

MARCH 1982
\$2.00

THE RECORDING INDUSTRY MAGAZINE

Mix[®]

Interview
Phil Ramone



**Listings:
Northeast Studios
Special Report:
Microphones**

**Sound on Stage
The Cars' Studio
Record Reviews
The Bonzai Zone**



EXPAND YOUR HORIZONS

You've got the talent! So why let the console you're about to buy limit your potential? As your studio grows and your demands increase, the **TAC 16/8/2** grows right along with you. It's State of the Art technology, designed and built with expandable capabilities to accept additional 8 channel expansion modules up to a maximum of 48in/24 monitor.

The **TOTAL AUDIO CONCEPTS, TAC 16/8/2** is everything you want in a mid-size console.

PRICE: Now \$7920 thanks to the current strength of the U.S. dollar versus the British pound.

You can get all the details and information with a phone call to one of our dealers... They'll be happy to help you "Expand Your Horizons."

TAC

TOTAL AUDIO CONCEPTS

Islington Mill, James Street
Salford M3 5HW, England
Phone 061-834 6747 • Telex 668127

EVERYTHING AUDIO

16055 Ventura Boulevard, Suite 1001
Encino, California 91436
Phone (213) 995-4175 • Telex 651485

MARTIN AUDIO VIDEO

423 West 55th Street
New York, NY 10019
Phone (212) 541-5900

WESTBROOK AUDIO

11836 Judd Court, Suite 336
Dallas, Texas 75243
Phone (214) 699-1203

MARCH 1982



Cover:

Boogie Hotel Studios in Port Jefferson, N.Y., was formerly Foghat's private studio where they recorded their last three albums. The studio is situated in a 130 year old Victorian mansion with many of the original antique fixtures, including stained-glass windows and lamps, furnishings, fireplaces, mahogany and wainscoting throughout.

Photo by:

Michael J. Madigan

VOLUME SIX,
NUMBER
THREE

The Mix is published at 2608 Ninth St., Berkeley CA 94710 and is ©1982 by Mix Publications, Inc. This is Volume Six Number Three, March 1982. The Mix (ISSN 0164-9957) is published monthly. Subscriptions are available for \$24.00 per year. Single or back issue price is \$2.50. Subscriptions outside U.S.A. are \$28.00.

Please address all correspondence and changes of address to the MIX, 2608 Ninth St., Berkeley, CA 94710 (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.

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.

DEPARTMENTS

- 4 INSIDE TRACKS
- 4 FEEDBACK
- 6 CURRENT
- 8 SESSIONS/
STUDIO NEWS
- 12 STUDIOSCOPE
by Dennis Buss &
Chris Haseleu
- 58 THE BONZAI ZONE
by Mr. Bonzai
- 60 PREVIEW
- 73 READER SERVICE
- 77 CLASSIFIEDS

LISTINGS

NORTHEAST RECORDING STUDIOS

- 38 LOCATION INDEX
- 39 4 & 8 TRACKS
- 42 16 TRACKS
- 46 24+ TRACKS

AUDIO

- 14 SPECIAL REPORT
PART I: VINTAGE
MICROPHONE
COLLECTING
by Tom Lubin
- PART II:
MICROPHONE
MANUFACTURERS'
FORUM
- 34 NORTHEAST
RECORDING—
AN OVERVIEW
by Larry Jaffe
- 62 PHIL RAMONE
INTERVIEW
by David Schwartz
- 66 SOUND ON STAGE
by Pat Maloney

MUSIC

- 64 ARTIST STUDIOS:
THE CAR'S
SYNCRO SOUND
by David Gans
- 67 MUSIC NOTES
by David Gans
- 69 OFF THE RECORD

VIDEO

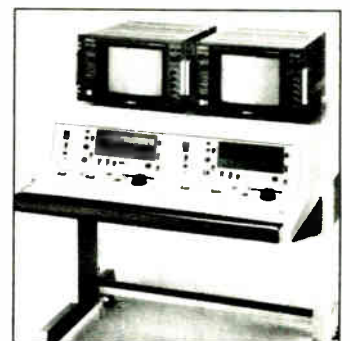
- 70 VIDEO INTERFACE
by Gary Youngs
- 75 VIDEO NEWS
by Mia Amato



VINTAGE MICROPHONES
Page 14



NORTHEAST STUDIOS
Page 34



VIDEO EDITING
Page 70

PUBLISHER/EDITOR
David M. Schwartz

PUBLISHER/MANAGING EDITOR
Penny Riker Jacob

ART DIRECTOR
Tim Gleason

ADVERTISING DIRECTOR
Hillel Resner

CONTRIBUTING EDITORS

DESIGN/PRODUCTION
Debbi Russell

CLASSIFIED DEPARTMENT/
STUDIO SERVICES
Gale Rosenberg

Mia Amato
Larry Blakey
Mr. Bonzai
Dennis Buss
Bruce Dancis
David Gans
Chris Haseleu
Tom Lubin
Bruce Pilato
James Rordan

TYPESETTING
Susan George
Beverly Sommerfeld

ADVERTISING
REPRESENTATIVE
Steve Salyer

PRODUCTION MGR/TRAFFIC
Ellen Goldstein

CONTROLLER
Mike Stevens

ADMINISTRATIVE ASST.
Mary Holland

EDITORIAL ASST.
George Petersen

INSIDE

Last month we kicked off a new column called Sound on Stage, our forum for news, events and personalities relating to sound reinforcement. We have big plans for this column and we feel it will fill an important niche in our effort to keep musicians and sound people up to date.

Pat Maloney will be coordinating the column, passing along his own experience in addition to the news and comments that our readers send in. Pat has a long and active history in presenting quality concert sound, having toured with such artists as Herb Alpert, Burt Bacharach, Anthony Newley, Liza Minelli and Blondie. He has worked extensively with the Harry McCune Sound Service in San Francisco and has engineered over 20 Direct to Disk records for Crystal Clear Records.

He's also a wonderful writer and a helluva nice guy. So check his column out and drop him a note if you feel the urge.

TRACKS



Dear Mix,

In reference to our listing under other services in the December Tape to Disc issue, the listing should have read "Kdisc has 1/2" 2 Track Mastering Capability" instead of 1/2 Speed Mastering Capability. Although Kdisc can cut half speed, it is our philosophy that the advantages of real time out-weigh the benefits of half speed.

As part of the Kdisc commitment to quality and service, we now have 1/2 inch two track Studer preview-playback heads for our Studer A-80 mastering transports.

John Golden
Kdisc Mastering

Dear Mix,

We at Soundstream would like to thank Dennis Buss and Chris Haseleu for their mention of our recording services in Studioscope in the October issue of Mix. There has been, however, a significant change in the rate structure which we feel makes "Renting Digital" an even more attractive alternative to high purchase prices.

Soundstream's basic rate is \$75.00 per hour for 2 or 4 track, with 8 track at \$125.00 per hour. Editing, which can be done in Los Angeles, Salt Lake City, or West Germany—is a flat \$90.00 per hour for either 2 or 4 track and \$125.00 per hour for 8 track. Mastering with digital preview is \$75.00 per hour. All rates include an engineer. Tape is \$140.00 per reel with 120 minutes of 2 track recording time, 60

minutes for 4 track, and 30 minutes for 8 track.

More detailed rate information can be obtained by contacting me at Soundstream.

Sincerely,
Roger D. Russell
Manager of Rec'g Services
Soundstream, Inc.
2505 Parley's Way
Salt Lake City, UT 84109

Dear Mix,

In your November issue, you ran an article about Larry Carlton's home studio—great article! But how does he get around zoning laws? I'm sure there are many young "semi-pro" or amateur producer/engineers who are, like myself, working out of their homes and have run into this very problem. How about an article on the problems of starting your own home studio—if not, maybe you could fill me in on the law. I certainly hope its no different for him, just because he's "Larry Carlton."

Thanks!
Jim Morlino
San Diego, CA

Dear Jim,

Zoning laws are quite complicated and vary from place to place. In our August issue (Vol. 5, No. 8) we ran a piece titled 'Dealing With The Building Department,' written by Scott Putnam and Tom Lubin, which considers many of the problems you may have encountered. For your specific situation you should consult with your local building department or zoning board to find out the laws in your area concerning business and noise. If it's a close call you may want to seek the advice of a knowledgeable local attorney.

Editor

(cut here and return)

COMING IN JUNE: REMOTE RECORDING AND CONCERT SOUND

SOUND REINFORCEMENT COMPANIES AND REMOTE RECORDING OPERATIONS WILL BE LISTED IN THE June Mix. If this is your major emphasis and you would like to be included in this issue, please fill out this questionnaire and return no later than March 22, 1982 to: Mix Magazine, 2608 9th Street, Berkeley, CA 94710. Please print or type.

Please check: Sound Reinforcement Remote Recording

A. No charge for this section

Company Name: _____

Address: _____

City, State, Zip: _____

Phone: _____ Contact: _____

B. \$50 charge for this section. 150 words maximum.

Equipment: _____

Services Available: _____

C. A black & white photo may be run with listing for \$100. Please enclose a check or money order with listing. If you have questions about this listing. Please call Mary at (415) 843-7901.

Shure makes the mixer to fit the need.



Need a deluxe broadcast remote mixer?

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

- Built-in limiter prevents overload distortion
- Mic/Line Capability on each input and output



Want professional mixer features at minimum cost?

The M67 is the most popular model for remote broadcast and production work.

- AC or battery operation
- Transformer balanced inputs and outputs



Want to expand your sound system?

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

- Built-in simplex power for condenser microphones
- Quieter operation than competing models



Need a low cost, versatile PA mixer?

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



What if input levels vary?

The SE30 is the only combination mixer/gated compressor unit with an adjustable response rate that prevents "pumping."

- Automatic gain riding keeps levels constant
- Lowers background music automatically in paging systems



Need an 8-channel mixer, but short on space?

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

- 8 channels with bass and treble tone controls
- Built-in limiter

Write for our free circuitry catalog.



The Sound of the Professionals[®]

Shure Brothers Inc., Dept. 67
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited

Manufacturer of high fidelity components, microphones, loudspeakers, sound systems and related circuitry.

CURRENT

Sony Acquires MCI

Kenji Tamiya, president of Sony Corporation of America, has announced the acquisition of MCI, Inc., the largest manufacturer of multi-track and studio mixing consoles in the United States.

"MCI has a worldwide reputation for quality," said Mr. Tamiya. "Sony will now be able to offer the full range of state-of-the-art recording studio equipment, ranging from microphones to digital audio processors and recorders."

Michael Schulhof, the newly-appointed

MCI chairman, explained that the daily operations of the 440 employee MCI plant would remain unchanged. "We have a great deal of respect for the fine work that MCI has accomplished, and we want them to use Sony's resources as they continue their strong growth pattern in the industry. The management will remain 100% intact and will operate independently, as we feel it would be unwise to upset such a successful operation." He added that the acquisition "further strengthens Sony's capacity for the launch of the compact digital audio disc later this year, enabling us to provide the full range of

services in support of this dramatic step forward in audio technology."

MCI founder, G.C. (Jeep) Harned, who will remain as president, stated that the sale will "give added financial, technological and new products support to MCI, assuring the company's growth and continued dominance in the worldwide professional recording marketplace." Officials of both companies noted that MCI is well positioned to develop the new pro-audio market resulting from the introduction of stereo TV and AM radio broadcasting, and the anticipated consumer market for component television.

Digital Audio Slated as Topic for Summer AES Conference

The theme of the AES Premier Conference, to be held June 4-6, 1982, at the Rye Town Hilton (Rye, New York), will be *The New World of Digital Audio*. Mr. Bart Locanthi, conference chairman, has announced the following areas of interest will be included: An Overview on the Present State of the Art, The Digital Disk, High Density Magnetic and Optical Recording, Digital Data Preservation and Protection, Error Correction, Encoding and Transcoding, and Digital Music. A distinguished panel of experts from

America, Europe and Japan have been scheduled to participate.

An exhibition of digital technical products is in the works to allow attendees the opportunity to see and evaluate equipment which will assist them in planning future strategies. This Premier AES Conference has been designed to provide digital audio information that will not be readily available at any other international meeting in the near future. Conference attendance will be limited in number to assure a satisfactory speaker-to-audience relationship.

For information about the conference, contact: The Audio Engineering Society, 60 East 42nd Street, New York, N.Y. 10165, U.S.A. Telephone: (212) 661-8528.

Mitsubishi Supports 48 kHz

Mitsubishi Electric has announced its support for the recently proposed 48 kHz standard for professional digital audio recording.

At the AES convention (November, 1981), a number of digital manufacturers and other interested parties voiced support for a dual standard of 44.1 kHz and 48 kHz sampling rates for PCM recording.

However, Mitsubishi has elected to support only the higher figure for its entire line of digital recording equipment. "Our design engineers examined these rate reductions very carefully," according to Lou Dollenger, national sales manager for the digital audio division, "and they felt no sonic compromises would be necessary." He said Mitsubishi equipment formerly used a sampling rate of 50.4 kHz, the industry's highest.

"We could not in good faith support the lower figure, as it did not allow for the variable speed feature that is an integral part of today's recording practice," Dollenger said. A team of factory engineers is being assigned the task of retrofitting Mitsubishi's existing recorders around the world, he added. The newest Mitsubishi recorder, the X-800 32-channel unit, will be equipped with the 48 kHz clock when it arrives in the U.S. in March, Dollenger added.

AES Awards

The top three awards have been announced by the Audio Engineering Society for presentation at the 71st convention in Montreux, Switzerland.

Dr. Willi Studer will be awarded the Gold Medal for lifetime contributions to the highest quality recording equipment. Dr. Hans Joachim Griese will be presented with the Silver Medal for his work with Vocoders, AM-Stereophony, SSB-transmission, shotgun microphones and infra-red transmission systems. The Bronze Medal will be awarded to Dr. Joerg Sennheiser for his efforts in advancing the Society.

notes...

Legal problems of the entertainment industry, and musicians' rights in particular, will be discussed at the March meeting of the Georgia Chapter of NARAS. The meeting, co-sponsored by the Georgia State Bar, made possible by a grant from 3M's Magnetic Audio/Video Products Division, is part of an ongoing program developed jointly by 3M and the National Academy of Recording Arts and Sciences... Nick Morris, general manager of Sony's Professional Audio Division, has appointed Curtis Chan as national engineering manager, to oversee all engineering and service of professional audio and digital audio products for the division... Alcon Video/Film Productions, Inc. opened a new 1" post-production suite at their San Francisco facility, and has formed a Music/Entertainments Division to coordinate their activities in this field. For further information, contact Carolyn Coffman at (415) 397-0490... The burgeoning business increase (50% over last year) at TOA Electronics has necessitated their move to a larger facility at: 480 Carlton Court, South San Francisco, CA 94080. Their telephone, telex and P.O. Box numbers remain the same... Donald H. Haight has

been promoted to general manager of the audio products group of the Ampex Audio/Video Systems Division. Haight, now responsible for the development, manufacturing, and marketing of all Ampex audio products, succeeds Charles Coovert, who has been named manager of product management for the video recorder group... Gary Hedden, well known to the Chicago area as a studio designer, has formed Gary Hedden, Ltd. (GHL), a firm specializing in studio construction, design, and engineering. For information contact: Gary Hedden, (312) 381-8360... Stephen Krauss, president of Nautilus Recordings, has named Richard Baccigaluppi as vice-president in charge of sales and marketing of their SuperDisc™ and SuperCassette™ lines. The San Francisco NARAS chapter will present a workshop/seminar for studio vocalists at Tres Virgos Studios in San Rafael, CA, on March 14. For details, contact Beverly at (415) 777-4633. Steve Waldman, Charles "CJ" Flynn and Rodney Pearson have announced the formation of Audio Kinetics Inc., to import and distribute the Audio Kinetics "Q-Lock" synchronizer to the United States and Central and South Americas. Phone: (213) 980-5717.



"EDDIE, I LOVE
THE SOUND
OF THIS BOARD."

Roberta Flack

High praise indeed from a performer of Roberta Flack's stature. But not unexpected by veteran producer and studio owner, Eddie Germano. Ed Germano got to know the JH-600 console series when he bought one for his Hit Factory Studios in New York City. And he was impressed, so impressed that he has already taken delivery of another of MCI's latest, most popular line of consoles.

Professionals like Eddie Germano and Roberta Flack demand the best. That's why they demand MCI.

MCI

SESSIONS

SOUTHEAST

Island recording artist **Grace Jones**, is recording a new record at Island's studios, **Compass Point** in Nassau, The Bahamas. The band is the same as on her last two records and includes **Sly Dunbar** on drums, **Robbie Shakespeare** on bass, **Barry Reynolds** on guitar, **Michael Chung** on guitar, **Wally Badarou** on keyboards and **Sticky Thompson** on percussion. **Chris Blackwell** and **Alex Sadkin** will again produce.

At **Cheshire Sound** in Atlanta, GA, **Cameo** is in the studio recording a new album for Polygram Records; **Larry Blackmon**, producing; **Tom Race**, engineering; **Ted Kallman**, assisting. **Hamilton Bohannon** is in the studio working on "I've Got the Dance Fever." It will be a single and disco 12", for Phase II Records, distributed by CBS. **Bohannon** producing, **Tom Wright** and **Tom Race** engineering, with **Tom Kallman** assisting.

At **Triiad Recording Studios**, in Ft. Lauderdale, FL, **Dr. Hook** completed vocal tracks for their next album, as well as Nashville recording artist **Paul Overstreet**, completing an album worth of lead vocals. Producing both sessions for Grapefruit Productions was **Ron Haffkine**, with **Jim Cotton** engineering and **Vincent Oliveri** assisting.

At **Sunshine Studios** in Ft. Lauderdale, FL, **Jack Kalish**, writer and producer has done six new songs for a demo project. Jack did all his new rhythm tracks live to 2-track, the sound is very live and realistic. **Irwin Webb** is back in the studio working on music for Broadway type shows.

At **Muscle Shoals Sound Studios** in Muscle Shoals, Alabama, **Jerry Wexler** and **Jimmy Johnson** co-producing an album on Billy Vera for Alfa Records, **Steve Melton** at the board, **Mary Beth McLemore** assisting. **Jimmy** and **Barry Beckett** finishing up **Levon Helm's** debut album for MSS/Capitol, **Gregg Hamm**, **Steve** and **Mary Beth** engineering.

NORTH CENTRAL

Kingsmill Recording Studio, Columbus, Ohio is currently working on LP projects for newly signed artists, "**Brothers Grimm**" and "**Cryin' Out Loud**" for Doubletree Records. Both bands are managed by Bruce Warner and Associates,

and produced by **Mark Spangler** for Falcon Productions.

Activities at Alan Kubicka's **Chicago Recording Company** include: **Styx** member **James (J.Y.) Young** conducted mixdowns of live concert tapes for broadcast on the BBC at CRC. **Rob Kingland** and **Phil Bonanno** engineered. Producer **Gary Lyons** presided over mix and overdub sessions for **The Outlaws'** forthcoming Arista album at CRC. Engineer was **Peter Thea**. At **The Recording Connection** in Beachwood, Ohio, **The Dazz Band** has just finished recording their third album, managed by **Ray Calabrese** of Progress Entertainment. Producer **Reggie Andrews** of Motown braved Cleveland's winter to produce a fantastic album on Motown's label with **The Dazz** and engineer **Dale Peters**.

Recording activity at **Studio A**, Dearborn Heights, MI includes: Singer/songwriter **Troy Prentice** in recording his first single release. **The Teen Angels** putting finishing touches on their debut project. **Ray Wimbley** laying down tracks for a self-produced single release. **Eric Morgeson** engineering all of the sessions.

Current recording activity at **Holy Trax! Studios** in Livonia, Michigan includes: **Jacquie Johnson** laying basic tracks for her debut LP produced by **Terry Lynch** for **New Dawn**. **The Living Word Performers** recording a soundtrack for their dramatic play titled: "The Book of Life." **Casey Bakker**, executive producer and engineer for all projects.

SOUTHWEST

The Grandmothers—**Don Preston**, **Jimmy Carl Black**, and **Tom and Walt Fowler**, all former players in various Frank Zappa bands, have just finished recording a 24 track album at **Kludgit Sound** in Cerrillos, New Mexico. Produced by Helios Records, the album was engineered by studio owner **Baird Banner**.

Rainbow Sound in Dallas, TX has recently completed album projects for **Steve Radke & Daystar**, **Jerre Burden**, and **Doug Hullum**. Engineering was done by **David M. Boothe**. On the Rainbow label, **Becky Fender's** new albums, **Heaven's City Limits**, is scheduled for release early in '82. It was produced by **Jim Grier** and engineered by **David M. Boothe**.

At **Wooden Studios** in Houston, TX, **Bruce Moody** has just completed his new EP. The sessions were engineered by **Gus Buzbee** and produced by **Moody** along with **Richard Paul Thomas**.

NORTHWEST

Recording activity at **Fane Productions Studio** in Santa Cruz, CA, includes a second LP for garage rockers **The Rastafarians** for ULC Records. **Fane Opperman** at the console. **Bradley Bradley** laying tracks for his forthcoming album for High Fire Productions, **David Briggs** producing with **Tim Mulligan** engineering and **Pete Carlson** assisting.

At **Sound Smith Studios** in Portland, Oregon, **Geffen Records** recording artists **Quarterflash** were in preparing for their U.S. tour with **Loverboy** and **Sammy Hagar**. **Freddie Dixon**, **Arthur "Butch" Dixon**, **Jimmy Tillman** and **John Watkins** of the famed Chicago Blues All Stars, mixed an album with engineer **Greg Smith** scheduled for release in March.

Current projects at **Angel Voice** in San Jose, CA, include **Diana Cox** self producing a single, **Jack Fischer** recording a single. Jazz group **Mwongozi**, **Rudie Mwongozi** producing, recording their new album. **Vince Sanchez** at the board on all projects.

At **The Nova Music Group** in Seattle, WA, **Tukanon**, country-rockers from Eastern Washington, recording a single to follow up their first album released last year on Crossroad Records. **Kris Shay**, popular nightclub singer, makes her recording debut with songs by **Kenny Day** and **David Lanz**. All projects produced by **Paul Speer**.

Action at **Mobius Music Recording** in San Francisco has **Andy Narell** producing an album for **Gary Lapow**. **Frantic Fans** recorded "The 49er Song" while KPIX-TV filmed the recording process for their evening news. All of these sessions were engineered by **Oliver DiCicco** assisted by **Annette Olesen**.

SOUTHERN CALIFORNIA

Perspective Sound, Sun Valley, CA, is currently involved with the following projects: **Dwight Twilley** has just finished up an album for EMI Records. **Jack Lee**, writer of Blondie's hit "Hangin' on the Telephone," is currently having great success producing **Bonnie Benedict's** album for Jack Lee Productions.

Current activity at **Eldorado Recording Studio** in Hollywood, CA, includes: **Veylor Hildebrande**, (**Bonnie Raitt's** new bass player) working on a self produced LP with help on background vocals from friends, **Rita Coolidge**, **Bonnie Bramlett**, and **Tim Schmidt**. **Michael Stewart** producing **Cynthia Manley** for K II Management. **Stewart** also producing tracks for **Jill Colucci** for 20th Century Records. **Dave Jerden**

At Rhodes we've always felt there's a big difference between a keyboard that responds like a machine and one that plays like a musical instrument.

At last there's a synthesizer that comes up to our standards.

Chroma. The first in a new family of products that takes the best of two worlds and synthesizes them into the most advanced musical instrument of its kind. A 16-channel programmable polyphonic synthesizer that combines all you can ask for

in the sonic spectrum with an acoustic-style keyboard response.

So, instead of pushing buttons that look like keys, you finally *feel* what you're playing.

Not only that, but Chroma's computer-compatible keyboard is digitally based. Making it the first performance synthesizer with programmable electronic architecture.

