Operational Amplifier*, by Deane Jensen discusses not only the particular design criteria modeling in this case using the H-P CNAP AC Circuit Analysis program. In discussions with Deane Jensen he highly recommends such analysis of circuits to ensure satisfactory stability of the operational amplifier under the control of negative feedback at all times in all circuit conditions below clipping. Such programs if not currently available, probably will be available for small home computers although their speed may not be as fast and use as versatile as those for the H-P.

Another interesting source of information is the page on Ceramic Capacitors, by John Hardy of the Hardy Co. which discusses various dielectrics and their resultant problems and benefits in audio applications.

I am certain there is much more information available, however, I have found this to be an excellent start. Analysis of presently commercially available equipment reveals either a shocking ignorance or lack of concern on the part of design engineers in the audio equipment industry. Perhaps an awareness through articles such as your will lead to significant improvements in equipment design.

Lee Furr  
Tucson, AZ

Dear Mix:

I've been an avid reader of Mix Magazine since I read my first issue—about a year ago. Since then I've visited area studios who were on your mailing list, begging for any extra copies of your publication they might have.

Your November '80 issue "Inside Tracks" column was a delight, as I found I had an opportunity to receive free issue's being an eight track studio engineer. We too, have a publication called "The Aware Musicians Source", you will find enclosed.

Your magazine has enlightened me on many aspects of recording that have proven to be extremely helpful in our small "neighborhood" facility. Thank you very much for your concern with the small businesses.

Chris Bachman  
Music House—Price Hill  
Cincinnati, Ohio

## Ursa Major Is a Sound Improvement

If you work with close-miked sound sources, the Ursa Major SPACE STATION™ is one of the most creative sound processing tools you can own. This innovative new digital reverb system adds warmth and body to a speaker's voice, enhances both live and recorded music, and generates special effects that range from the subtle to the exotic. Unlike simple delay units, the SPACE STATION incorporates a proprietary Multi-Tap Digital Delay algorithm, in which a digital RAM can be tapped at more than 20 locations at once. With this feature, you can simulate an almost endless variety of reverberant spaces, from tiny rooms to parking garages and concert halls.

Check out the SPACE STATION soon. For reverberation quality and variety, for special effects features, and for price, the SPACE STATION is the best sound improvement you can make.

US Price: \$1995



Demonstration cassettes for broadcast and recording applications are available for \$2.00 each.



**URSA MAJOR,™ Inc.**

Box 18, Belmont, MA 02178 • Telephone (617) 489-0303  
Telex 921405 URSAMAJOR BELM



Introducing the first line of professional recorder care products. The Proformance Series.™ Designed and created exclusively for you, the professional. Who else but Nortronics could deliver products like these.

**Nortronics, the undisputed world leader in magnetic heads.** We make the heads others are compared with. Over 25 years of engineering skill and expertise are behind every head. Today, high quality and

technical innovation have become Nortronics' trademarks.

**Now get that same expertise in recorder care products.** The Proformance Series. We first pinpointed the industry's precise requirements. Designed to meet them. Established critical tolerances—tolerances that meet or exceed any requirement you may ever have. The key to everything is simplicity. In short, each product will exceed your highest

expectations. Because that's the way we do things—professionally.

**Ask your distributor about the Proformance Series.** Or call 1-800-328-5640 for the distributor nearest you. In Minnesota, call 612-545-0401.

**PROFORMANCE SERIES™**

**BY NORTRONICS**

8101 Tenth Avenue North  
Minneapolis, MN 55427 U.S.A.

# Keep them as great as we've built them.





# Free yourself from the confines of "semi-pro."

Semi-pro gear limits your possibilities. While it is useful and fun in the beginning, you soon outgrow it. Then it begins to hold you back.

The TAC 16/8/2 is not "semi" anything. It's a professional standard low impedance board offering important features previously found only on all-out 24 track consoles.

### And it's expandable.

As your studio grows, the TAC 16/8/2 grows with you. It is designed to accept additional 8-channel expansion modules — up to a maximum of 48 in/24 monitor.

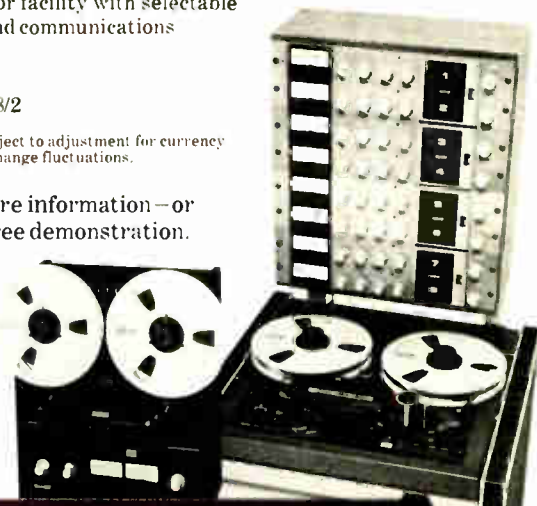
16 mic/line inputs, 4 position EQ with 2 swept mid sections, 8 sub groups, stereo output, 8-track monitor mix (also usable as 8 line returns to the stereo mix buss), 4 auxiliary sends from each channel with one auxiliary return, 11 LED ramp meters (reading pfl/sofo, the 8 groups, and stereo mix), monitor facility with selectable inputs, talkback and communications facility, oscillator.