The compatibility factor we're most proud of

though, is the one all Rhodes instruments have with people.

Because the way we look at music, all the advanced electronics in the world don't mean a thing unless you've got that human touch that

makes music what it is.

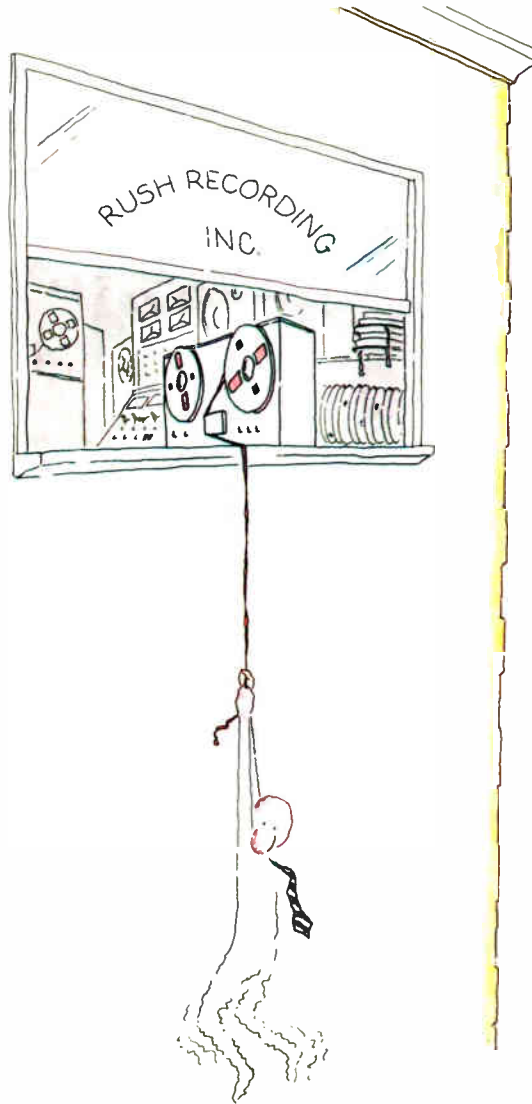
Feeling.

Rhodes/Chroma



**Finally, someone is prepared
to do for the synthesizer
what Rhodes did for the piano.**





Audio engineers who try Maxell won't let go.

Maxell quality saves a lot of recording situations. Maxell meets your 1/4" open reel and audio cassette needs, no matter how demanding you are. Because we're more demanding. We've developed a name that means unique quality all around the world. For example, Maxell cassettes give you a productivity boosting four-function leader with A/B side indications, directional arrows, non-abrasive head cleaner and five-second cue to set timing and level.

You can see Maxell excellence in the cassette construction and on the 'scope or meter. The physical construction is strong enough to meet all professional requirements. Maxell open reel tape and cassettes give you quality you can hear. And your clients can hear as well.

We'll give you all the technical information you need to form your own opinions. But if you're like just about every audio professional that tries Maxell, you won't let go. Remember, we warned you!



maxell[®]

PROFESSIONAL/INDUSTRIAL DIVISION

Our success is magnetic.

Maxell Corporation of America, 60 Oxford Dr., Moonachie, N.J. 07074 (201) 440-8020

engineering all projects with assistance from **Sarco** and **Brian Malouf**.

At **Gold Star Recording Studios** in Hollywood, CA is **Josie Cotton** (Johnny, Are You Queer?) recording her new album for Elektra. **Bobby & Larson Paine** producing for Paine Productions. Gold Star's **Don Snyder** at the board.

At **Group IV Recording** in Hollywood, CA, **Nathan Sassover** scoring TV movie "Johnny Goes Home" for Carson Productions. **John Beal** scoring "Chicago Story" segment "Dutton's Law" for MGM.

Gordon Alexander of Epsilon Productions has been in **Skip Saylor Recording Studio** in Hollywood, CA, doing a mixdown of a new reggae band in L.A. called "Splash." The new song "Don't Stay Away" will come out on a 45rpm record with a dub version of the B-side.

Studio News

Recording studio managers **Reid Hyams** and **Tom Kee** recently announced the upgrading of **Chicago Trax, Inc.** facilities in Chicago, IL, with the addition of a new Otari MTR-90 and Echoplate, purchased and installed by **AVC Systems**.

At **The Sound Chamber Recorders** in Pasadena, CA, **Dick McIlvery**, studio manager, announced that the studio has completed upgrading from 16 to 24 tracks with the addition of a **Stephens 821A** recorder and expansion to their

Tangent 3216 mixing board to 24 tracks. They have also added a Master-Room XL305 reverb, MXR digital delay, MXR flanger/doubler, Orban stereo parametric EQ, Mood 12-stage phaser and dbx compressors.

Starlight Sound Studio in Richmond, CA, has added an MCI 24 track deck with Autolocator 3 and custom MCI 40-input console. The console was built originally for Criteria Studios in Miami, FL, where Clapton's Layla was among the great album recorded with it. It was recently acquired from Pink Floyd who had purchased it to record *The Wall*.

In Sausalito, CA, the **Sausalito Record Plants'** quarter of a million dollar Studio "B" remodeling and hardware update program has been completed. Thirty percent additional floorspace is now available in the studio along with adjustable surface treatments allowing the tuning of room reverb characteristics. Hardware acquisitions include a 40 x 32 Trident T.S.M. mixing console with Melquist floppy disc automation and a "John Meyers A.C.D." monitoring system. "Hidley Westlake" monitors also remain available.

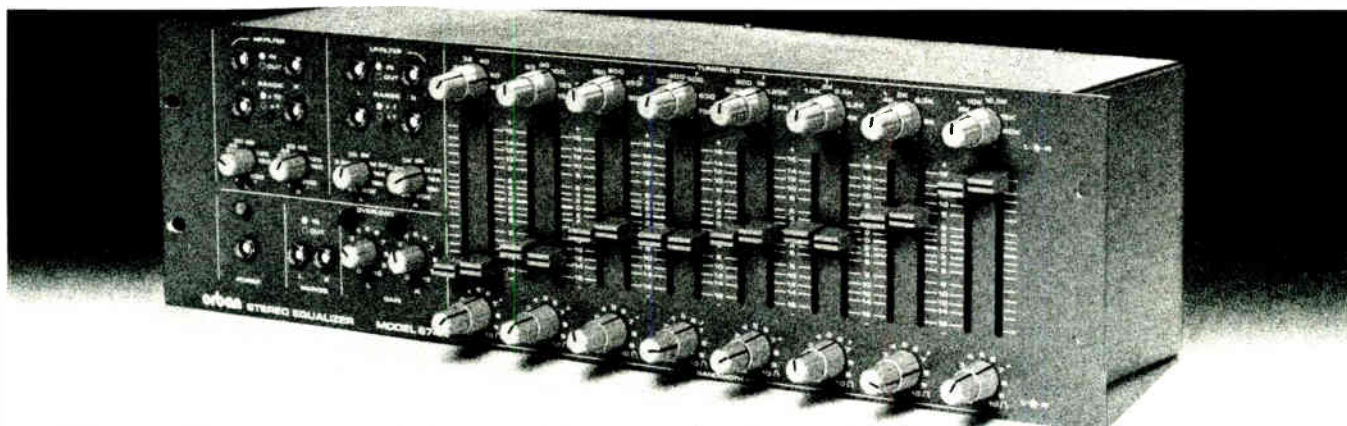
The final day of **Syn-Aud-Con's** Live-End Dead-End LEDE™ Studio Design Seminar was hosted by **Tres Virgos Studios** in San Rafael, CA. Twenty-five designers, manufacturers, studio owners, and engineers has a first hand look at this new Chips Davis designed facility. Listening tests were conducted by electronics designer Ed Bannon and Studio Manager Robin Yeager. The seminar, moderated by Chips Davis, featured sessions by Ron McKay, Bolt Beranek & Newman, F.

Alton Everest and others covering TEFTM measurements, basic LEDE design concepts, construction and practical applications.

Alpha Audio in Richmond, VA has been awarded both a Spring (Polydor) "Hotbox" certified Gold Album and the Ampex Golden Reel Award for **Fatback's Backstrokin'** album recorded in their studios by engineer Ron St. Germain. The Fatback single reached the number two spot on **Billboards** Soul Charts late in 1980, and sales certification delayed presentation of the gold album until late in 1981. Because the LP was recorded entirely on Ampex 456 "Grand Master" tape, Alpha Audio and Ron St. Germain were awarded the Ampex Golden Reel.

The Sunset Sound Factory in Hollywood, CA is pleased to announce that it is open for business. Formerly The Sound Factory, the studio had been closed for over a year and has been purchased by Sunset Sound who renovated Studio A, the room responsible for many platinum and gold discs by Linda Ronstadt, Jackson Browne, Warren Zevon, Taste of Honey and many more.

Picture Music Productions of Portland, Oregon is proud to announce that **Chuck Anderson** has joined its staff as Artistic Director. Chuck has produced and directed more than 60 albums and 200 single records. His credits include: General Music Director for CBS-Columbia Records, Latin American Division; International Production Director for A&M Records in Hollywood, London and Tokyo; Musician/writer for such notables as Burt Bacharach, Percy Faith, Ray Anthony, Les Brown and NBC Television.



The Dream Equalizer: Now Mono Or Stereo

When we introduced our 672A "dream equalizer" in 1979, we had an instant hit. Audio professionals loved its versatility and clean sound. Eight parametric EQ bands (with reciprocal curves) were combined with wide-range tunable 12 dB/octave highpass and lowpass filters. The result: an amazingly powerful and useful machine. A cost-saving one too, because the outputs of both filters are available to perform a full electronic crossover function.

The 672A now has a stereo twin—the new 674A, with all the power of two 672As in a space-saving 5¼" rackmount package. Naturally, both equalizers are built to full Orban professional standards. That means industrial-quality construction and components, RFI suppression, a heavy-duty roadworthy chassis, and comprehensive backup support.

For complete information on the popular 672A and the brand new stereo 674A, contact your nearest Orban dealer.

orban

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

STUDIOSCOPE

Jingle Clients

by Dennis Buss and Chris Haseleu

Recording rock rhapsodies for Ralph's Reduction Recreation or pop passions for Papias Pantry may not be the reason you went into the studio business, but... securing and keeping jingle clients can mean the difference between the red and black ink at the end of the month. Jingle production can be the most important source of income for studios located in medium and small markets. It can also help support the smaller studio located in the larger markets. Locating that client and meeting his or her needs calls for a little research and planning.

The first consideration is what services the studio can offer to the potential jingle client. First of all, of course are the fine studio facilities and the fast engineers. Speed is important because time is money, and jingles have a shorter shelf life than ripe tomatoes. There are some additional facilities that will help bring in clients. Outboard gear should include voice-over or ducking limiters, a vocal stressor, and plenty of special effects devices, not normally found in radio or TV stations. A small voice-over room that won't tie up your major studio is a nice extra. Cassette and/or reel-to-reel duplicating equipment for the mass production of the jingle can help bring in large accounts. Video and/or film sync equipment can broaden the potential market in the television area.

After considering hardware, the available software should be inventoried. This includes the studio's engineering and office staff and a list of local musicians who are good, ready, and willing to work on jingle productions. Also

needed are vocalists and announcers who can sing and read copy with clean, clear voices. Having jingle writers and arrangers available can also help bring in business.

By looking closely at the studio resources, the manager can decide what non-technical services can be sold. These might include writing and/or arranging the jingle, possibly even producing it. A mailout service could be offered, shipping the finished jingle to the radio or TV stations.

To start the studio's marketing plan, a list of the local advertising agencies and producers is needed. Most medium and large markets will have a chapter of the Advertising Federation of America, which will be able to help. There is obviously the yellow pages for more information. Any large companies or retailers in the area should also be contacted. They often have their own advertising departments. The larger advertising agencies may have their own production departments, but the smaller ones will depend on independent producers. Develop a list of those that work in your area. The production companies can usually be located by contacting the agencies. The last area of potential business are the local TV and radio stations. Although most broadcasters will record their own jingles in-house, there may come a time when the extra facilities of the studio are needed.

The second way of getting jingle work is to act as the production company. This will involve finding the services of good jingle writers and arrangers. It will also involve a good deal more paperwork dealing with copyrights and union payments. The jingle

producer must be aware of the AFM and AFTRA pay scales and rules governing jingle production. These are complicated and involve the studio time, the number of jingles cut, the type of broadcast media used, the area of distribution and length of use. The copyrights must also be considered. If the writers and arrangers are working for the production company, their writing is a "work for hire" and the company owns it. If not, then copyright ownership must be spelled out. The clientele of the production company will be advertising agencies, advertising departments, and local advertisers. The success of the production company will depend on packaging the creative and studio services and bringing them to the attention of the many varied potential advertisers in the community.

Many large advertising agencies and production companies will send their business to studios located outside of the larger markets in order to get reduced rates. If the studio is successful in its local area, broadening the market should be considered. This will entail some commitment of money to advertise the studio and its services on a national level. But the dividends could be well worth it.

Whichever way the studio approaches the business, there are two things that the studio staff should keep in mind. The jingle client is usually on a limited budget and often knows very little about the technology or the process involved in the studio. Therefore, be ready to communicate in a non-technical vocabulary, work fast, look busy, answer dumb questions, and generally keep the client happy. ■

Nothing in The World Compares to The Quality, Performance and Feel of This Fine Swiss Instrument.

- Twin Capstan, Servo-controlled tape transport with interhead tension sensing.
- Detachable, individual control keyboard for full remote capabilities.
- Interchangeable head assembly.
- Keyboard selection of any one of four pre-set modes for speed, tape type and standard.
- Four speed operation — 30ips, 15ips, 7½ips, 3¾ips, plus variable playback speed control.
- High speed copying capabilities — ten m/s spooling.
- Servo-control editing with built-in cutter.
- AC/DC operation... even off your car battery.
- Matrix display for "record" and "output" modes.
- Power, phase-lock and tape tension warning display.
- 15¾" L x 15½" W x 9¾" H, compact; 44 lbs lightweight.



Roll-about pedestal available.

Test curves and complete specifications on request.

The Nagra T-Audio Studio/Remote Recorder

East Coast:
19 West 44th St. Room 715
New York, NY 10036
(212) 840-0999

West Coast:
1147 N. Vine St
Hollywood, CA 90038
(213) 469-6391

NAGRA MAGNETIC RECORDERS, INC.

A Subsidiary of Nagra Kudelski, Switzerland



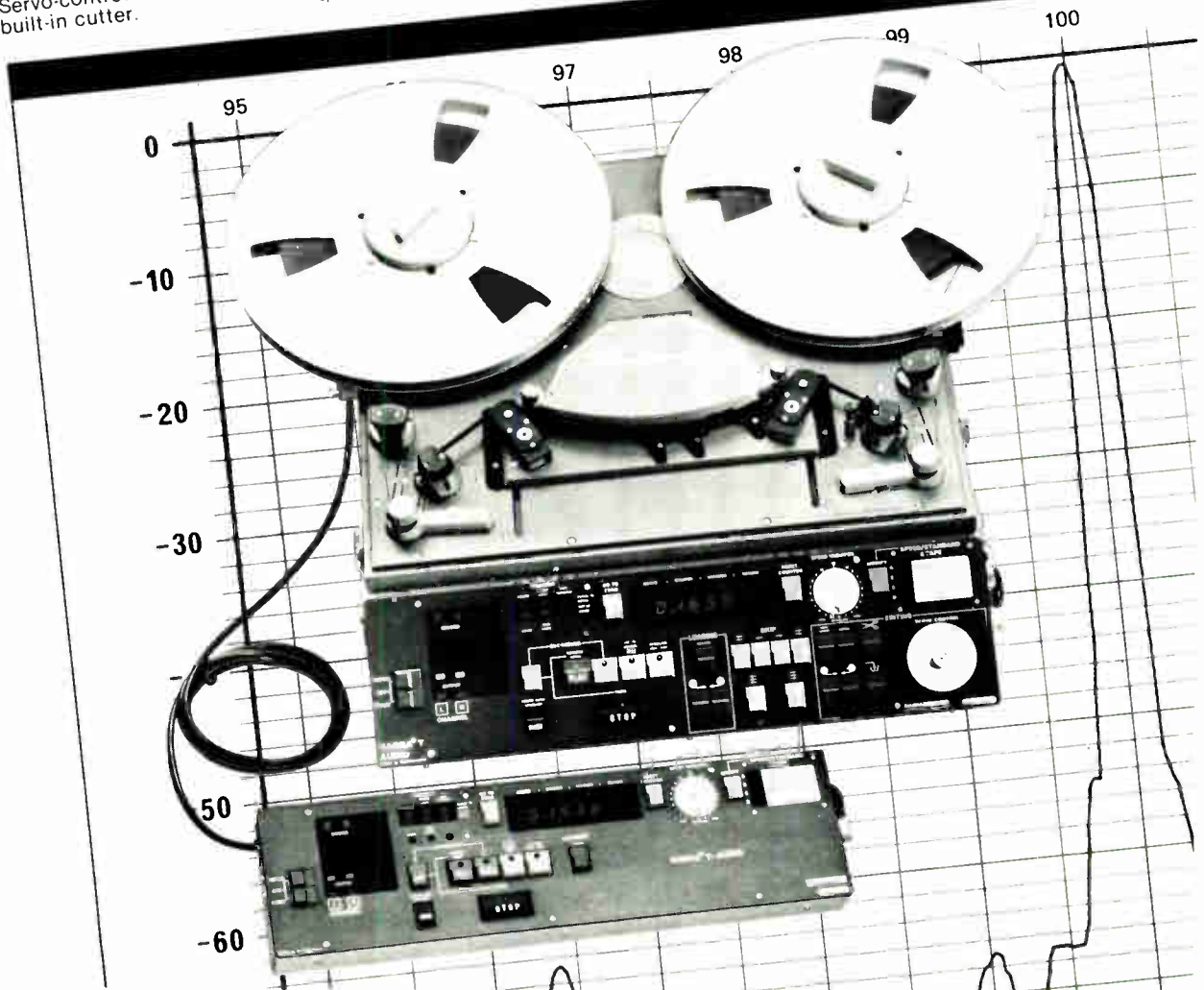
In Canada:
ArrifNagra, Inc.
6467 Northam
Mississauga, Ont. L4V 1J2
(416) 677-4033

When in Spain, see:
Neotecnica SAE
Marqués de Urquijo, 44
Madrid — 8 Spain
Tel: 242 09 00
Telex: 22099

When in New Zealand, see:
Magnetic Products Ltd.
48 Ellice Road
Auckland 10 New Zealand
Tel: 444 6085
Telex: nz 60044

When in Hong Kong, see:
J.H. Trachsler (H.K.) Ltd.
B 1306 Watson's Estate
North Point, Hong Kong
Tel: 5 780622
Telex: 65184 jhthk

See us First at Booth 3146, NAB, Dallas.





VINTAGE MICROPHONE COLLECTING



PHOTO: SCOTT WARD

by Tom Lubin

The author wishes to thank Dan Alexander, Hyde Street Studios; Richard Kaplan, Indigo Ranch Studios; Chaba Meher, Music Lab Studios; and Stephen Temmer, Gotham Audio Corporation for their valuable assistance in preparing this article.

From the very beginning of electro-acoustic sound transmission it was apparent that the quality of reproduction could seldom be better than the microphone being used. So the development of a quality transducer with a full audio range was very important. Both large corporations and independent craftsmen were busy developing new designs.

The early 30's heard the Western Electric eight-ball break the 8 kHz barrier. By the late 30's and 40's there emerged a few exceptional microphones such as the RCA 44 and 77 series that are still used today. By the end of the 40's a couple of dozen different companies had developed successful lines, though only a few models were available at a given time.

As each new model was introduced, it was often heralded by the manufacturer as the microphone to end all microphones. New models would become popular and preceding ones would decline in sales and eventually be discontinued. But when the sound engineer made his "in use" evaluation he would decide that "if" he liked the new version, he would prefer it on some things but not on others. "New and improved" did not necessarily mean a better mike, just a different one. The engineer who judged quality by what he heard knew his older good-sounding mike would continue to sound good. As time passed the earliest classics were not used as often but would continue to be preferred in given situations. Of the thousands of microphones that have been made, even the most serious engineer is only looking for about fifty to seventy-five of them (depending on who you ask). These are the great ones.

Within the recording industry are hundreds of vintage microphone collectors and the number is growing every year. While there are some who regularly profit from buying and reselling vintage microphones, the majority are looking for that special mike with the unique and original sound which made it a classic.

Occasionally someone will modify an old mike by using a different type of tube or dramatically changing the circuit, hoping to improve the specs. In the hands of a novice, "modification" can often turn into disaster. A gifted technician, on the other hand, may well be able to improve some aspect of performance, but at what cost? Improving the specs may alter the very sound that the microphone is famous for.

If you want one or two good tube mikes you're probably better off buying a working specimen from an established source. A mike that needs repair or is from a questionable source can end up being a headache.

A few manufacturers maintain accurate records of microphone serial numbers and who bought them. Once it is reported as stolen, if it ever shows up at the factory repair center it will be returned to the original owner regardless of how many parties have owned it subsequent to the theft. This is particularly true of Neumann microphones which are closely monitored by Gotham Audio. Gotham also charges a registration fee for microphones that do not enter the country through them. Since Gotham's lab operates on a break even basis, it's facilities are only intended for those who have purchased from Gotham. Microphones which are

Currently at
reduced
prices

From
the

Neumann Collection



Thirty-five years ago
Neumann's U 47 revolutionized
the audio world.

For the last twenty years,
the equally famous U 87
has been the standard
of the industry.

And coming on
strong is the U 89 —
a milestone in capsule
and amplifier technology
— that's already become a
favorite among performers and
sound engineers.



Everyone involved in the
sound production of hit records,
major motion pictures and
broadcast and television shows,
recognizes Neumann as the top
of the line.

Now, we're also helping
your bottom line with a sizable
reduction of prices. Write or
call today for our new brochure
and a listing of the dealers
near you.

GOTHAM
AUDIO CORPORATION
741 Washington St., NY, NY 10014 (212) 741-7411
West Coast Office: (213) 874-4444
Audio Export Georg Neumann & Co. GmbH
P.O. Box 1180, 7100 Heilbronn,
West Germany

GA-19

John Stronach started out as a classical pianist and a rock 'n roll drummer. Today, he's a producer/engineer. In fact, he's been a part of the record business since he was sixteen years old. His sixteen years of experience have included work with Diana Ross, The Supremes, the Jackson Five, Bobby Darin, Sammy Davis, Sarah Vaughn, Canned Heat, Alvin Lee, Three Dog Night, John Mayall, Rufus, Jo Jo Gunn, Dan Fogelberg, Joe Walsh, REO Speedwagon and more.

ON BREAKING IN

"As far as recording engineering schools, those things are great for teaching you fundamentals, but don't be spending a lot of money on that. There are people who spend thousands of dollars learning how to be a recording engineer, and they still start as a go-for, which is the same way everybody starts. It's nice to have that behind you, but I don't know. I don't know that it does all that much good. The best way to learn is by doing."

ON REPETITION OF STYLE

"I've seen it ruin people's careers. You can't use the same production style all the time. What works for one group of songs won't necessarily work for another. You have to remain flexible enough to change your production techniques as the music changes."

ON TECHNOLOGY

"A lot of producers and engineers are real spoiled with all this technical gadgetry and wizardry and all the things we can do now. They forget about the music, and the music is the thing we are here for. That's what you have to keep in mind all the time."

ON TAKING OVER

"The producer is there to help. It is not a dictatorial thing. A lot of producers get into a situation such as 'You are going to do it this way,' and it turns out to be the producer's album, not the band's. And I don't think that's fair to the band. It's their music. The act must be able to retain their identity and not just be a vehicle for the producer."

ON PLAYING AROUND

"In today's world, you have to be real businesslike. It's not like the early 70's, where everybody comes in and has a big party. You have to work within budgets, and you have to show up on time. I bring that consistency, and I try to bring a stability to the bands, so they know that they can be as creative as they want, but yet know that they can get a lot of work done and relate with the labels and management and just tie everything together."

ON TAPE

"I used another tape for a time and switched to 3M, because I would make twenty passes and all of a sudden, you would be able to see through the other stuff. They had a bad shedding problem. I just couldn't trust it any more."

"Here at the Record Plant, we give our clients any brand they want. But I recommend to people that they use the 3M, and especially the 226. Their consistency and quality is better. It just doesn't get real good and then drop to bad. You just know that it's going to be okay all the time. You don't have to worry about it. Which is important when you're out there and you're trying to get that magic take."

SCOTCH 226 WHEN YOU LISTEN FOR A LIVING.

JOHN STRONACH ON TAPE.

Magnetic A/V Products Division/3M
"Scotch" is a registered trademark of 3M.

3M hears you...

3M



brought into this country by touring companies on a temporary basis, however, do not pay this registration fee.

Before sending in a mike for repair it's advisable to check with the repair center and to determine what their policy is. A few companies will not honor warranties of units that are bought from dealers overseas. Secondly, some companies may want everything involved with the unit before they'll accept it for repair, while others will take in the specific component which has been diagnosed as defective.

If you decide to undertake your own repairs be sure you understand what you're getting into. Fixing a mike requires a delicate touch, and a good ability with small machinery and electronics. In many cases sending it to the factory is the best solution. If you do it yourself you should get as much information as possible on the microphones and thoroughly inspect each of the components.

You should also be aware that although many professionals in the recording industry will undertake repairs and modification to their own equipment, a few manufacturers will decline to repair units which have been altered, or serviced by "unauthorized personnel."

The most sought after condenser microphones are early tube models. They are also most prone to have something go wrong with them, and can be the most difficult to repair. Very few of these mikes are so complicated that a good maintenance man won't recognize the various parts, but the values and voltages are not common knowledge.

Inspect the power supply, and both ends of the power supply cable. Opening the microphone can be tricky. If its disassembly sequence is not obvious then it should not be undertaken by trial and error. Find out from the previous owner (or someone who has one like it) how it's dismantled. They should only be opened in a clean environment that is free of metal particles. Make a visual inspection of the interiors. Does anything look burnt or are there signs that parts have been replaced? Does it appear that it has been modified in some way (i.e., unusual solder joints, extra wires or parts)?

Check the manufacturer's schematic and verify that any new components are correct.

You should also look for cold solder joints, or loose connections. Loose screws in the connector and/or the internal assemblies can be the cause of intermittent buzzes and ground problems. The male pins and female sleeves inside of each connector should be checked to see if they have been pushed in, bent, or loosened as a result of years of use. It is possible with some types of connectors to push the contacts so far into the housing that the electrical connection is not made though the connector is correctly seated.

How securely the connectors mate should also be scrutinized. Very often microphones that use a connector with a spring loaded release will have a missing release clip, its spring, or both. Many pre-phantom European microphones utilize finely threaded securing rings which can be easily cross-threaded and stripped. It is particularly important to replace these connectors. If a connector with a stripped ring is tightened onto a similar mike with a good thread it is likely that it, too, will become damaged.

Round connectors that use some sort of key to achieve correct pin alignment should be looked at to make sure that the key has been neither broken nor at some point improperly aligned inside the connector housing, and be sure on re-assembly that you get the alignment correct.

Wiggly connector contacts can also cause wires to break off at or near the point where they are soldered to the pins. These stress breaks can often occur where the wire strand(s) have nicks, such as those that happen when the wire is stripped. The second likely spot for stress damage is less apparent and will appear on each wire strand where the solder ends and the wire begins. The wire's metal composition immediately next to the solder is often weakened by the heat of the soldering operation. This is particularly true of joints made with the high-wattage irons of yesteryear. Secondly, the slightest amount of tinning that films this section will make it less pliable and more likely to break. Since the amount of exposed wire is generally kept to a minimum, the insulation is very close to the solder joint. The result is that small amounts of solder will wick up the wire and flow under the insulation. Hence, over the years, if the wire has been connected to a wiggly connector, a number of individual strands can break inside the in-

sulation. A few strands will continue to maintain the continuity of the circuit, but the microphone will be plagued by intermittent ticks and buzzes, and will eventually fail. Stranded wire is particularly susceptible to chemical attack from natural metal oxidation that comes with age, and more significantly, from the acid in the rosen that was used in the soldering process in days of old.

DIRT AND GUNK

Over the years dirt and gunk can build up and significantly affect the performance of a microphone. Non-residue, non-lubricating instant contact spray should be lightly applied to remove any debris that has built up inside the pins of the connectors. For any internal cleaning it is preferable to use a cleaner soaked cotton tipped swab. Paper stick Q-tips seem to be best as they are not effected by the chemical. Some of the plastic varieties will soften and create gunk rather than remove it.

If you use any other cleaning agent be sure that it will not attack any of the rubber parts or soften the glues that are used for securing some of the components.

Resistors that are extremely high in value chronically fail and effectively drop in resistance due to gunk build-up, thus creating a lower value shunt across the resistor's leads. Condenser mikes that have interchangeable pins, and more frequently screw-in capsules (an AKG C-28, C-60, or C-12 for example) will often have minute particles of dirt on the contact surfaces. The same problem exists with tube pins—and their sockets. In some cases a film of tarnish and corrosion can create a layer of microscopic insulation which raises the dead capacitance of the capsule to pre-amp interface. (Ideal performance is achieved if the pre-amp sees a capsule with a minimum of dead or passive capacitance and a maximum of active or variable capacitance as generated by the capsule.)

Microscopic air borne particles are attracted to some components of a mike. The energized surfaces of a condenser capsule have static fields which attract any debris that gets through the screen to the capsule. A similar situation exists with transducers that use magnetic fields. Ribbon microphones, and to a lesser degree dynamic microphones, will attract magnetically influenced particles. Small metal specks



may in fact be quite difficult to remove from the magnet but masking tape can often be successfully used to lift off the debris.

For these reasons many microphones have closely meshed fine silk cloth inside the more durable outer windscreen. Over the years this silk can get very clogged up, and will occasionally break loose from the glue that holds it in place. It should be re-glued and if torn beyond repair, should be replaced. Microphones should never be placed on a shop workbench that has been used for metal working. No matter how clean the bench may appear, it is very likely to have microscopic filings in the cracks.

Visually inspect the capsule to see how dirty it is or if there are any mechanical problems such as loose mountings or pock marks. If the capsule is bad the best solution is to replace it.

THE TUBE POWER SUPPLY

Many of the older power supplies are deceptively simple with few parts. However, their design concepts vary greatly. All sorts of methods were devised to provide a regulated, ripple-free, constant voltage to the mike. Some a.c. power supplied microphones also use stabilizing cells in the voltage regulator circuit. When these fail, they are replaced by an equivalent solid state stabilizing circuit. Ideally you would like to purchase an original supply with the mike, but as long as the supply is meant for a microphone using the same tube as yours you may use it.

Some power supplies may be entirely acceptable and others may not. If they have been patterned after the original they may be perfectly fine. If you are unsure whether the supply is acceptable, you should check it out before you plug in the microphone. A word of caution, however. A tube few microphones use supplies which will put out excessive voltages if they are powered up without a load. Be sure to verify from the microphone schematic what sort of voltages to expect. Generally, a supply may be turned on without the audio output connected, but it is not advisable to connect the mike while the power is on. Measure the voltages with a VOM. For tube mikes there will usually be five pins: a ground, plate voltage, filament voltage, and the high audio and low audio lines. Addi-

tional pins might carry alternate ground shielding. A stereo mike may have two separate plate and filament voltages. In some cases a selectable pattern will mean an additional line or two, depending on the functions. A few have lines that on initial inspection seem to have no purposes. For instance, the mike may have a test wire that runs into it and is only used when the unit is being checked out on a test bench.

After measuring the voltages, look at the power supply and audio outputs on a scope. If the pre-amp power supply has spikes or peaks, its filtering circuitry is not operating properly and

PHOTO Gale Warning Photography



RCA 77-DX Ribbon Microphone

noise in the audio output will result. Electrolytic filter caps which can become leaky or open with age may be the cause and should be replaced. Age can also adversely affect the integrity of certain types of disk capacitors which will develop little cracks along their lead wires.

RUBBER PARTS

Often there are problems with rubber parts and how they are seated. The Neumann M-49, for instance, has its pre-amp contained in a plastic housing that sits in a rubber cup. Many times this rubber cup will come loose from its base during shipping. There are similar isolators in many other microphones. It is a good idea to always check the internal rubber mountings to make sure that they are properly seated.

A common problem of old mikes

is the cracking and decomposition of the rubber parts. Small particles of rubber can powder off internal parts and in some cases cover the entire interior surfaces of the microphone with a fine black dust which should be cleaned out. Several mikes use rubber gaskets, isolators, and stand-offs to isolate the pre-amp from the body and the diaphragm from the rest of the capsule. Finding factory replacements is very difficult for a couple of reasons. These parts were the first to need replacing. Hence, the original supply has long since been exhausted. Secondly, if rubber parts are not stored carefully they will deteriorate on the shelf. Even if you locate a new part it may be in no better condition than the one you are replacing. Don't take out a rubber part unless you are certain you have a satisfactory replacement in your hand. Due to age it will be almost impossible to remove without destroying it.

Gasket type parts can often be fabricated from rubber sheeting or dense cork, which can be found at automotive parts stores. The suspension system used on the mike holder is fairly easy to replace, since almost any kind of elastic material will work as long as it has a woven sheath. Bare rubber string will tend to bind in the suspension

PHOTO: Gale Warning Photography



AKG C-12A Tube Mike with CK-1 capsule.

guides, making placement difficult, and causing the rubber to break down quickly. On occasion, the rubber capsule assembly supports will relax, causing the capsule to slump over. (Excellent for recording ceilings and floors.) How this part is designed will determine whether you can fabricate it yourself or if an exact replacement is the only solution.

Lastly, condenser microphones are very susceptible to mechanical vibrations. A mike may sound fine until someone who is standing near it taps his foot. The small floor vibration is transmitted through the stand and

FISHTRAKS MAKES WAVES

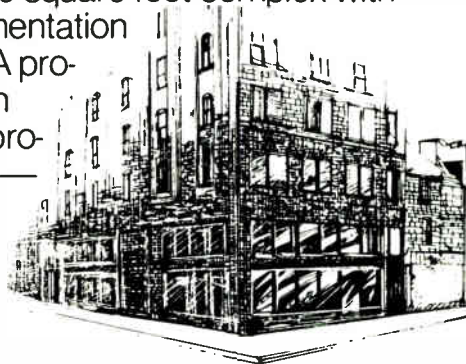
Fishtraks is different. A new location, an expanded recording studio, right in downtown Portsmouth. The only full-service, full-sized, and fully equipped sound production facility north of Boston: A 2500 square foot complex with both 16 and 8 track formats, a full line of instrumentation and a studio area large enough to shoot video. A production staff that's creative and experienced, an atmosphere that's spacious, comfortable, and professional, and a quality of sound that's different — distinctive, perfectly balanced, and full.

Fishtraks. *Let us be the difference for you.*



Fishtraks
Communications
Group, Inc.

62 Congress Street, Portsmouth, NH 03801 603/431-5492



picked-up by the capsule, which generates an audible thump. Sometimes an additional suspension is included to independently isolate the tube from the amplifier. If this system is defective, replace it. If suspension repairs were previously attempted, verify that they are correct.

Generally, if everything else is correct, and the microphone crackles the problem is usually the tube or the cable. If it's hissy and noisy, or if it sounds very distant or echoey but not necessarily distorting, it will often be a condenser—either the diaphragm or some other internal component.

REPLACING PARTS

Although collectors try to amass as many old parts as possible many of the critical parts are still available, with the exception of cosmetic parts. The capsules, or a reasonable replacement, are still available from the larger manufacturers for most mikes. Two notable exceptions are the nickel capsules used in the Neumann 50 series and the VF-14 tube for the Telefunken or Neumann U47 and U48. Mikes by manufacturers who are no longer in business will most always be a problem.

Those microphones that were rare in this country when they were new are almost impossible to find parts for. The smaller overseas companies could not at the time afford large quantities of spare parts and remaining inventories have long since gone. The only way you'll ever have a good set of these parts is to buy many of the microphones and consolidate them as the parts become needed.

Some of the most difficult parts to find are cable connectors and it is sometimes better and easier to replace them with contemporary connectors. If there is more than one shielding wire they should not be strapped together. Many microphones have separate grounds for the audio, and the amplifier power, and may not perform acceptably if the shields are combined.

For some models it is possible to fabricate body parts. A fine machine shop can straighten bent parts, and in some cases create new ones. Jeweler's tools are very useful for repair work, such as pushing out dented windcreens. Again, any metal work should be done with the amplifier and capsule far removed from the part being worked on.

The most popular tube that was used by most of the manufacturers is the AC-701, which is ½ inch by 1¼ inch. (Used in Neumann M-50, M-49, KM-56, KM-54, KM-53, KM-64, M-

269; AKG C-60; Sony C-17b, and many more.) Wires leading from both ends connect it to the amplifier. The popularity of this tube is due in part to German Broadcasting specifications which at the time required that this tube be used. To meet this requirement Neumann made a U-67 with an AC-701 tube and called it an M-269.

Nuvistors are widely regarded as the final advancement in tube design before electronics made the leap to transistor technology. Nuvistors are about the size of the tip of someone's little finger. Nuvistors generally have pins and plug into small sockets. (The AC-701 has wire leads.) Some of the mics that use Nuvistors include AKG C-12A, C-28c, C-61; Neumann U-64).

Larger 9-pin glass miniatures, similar to those found in tube guitar preamps, are used in many of the larger mics (Neumann U-67; Telefunken Ela-M 251; AKG C-12, C-24, C-28, C-29.) Most of these tubes are still available but high quality selected-for-audio tubes are very expensive.

The rarest of the tubes are those used in the legendary Neumann U-47. This tube, a Telefunken VF-14 was manufactured in the late 30's, and by the beginning of W.W. II was already obsolete. During the war the Neumann Company was moved out of bombed out Berlin, but soon after the war they returned and resumed manufacturing.



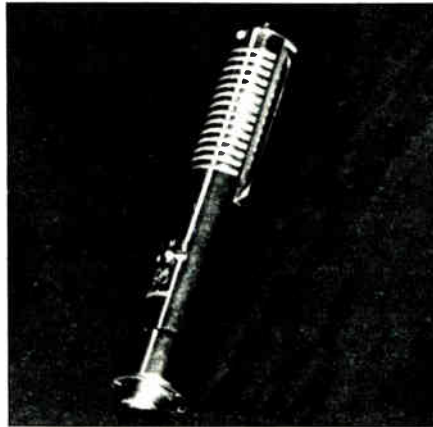
TRANSISTORIZED CONDENSERS

Repairing an early transistor or nuvisitor mike is not much different than a tube microphone. The power supplies need only provide one or two different voltages of much lower value compared to a tube supply, but many of the problems discussed earlier are the same. If the mike is not working at its optimum, the defective transistor(s) can sometimes be located by feeling how hot they get. With the case removed, power-up the mike and let it run. Touch the tops of each transistor. If one or more get inordinately hot it is likely you have found the part that needs replacing. Exact replacements should be used rather than OEM substitutes. If it's obvious that a transistor has previously been replaced it should be verified as correct. In cases where the defective component is one

of a matched set, it is a good idea to replace the entire set.

Some early battery powered

PHOTO Gale Warning Photography



Bang and Olufsen Ribbon Mike

transistorized condensers are already classics (Sony ECM-50, Sony ECM-22P, Sony C-500, Sony ECM-377).

These mikes can develop problems as a result of the battery corroding

inside the microphone. This can occur as a result of the microphone being stored with its power on. In time the severely drained condition of the battery can cause its seals to crack and leak acid. A few microphones have separate switches, some require that the battery be removed, and others have a small microswitch that is activated by a pin in the center of the three-pin XLR. This style of switch requires that the connector be removed from the mike for the power to be disconnected.

DYNAMIC MICROPHONES

By category they are the highest percentage of used microphones that work perfectly when plugged in. Unless something physically damages the mike, such as rust, mildew, mold, or running over it with an equipment truck, they usually keep on running. They do get dirty, and if they have prolonged exposure to high humidity and/or salt air, their diaphragms will become pitted.

A few of the dynamics have problems that are unique to them alone. The AKG-202 and 224 utilize two diaphragms and a crossover to achieve their excellent response. A high frequency element is mounted just above and in the center of the low frequency element. Their outputs are internally combined through a crossover network inside the microphone. If one or the other of the elements goes bad or becomes intermittent the microphone will still work but sound very strange.

The Altec 639A or B also has a dual element, but in this case a ribbon and a dynamic element are used for selecting the microphone's patterns.

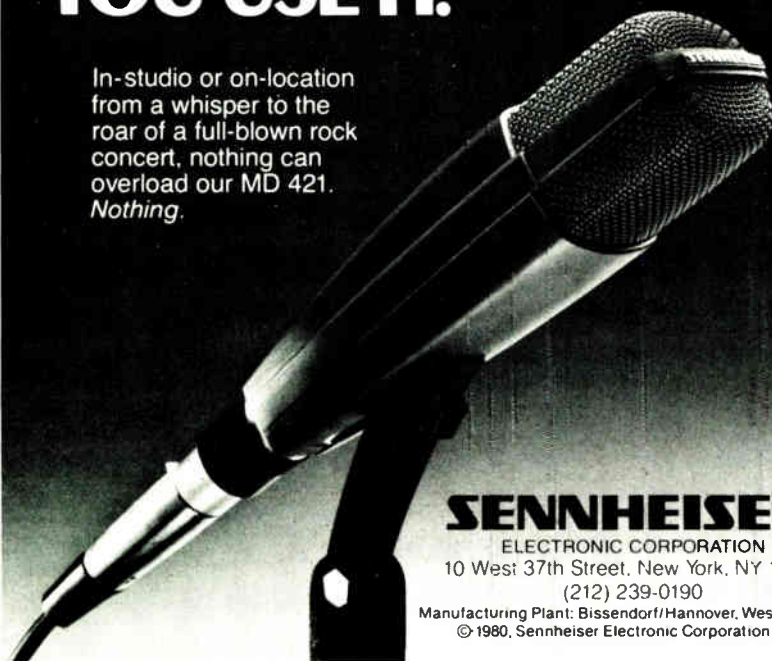
And at least one of the dynamic classics have a connector which is not commonly available, and because of the body construction cannot be modified to accept another type. When buying an EV-666 always be sure that it comes with its connector and cable. It is a wonderful mike, but has an unusual connector.

RIBBONS

The oldest still popular classics are ribbon microphones. Like a dynamic there are few things that

**NO OVERLOAD.
NO MATTER WHERE
YOU USE IT.**

In-studio or on-location from a whisper to the roar of a full-blown rock concert, nothing can overload our MD 421. *Nothing.*



SENNHEISER

ELECTRONIC CORPORATION
10 West 37th Street, New York, NY 10018
(212) 239-0190

Manufacturing Plant: Bissendorf/Hannover, West Germany
© 1980, Sennheiser Electronic Corporation (N.Y.)

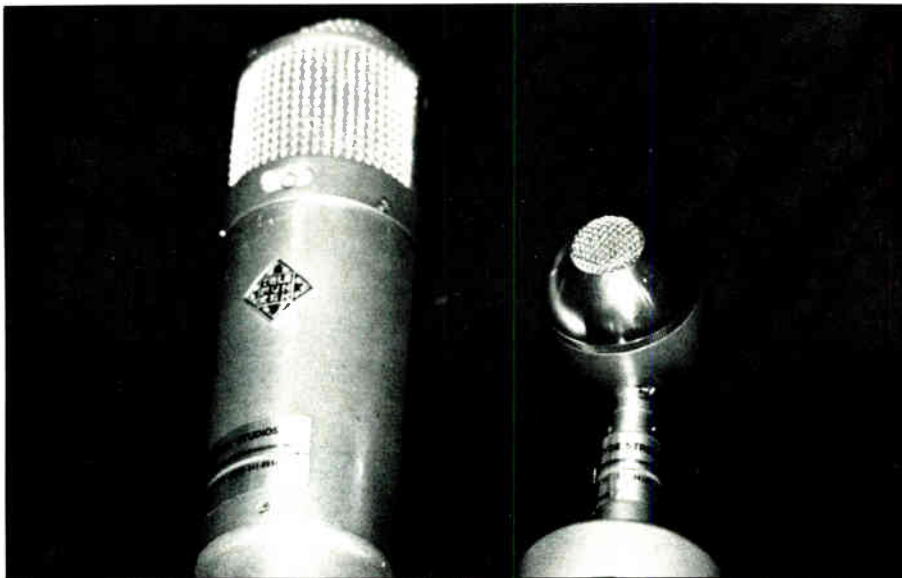
can go wrong with them. A defective mike can generally be fixed by replacing the ribbon element, though occasionally the magnets will weaken because of the age, or being dropped, or some other natural phenomenon. They can also become misaligned causing their fields to be misdirected. The symptom is an output that is uncharacteristically low for that model. Further, some older permanent magnets were simply not that permanent.

Ribbon mikes generally have the lowest outputs of the three basic types of transducers. Their outputs are directly related to the length of the ribbon and the strength of the magnetic field in which the ribbon is vibrating. Early

It is also felt by many maintenance people that neither ribbons nor dynamics appreciate phantom power being fed to them. They don't seem to sound quite the same once they've been connected to a mike input that has phantom power present. Recently, some studios have installed on/off phantom switches on the microphone input panel.

The actual making of the ribbon is another skill which has died with the advancement of technology. There are few manufacturers who are able to replace the ribbons in early microphones. The notable exception is RCA, which continues to service every mike they've ever made. There are also a few

PHOTO: Gale Warning Photography



Neumann U-47 with accessory small diaphragm head.

models have ribbons that are very long, and have large magnets causing them to be big and heavy. Current magnetic technology however can create an extremely strong directed field from physically small magnets, thus allowing shorter ribbons to be used. For this reason today's ribbons, such as the Beyer "M" series, are just as light and small as any other current dynamics or condensers. RCA and Beyer are about the only companies that are currently manufacturing ribbon microphones.

Care should be taken when dismantling such a microphone since the removal of a part which is acting as a spacer or shim can cause the magnets to come apart from their own magnetic repulsion or attraction. In some cases if the magnetic bonds are broken, correctly realigning the magnets will not return the field to its original strength. The best thing is to not disturb them.


independent craftsmen who are able to fabricate and re-install ribbons. And, if you have patience, you can replace the ribbon yourself. A suitable ribbon can be made from thin aluminum foil. The new ribbon should be cut the exact same width and approximately twice as long as the original. A number of attempts may be required since the two edges have to be perfectly parallel and completely free of edge nicks, tears, or ripples.

The actual ribbon is not flat but has numerous corrugations. This allows for maximum air pressure compliance to a sound wave. These crimps can be made by hand by alternately bending the ribbon over a very thin straight edge. Compare the distance between bends and the depth of corrugation on the old ribbon to create a duplicate. The new ribbon should be suspended between the magnets with a minimum

YR

YALE RADIO HAS A STEAL OF A DEAL FOR YOU ON MICROPHONES!

AND A FREE GIFT TOO!



SHURE



EV

ElectroVoice

SONY

BEYER DYNAMIC


AKG

SENNHEISER

CALL US LAST FOR PRICE QUOTES, AND TO SHOW OUR APPRECIATION WE WILL SEND YOU A USEFUL FREE GIFT ALONG WITH A LIST OF OUR 130 PRODUCT LINES.