16 in/8 out TAC 16/8/2

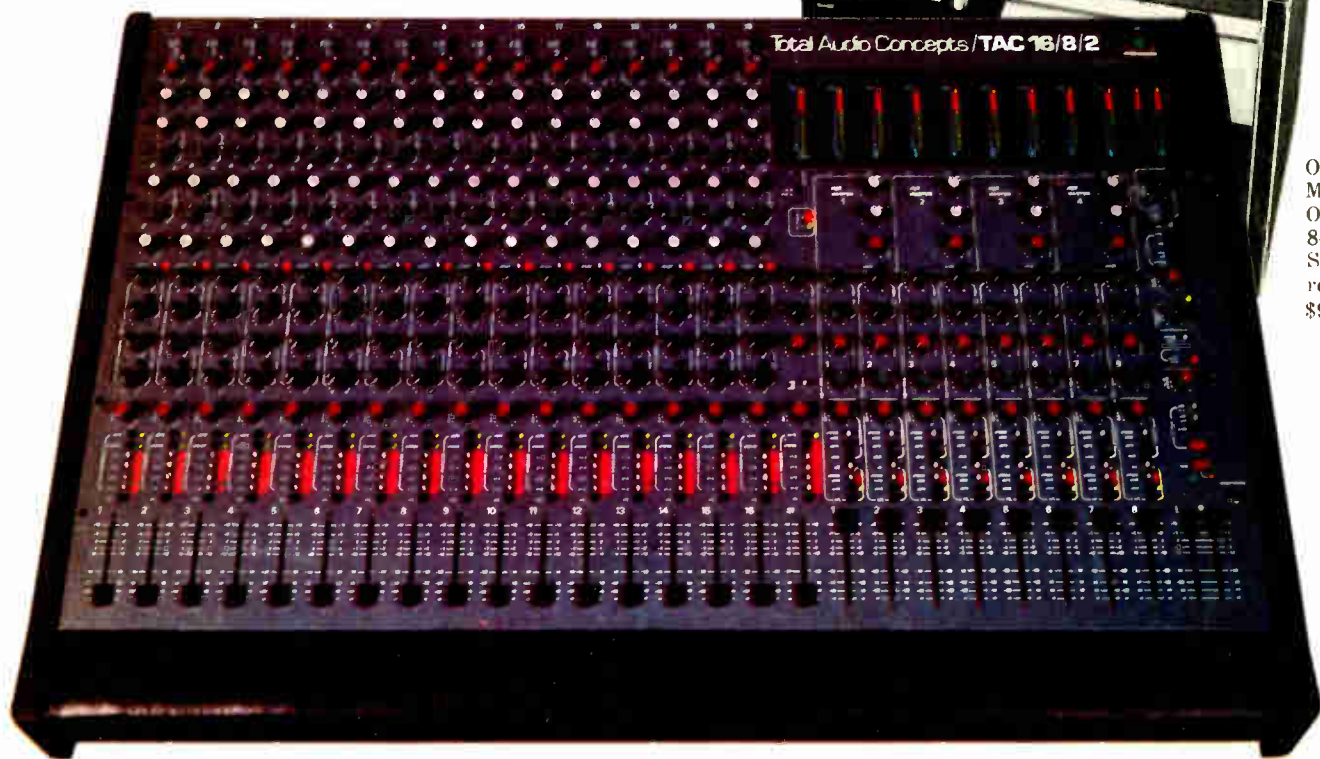
**\$8,000.** Subject to adjustment for currency exchange fluctuations.

Call today for more information — or to arrange for a free demonstration.

Otari MX-5050 B  
Professional 2-track  
Suggested retail:  
\$2,150.



Otari  
MX-7800  
One inch  
8-track  
Suggested  
retail:  
\$9,000.



New, expandable TAC 16/8/2 Console

# AMEK

AMEK SYSTEMS AND CONTROLS, LTD.  
Islington Mill, James St. Salford M3 5HW, England

AVAILABLE AT:

EVERYTHING AUDIO  
16055 Ventura Boulevard, Suite 1001  
Encino, California 91436  
Phone (213) 995-4175 • Telex 651485

MARTIN AUDIO VIDEO CORP.  
423 West 55th Street  
New York, NY 10019  
Phone (212) 541-5900

WESTBROOK AUDIO, INC.  
11836 Judd Court, Suite 336  
Dallas, Texas 75243  
Phone (214) 699-1203

FLANNER'S PRO AUDIO  
Mayfair Mall, 2500 N. Mayfair Road  
Milwaukee, Wisconsin 53226  
Phone (414) 259-9665