CALIFORNIA CUSTOMERS CALL:


(213) 465-0650



YALE RADIO ELECTRIC CO., INC.

6616 Sunset Blvd.

Hollywood, California 90028



Call Toll Free:

(800) 421-4144



PHOTO: Gale Warming Photography

AKG D-15 Dynamic Microphone

of tension to maintain its position. Excessive tension will prevent it from vibrating freely.

POLARITY

When a new mike is acquired it should be checked for electrical polarity. Essentially, a build-up of pressure in front of the forward mem-

brane should cause the mike to generate a positive going electrical pulse at pin two of the XLR connector. Once this is determined for one of your microphones, it can then become a comparison for new arrivals. Hold both the standard and the test microphones close together and listen. If they sound fine separately but 'hollow' when their signals phase with the studio standard, the recent arrival will need to have its two audio signal leads reversed at its connector.

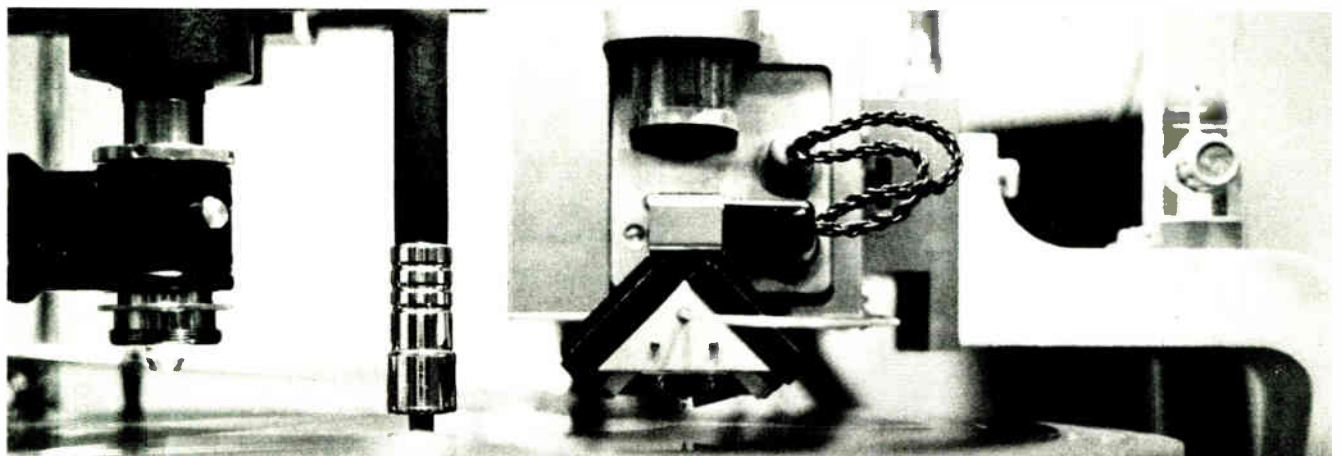
The peculiarity of bi-directional microphones will complicate this simple test. A positive acoustic pulse generated in front of an RCA-44, for example, can generate both a positive and negative going pulse depending on which side of the bi-directional mike is facing the source. Almost all bi-directional mikes have some sort of physical indicator to differentiate the two live sides. A logo, a cord, or a selector switch may be on one side and not the other. Note which side needs to face the program for a positive pulse to be generated at pin two. If the positive and

negative going lobes of two bi-directional mikes are close together but not facing the same direction, then their combined outputs will have considerable phase cancellation.

IMPEDANCE AND LOADING

Most contemporary professional microphones have an impedances of 200 ohms, and generally are not adversely loaded by the input circuits of contemporary boards. Early units are much more problematical since impedance varied widely. Some are neither high nor low, and fall in the 500-1,200 ohm range.

Microphones with unusual impedances require some sort of impedance matching device that is made part of that microphone's kit. The best solution is to locate (or have made) a specialized matching transformer. Resistive networks are generally unac-



masterdisk... a cut above the competition.

Our tradition of excellence in master and reference disk cutting has brought us artists masterdisk is proud of...

JOURNEY
THE KINKS
MEATLOAF
.38/SPECIAL

ROLLING STONES
HALL & OATES
SPYRO GYRA
DEF LEPPARD
AC/DC

RUSH
IAN HUNTER
Z.Z.TOP
TRIUMPH

masterdisk 16 West 61st Street N.Y., N.Y. 10023 (212) 541-5022

EVERYTHING AUDIO

MULTIMEDIA SEMINAR PRESENTATION OUTLINE

March 21, 1982

Holiday Inn West-Holidome

5321 Date Ave. (I-80 at Madison Ave.)

Sacramento, Ca 95842

9:00 a.m. — 6:00 p.m.

Seminar Director — Phillip Miller, Everything Audio

- LEO DE GAR KULKA, President and Dean of the College for Recording Arts, President of Golden State Recording
- AMPEX CORP. RUSS IDE, Northwest Regional Manager, Video Post Production, Video Sweetening.
- BRIAN CORNFIELD, President of Everything Audio, Recording Studio Equipment and Design.
- TIM MUNGOVAN, Everything Audio Telecommunication, Earth Satellite Transmission, Picture Telephone.
- JIM SHIFFLETT, President of Vortech Studios, Computer Graphics, Film and Video Presentations.
- DEAN CULL, Vice President of KGNR Broadcasting Technology.
- MARY HELEN BARRO, Radio Producer.
- RANDY KIRKBRIDE, President of Northern Star Video.
- AMEK CORP. Recording and Broadcasting Consoles.
- OTARI CORP. Tape Recording Equipment.
- ENG trucks exhibit from local channels 3, 6, 10, 13, 40.

Post Production — Helene Winnick, Entertainment Law.

SPONSORS:

HOUSTON RECORDING, 2355 Sobre Vista Rd., Sonoma, Ca.

AMPEX CORPORATION, 10435 N. Tantau Ave., Cupertino, Ca.

HEAVENLY RECORDING, 620 Bercut, Sacramento, Ca.

NORTHERN STAR VIDEO SYSTEMS, 2324 Church Ave. #5, Sacramento, Ca.

SKIP'S MUSIC, 2740 Auburn Blvd., Sacramento, Ca.

REGISTRATION FEE: \$50.00

PLEASE SEND CHECK OR MONEY ORDER
PAYABLE TO EVERYTHING AUDIO

For more information, call:
(916) 424-5090 or (213) 995-4175
(R.S.V.P.)

Mail to:
Everything Audio
6665 So. Land Park Dr.
Sacramento, Ca 95822

NAME _____

COMPANY _____

ADDRESS _____

CITY _____ STATE/ZIP _____

ceptable since they can adversely load the mikes thus effecting output and response.

HOLDERS AND FITTINGS

Many microphones will fit perfectly in a dozen different holders, but a few require a special mount or suspension. Obviously, the purchase of a good sounding microphone should not be deterred by the lack of a correct mount, but it will make the mike harder to use.

Storing mikes in their original boxes when they are not in use will likely increase the life of the entire microphone. Humidity and temperature can also damage mikes, and they should all be stored in a dust-free space.

SHIPPING

Anytime you buy a mike make sure that whoever ships it treats it as though they were shipping rare china.

Pack them in a small box placed in the middle of a sturdy cardboard box filled with styrofoam peanut chips. If you go to another country and see a mike and buy it, bring it back in your suitcase. If space is limited, ship the power supply and bring the mike back in your baggage or it's possible you'll never see it again. Avoid the Postal Service. Even if you do have the package insured the red tape is so involved that filing a claim is at times impossible, and the maximum claim value is too low for many mikes.

Microphones being transported by their owner can be protected on homeowner's or apartment renter's insurance under the category of professional gear. There is a specific rate, but the mikes have to be locked to a fixed value.

Restoring mikes is a long and tedious process. Like other types of industrial art vintage mikes are a vanishing species. Many of them have been permanently lost, damaged, or stored improperly to the point where they will not function without complete rebuilding. Their particular sound will never be reproduced, except by the ever diminishing number of their kind. ■



MICROPHONES

The New Generation

The latest generation of studio microphones are facing the challenge of digital recording's quantum leap in the race for clean sound. What are the mike manufacturers doing to maximize the performance of their top-of-the-line products?

We surveyed a number of the major microphone builders and found that, while some were testing radical approaches to the technology, others were confident with their somewhat older but higher tolerance designs.

AKG

AKG Acoustics, Inc., has developed a unique version of their popular C-414EB Large-Diaphragm Professional Studio Condenser Microphone. The new microphone C-414EB/P48 was designed to meet the increasingly high standards of (pulse current modulation) digital recording techniques and has greatly improved dynamic range, an improved equivalent noise level, and increased sensitivity.

Although based in the lineage of famous AKG large diaphragm microphones—C-12, C-12A, C-12B, C-412, C-414 & C-414EB, and also on the same one-inch gold-sputtered dual-diaphragm capsule (the CK-12), the electronics of the new C-414EB/P48 are a completely new departure.

The resulting technical specifications show an equivalent noise level at a "hushed" 18 dB SPL (weighted per DIN 45 405) and 15 dB SPL (A-weighted loudness level per DIN 45 634, IEC 179).

The C-414EB/P48 microphone's maximum sound pressure capability for all four polar patterns with zero attenuation and flat response (no rolloff), at 1,000 Hz for 0.5% total harmonic distortion from the electronics is a resounding 142 dB. With maximum at-

tenuation selected, the figure increases to 162 dB. This results in a working dynamic range of over 124 dB and a signal-to-noise ratio re: 94 dB SPL per DIN 45 590 of 76 dB (re: 94 dB SPL per IEC 179/A-weighted of 84 dB).

Supplied in satin-black chrome finish, for 48-volt phantom powering only, the C-414EB/P48 is available on special order for delivery within thirty days. Suggested retail price is \$750.00. It is supplied with windscreen and stand adapter.

For more information on the C-414EB/P48, contact Pat Donaghy at

AKG Acoustics, Inc., 77 Selleck St., Stamford, CT 06902.

AUDIO-TECHNICA

Audio-Technica's engineers, perceiving the need for a moderately-priced microphone with truly professional performance and the capability of being phantom-powered, have created the AT813R unidirectional electret condenser microphone.

To give the microphone the excellent frequency range and transient response demanded by professional recording studio technicians, the microphone incorporates the latest "back plate" electret technology, and the generation system utilizes a gold-vaporized diaphragm just four microns thick. This feature reduces moving mass by one-third, as compared with conventional microphone diaphragms, making the AT813R ultra-sensitive to subtle tonal nuances. Despite its extraordinary sensitivity, however, the microphone is designed to provide distortion-free sound reproduction even in sound fields as loud as 141 dB SPL, for clean pickup of brasses, cymbals, and high-energy vocalists.

Recognizing the tremendous variation in power supply voltage available to recording technicians, the microphone's designers equipped it to handle a working voltage range of from 9 to 52 VDC, enabling it to be matched with nearly all external AC/DC power supplies now available. The AT813R is also compatible with external DC power supplies capable of providing at least 9 volts.

The microphone is enclosed in a rugged metal case and fitted with a durable multi-layer windscreen. Internal shock-mounting minimizes handling and cord noise while protecting the inner capsule from physical damage.

A well-controlled polar pattern insures uniform sound character and

AKG C-414 EB/P48



Pick a number from 9 to 52!

You've just chosen the ideal DC voltage to phantom-power these new ATM electret microphones.

ATM11R

ATM10R

ATM31R

AT8501

ATM91R

Introducing four "universal" phantom-powered electret microphones. Designed to work from external power, internal regulation automatically handles any voltage from 9 to 52 VDC without adapters, switches, or rewiring. Just plug in and enjoy. With current drain a mere 0.3 mA at 9 volts (4 mA at 12-52V) a 9V battery lasts thousands of hours, not just the 60 or 70 hours typical of other mikes.

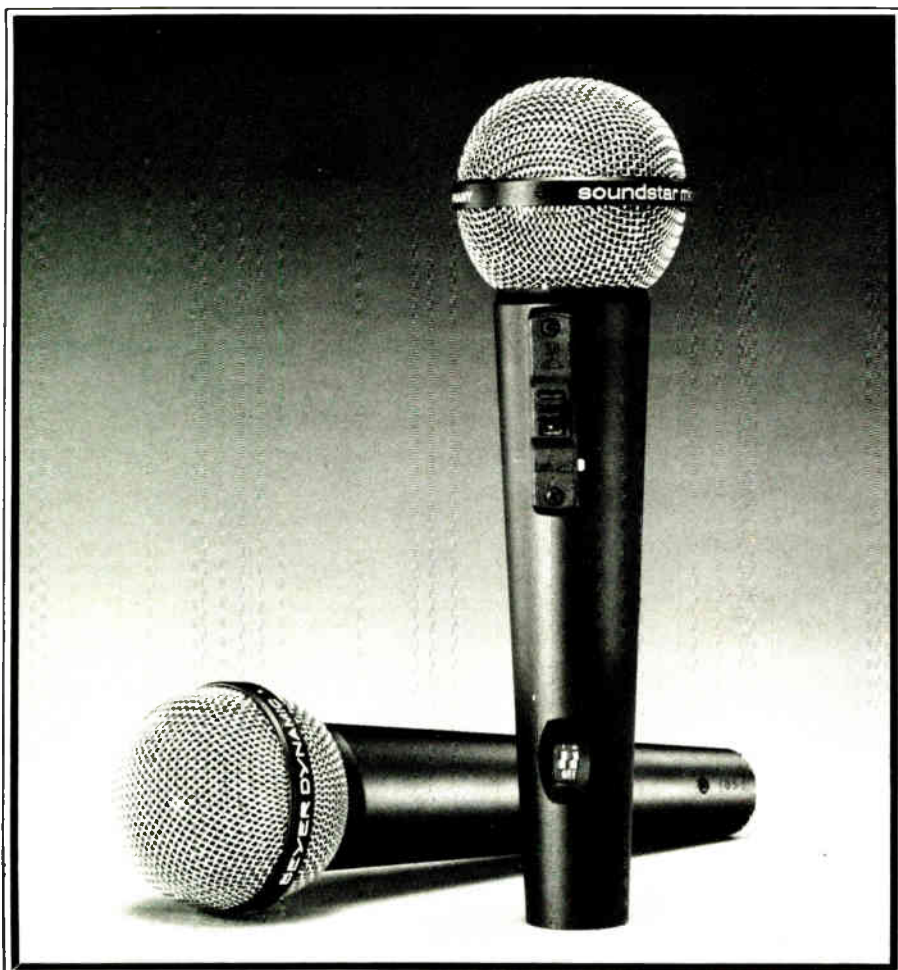
When your power supply isn't available, or isn't enough, use ours. The new AT8501 Dual Battery Supply holds two 9V batteries. One to use, and one in reserve. Instant switchover and test LED eliminates guesswork. And spares are as near as the closest shopping center. Neat!

But convenience and versatility are just two of the advantages of the new ATM models. All-new electronics provide plenty of headroom inside the microphone with no more than 1% THD even when used in acoustic fields of 141 dB SPL. Which sets new standards for clean sound even close-up to big brass or inside a powerful drum kit.

And the sound you hear is wide-range and *musical*. Presence without peaks. Highs to 20,000 Hz but without a raspy "edge." Yet despite their responsiveness, these new ATM microphones have the "Road Tough" reliability proved so often on stage and in the studio.

Before you add another microphone, compare our sound, our convenience, our reliability, and our cost. Write for literature and list of nearby ATM microphone specialists. Get great sound...right from the start! AUDIO-TECHNICA U.S., INC., 1221 Commerce Drive, Stow, Ohio 44224. (216) 686-2600.

audio-technica®



Beyer Dynamic M-600

output up to 60° off axis and excellent rejection of noise and nearby performers from the rear of the microphone.

The frequency response contour of the microphone is smooth and flat, with a gentle rolloff at the very lowest frequencies to avoid pickup of room rumble and air conditioning noise.

Accessories provided with the AT813R include a snap-in stand clamp, protective pouch, storage case, and a shielded 2-conductor 16½-foot cable with an A3M/XLR output connector.

For more information on the AT813R, contact Don Kirkendal, Audio-Technica, Inc., 1221 Commerce Dr., Stow, OH 44224.

BEYER DYNAMIC

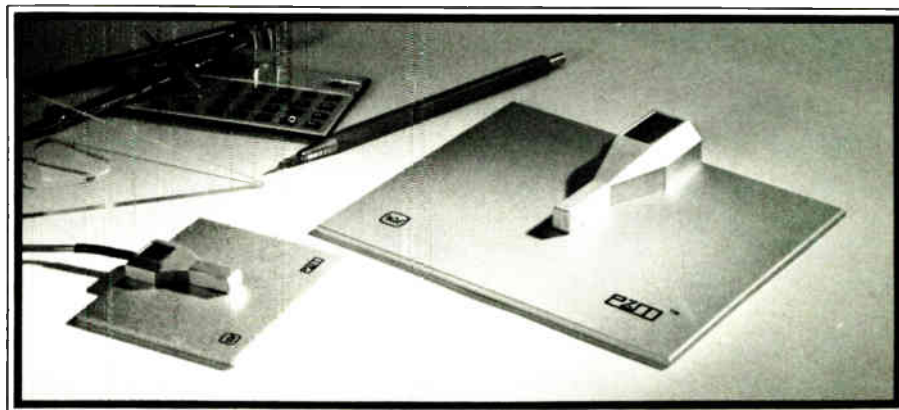
The most recent addition of Beyer Dynamic's studio quality microphone is the M600.

This microphone combines the best features of both a ribbon and moving-coil microphone. Its extremely light "Hostaphan" diaphragm enables it to

track transients like that of a studio ribbon mike, but its moving-coil design gives it the durability to double as a road mike.

It incorporates a four position bass rolloff switch recessed in the lower portion of the barrel to prevent accidental switching, and a cylindrical on-off switch that can lock in the on position.

Crown's PZM



Originally designed as a vocal mike, it has a breath and pop filter as well as a hum-bucking coil; however, it's ability to handle high sound pressure levels enables the M600 to be quite versatile as a studio mike, capable of handling many recording situations.

The frequency response of the M600 is 40-16,000 Hz. It employs a hyper-cardioid pattern with a side attenuation at 120 degrees, 1000 Hz., of less than 24 dB. The mike's output level is -57 dB (0 dB=1mW/Pa) with an EIA Gm output sensitivity of -149 dB (0 dB=1mW/2.10⁻⁵Pa). There is a three-step bass attenuator for -8 dB/-12 dB/-16 dB at 50 Hz.

For more information on the M600, contact Paul Murphy, Beyer Dynamic, Inc., 5-05 Burns Ave., Hicksville, NY 11801.

CROWN

The Crown PZM, or pressure-zone microphone, works on a new principle of sound detection, utilizing the pressure zone at an acoustic boundary to eliminate distortion problems.

The active element in a PZM microphone is a pressure-calibrated electret capsule, mounted so it faces the boundary and lies within the pressure zone. All incoming sound is received indirectly, free of distortion caused by phase interference.

The sound pickup pattern of the PZM is hemispheric, and sound sources moving on the surface of a sphere surrounding the PZM will cause no alternation in the quality of the sound. Should a cardioid pattern be desired, a foam template can be placed behind the transducer to limit very effectively the sensitivity from one direction.

Edward Long and Ron Wickersham, who are principally responsible for the development of the Pressure Recording Process™ (Pat. app. for) on

YOU'LL NEVER BUY OUR METAL FOR LOOKS ALONE.

That should come as no surprise. The quality of TDK metal is renowned. The classic MA-R created a new state-of-the-art concept in cassettes. But even as its design elements caught the imagination, its sound quality made a lasting impression. MA-R is metal tape with a higher energy. A dynamic range unheard of in most cassettes. On it, your music comes alive. The unique die-cast metal frame and Reference Standard Mechanism is designed to eliminate warpage, reduce wow and flutter, and withstand environmental changes. Maintaining performance at the highest levels possible. Ultimately, sound transcends good looks. The MA offers the same metal tape in a more economical cassette utilizing TDK's Laboratory Standard Mechanism. Thus making another case for quality. We feel that's characteristic of TDK. And why price is rarely a consideration when you want to hear the best.

 **TDK**
The Machine For Your Machine



LEARN PROFESSIONAL RECORDING ENGINEERING

SUPER SESSION '82

JUNE 18-27

10-DAY INTENSIVE HANDS-ON COURSE
IN WASHINGTON, D.C.

Enroll now for beginning, intermediate and advanced recording at Super Session '82 and mix with the pros. Study with internationally famous authors, producers, lecturers and engineers. Among them, Ed Greene, Super Star Recording Engineer and TV Mixer.

Get hands-on training in one of the east coast's most complete and experienced 24 track professional studios. Ground transportation is provided, and campus housing is available, but...

Call or write now for complete information regarding limited enrollments: (301) 946-4686.

Omega School of Applied Recording Arts & Sciences
10518 Connecticut Ave., Kensington, Md. 20895

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



10518 Connecticut Avenue, Kensington, Maryland 20795

which the PZM is based, directed their research to the problems that conventional mikes have always had with the combination of direct sound waves and the waves reflected from the primary boundary. Because of the interaction between the waves of higher frequency and the microphone element, the incident waves differed in frequency response from the direct wave, especially in the higher frequencies. As a result, conventional microphone design has an inherently high degree of directionality. Conventional mikes must also be engineered differently, depending on their use as direct or ambience mikes.

Long and Wickersham discovered that there is a thin layer at the boundary (usually the largest horizontal plane just beneath the mike—floor, table or podium) in which, because of the small distances involved, the direct signal and the signal reflected from the boundary are coherently in phase and reinforce each other. A microphone element placed within the boundary layer will treat the combined signals as one signal, with an essentially flat frequency curve.

The PZM comes in a variety of models. For specific information, contact Murray Young, Crown, 1718 W. Mishawaka Road, Elkhart, IN 46517.

ELECTRO-VOICE

The Electro-Voice C094 is a miniature electret condenser microphone with an omnidirectional polar pattern. The C094 consists of two separate assemblies: the microphone element and the power-supply/buffer module. They are connected by 6 feet of durable miniature cable. The cable is connected to the power-supply/buffer module with a miniature connector permitting the use of cable extensions. The 15-foot output cable is also connected to the buffer module with a miniature connector and

is terminated with a standard A3M connector.

The basic design criteria for the C094 were concentrated on three areas E.V. considered the weak points of typical miniature electret microphones: a) powering versatility, b) signal-to-noise ratio and c) maximum SPL. The key to attaining these improvements lies in the separate power-supply/buffer module. It provides the facilities for a 9v transistor battery and room for the circuitry necessary to achieve improved performance.

The C094 can be powered by either phantom supply (8-50v) or a common 9v transistor battery or any DC voltage from 8 to 50 volts connected to the battery leads. A switch is provided on the buffer module to conserve battery life if used with a battery. The C094 employs a series regulating device that automatically adjusts the current flow from any supply to the required 3.9mA.

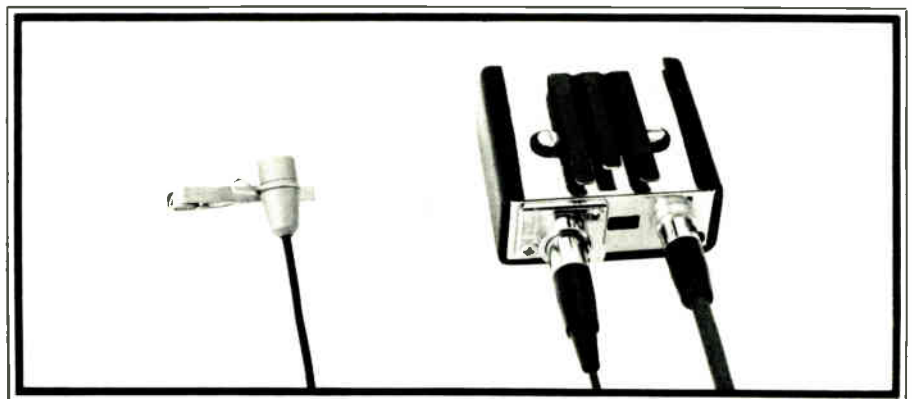
The C094 output is rated at -45 dB, which is typically 10 dB greater than conventional miniature electrets while maintaining the same noise floor. The net result is a 10 dB improvement in the signal-to-noise ratio.

The C094 can handle 141 dB SPL at the capsule before 1% THD. This represents a 20 dB improvement over typical miniature electret specifications.

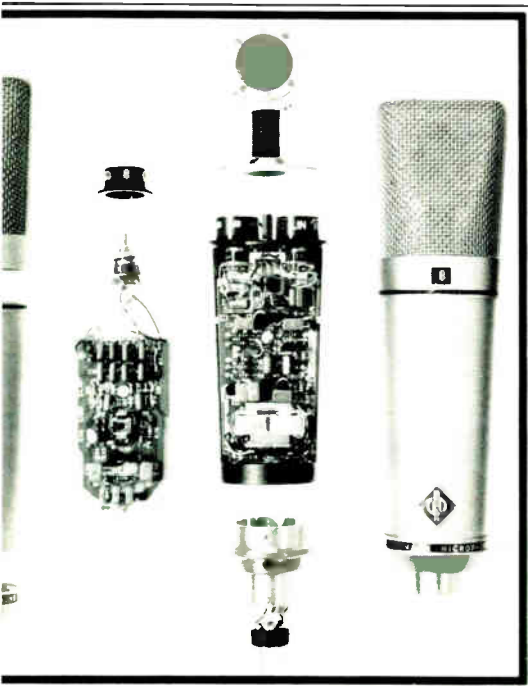
The combination of superior signal-to-noise ratio and headroom allows the C094 to be used in recording and sound reinforcement applications where other miniature electrets would fail. These applications might include stereo-spaced omni recording, binaural recording and close miking of instruments.

For more information on the C094, contact Jerry L. Whaley, Electro-Voice, Inc., 1201 Dolly Parton Parkway, Sevierville, TN 37862.

Electro-Voice C-094



SPECIAL REPORT:



Neumann U-87

MILAB

Milab's LC-25 is a cardioid condenser microphone using no transformers in any portion of signal path. It delivers a balanced signal output at line level, and may be used unbalanced for single-ended line inputs. Advanced-design shock isolation permits use for hand holding. The finish is in black

Milab's LC-25



chrome on a solid brass body with black stainless steel mesh grille.

Milab's engineers designed the LC-25 as a very high-quality microphone for use with direct-to-disk and digital recording. The microphone pattern is a tight cardioid with minimal coloration off axis and with a directivity index of 25 dB at 1 kHz, 15 dB at 100 Hz. Frequency response is virtually flat from 30 Hz to 15 kHz, and THD distortion is less than 1% at 130 dB SPL. It operates on nominal 48 VDC, Milab 8320-S supply recommended. Current price is \$725.

For more information, contact Bill Cara, P.O. Box 9339, Marina Del Rey, CA 90291.

NEUMANN

Neumann's latest studio-oriented microphone is the U89i condenser microphone. Its grille houses a newly-developed dual-membrane capsule with a particularly linear frequency response for all polar patterns. The entire exposed surface of the capsule is at zero po-

tential, making it immune to atmospheric conditions and dirt. In order to protect the capsule from mechanical shock transmission, it is elastically suspended. A rotary switch beneath the grille permits selection of one of 5 directional patterns: besides the three usual ones—omni, cardioid, figure-8—the intermediate positions "wide-angle cardioid" and "hyper-cardioid" are also available. This makes the U89i highly adaptable to both large instruments and wide sound sources and makes it suitable for distant pick-ups as well.

The newly-developed amplifier allows sound pressure levels of up to 134 dB to be reproduced without distortion. Its equivalent self-noise level of about 24 dB provides a dynamic range of 110 dB. When the negative feedback in the first amplifier stage is switched by means of the "-6 dB" rotary switch, the boundary SPL is raised to 140 dB, more than the peak sound pressure level to be found right in front of a trumpet.

A high-pass filter inserted ahead of the output transformer provides a

CREATE A QUIET MASTERPIECE. Now dbx Type I Noise Reduction is available in a convenient two-channel format for noise-free stereo masters and production tapes. The new Model 180 is a rack mountable 1 $\frac{3}{4}$ " package with two channels of encode, two of decode—usable separately or simultaneously. It has active balanced inputs and a +24 dBm in/out capability. And with dbx, you get the dynamic range of digital. Without staying up nights wondering how you're going to pay for it. See your dbx Pro dealer or write for complete technical information.

*Manufacturer's suggested retail price.



Model 180 Type I Noise Reduction System

dbx, Incorporated, Professional Products Division, 71 Chapel St., Newton, Mass. 02195 U.S.A. Tel. (617) 964-3210, Telex: 92-2522. Distributed in Canada by BSR (Canada) Ltd., Rexdale, Ontario.

dbx®

SPECIAL REPORT:



Sennheiser MC-421

rolloff in sensitivity at either 80 Hz or 160 Hz. This will cancel out noise in this frequency range, yet maintain flat frequency response utilizing the proximity effect.

Due to its compact design, the U89i is smaller than the U87, but like the latter it can be opened easily without tools. As is true of all Neumann microphones, the electrical characteristics of the U89i can be easily checked and measured by means of a calibration input.

SCHOEPS

Schoeps' most recent development in condenser microphones has been the Colette Series, a unique design allowing not only full interchangeability of capsules of different directional characteristics on a single amplifier body, but also the extension of the capsules themselves using a special Colette cable with active electronics, allowing placement of microphones unobtrusively within a music group or in a concert situation where more conventional units would be visually objectionable.

Three choices of amplifier bodies allow powering from 12- and 48-volt phantom, and 12-volt parallel-feed systems. Eleven capsules offer pickup characteristics ranging from omni through bi-directional to cardioid and hyper-cardioid, with special attention paid to designing each capsule for the most uniform polar response to assure uncolored sound pickup both on and

off axis. Sound pressure levels as high as 140 dB can be accommodated with less than 0.5% distortion, with an equivalent noise level of 18 dB-A. Electronics are transformerless, with very low output impedance, permitting long lines to be used without signal degradation or noise pickup. Frequency response is essentially flat, with no high-frequency peak, for exceptionally natural sound. Their physical size, including both the capsule and amplifier unit, is 0.79" in diameter and 5" in length.

For more information on Schoeps Microphones, contact Posthorn Recordings, Tenth Floor, 142 West 26th St., New York, NY 10001.

SENNHEISER

The twenty-year-old MD421 is Sennheiser's current entry into the recording studio-quality microphone market. It is one of the few microphones of any kind on the market that can boast a 175 dB freedom from overload. A great deal of research went into the design of this unit, from its hum-bucking coil to prevent interference from stray magnetic fields, to its five-position bass rolloff.

The MD421's frequency range extends to 17,000 Hz, with an empha-

sis at around 6,000 Hz, created to increase the presence that gives many instruments a rich tonal quality.

All MD421 models have high-impact plastic housings and are supplied with a quick release clip which can easily be changed to a fixed mount. Current price with low Z cable is \$327.00.

For more information, contact Tony Tudisco, Sennheiser, 10 West 37th St., New York, NY 10018.

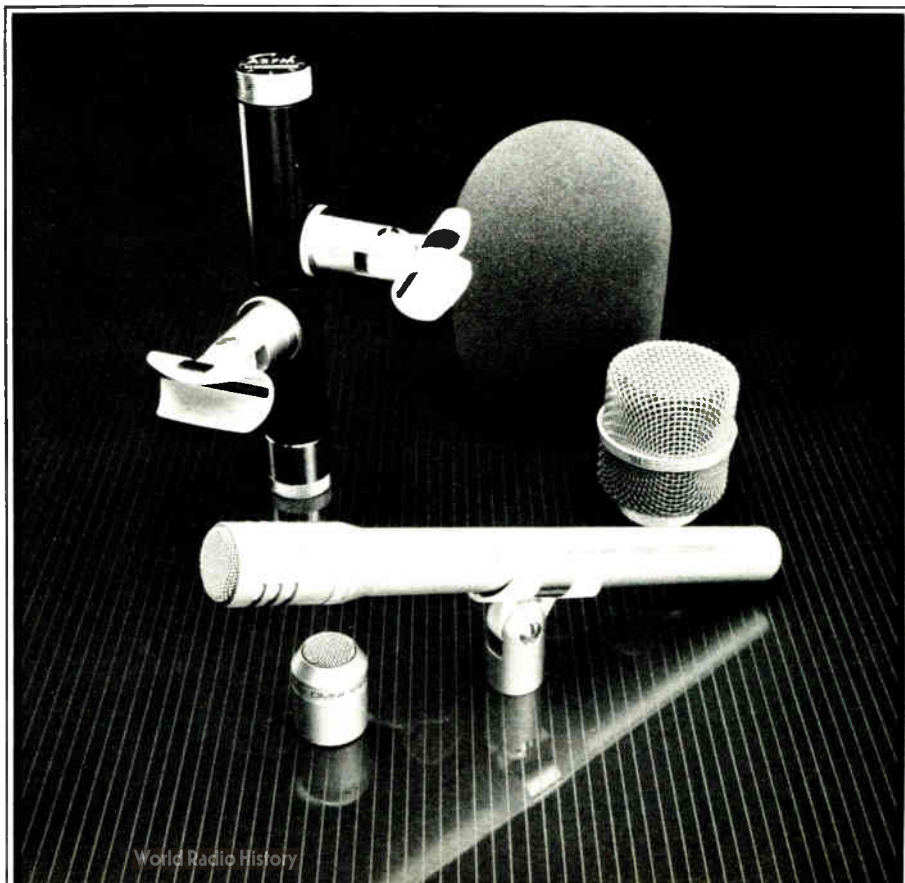
SHURE

Designed to meet the most demanding studio and remote recording situations, the Shure SM81 Condenser Microphone comes equipped with a unidirectional capsule that can handle up to 146 dB SPL. A built-in switchable 10 dB attenuator prevents overloading of the microphone's internal electronics when recording extreme sound pressure levels.

A three-position low frequency response switch is recessed in the handle. Depending on the setting, the frequency response is flat, rolled off at 6 dB/octave below 100 Hz, or rolled off at 18 dB/octave below 81 Hz.

The SM81 uses simplex (phantom) powering and will operate from 12 to 52 VDC. Other features include very

Shure SM-81



WRIGHT MICROPHONES?

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

Simply put, Wright Microphones are the best sounding microphones money can buy. Plug them in, place them and compare. You'll HEAR a new transparency and clarity. You'll experience the NEW state of the art.

For a demonstration contact your nearest Pro Audio Dealer or Will Eggleston, National Sales Manager, Wright Microphones, 2093 Faulkner Rd., N.E., Atlanta, Ga., 404/321-3886.



WRIGHT MICROPHONES • 2093 Faulkner Road, N.E. • Atlanta, Georgia 30324
404/321-3886

SPECIAL REPORT:



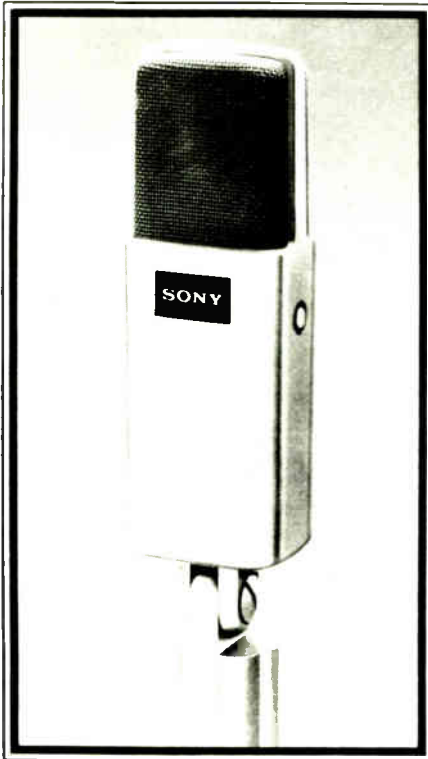
low RF susceptibility, low handling and electrical noise, wide dynamic range, and superior distortion characteristics.

The R104A capsule allows the recording engineer to change the SM81 microphone from a unidirectional pattern to an omnidirectional. The change takes less than a minute and is accomplished by simply unscrewing the unidirectional capsule and replacing it with the omnidirectional capsule.

The R104A is supplied with its own 10 dB attenuator, and both pieces can be stored in the SM81 carrying case.

Price of the SM81 is \$327.00, R104A is \$125.00. For more information contact Lee Habich, Shure Brothers, Inc., 222 Hartrey Ave., Evanston, IL 60204.

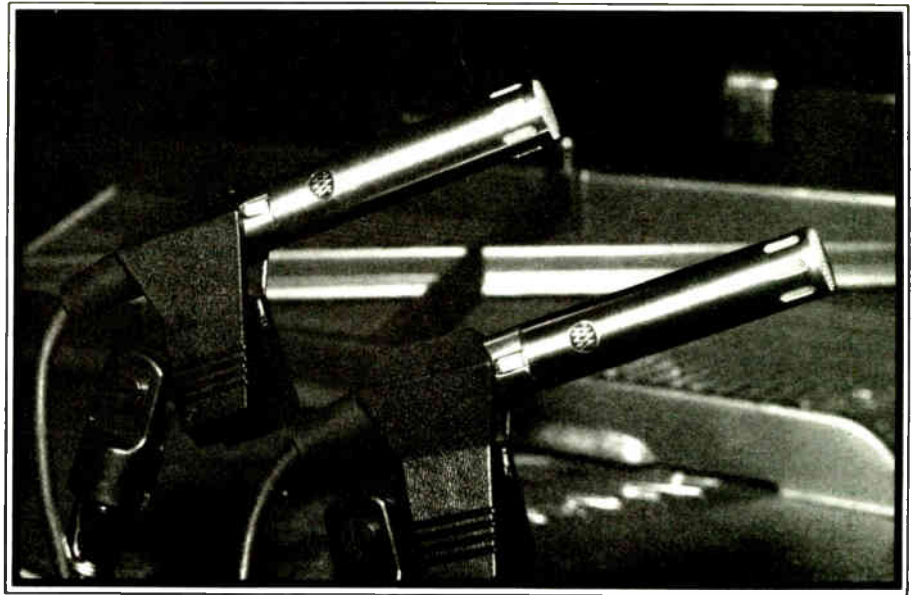
Sony C-48



SONY

For critical professional recording, Sony offers its C-48 vari-directional studio condenser mic. It features a dual-diaphragm design, with switch-selected omni, uni, and bidirectional characteristics. Switches include select bass rolloff, to eliminate proximity effect or room noise, and a 10 dB pad between capsule and preamplifier to prevent overload at sound pressure levels above 128 dB. Major specifications in-

clude a flat frequency response of 30-16,000 Hz; output level at 1 kHz is -37.8 dBm, referenced to 1 mw/ubar. Sensitivity (referenced to 1v/ubar at 1 kHz) is -61 dB (0.9mv) in the omnidirectional position, -60 dB unidirectional, and -59 dB at the bidirectional setting. Signal to noise ratio is at least 70 dB, with input noise equivalent to 24 dB SPL or less. Maximum sound pressure level is 128 dB SPL or greater.



Wright's SR-1 and TSR-2

Dynamic range is approximately 104 dB.

The microphone has a two-way power source—it can be powered by an internal 9-volt battery or an external 48-volt DC supply. Battery life is approximately 50 hours.

The C-48 measures 2-1/8-inches by 1-1/9-inches and weighs 1-pound, 4 1/2-ounces. It is terminated in a XLR ("Cannon") type three-conductor connector.

For more information, contact Jim Guthrie, Sony Corporation, 9 West 57th St., New York, NY 10019.

WRIGHT

Designed by recording engineers in a studio environment, the Wright Microphone is primarily suited for studio applications. Business and research started three years ago with early prototypes described as too quiet to believe they were in the circuit path. Later developments led to current models which are capable of handling higher sound pressure levels. The Wright Microphone Company offers two mod-

els: the SR-1 has a conventional transformer output utilizing a nickel-core transformer with a special wind for excellent frequency response. The TSR-2 transformerless version is unique in that throughout the microphone circuitry there is no iron, no coils and no chokes in the signal path. Both Shaped Response™ models exhibit a rising high end with a response peak of +6 dB at 16 kHz. Such a curve reduces the need

for excessive high-end board equalization, further reducing the possibility of induced phase shift and noise. Tying all the design criteria together is the heart of the microphone, a fast-responding 3/8" gold foil diaphragm mounted in acoustical foam to prevent low frequency pick-up. The SR-1 and TSR-2 are designed to operate on phantom power supplies ranging from 12-48 volts. All microphones are hand made and thoroughly tested. The case is hand-tooled polished brass with a heavy lacquer coating to prevent tarnishing.

Basic specifications include: Frequency Response, 20 Hz-30 kHz; Maximum Sound Pressure Level, 130 dB; Polar Pattern, extended angle cardioid; Source Impedance, 150 ohms; Noise Figure, 28 dB. Both microphones measure 77mm in length and 16.5mm in diameter. Approximate weights are 35 grams.

Each microphone is shipped in a wooden box with a high compliance shock mount, wind screen, and stand adapter. For further information, write to Wright Microphones, 2093 Faulkner Road, N.E., Atlanta, GA 30324. ■



The whole truth.

Bipolar transistor power amplifiers are obsolete.

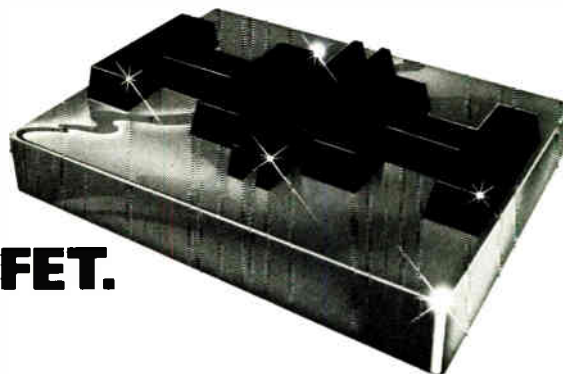
Now there's HH MOS-FET technology; with no thermal runaway, no secondary breakdown, simpler circuits, fewer components and superior high-end performance for better sound quality when reproducing fast transients.

Naturally, we anticipate that most professional sound engineers will be eagerly switching over to MOS-FET at the first opportunity. So to make it easier, there are 4 models (all 19" rack mounting) with outputs

from 150 to 800 Watts...and multiples thereof, using the X 300 frequency dividing network.

And once installed, our cool MOS-FET amplifiers will perform with so little distortion, that i.m.d., d.f.d. and t.i.m.d. are almost immeasurable by contemporary standards.

So at last you can boost your input with total honesty—and nothing else.



Graduate to the 80's. MOS-FET.

HH Electronic Inc.,
2500 East Fender Avenue,
Unit 1, Fullerton, California 92631.
(714)-680-4293.

DAL 9036

NORTHEAST RECORDING

by Larry Jaffe

Recording is alive, well and living in the northeastern portions of the United States. You may have to search some to find it, but it is assuredly there.

Your intrepid reporter searched high and low for indicators of the industry's health and found, if not thriving enterprise, at least a growing process that comes over every fledgling industry. It is not what some might consider normal growth, or the mega expansion that we have witnessed in recent years. It is more a maturation, and it is occurring at the pro audio dealer as well as the studio level.

Competition today is fiercer than ever before, with more studios, more retailers and more products all vying for the somewhat diminished recording pie. The survival instinct has brought about a renaissance in

salesmanship and marketing. Diversification has been a key word. Studios are promoting jingle work like never before and are catering to video with audio sweetening services.

Pro audio dealers are tapping into Industrial Communications, big businesses with big budgets and strong desires for audio and video studios, as well as sophisticated communications networks. The increasing use of satellite broadcasts of sales meetings and training sessions are indicative of the booming electronic communications market of the Eighties.

The extensive and rapid demands have served to draw many audio and video suppliers together to collaborate on the designs of complex systems. The new market has also brought about buying habits that haven't been seen around here in a while. Charlie Moore, at Dimension Five in Pennsylvania, notes that industrial users generally "don't know from slew

rate. They want to know what they need. And if their competitor across town has a media system with digital delay, then they want one too." Recording consciousness has reached middle America and the results are being seen as opportunities by many suppliers.

The demand for high quality audio is a fact of life and video software manufacturers are acknowledging it with large budgets. Although the medium is anything but fully developed, the bandwagon of full range stereo video is rounding the corner. The concept has begun to crystalize with the stereo satellite broadcasts of MTV, WFMT and the Movie Channel, and component television has become a reality.

The demands for the improved quality software are being felt by the recording studios. Ham Brosious, of Audiotechniques in Connecticut, tells us that "More and more studios are developing in-house video capability,

NORTHEAST SESSIONS

Some of the latest sessions at **M&I Recording** in N.Y.C. have been: The music recorded for "The Curse of an Aching Heart" starring Faye Duna-way, on Broadway; The jazz guitarist, **Rodney Jones** just completed his latest album with jazz greats **Tommy Flannigan**, **Major Holly**, and **Jesse Hamen**. **Otis Blackwell** of "Great Balls of Fire" and "Don't Be Cruel" fame, is working on new material.

At **North Lake Sound**, in North White Plains, New York, current sessions include: drummer **Bernard Purdie** is self producing his new single, with **Chris Cassone** engineering. "Crazy Joe" **Renda** is producing a best of New Jersey Band's album (as yet untitled), scheduled for spring release.

The Workshope Recording Studios in Douglaston, New York has just completed the first five in a series of twelve "50's" albums for CBS's new affiliated label **Ambient Sound**. The **Capris**, **The Harptones**, **The Mystics**, **Randy** and the **Rainbows** and **The Jive Five** are the first artists on the roster. All were produced by **Marty Pekar** and engineered by **Rob Bengston**. The music director is **Ron Lawson**.

At **Wizard Recording** in Briarcliff Manor, New York, **Tom Dickie** and the **Desires** for Mercury/Polygram with **Ed Sprigg** producing and **Mike Scott** engineering. **Steve Lunt** for **ESP Management** with **Dave Marsac** engineering.

At **Trod Nossel Recording Studios**, in Wall

ingford, CT. **Bijou McCue & The Matinees** were in for a day doing several demos for **Szlavi Talent**. "Three To Ride" came in to record one song. **Ray Zukowski** returned to overdub and mix his original Christian tunes.

At **Secret Sound Studio**, in N.Y.C., **Hiram Bullock** finishing his solo album and **Will Lee** commencing work on his own album; both albums are being released through **Nippon Columbia**. **Jakc Malken** is engineering with **Nina Siff** assisting.

Recent activity at **Stillwater Sound Studio** in Stamford, CT has been the production of a 15 song demo for "The **Mojomatics**," produced by **Rico Stiletti** and engineered by **Dominick Costanzo**.

Among the chart-topping albums cut by **Masterdisk** in N.Y.C. in 1981 were the **Rolling Stones' Tatoo You**, **AC/DC's For Those About to Rock**, **Journey's Escape**, **Triumph's Allied Forces**, **Hall & Oates' Private Eyes**, and numerous others. **Masterdisk** is currently cutting new projects by **The Clash**, **Rush**, **Al Dimeola**, and others.

The 19 Recording Studio, of South Glastonbury, CT, welcomes back **The Cardiac Kids**. This West Springfield, MA based rock group, is working on some follow up material to their hot single "Little Lies."

At **Systems Two** in Brooklyn, N.Y. **The Bay Brothers** have just completed work on their next 45 "Love Never Comes Easy," for **Millennium Records**. **Malo** is putting the finishing touches on

their new album "Malo V" to be released by **Traq Records**.

At **East Side Sound** in N.Y.C., **Laura Dean** of the movie "Fame," **Rock & Roll Demo's**. **Paul Jacobs**—composer/Music Director of **National Lampoon's "Lemmings"** (show launched—**John Belushi & Chevy Chase** in '74), and current music director of national & world tour for "Meatloaf," doing demo's for upcoming LP.

At **Connecticut Recording** in Bridgeport, CT, **Angela Clemmons**, artist for **Portrait Records**, was in with producer **Paul Leka** recording and putting the finishing touches on her soon-to-be released single, which will precede **Angela's** debut album on **Portrait**. Producer **Don Silver** and engineer **Ben Wisch** of the **Empire Project** were in to record **Orleans**. They were assisted by **CRS** chief engineer **Joe Boerst**.

At **Roxy Recorders** in N.Y.C., **Bill Evans** (Miles Davis band) recording a solo album with **Mike Stern** (Miles Davis), **Mitch Forman** and **Mike Hyman**. Engineers **Dave Dachinger** and **Todd Anderson** at the board.

At **Synchro Sound** in Boston, MA, "Slow Children" recording, **Thom Moore** mixing, **Jules Shear** and **Stephen Hague** producing. "Axes" also recording, **Walter Turbitt** mixing.

At **Kingdom Sound Studios**, Long Island, **Blue Oyster Cult's** live video-taped concert from Hollywood, FL was completed for **M.T.V.** **Sandy**

continued on page 36

OPPORTUNITY RETURNS

installing 1" VTR's and 3/4" video cassette machines so that the layback of the stereo audio tracks to the video master can be done on the same premises as the original audio tracks."

Up in Boston, a major music town thanks to a large collegiate population whose prolific and diverse tastes span the gamut from folk to heavy metal, technological awareness has stimulated the growth of the audio/video communication medium.

Peter Engel of PRS, a relatively young equipment supplier, has felt this growth in the area of teleconferencing. His firm has developed the digital software to provide a full duplex realtime simultaneous automatic two-way talking system with the camera tracking the person who is speaking. That's a mouthful, but it illustrates the new era of communications that is upon us.

In New York City, where the recording industry suffered deeply from slashed record company budgets, diversification has made the difference for many studios. Those that dealt heavily with record dates have expanded into the commercial field, finding that Madison Avenue has become sensitive to sound quality like never before. The studios doing big jingle work, as well as the hot rock and roll rooms are still getting top dollar for their time, while rate wars have become common in the more available rooms.

Martin Audio's Courtney Spencer has found that the burgeoning audio for video market made this past year one of their best. Says Spencer, "Clients of video and film production houses are demanding high quality audio. A simple setup does not suffice, and it's not an indulgence. They need the large packages to retain and add clientele."

In Philadelphia, where the Gambel and Huff Philly sound is now only a memory, audio for video is once again the growth area. Dimension Five, which specializes in church sound, has also witnessed the expansion of many church systems to include full blown recording studios.

As far as digital recording, most studios are anticipating its arrival in a big way and feel that Sony/Phillips Compact Disc will usher it in. With sampling rates fairly well set, most studios now are waiting for the prices to come in line before they take the plunge. ■



SOUNDMIXERS

New York City's Soundmixers is rebounding after a major organizational shift. According to Neal Ceppos, who was one of Soundmixers' original engineers when they opened their doors in 1976 and was named General Manager last August, both record and commercial business has begun to pick up after a serious dry spell. Video business is also coming on strong, most notably with a four month booking for postproduction on the Simon and Garfunkle live concert in Central Park, produced and engineered by Roy Halee and Phil Ramone. Future plans include the purchase of a multitrack

digital recording system in the spring, although the manufacturer has not been determined as of this writing.

An industry observer since he was hired to engineer at Bell Sound in 1959, Ceppos feels that much of the record business is now returning to New York because of the city's reputation for professional performance and speed at getting things done. He also acknowledges that deals for low cost studio time are a necessity right now; but feels that while many studios will be as supportive as possible to help launch a new act, the more established artists with strong sales should come in at book rate in order for the system to work most fairly. ■

continued from page 34

Pearlman and Steve Schenk produced. George Geranios engineered.

At Sound Design in Burlington, MA, CBS Recording artist Jane Olivor in for pre-production work with producer Jason Darrow for her upcoming album *Love and Flame* with producer Joe Viglione in working on an album to be released in France on the New Rose RCA label, Brad Szostek engineering.

Seltzer Sound in N.Y.C. has just finished recording an album for Upstairs Records with Donald Ashwander and Sharon Moore titled "Particular People." Next in line is solo piano album of contemporary Ragtime pieces by Nurrit Tilles to be produced by Rudi Blesh for George H. Buck's Jazzology Records.

At Kajem Sound in Gladwyne, PA, Clarence

Clemmons of Bruce Springstein's E Street Band recorded and mixed a surprise single. Joe Alexander engineering, Dave Conner assisting. Rick DiFonzo of The A's, producing the band Pagasus at Kajem. Mitch Goldfarb engineering.

Recent bluegrass releases from Revonah Records include: Rick Rainey & The Bluegrass Cousins—"Are You From Dixie," Tater Tate—"The Fiddler and His Lady," Red Rector—"Back Home In Madison County," The Dog Run Boys—"Unleashed."

Digital by Dickenson in Bloomfield, New Jersey has mastered digitally on the JVC System both "Ghost in the Machine" by the Police and Rush's newest album "Exit Stage Left."

At Boogie Hotel in Port Jefferson, New York, Laura Nyro recording on Columbia Records with

Joe Wissert producing, Jeff Kawalek engineering and Chris Isca assisting.

NORTHEAST STUDIO NEWS

North Ferrisburg, Vermont: Earth AudioTechniques is presently updating to automated 24 track with inclusion of 1" and 3/4" full production video.

New York City: Variety Recording has just purchased a new MCI console and 24 track recorder.

New York City: Sound Shop President Emil Neroda has announced the reopening of Studio D, which has been undergoing refurbishing and new equipment installation. Included in the modernization are a Foley stage for producing



BUCKING THE URBAN MYSTIQUE

by Jordan Goldman

To co-owners of Master Sound Ben Rizzi and Maxine Chrein, a Long Island location makes perfect sense. Reduced costs outside of Manhattan permit them to continually reinvest in the latest and most sophisticated recording technology which they can offer to their clients at slightly lower rates. "If I were a client," says Rizzi, "The first thing that would interest me is not the location of the studio but the equipment." He points out that his Trident mixes up to eighty tracks with metering for forty-eight. "The console is fully computer automated and augmented with Hewlett Packard computer-grade power supplies," says Rizzi.

Ms. Chrein explains the studio's concern for quality equipment as a matter of economic necessity: "If a major corporation makes a mistake in modernizing its facilities, it can generally absorb the costs of the error and correct it. But with a business like ours, an error in selecting a major piece of equipment could seriously hurt us competitively." That, she says, is why they are extremely cautious, conferring carefully on new purchases, buying only what they

Ben Rizzi and Maxine Chrein at their Trident TSM console which mixes up to 80 tracks, with metering for 48.

live sound effects and a new ADR synchronized dubbing system with custom-built console.

Washington, D.C.: **Omega Recording Studios** is planning to add a 2nd 24 track studio to their present 2-studio complex, located just outside Washington, D.C. The new studio will feature all Studer tape machines, plus all the features now offered in the present facility, including digital reverb, mixing automation, and an array of signal processing devices, including a console capable of 48 track automated mixing. Omega's present 32 x 24 API board will be upgraded to 48 x 48. Owner Bob Yesbek credits the success of the Omega Studios' School of Applied Recording Arts & Sciences and the nationally advertised "Super Session" program to increased interest in the studio itself.

Omega's ten-day "Super Session" program (June

18-27) will feature Ed Greene, Larry Boden, John Woram, Jay Chattaway, Tom Behrens, Burgess McNeal, Bob Yesbek & the Omega staff.

Haverhill, Massachusetts: **Plum Studio** has recently added 3/4" JVC video equipment.

Phoenix, Maryland: **Sheffield Recordings Ltd.** announces the completion of its multi-purpose audio/video facility. The 7800 square foot complex includes a 24 track music studio with 32 track transformerless console, a plush production studio, Studer tape machines, and a 30-foot video truck with the CMX editing system and Ampex VPR-2B's.

Southbury, Connecticut: **RBV Recording Studio** has installed 3/4" video equipment and broadcast quality 3 tube color cameras.

Providence, Rhode Island: **Normandy Sound,**

Rhode Island's only 24 track recording studio, has completely redesigned and updated its facility. Designed by Dan Zellman, of the Howard Schwartz Studios/NY, the 1,000 square foot facility features both hard and soft easily isolatable surfaces. Theater curtains can instantly deaden a particular wall or open to expose floor-to-ceiling convex wood allowing the artist total environmental acoustic control. Adjacent to the studio area is a 2,000 cubic foot drum booth.

Buffalo, New York: **Select Sound Studio**, Buffalo's only 24 track studio, has moved into new, expanded facilities. The new studio has been designed by Carl Yanchar and Steve Fouce of Lakeside Associates. The control room is 24' x 24', with the studio measuring 36' x 30' including the isolation room which features sliding glass doors, mirrors, curtains, and marble floor.

consider best.

For Chrein and Rizzi, the founding of Master Sound Productions was, in some sense, the natural synthesis of their previous work both as professional musicians and design partners in electronic sound equipment. In 1972 they began work on optical sound tracks recorded with closed loop circles on a floppy disk of film. Together they built a device to record the optical masters for such disks. And the profits from this device became the capital investment used to establish Master Sound in the fall of that year: "Our first year in business," Chrein recalls, "we relied on the optical project for 90% of our income. By the second year of operation, 90% of the studio's income came from recording."

Aware of their reputation, Master Sound's owners have felt the burden of maintaining it not only in the face of further competition from the city, but with the prospect of growth in other Long Island-based studios, as well. To this end, they have developed a program of controlled expansion and further modernization of facilities.

The addition of a second control room with an API console is currently in progress as well as one more addition which has prompted the owners to master computer languages in order to make proper use of its function: "We find ourselves continually learning in order to keep current with the pace of technological developments in the field," says Rizzi. "We are now installing a centralized computer system with handshaking capability that will tie in and integrate every other piece of digital equipment in the studio, including video editing. When it's finished, it will be unique. They won't have anything like it in New York City for quite some time." ■

GAMMA-A

PROFESSIONAL MIXING CONSOLE

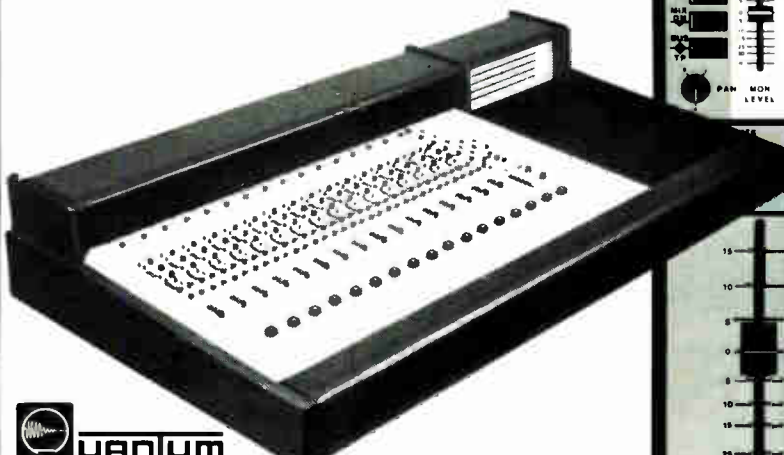
featuring the

QUANTUM MATRIX

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

- Extremely low noise
- High slew rate
- Long throw conductive plastic, straight-line faders.
- 14 function 3 knob EQ plus 6 position high pass filter
- And much more.

For more information ask your local Quantum dealer to show you the Gamma-A console or contact the factory.



 **QUANTUM**
AUDIO LABS, INC.

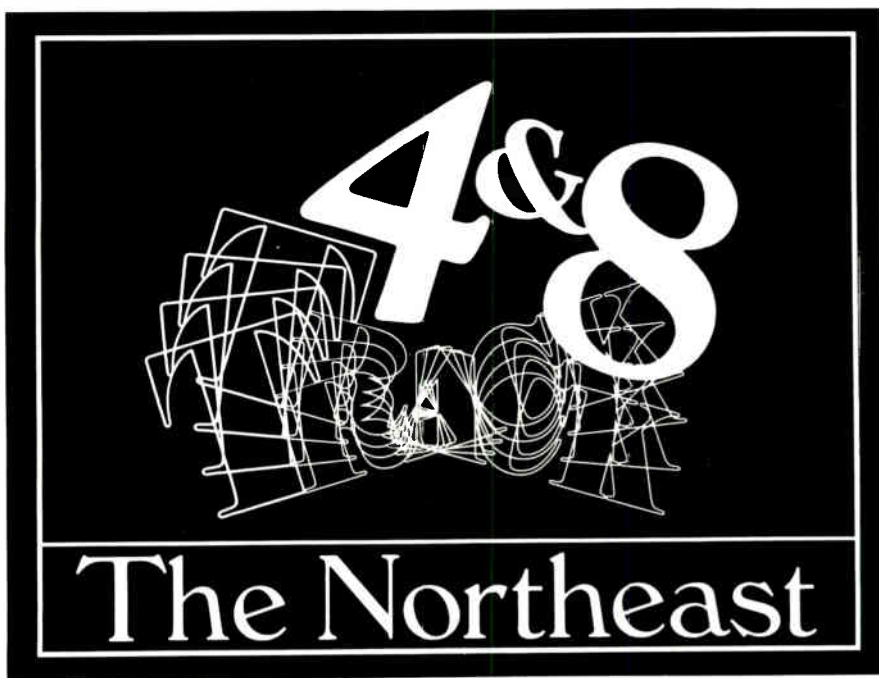
1905 Riverside Drive, Glendale, California 91201 · Telephone (213) 841-0970

STUDIO LOCATION INDEX

The Northeast

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

| No. of Tracks | Page | No. of Tracks | Page | No. of Tracks | Page |
|---------------|------|--|------------------------------------|---------------|------|
| | | CONNECTICUT | | | |
| | | | Newton | | |
| | | 24 | The Mixing Lab | 51 | |
| | | | North Brookfield | | |
| 24 | 52 | 24 | Long View Farm | 50 | |
| | | | Watertown | | |
| 24 | 48 | 16 | Baker Street Studios | 42 | |
| | | 16 | Sound Techniques | 45 | |
| | | | NEW HAMPSHIRE | | |
| | | | Auburn | | |
| 24 | 49 | 8 | North Country Sounds | 40 | |
| | | | Manchester | | |
| 16 | 44 | 24 | Kevin Tracy Studios | 50 | |
| | | | Portsmouth | | |
| 8 | 39 | 16 | Fishtracks Comm. Group | 43 | |
| 16 | 44 | | NEW JERSEY | | |
| | | | Bloomfield | | |
| 8 | 40 | 8 | All Star Sound | 39 | |
| 16 | 42 | 16 | Digital by Dickenson | 42 | |
| | | | Camden | | |
| 24 | 51 | 8 | Recorded Publications Labs | 40 | |
| 16 | 44 | | East Orange | | |
| | | 24 | Eastern Artists Rec'g | 49 | |
| 8 | 40 | | Glassboro | | |
| 16 | 42 | 16 | C&C Studios | 42 | |
| | | | Keyport | | |
| 24 | 41 | 8 | House of the Rising Sun | 40 | |
| 8 | 41 | 24 | Broccoli Rabe Recording | 47 | |
| 16 | 45 | | Randolph | | |
| 16 | 43 | 24 | Axis Recording | 46 | |
| | | | Roselle | | |
| | | 16 | Home Grown Studios | 43 | |
| | | | Upper Montclair | | |
| | | 4 | Stardust Recording | 41 | |
| | | | Vineland | | |
| | | 8 | Rosemary Melody Line | 40 | |
| | | | Wayne | | |
| | | 16 | The Barge Sound Studios | 42 | |
| | | NEW YORK | | | |
| | | | Albany | | |
| | | 8 | Arabellum Studios | 39 | |
| | | 16 | Saints and Sinners Sound | 44 | |
| | | | Bayshore, L.I. | | |
| | | 8 | Kewall Productions | 40 | |
| | | | Bayside | | |
| 24 | 54 | 24 | Bayside Sound Rec'g | 47 | |
| 16 | 43 | 16 | The Brewery Recording | 42 | |
| | | | Brentwood | | |
| | | 4 | Booga Records | 39 | |
| | | | Briarcliff Manor | | |
| | | 24 | Wizard Recording | 56 | |
| | | | Brooklyn | | |
| | | 24 | Aviation Sound | 46 | |
| | | 8 | Demo-Vox Sound Studio | 40 | |
| | | 8 | LP Recording Studio | 40 | |
| | | 24 | Sound Heights | 54 | |
| 24 | 54 | 16 | Sound Lab Studios | 45 | |
| | | 24 | Systems Two | 56 | |
| 24 | 47 | 8 | Zarr Sound Studios | 41 | |
| | | | Brooklyn Heights | | |
| 8 | 40 | 8 | Studio 7 | 41 | |
| | | | Buffalo | | |
| 16 | 45 | 16 | Trackmaster Audio | 45 | |
| | | | Cheektowaga | | |
| 24 | 54 | 24 | Grenadier | 49 | |
| | | | Chester | | |
| 8 | 40 | 4 | Far & Away Studios | 40 | |
| | | DOUGLASS COUNTY, N.C. | | | |
| | | | Douglaston | | |
| 24 | 56 | | The Workshoppe Rec'g | 56 | |
| | | ELMSFORD, N.Y. | | | |
| | | | Elmsford | | |
| 4 | 40 | | Muskat Productions | 40 | |
| | | FARMINGDALE, N.Y. | | | |
| | | | Farmingdale | | |
| 24 | 48 | | Dawn Recording Studio | 48 | |
| | | FERNDALE, MI | | | |
| | | | Ferndale | | |
| 4 | 40 | | Revonah Records | 40 | |
| | | FLUSHING, N.Y. | | | |
| | | | Flushing | | |
| 24 | 46 | | Aura-Sonic, Ltd | 46 | |
| | | | Franklin Square, L.I. | | |
| 24 | 50 | | Master Sound Prod'ns | 50 | |
| | | FREEPORT, L.I., N.Y. | | | |
| | | | Freeport, L.I. | | |
| 8 | 40 | | Golden Horn Recording | 40 | |
| | | GLEN COVE, L.I., N.Y. | | | |
| | | | Glen Cove, L.I. | | |
| 16 | 45 | | Tiki Recording Studios | 45 | |
| | | JACKSON HEIGHTS, N.Y. | | | |
| | | | Jackson Heights | | |
| 4 | 39 | | Collegium Sound, Inc | 39 | |
| | | JAMAICA PLAINS, N.Y. | | | |
| | | | Jamaica Plains | | |
| 24 | 48 | | Dimension Sound Studios | 48 | |
| | | JERICHO, N.Y. | | | |
| | | | Jericho | | |
| 24 | 50 | | Jericho Sound | 50 | |
| | | KENMORE, N.Y. | | | |
| | | | Kenmore | | |
| 24 | 54 | | Select Sound Studios | 54 | |
| | | LAKE RONKONKOMA, N.Y. | | | |
| | | | Lake Ronkonkoma | | |
| 16 | 44 | | Paris Recording | 44 | |
| | | LONG ISLAND CITY, N.Y. | | | |
| | | | Long Island City | | |
| 16 | 45 | | Second Story Sound | 45 | |
| | | LYNBROOK, N.Y. | | | |
| | | | Lynbrook | | |
| 8 | 41 | | Soundscape Studio | 41 | |
| | | MARCELLUS, N.Y. | | | |
| | | | Marcellus | | |
| 16 | 44 | | Rose Hill Studio's | 44 | |
| | | NEW YORK CITY, N.Y. | | | |
| | | | New York City | | |
| 24 | 46 | | AAA Recording | 46 | |
| 24 | 46 | | A&R Recording | 46 | |
| 24 | 46 | | Malcolm Addey Recorders | 46 | |
| 24 | 46 | | Atlantic Studios | 46 | |
| 24 | 46 | | Associated Recording | 46 | |
| 24 | 46 | | A Step Above Recording | 46 | |
| 4 | 39 | | Astral Recording Studios | 39 | |
| 8 | 39 | | Audio Department, Inc | 39 | |
| 24 | 46 | | Automated Sound Studios | 46 | |
| 8 | 39 | | Battery Sound | 39 | |
| 24 | 47 | | Blank Tapes, Inc | 47 | |
| 4 | 39 | | Broadcasting Foundation of America | 39 | |
| 8 | 39 | | Canning's Recording Studio | 39 | |
| 24 | 47 | | Celebration Recording | 47 | |
| 24 | 48 | | Celestial Sounds | 48 | |
| 8 | 39 | | Charles Lane Studio | 39 | |
| 4 | 39 | | Cinema Sound, Ltd | 39 | |
| 24 | 48 | | Columbia Rec'g Studios | 48 | |
| 8 | 39 | | CP Sound | 39 | |
| 8 | 40 | | Cue Recording, Inc | 40 | |
| 8 | 40 | | Dancing Bear Studio | 40 | |
| 24 | 48 | | Delta Recording Corp | 48 | |
| 16 | 42 | | Dick Charles Recording | 42 | |
| 24 | 49 | | Dimensional Sound Studios | 49 | |
| 16 | 43 | | East Side Sound Co. | 43 | |
| 24 | 49 | | Electric Lady Studios | 49 | |
| 24 | 49 | | ERAS | 49 | |
| 24 | 49 | | Eurosound Studios | 49 | |
| 16 | 43 | | F-V Sound, Ltd | 43 | |
| 16 | 43 | | G&T Harris, Inc | 43 | |
| 24 | 49 | | Greene Street Studios | 49 | |
| 24 | 49 | | The Hit Factory | 49 | |
| 24 | 50 | | JAC Recording Studios | 50 | |
| 24 | 50 | | Latin Rec'g & Sound | 50 | |
| 24 | 50 | | Mediasound, Inc | 50 | |
| 16 | 43 | | Mega Music Corp | 43 | |
| 24 | 50 | | M&I Enterprises | 50 | |
| 24 | 51 | | National Recording Studio | 51 | |
| 24 | 51 | | Nola Recording Studio | 51 | |
| 24 | 52 | | Phantasmagoria Sound | 52 | |
| 4 | 40 | | Posthorn Recording | 40 | |
| 24 | 52 | | Power Station | 52 | |
| 24 | 52 | | RCA Recording | 52 | |
| 24 | 52 | | RPM Sound Studios | 52 | |
| 24 | 52 | | The Ranch | 52 | |
| | | RECORD PLANT STUDIO, N.J. | | | |
| | | | Record Plant Studio | | 52 |
| | | REGENT SOUND STUDIOS, N.J. | | | |
| | | | Regent Sound Studios | | 52 |
| | | RIGHT TRACK RECORDING, N.J. | | | |
| | | | Right Track Recording | | 52 |
| | | ROCKLAND INSTITUTE OF REC'G, N.J. | | | |
| | | | Rockland Institute of Rec'g | | 52 |
| | | ROSEBUD RECORDING, N.J. | | | |
| | | | Rosebud Recording | | 52 |
| | | ROSS-GAFNEY, INC., N.J. | | | |
| | | | Ross-Gafney, Inc | | 44 |
| | | ROXY RECORDERS, N.J. | | | |
| | | | Roxy Recorders | | 44 |
| | | HOWARD SCHWARTZ REC'G, N.J. | | | |
| | | | Howard Schwartz Rec'g | | 53 |
| | | SEAR SOUND, N.J. | | | |
| | | | Sear Sound | | 45 |
| | | SECRET SOUND STUDIOS, N.J. | | | |
| | | | Secret Sound Studios | | 53 |
| | | SERVISOUND, N.J. | | | |
| | | | Servisound | | 45 |
| | | SIGMA SOUND, N.J. | | | |
| | | | Sigma Sound | | 54 |
| | | SKYLINE STUDIO, INC., N.J. | | | |
| | | | Skyline Studio, Inc | | 54 |
| | | SORCERER SOUND, N.J. | | | |
| | | | Sorcerer Sound | | 54 |
| | | SOUNDMIXERS, N.J. | | | |
| | | | Soundmixers | | 54 |
| 8 | 41 | | Soundwave Recording | 41 | |
| 4 | 41 | | Stafford Sound Recording | 41 | |
| 24 | 55 | | Sundragon Productions | 55 | |
| 16 | 45 | | Teletronics | 45 | |
| 24 | 56 | | Unique Recording | 56 | |
| 24 | 56 | | Variety Recording | 56 | |
| 8 | 41 | | Zeami Studio | 41 | |
| | | NORTH WHITE PLAINS, N.Y. | | | |
| | | | North White Plains | | 52 |
| | | NORTH LAKE SOUND, N.Y. | | | |
| | | | North Lake Sound | | 52 |
| | | PORT JEFFERSON, N.Y. | | | |
| | | | Port Jefferson | | 47 |
| | | BOOGIE HOTEL STUDIOS, N.Y. | | | |
| | | | Boogie Hotel Studios | | 47 |
| | | RED HOOK, N.Y. | | | |
| | | | Red Hook | | 45 |
| | | VALLEY RECORDERS, N.Y. | | | |
| | | | Valley Recorders | | 45 |
| | | ROCHESTER, N.Y. | | | |
| | | | Rochester | | 42 |
| 16 | 42 | | Blue Planet Studios | 42 | |
| 16 | 42 | | Dynamic Recording | 42 | |
| 24 | 49 | | Grenadier | 49 | |
| 4 | 40 | | IDH Recording | 40 | |
| 4 | 41 | | Wheatfield Recording | 41 | |
| | | ROSLYN HEIGHTS, L.I., N.Y. | | | |
| | | | Roslyn Heights, L.I. | | 52 |
| | | SABELLA STUDIOS, N.Y. | | | |
| | | | Sabella Studios | | 52 |
| | | ROUSES POINT, N.Y. | | | |
| | | | Rouses Point | | 53 |
| | | SAXONY RECORDING, N.Y. | | | |
| | | | Saxony Recording | | 53 |
| | | SCHENECTADY, N.Y. | | | |
| | | | Schenectady | | 40 |
| 8 | 40 | | MCE Recording | 40 | |
| | | STAMFORD, N.Y. | | | |
| | | | Stamford | | 50 |
| | | KIMCHANDA SOUND, N.Y. | | | |
| | | | Kimchanda Sound | | 50 |
| | | SYOSSET, L.I., N.Y. | | | |
| | | | Syosset, L.I. | | 50 |
| | | KINGDOM SOUND, N.Y. | | | |
| | | | Kingdom Sound | | 50 |
| | | TUCKAHOE, N.Y. | | | |
| | | | Tuckahoe | | 40 |
| 8 | 40 | | Mezzanine Sound | 40 | |
| | | VALLEY STREAM, N.Y. | | | |
| | | | Valley Stream | | 40 |
| 8 | 40 | | Shuster Sound Studios | 40 | |
| | | WEST ISLIP, N.Y. | | | |
| | | | West Islip | | 40 |
| 8 | 40 | | Lip Sync | 40 | |
| | | WHITE PLAINS, N.Y. | | | |
| | | | White Plains | | 50 |
| 24 | 50 | | Minot Sound | 50 | |
| | | PENNSYLVANIA | | | |
| | | ARDMORE, PA. | | | |
| | | | Ardmore | | 56 |
| | | VERITABLE RECORD CO., PA. | | | |
| | | | Veritable Record Co | | 56 |
| | | BATH, PA. | | | |
| | | | Bath | | 40 |
| 8 | 4 | | | | |



• **ALIENATED AUDIO NORTH PRODUCTIONS**
also REMOTE RECORDING
 Box 990, Pleasant Valley Rd., Cambridge, VT 05444
 (802) 826-8810
 Owner: Peter D. Smith
 Studio Manager: Peter D. Smith

• **ALL STAR SOUND STUDIO**
 4 First Ave., Bloomfield, N.J. 07003
 (201) 743-8497
 Owner: Steve Becker, J. Vicari, Gordon Ousiew,



*Angelsea Studio
 Hartford, CT*

• **ANGELSEA**
also REMOTE RECORDING (video only)
 55 Russ Street, Hartford, CT 06106
 (203) 241-8111
 Owner: Angelsea Productions
 Studio Manager: Douglas Munford
 Engineers: David H. Gillon, Douglas Munford—Producer
 Engineers: Barbara Rossano—Production Assistant
 Allen J. Soika—Engineer
 Dimensions of Studios: Studio I 20' x 36' x 13, Studio III 12' x 22' x 9'
 Dimensions of Control Rooms: 15' x 19' x 8' and 12' x 25' x 8' (video post production room)
 Tape Recorders: Otari MX 5050/8 track, Otari MX 5050/8 track, (2) Revox A 77 w/ varipitch 2 track, Technics RS 1550 2 track, Technics & Hitachi cassette decks
 Mixing Consoles: Soundcraft Series II 16 in x 16 out, Cetera Series 10 10 in x 2 out, Yamaha PM-430B 8 in x 2 out
 Monitor Amplifiers: McIntosh & Yamaha
 Monitor Speakers: McIntosh ML 4C, Bose 901, Advent

Echo, Reverb, and Delay Systems: Sound Workshop reverb, MXR digital delay line
 Other Outboard Equipment: dbx Eventide Omnipressor, Fairchild 163 and Spectra Sonics 610 compressor limiters, UREI and Tricent equalizers, McIntosh oscilloscope, Sony MX-12 mixer, Dolby A & dbx noise reduction
 Microphones: AKG C-451E's, CK-9's, D-12, Beyer M-16C's & M-800's, Sennheiser 421's, Shure SM 58's, Sony ECM-22F's & ECM 50's, Tram lavaliere
 Instruments Available: Baldwin Acrosonic piano
 Rates: 8 track: \$25/hr 4-track & mixdown: \$20/hr, 2 track: \$15/hr Video: \$60/camera/1st hr, \$45/camera/each additional hr, \$45/hr EPP editing. Call for broadcast video production rates

• **ARABELLUM STUDIOS**
 654 Sand Creek Rd., Albany, N.Y. 12205
 (518) 869-5935
 Owner: The Scarybellum Group
 Studio Manager: Yvonne Bautovichka
 Engineers: Art Shay
 Dimensions of Studios: 18' x 24'
 Dimensions of Control Rooms: 12'D x 20'W
 Tape Recorders: Otari MX-5050 MK III 8 track, Otari MX-5050 2 track, Sony TC-854 4 track, Sony TC-K75 2 (cassette), Sony TC 158 2 (cassette)
 Mixing Consoles: Soundcraft 3B, 24 in 16 out (32 x 32 frame)
 Monitor Amplifiers: Dynaco QSA 300M, Crown D-75
 Monitor Speakers: Advent Genesis Dynaco Burhoe, Auratone
 Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, Lexicon Prime Time DEL, Custom plate, Echoplex tape echo
 Other Outboard Equipment: dbx noise reduction, dbx compressors, Symmetrix limiters and signal gates, Soundcraftmen 10 octave equalizers, Furman Parametric EQ
 Microphones: AKG, Beyer, Shure
 Instruments Available: Electrocomp synthesizers and sequencers. Others available on a rental basis
 Rates: \$35/hr flat rate, \$30/hr block rate (8 hrs minimum; tape extra)
 Extras: Country setting minutes from metro, private lake, kitchen, 50' x 30' lounge with shuffle board, pinball and video games. Quality disc production. Fine accommodations located nearby.
 Direction: "Your ears won't believe how good you can sound" at Arbellum. We offer world class sound and equipment, an exceptionally comfortable and friendly atmosphere highly conducive to creativity, all at home town prices. It's not easy to find more value for your recording dollars.

• **ASTRAL RECORDING STUDIO**
also REMOTE RECORDING
 243 W. 30, N.Y.C., N.Y. 10001
 (212) 244-8420
 Owner: Sam Aidi
 Studio Manager: Michael de Benedictus

• **AUDIO DEPARTMENT, INC.**
 110 W. 57th St., N.Y.C., N.Y. 10019
 (212) 586-3503
 Owner: Joe Danis
 Studio Manager: Jane Blecher

• **BATTERY SOUND**
also REMOTE RECORDING
 90 West St., New York, N.Y. 10006
 (212) 227-3896
 Owner: Mark Freedman
 Studio Manager: V K Lamson
 Extras: Steinway B, live echo chamber, Linn Drum computer, Hammond B-3, full in-house production facilities for composers
 Direction: Battery Sound loves all music—past, present and future. We are a no-compromise 8 track studio featuring a MCI 1" recorder and a Sound Workshop 1600 Series console. All of our engineers are musicians who can relate to any musical project. The Battery Advantage: A personal "one to one" approach in a relaxed, creative atmosphere where your success is our success.

• **B-C RECORDING**
 210 Locust St., #21D, Philadelphia, PA 19106
 (215) 922-1620
 Owner: Robert Cohen
 Studio Manager: Robert Cohen.

• **BOOGA RECORDS**
 980 Suffolk Ave., Brentwood, N.Y. 11717
 (516) 273-6880
 Owner: Bob Luv
 Studio Manager: Bob Luv

• **BROADCASTING FOUNDATION OF AMERICA (BFA)**
also REMOTE RECORDING
 52 Vanderbilt Ave., New York, N.Y. 10017
 (212) 986-6448
 Owner: Mrs. C. Probst
 Studio Manager: Harold V. Bridges

• **CANNINGS RECORDING STUDIO INC.**
 244 W. 49th St., New York, N.Y. 10019
 (212) 581-0120
 Owner: James Cannings
 Studio Manager: James Cannings

• **CHARLES LANE STUDIOS**
 7 Charles Lane, New York, N.Y. 10014
 (212) 242-1479
 Owner: Michael F. J. Lynch
 Studio Manager: Cliff K. Petroll

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

• **COLLEGIUM SOUND, INC.**
also REMOTE RECORDING
 35-41 72nd St., Jackson Heights, N.Y. 11372
 (212) 426-8555
 Owner: Don Wade, Jerry Epstein
 Studio Manager: Don Wade

• **CP SOUND**
also REMOTE RECORDING
 200 Madison Ave., New York, N.Y. 10016
 (212) 532-5528
 Owner: Steve Dwork
 Studio Manager: Peter Bengtson
 Engineers: 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 and 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 10 octave EQ, UREI "Little Dipper", UREI 1178, API EQ, API compressor, Pultec, etc.
 Microphones: Neumann U-87's, AKG 414's, Shure, E.V. Sony, RCA
 Rates: Mono thru eight track—record & mix: \$65/hr, A-V programming: \$65/hr
 Extras: Film transfer facilities, 16 mm & 35 mm, American and European sync standards, complete audio visual slide pulsing and computer programming, full A-V road show capability, music and effects libraries
 Direction: Our basic objectives are to provide excellent mixing and narration facilities with as much flexibility as possible, while maintaining a reasonable rate structure.

•• CUE RECORDINGS INC.
also REMOTE RECORDING
1156 Ave. of the Americas, N.Y.C., N.Y. 10036
(201) 921-9221
Owner: Mel Kaiser
Studio Manager: Bruce Kaiser

•• DANCING BEAR STUDIOS
also REMOTE RECORDING
1815 Riverside Dr., #6E, New York, N.Y. 10034
also: 4161 Fair Ave., N. Hollywood, CA
(212) 581-6470
Owner: Bill Ohashi
Studio Manager: Bill Ohashi

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

•• FAR & AWAY STUDIOS, INC.
also REMOTE RECORDING
Box 63, R.D. 1, Chester, N.Y. 10918
(914) 294-7763
Owner: Geoff Gray and Rick Greenwald
Studio Manager: Lars Granoe

•• GOLDEN EAST RECORDING
also REMOTE RECORDING
70 Turner Hill Rd., New Canaan, CT 06840
(203) 966-0765
Owner: Lisa Null
Studio Manager: Don Wade

•• GOLDEN HORN RECORDING STUDIO
97 W. Second St., Freeport, Long Island, N.Y. 11520
(516) 623-7588
Owner: M. Sami Uckan
Studio Manager: M. Sami Uckan

•• HOUSE OF THE RISING SUN
14 Luppattatun Ave., Keyport, N.J. 07735
(201) 264-8868
Owner: Norman Currie and B.A. Larkin
Studio Manager: Norman Currie

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

•• JERRY'S GARAGE—TOY BOX MUSIC
also REMOTE RECORDING
930 N. Duke St., York, PA 17404
(717) 854-2542
Owner: Jerrold D. Duncan
Studio Manager: Ruth E. Duncan

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

•• KEWALL PRODUCTIONS RECORDING
STUDIO & RECORDS
also REMOTE RECORDING
77 Bayshore Rd., Bayshore, L.I., N.Y. 11706
(516) 586-2486 & 586-6436
Owner: Keith A. Gutschwager
Studio Manager: Walter K. Gutschwager

•• THE LITTLE STUDIO
also REMOTE RECORDING
Box 416, Rockland, Maine 04841
(207) 594-2497
Owner: Helmut Vlies
Studio Manager: Helmut Vlies

•• LIP SYNC
161 Sequams Lane, West Islip, N.Y. 11795
Owner: William Litterheld



•• LOST IN MUSIC STUDIOS
Dormont Square, Pittsburgh, PA 15216
(412) 343-5222 & (412) 343-0830
Owner: Henry Yoder, Barney Lee, Justin Brown,
Gary Hohman
Studio Manager: Barney Lee

•• LP RECORDING STUDIO
6 Sutton Street, Brooklyn, N.Y. 11222
(212) 383-4625
Owner: L. Marchione, P. Piccero
Studio Manager: L. Marchione

•• MCE RECORDING STUDIOS
also REMOTE RECORDING
463 State St., Schenectady, N.Y. 12305
(518) 382-1762
Owner: Mark C. Ernst
Studio Manager: Charles Norling

•• MEZZANINE SOUND STUDIO
20 Marbledale Road, Tuckahoe, N.Y. 10707
Owner: Greg Federbush
Studio Manager: Greg Federbush

•• MUSKRAT PRODUCTIONS, INC.
also REMOTE RECORDING
44 North Central Ave., Elmsford, N.Y. 10523
(914) 592-3144
Owner: Smith Street Society Jazz Band
Studio Manager: Bruce McNichols

•• MOUNTAIN SOUND
also REMOTE RECORDING
314 North First St., Stroudsburg, PA 18360
(717) 424-1702
Owner: Chns Fichera, Marty Druckman, Ric Carhart and
Tony Merlo
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 Records, National
Public Radio, David Frishberg, Hal Galper, Bill Dobbins,
Hal Crook. Our sound reflects the atmosphere, comfortable, clean
and relaxed.

•• NORTH COUNTRY SOUNDS
also REMOTE RECORDING
175 Bunker Hill Rd., Auburn, N.H. 03032
(603) 483-2662
Owner: Tom Bartlett
Studio Manager: Tom Bartlett

•• NORTHERN LITES & SOUND STUDIOS
also REMOTE RECORDING
RTD #3, Milton, VT 05468
(802) 893-1220
Owner: Tracy L. Lord
Studio Manager: Tracy L. Lord, P.R. Applegate

•• OAK GROVE RECORDING STUDIO
also REMOTE RECORDING
65 Clinton St., Malden, MA 02148
(617) 321-1017 & 324-9421
Owner: Emenee Productions
Studio Manager: Mark Hanrahan

•• THE OUTLOOK
Star Route, Box 180, Bethel, Maine 04217
(207) 824-3246
Owner: Ted St. Pierre
Studio Manager: Connie St. Pierre

•• PEABODY RECORDING STUDIOS
also REMOTE RECORDING
1 E. Mt. Vernon Place, Baltimore, MD 21201
(301) 659-8136
Owner: Johns Hopkins University, Peabody Conservatory
of Music
Studio Manager: Alan P. Kefauver

•• PLUM STUDIO
2 Washington St., Haverhill, MA 01830
(617) 372-4236
Owner: Richard Tiegen
Studio Manager: Richard Tiegen

•• POSTHORN RECORDINGS
also REMOTE RECORDING
142 West 26th St., 10th floor, New York, N.Y. 10001
(212) 242-3737
Owner: Jerry Bruck
Studio Manager: Frank Stettner

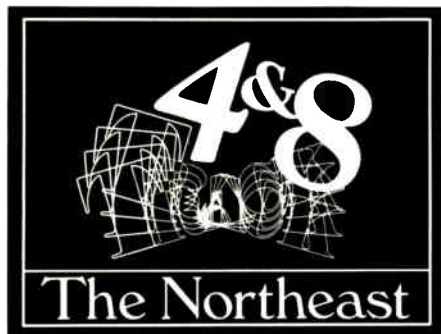
•• RECORDED PUBLICATIONS LABORATORIES
also REMOTE RECORDING
1100 State Street, Camden, N.J. 08105
(609) 963-3000
Owner: Recorded Publications Manul Co Inc
Studio Manager: Howard Solomon

•• REVONAH RECORDS/THE CUTTING EDGE
also REMOTE RECORDING
Box 217, Old Rte. 17, Ferndale, N.Y. 12734
(914) 292-5965
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 tracks; Ampex 351 mono;
Sony TC 850, 2 track, Nagra 4 2L mono
Mixing Consoles: Custom built, 16 in x 2 out
Monitor Amplifiers: Crown D-150A, Marantz, Altec
Monitor Speakers: JBL 4311, Altec, Auratone 5C
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, dbx 124 & 155, Pultec EP-
QTA EQ
Microphones: Sony ECM-22P, ECM-165, 17-P, Neumann U-67;
Electro-Voice 535, 644 and UZA, Western Electric 639A
Instruments Available: Hardman baby grand piano, King
acoustic bass, 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 or 997-0010
Owner: Roar Productions, Inc.
Studio Manager: Steven M. Rosch

•• ROSEMARY MELODY LINE RECORDING CO.
633 Almond St., Vineland, N.J. 08360
(609) 696-0943
Owner: WindRose Productions
Studio Manager: Dennis Link

•• SHUSTER SOUND STUDIOS
29 Burt Court, Valley Stream, N.Y. 11581
(516) 791-2985
Owner: Bob Shuster
Studio Manager: Bob Shuster
Engineers: Bob Shuster
Dimensions of Studios: 12' x 28'
Dimensions of Control Rooms: 9 1/2' x 15'
Tape Recorders: Scully 280 2 & 4 track (1/4"-1/2"), TEAC/Tascam
Series 70M8 8 track, TEAC 3340S 4 track (1/4"); TEAC 3300S 1/4
track stereo; AKAI GX220 1/4 track stereo; JVC KD-75, JVC
KD-10 and Sony TC 140 cassette decks
Mixing Consoles: Custom built Sontec I, 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,
Grampan 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 turn-
table, Jensen transformer direct boxes
Microphones: AKG 451E, Neumann M-49, U-67, U-87, KM-84;
Sennheiser 421, 431, 441, Shure SM-57, SM-58, SM-81, Sony
ECM-22, ECM-33P, TEAC ME-180, Crown P2M
Instruments Available: Baby grand piano, amps, drums
Rates: 8 track: \$25/hr, 4 and 2 track: \$20/hr. Dubbing of reel to
reel and cassettes: price upon request



•• **SOUNDSCAPE STUDIOS**
also REMOTE RECORDING
 393 Sunrise Highway, Lynbrook, N.Y. 11563
 (516) 599-4446
 Owner: Jeffrey Poretsky
 Studio Manager: Jerry Winkowski

•• **SOUNDWAVE RECORDING STUDIOS, INC.**
 50 W. 57th St., New York, N.Y. 10019
 (212) 582-6320
 Studio Manager: Carol Baker

• **STAFFORD SOUND RECORDING**
 11 West 17th St., New York, N.Y. 10011
 (212) 929-1441
 Owner: Lee Stafford
 Studio Manager: Thom Sawyer

• **STARDUST RECORDING STUDIO**
 615 Valley Road, Upper Montclair, N.J. 07043
 (201) 746-2359
 Owner: George Louis
 Studio Manager: George Louis

•• **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 Studios: 24' x 14'
 Dimensions of Control Rooms: 10' x 9'
 Tape Recorders: 3M M 56 8 track (1", 30 ips), Ampex 351 2 2 track (1/4"), TEAC 3340 4 track (1/4"), Advent 201 cassette
 Mixing Consoles: Allen & Heath 12 x 2 modified, 12 in x 2 out, Allen & Heath 142, 6 in x 2 out
 Monitor Amplifiers: McIntosh MC2100, CM Labs 911
 Monitor Speakers: JBL L 100, Altec 604 D, Altec 755-C, others on request
 Echo, Reverb, and Delay Systems: Ursa Major Space Station SST-282, Roland Space Echo 201, Fisher Space Expander K-10, others on request
 Other Outboard Equipment: Orban 622B parametric EQ, Universal Audio 175B limiters, MXR Mini Limiters, others on request
 Microphones: Neumann U-67's, Sony C-37A's, AKG C-414EB's, D-12E, Electro-Voice RE 20, RE-15, Shure SM-56's, others on request
 Instruments Available: Yamaha CP-70 electric grand piano, Wurlitzer electric piano, Leedy drum kit, vintage Fender and Ampeg amplifiers, others on request
 Rates: \$20/hr Block rates available

•• **STUDIO 3**
also REMOTE RECORDING
 P.O. Box 8643, Portland, Maine 04104
 (207) 772-4446
 Owner: Tom Blackwell, Tim Tierney
 Studio Manager: Tim Tierney

•• **STUDIO 7**
also REMOTE RECORDING
 351 Jay St. 7th floor, Brooklyn Heights, N.Y. 11201
 (212) 624-1554
 Owner: Norman A. Ellis
 Chief Engineer: Misha Liberman

•• **TWANG RECORDING STUDIO**
also REMOTE RECORDING
 1116 W. 29th, Erie, PA 16508
 (814) 864-2308
 Owner: John Mazza, Keith Veshecco

• **WHEATFIELD RECORDING STUDIO**
also REMOTE RECORDING
 131 English Rd., Rochester, N.Y. 14616
 (716) 663-5314
 Owner: Jeff Leckinger
 Studio Manager: Jeff Leckinger

•• **ZARR SOUND STUDIO**
 1819 Avenue N., Brooklyn, N.Y. 11230
 (212) 339-1599
 Owner: Fred Zarr
 Studio Manager: Fred Zarr and Don Feinberg (Asst Mgr)

•• **ZEAMI STUDIO**
also REMOTE RECORDING
 102 Green Street, New York, N.Y. 10012
 (212) 226-3685
 Owner: Zeami Studio, Inc
 Studio Manager: Takashi Tsuruta
 Engineers: Naka Suzuki, David Wolfe, T.P. Gartland, George Martin
 Dimensions of Studios: 20' x 19' with 13' x 6' vocal booth
 Dimensions of Control Rooms: 21' x 12' LEDE style studio design
 Tape Recorders: Ampex ATR100 2 track, Otan 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: UREI LA 175 limiter, UREI LA-4 compressor/limiter, UREI 530 graphic EQ, Roger Mayer noise gates
 Microphones: Neumann U 87, AKG 414, Sennheiser 421, PZM 130, Shure 54, 54-SD & 57, AIWA DM68N, Sanken MU-2, CV 32, Shoeps SKMS-U, Fostex M-55, 77 & 88, Sony C-55 & 48, Ramsa WM-8150
 Instruments Available: Steinway grand piano, Fender Rhodes, Korg BX 3, Korg Lambda, Gretsch drums, Zildjian K's, Music Man guitar & bass amp, Ampeg B-15, Fender Twin reverb and custom modified Pre-CBS Champ
 Rates: Available upon request
 Extras: Remote and studio videotaping, Panasonic editing system and SEG, Sony cameras and VCR, BTX Shadow, SMPTE
 Direction: Credits: New York radio and TV commercials, recordings by the dB's, Fleshtones, Dick James Music, Mel Louis, Mike Shrieve, Tokyo Broadcasting, Korean Broadcasting, TV Asahi. Audio production services for video/film producers are available (2/4/8 track computerized recording with BTX, SMPTE time code) We're on the air with Jordache, Chemical Bank, and others—we can do it with you also. Save production time and money—use the studio that can serve all your audio/video production needs

1982 studio supplies

- Cut the high cost of studio supplies in 1982.
- Our "Special Order" flyers offer the same great supplies you'd find in our 5,000 sq. ft. store.
- Ampex tape, Tascam Equipment, XEDIT & ANNIS, RAMSA Mixers, MCI Recorders & Consoles, Mics by Audio Technica, Neumann, PZM, Master Room Reverbs, Lexicon, Orban.
- Write or phone to get your **FREE** flyer.

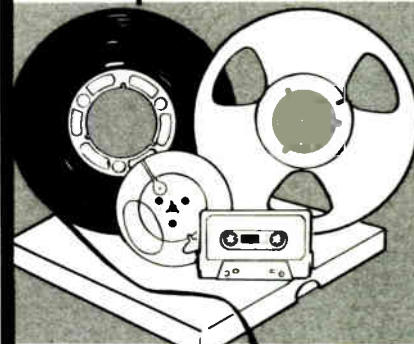


FEATURING FINE STUDIO EQUIPMENT

(206) 367-6800

41057 8th N.E., Seattle, WA 98125

Audio Tape for professionals



REEL TO REEL TAPE

Ampex, 3M. All grades. On reels or hubs.

CASSETTES, C-10—C-90

With Agfa, TDK tape.

LEADER & SPLICING TAPE

EMPTY REELS & BOXES

All widths, sizes.

Competitive!
Shipped from Stock!

Ask for our recording supplies catalog.

Polyline Corp. 312/298-5300

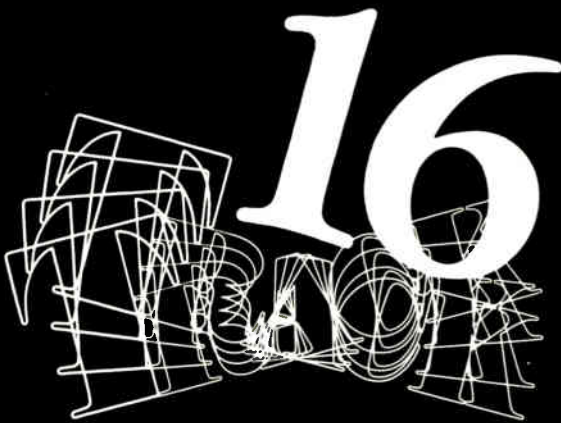
1233 Rand Rd. • Des Plaines, IL 60016

15

continued location index from page 38

| No. of Tracks | | Page |
|---------------------|--|------|
| 8 | Stroudsburch Mountain Sound Upper Darby | 40 |
| 16 | Eden Garden Studio/ Caruso Sound York | 43 |
| 8 | Jerry's Garage/ Toy Box Music | 40 |
| RHODE ISLAND | | |
| 16 | Cranston Viscount Recording Providence | 45 |
| 24 | Fedco Audio Labs | 49 |

| No. of Tracks | | Page |
|---------------|---|------|
| 24 | Warren Normandy Sound, Inc. VERMONT Cambridge | 51 |
| 4 | Alienated Audio North Georgia | 39 |
| 8 | Northern Lites & Sounds North Ferrisburg | 40 |
| 16 | Earth Audio Techniques Northfield | 43 |
| 16 | Mountainside Recording Sharon | 43 |
| 24 | Suntreader WASHINGTON D.C. | 56 |
| 24 | Room 10 Recording | 52 |



The Northeast

••• **AMPHION**
114 Brooklyn Street, Rockville, CT 06066
(203) 871-1786
Owner: Edward J Adams
Studio Manager: Edward J Adams

••• **AUDIO-TRACK SPECIALISTS**
also REMOTE RECORDING
P.O. Box 522, Johnstown, PA 15905
(814) 266-9292, 266-9250
Owner: Mark G Oyler, Frank J McCloskey
Studio Manager: Mark G Oyler
Engineers: Chief Engineer & Technician: Frank J McCloskey
First Assistant: G Oyler
Dimensions of Studios: 21' x 16'
Dimensions of Control Rooms: 12' x 18'
Tape Recorders: TEAC/Tascam 85 16 w dbx 16 track Technics RS1500 II 2 track IVC cassette deck, BIC T 2, speed cassette deck
Mixing Consoles: Tangent 4A Series 16 in x 16 x 2 out
Monitor Amplifiers: Phillips High Fidelity Labs
Monitor Speakers: JBL Electro Voice Sentry 100 Auratone Kess
Echo, Reverb, and Delay Systems: Great British Springs stereo reverb, Loft analog delay flanger
Other Outboard Equipment: Whirlwind Direct Boxes dbx comp processor limiter, MXR noise gates line drivers, Custom 64 point patchbay dbx noise reduction
Microphones: Dynamics & condensers by Beyer Dynamic, EV, Shure, Sony TEAC/Tascam, AKG Audio Technica
Instruments Available: Baldwin upright piano, excellent tone Ludwig drum kit, synthesizers by appointment only
Rates: 16 track recording and mixing \$45/hr. Album production, packages & block rates available

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

••• **THE BARGE SOUND STUDIO**
92 Lionshead Drive West, Wayne, N.J. 07470
(201) 835-2538
Owner: Jim Barga
Studio Manager: Jim Barga
Engineers: Jim Barga
Dimensions of Studios: 17' x 27'
Dimensions of Control Rooms: 10' x 14'
Tape Recorders: Auto-Tec I 16 16 track Otari MX 5050 2SHI 2 track TEAC 340 4 track
Mixing Consoles: Tascam 108 w MCI JH 600 mic preamp 16 in x 8 out
Monitor Amplifiers: SAF 2000 Yamaha P 100
Monitor Speakers: Altec 604 HG in Altec 611 C cabinets Auratones
Echo, Reverb, and Delay Systems: EMT 140TS Eventide H910 Harmonizer, Delat di Del 2 Acoustic computer, MIC MIX XI 405, Fisher K 10
Other Outboard Equipment: dbx noise reduction, Sound

craftsmen graphic EQ, dbx 160 compressor limiter, Orban 622B parametric EQ, Technics RS 616 cassette recorder, Orban De-esser
Microphones: AKG C 414EB, C 505E, D 12E, Neumann U 87, KM 84, Electro Voice RE 20, DS 35, Shure SM 57, Sony ECM 180, ECM 270, ECM 170, ECM 22, Beyer M 500, RCA 77 DX
Instruments Available: Kawai grand piano, Hammond B 3 w Leslie, Ludwig drums, percussion (various) amps, Fender Rhodes
Rates: 16 track \$40/hr, 8 track \$30/hr. Special considerations for block booking

••• **BLUE PLANET STUDIOS**
also REMOTE RECORDING
2295 Westfall Rd., Rochester, N.Y. 14618
(716) 244-7107 or 244-5638
Owner: Blue Planet Enterprises
Studio Manager: Jack Prewitt

••• **THE BREWERY RECORDING STUDIO CO., INC**
also REMOTE RECORDING
215-23 42nd Ave., Bayside, N.Y. 11361
(212) 225-6811
Owner: Paul Orolino
Studio Manager: Paul Orolino
Engineers: Paul Orolino, Bob Sander
Dimensions of Studios: A 28 x 16, B 24 x 11, C 20 x 16
Dimensions of Control Rooms: 17 x 11
Tape Recorders: Otari MX 50 2 4 track TEAC 85 16 16 track (2) Pioneer 1050 4 track (2) Pioneer CTF 1250 cassette
Mixing Consoles: Sound Workshop Series 40 w meter bridge 28 in x 28 out, Sony MX20 8 in x 4 out
Monitor Amplifiers: HGW 7505
Monitor Speakers: UREI 811 Time Alans, Eastern Acoustic Works MS50's Auratones, JBL 441's
Echo, Reverb, and Delay Systems: Live chamber, Furman reverb, MIC MIX XI, 305 reverb, Advanced Audio D250 digital delay, MXR digital delay, Delat, al acoustic computer, digital delay
Other Outboard Equipment: Tapes and Orban EQ's, Omnicraft G14 noise gates, (2) Ashly SC50's, Roland Dimension D, FXR virtual exciter, MXR flanger doubler, Advanced Audio guitar pre-amp
Microphones: Large assortment of 200-400 mikes
Instruments Available: Drum sets (3) Ludwig 5 piece, Sener 7 piece (4) Marshall 50 watt combo, (2) Fender Twin reverb (4) vintage Ampex Reverb Boxes, (2) Fender Deluxe Reverbs, Vox B 100 wah amp, Hi Watt 50 watt Bullhead amp, Wuritzer upright piano, Fender Rhodes 73, Univox electric piano, Fender Bandmaster, Sunn concert amp, Carvin bass amp
Rates: Call for rates on 4 separate rooms

••• **BRS RECORDING STUDIOS**
also REMOTE RECORDING
1521 7th Ave., Beaver Falls, PA 15010
(412) 846-1174
Owner: Soundex, Inc.
Studio Manager: David Bret

••• **C&C STUDIOS**
R.D. #1, Box 581-A, Glassboro, N.J. 08028
(609) 881-7645
Owner: Edward P. Candelora, Jr.
Studio Manager: Terri Candelora

••• **DICK CHARLES RECORDING STUDIO**
729 7th Ave. #210, New York, N.Y. 10019
(212) 819-0920
Owner: Dick Charles
Studio Manager: Dick Charles

••• **DIGITAL by DICKINSON**
also REMOTE RECORDING
9 Westinghouse Plaza, Bloomfield, N.J. 07003
(201) 429-8996
Owner: Frank R. Dickinson
Studio Manager: Finn Ohlson
Engineers: Frank R. Dickinson
Dimensions of Studios: 18' x 20'
Dimensions of Control Rooms: 12' x 16'
Tape Recorders: Ampex MM1000 16 track, Ampex ATR 100 2 track, Ampex AG4400 4 track, Complete IVC DAS90 digital audio recording system, IVC CR 8200 Ultimate stereo tape recorders
Mixing Consoles: Dual Eight modified 16 in x 4 out
Monitor Amplifiers: (2) Hailer D 400
Monitor Speakers: UREI Time Alans
Echo, Reverb, and Delay Systems: Lexicon 224, AKG BX 10, Eventide DDL 1745
Other Outboard Equipment: Filter equalizers, dbx 160 compressor, Incoconics compressor limiter, 201 Eventide Omni-pressor
Microphones: AKG, Sony, Altec, Schoeps and others
Instruments Available: Steinway grand, Fender Rhodes synthesizer
Rates: \$60/hr for 16 track, block rates available. On premise digital rates available upon request as well as remote rates
Extras: The complete IVC DAS90 digital audio system is available as a 2 track on premises. Direct or mix down recording. It is available for remote either in other studios or for direct location recording, editing and mastering. All types of location recording from analog to digital, classical to rock & roll. Top clients
Direction: MAKE AVAILABLE AS SOON AS POSSIBLE. MULTITRACK DIGITAL FACILITIES ON PREMISES AND REMOTE.

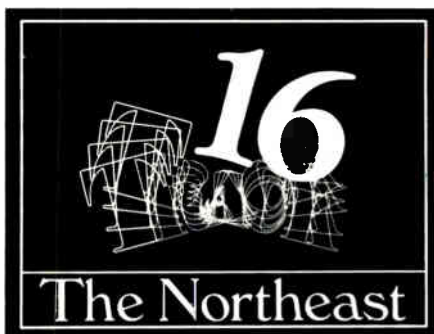
••• **DOWNTOWN RECORDERS**
537 Tremont St., Boston, MA 02116
(617) 426-3455
Owner: Mitch Benoit
Studio Manager: Lianne Goldman
Engineers: Joe Cineso, Ted Whitehead
Tape Recorders: MCI JH 114 w Vanspeed 16 track, Tascam 80 8 w dbx 8 track, Bevox A 77H 2 track, Otari 50 50 2 track
Mixing Consoles: APSI 2000 (modified) 16 in x 16 out
Monitor Amplifiers: Crown DC 400A, DC 150, HGW Dynaco
Monitor Speakers: Altec 604, JBL 441B, Auratone
Echo, Reverb, and Delay Systems: 110' 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, Boer Master noise gates, Murrin stereo hi phase, Klark Teknik 27 band EQ's
Microphones: RCA 77 DX, Nevelec C 60, Sennheiser 421, 441, Neumann U 87, KM 84, AKG 451, D12F, SF 5, EV RE 20, 664, Shure SM 57, 53, 81
Instruments Available: 1920 Steinway grand piano, Hammond B 3 organ w Leslie, Wuritzer electric piano, Pre CBS, Fender Twin Reverb and Bandmaster amps
Rates: \$45/hr, \$500 20hrs

••• **DYNAMIC RECORDING**
also REMOTE RECORDING
2846 Dewey Avenue, Rochester, N.Y. 14616
(716) 621-6270
Owner: David H. Caspersen
Engineers: Dave Caspersen, Assistants: Clayton Turner, Al Kelly
Dimensions of Studios: 20' x 40'
Tape Recorders: Seilly 100 16 track, TEAC 80 8 track, TEAC 3440S 4 track, TEAC 352 2 track
Mixing Consoles: Tangent 12, 16, 16 in x 16 out
Monitor Amplifiers: (2) Crown D 150
Monitor Speakers: 4" JBL 4411, (2) Klipsch LaSalle (2) Auratone
Echo, Reverb, and Delay Systems: Lexicon Prime Time, MXR Tapeo
Other Outboard Equipment: MXR phaser, MXR flanger, (2) dbx limiter/compressors, (2) Ashly limiter/compressor, Technics parametric equalizer, RCA color camera, Panasonic 94 Ultimate RCA 13 VHS, Sony 13 Beta, min speed triple over
Microphones: Sennheiser 4, UREI Audio Technica, Electro Voice, Beyer, Shure, Sennheiser, AKG, TEAC
Instruments Available: Fender Telecaster, grand piano, Tomi drums, Guild Marone bass
Rates: 8 track \$30/hr, 16 track \$50/hr, block rates available on request

••• **EARTH AUDIO TECHNIQUES, INC.**
also REMOTE RECORDING
 The Barn, North Ferrisburg, VT 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 114 8/16 track, MCI JH 16 16 track, Studer A-80 2 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: Alter-6048G in 620 cabinets, ADS 710, Auratones, Alter-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-87s, U-47s, KM-84s, AKG 414, C-451E's, Sennheiser 421, Beyr 160; E-V RE-20, RE-11, RE 16, PL 95's, Sony ECM 33F, ECM 99A, ECM 150; Shure SM 57's, SM-58's, 330 ribbons, 16EQ, AKG, CK 9 shotgun, RCA 77-DX
 Instruments Available: Steinway grand piano, Fender Rhodes, ARP 2600 synthesizer, Hammond B-3, assorted percussion
 Rates: Please call

••• **EAST SIDE SOUND CO. INC.**
 99 Orchard—98 Allen St., New York, N.Y. 10002
 (212) 226-6365
 Owner: Lou Holtzman, Richard Bitner
 Studio Manager: Louis Holtzman
 Engineers: Lou Holtzman, Richard Bitner
 Dimensions of Studios: 22' x 42'
 Dimensions of Control Rooms: 22' x 22'
 Tape Recorders: Otari MTR 90 16 track, Otari MTR 10 2 track, Tascam 3300 2 track, (2) Tascam 2300 1/4 tracks
 Mixing Consoles: (2) Tascams 5-5A, 16 in x 16 out, (new console very soon)
 Monitor Amplifiers: Crown DC 150's, Yamaha 200, Dyna 120's
 Monitor Speakers: UREI 813 Time Align, Auratones
 Echo, Reverb, and Delay Systems: Master-Room C stereo, Master-Room MK II
 Other Outboard Equipment: Eventide Flanger, Orban Parametric EQ, Roger Mayer stereo limiter, (8) Roger Mayer noise gates, Tapco EQ, MXR flanger and phaser, Lexicon DDL
 Microphones: Neumann 87's, AKG 414's; Sennheiser 441 421's, etc. etc.; Shure 57's, 56's, AKG 451E's, 224's
 Instruments Available: Prophet 10, Fender Rhodes, Music Man amp, H&H amp, Fender Bassman, Traynor Basemates, Yamaha B50 bass amp, Sound City amps, full Rogers drums, 6' vintage Steinway grand
 Rates: \$65/hr. Special block rates available
 Extras: Full kitchen, 3 car private parking on property, large lounge.
 Direction: East Side Sound Co. was literally built by the men who run it. Using the finest raw materials available, we've transformed our lower east side brownstone into a delight of oak and walnut hardwoods. Having built 2 rooms in the same building prior to the new room. We only now are experiencing it's great potential. Being musicians ourselves we're constantly striving to satisfy our clients of past, present and future.

••• **EDEN GARDEN STUDIO, INC./CARUSO SOUND**
 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 Caruso
 Engineers: Dennis A. Caruso (Chief Engineer), William Nocella (Assistant Engineer)
 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 C-16 24, 24 in x 24 out
 Monitor Amplifiers: (5) Crown D60, (2) D150, (2) DC300, (Room EQ, UREI 27-band 1/3 octave EQ)
 Monitor Speakers: JBL Custom 4320 & 4311, (Trn 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, UREI 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, 57, 58, 61, Sony C-37,500, ECM 22P, Beyr 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, Syn-



thesizer
 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
 Extras: Lounge and recreation areas with eating facilities, pool table and other assorted games. Close, easily arranged accommodations and transportation. Full range of retail and rental instruments and accessories for unforeseen necessities. Recording engineers courses. Complete in-house production staff.
 Direction: Striving to achieve the ultimate in sound reproduction and artistic creativity. Designed, owned and engineered by those whose life is music.

••• **DON ELLIOTT PRODUCTIONS**
 15 Bridge Rd., Weston, CT 06883
 (203) 226-4200
 Owner: Don Elliott
 Studio Manager: Liz Gallagher

••• **FILMSPACE AUDIO**
also REMOTE RECORDING
 615 Clay Lane, State College, PA 16801
 (814) 237-6462
 Owner: Tom Ketter
 Studio Manager: Jan Avcin
 Direction: Growing from our well established film/video production house, we now offer full services on soundtrack, commercial and album recording. We are owner-operated by a committed staff with a proven track record for producing high-quality, competitive products. Our own label, Red Dog Records, has a strong regional background cutting across many musical genres and can provide support services for visiting and novice artists. In-house capabilities include full video and film production facilities. Rates and additional information on request.

••• **FISHTRAKS COMMUNICATIONS GROUP, INC.**
also REMOTE RECORDING
 62 Congress St., Portsmouth, N.H. 03801
 (603) 431-5492
 Owner: Donald H. Greenwell
 Studio Manager: John Goodone
 Engineers: Chief, John Goodone, Asst. eng. Carol Catero
 Dimensions of Studios: 38' x 38', iso booths 220 sq ft & 140 sq ft
 Dimensions of Control Rooms: 35' x 20'
 Tape Recorders: Tascam 8516 16 track, Tascam 80-8 8 track, Otari 5050 1/2 track, TEAC 3340 4 track, cassette duplication machine
 Mixing Consoles: Tascam 15, 24 in x 16 out, Tascam 5, 16 in x 8 out
 Monitor Amplifiers: Crown D300, D150, D75
 Monitor Speakers: JBL 4313's, 4315's
 Echo, Reverb, and Delay Systems: Echoplate 2 (plate chamber), AKG BX-1C (reverb chamber)
 Other Outboard Equipment: Allison limiters, Symetrix limiter/compressors, Orban parametric equalizers, MXR 15 band graphic EQ, dbx noise reduction, Vari-speed on all machines, Autocalcators for 16 track equipment
 Microphones: Neumann U-87's, U-47's, AKG C 414's, 224 & D 190
 Instruments Available: 5' baby grand piano, Rhodes electric piano, ARP string ensemble synthesizer, Korg synthesizer, Frankenbacher electric bass, various acoustic guitars, various electric guitars, Les Paul custom guitar, Fibes drums, LP congas
 Rates: 16 track \$55/hr (block time available); 8 track \$30/hr (block time available), 16 track mix \$30/hr, 8 track mix \$20/hr
 Editing and dubbing \$20/hr, arrangements and production on request

••• **FUTURE GOLD SOUND STUDIOS**
 1834 W. Cheltenham Ave., Philadelphia, PA 19126
 (215) 424-0800, 424-0801
 Studio Manager: Les & James

••• **F.V SOUND LTD.**
 17 East 45th St., New York, N.Y. 10017
 (212) 697-8980
 Owner: Fred Venitsky and Vern Sollecito
 Studio Manager: Kim Thomas

••• **G & T HARRIS, INC.**
 215 Lexington Avenue, New York, NY 10016
 (212) 481-6500
 Owner: Gary Harris
 Studio Manager: Mike Ferricola
 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 B and 16 track, Ampex 440 4 track, (2) Scully 280 4 track, Ampex 300 & 351 2 track & mono, Otari MX 5050 QXHD 4 1/4" 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 (Alter 604E)
 Echo, Reverb, and Delay Systems: AKG BX-20
 Other Outboard Equipment: Pultec, UREI equalizers and limiters, Cinema equalizers, UREI Chic Trac, 14KHZ and 60HZ sync
 Microphones: Neumann U 47, U-67, U-87, AKG C-12, C-60, Electro-Voice RE-20, RE-15, RE-16, Shure, RCA, PZM
 Instruments Available: Yamaha grand piano 74"
 Rates: Call

••• **HOMEGROWN STUDIOS**
 117-119 Chestnut St., Roselle, N.J. 07203
 Mailing Address: P.O. Box 531, Cranford, N.J. 07016
 (201) 241-8866
 Owner: Robert Buontempo
 Studio Manager: Robert Buontempo
 Engineers: Robert Buontempo, Joel Silverman, Gary Pinckney, Ken Siegal, Les Miller
 Dimensions of Studios: 27' x 15'
 Dimensions of Control Rooms: 10' x 15'
 Tape Recorders: Ampex MM1100 16 track, Crown SX822 2 track, Revox A77 2 1/4 track, Ampex 755A 2 1/4 track; (2) TEAC CX310 cassettes
 Mixing Consoles: Speck Electronics SP 800C, 16 mic inputs, 27 line inputs x 16 direct outs, 8 buss outs
 Monitor Amplifiers: McIntosh 2105 (main), Crown D150 head-phones, Dyna 150, Auratones/studio P B
 Monitor Speakers: "Big Reds", Alter 604E's w/Mastering Lab crossovers, Auratones, E.V. McIntosh studio playback
 Echo, Reverb, and Delay Systems: Presently Sound Workshop 242, Custom Stereo Plate, Delt-Lab DL4, Loft 440 delay/flange, by 3/82 Ecoplate II, Stocktronics plate, AKG BX-10, Harmonizer
 Other Outboard Equipment: Presently dbx 160 comp, MXR limiters, full dbx noise reduction, Bi-Amp graphic EQ, Roger Mayer noise gates, Dyna graphic EQ, Phase Linear auto correlator, Shure compressor, by 3/82 dbx 160X, Dynamic compressor, etc.
 Microphones: Neumann U-87, KM-84, AKG CE5, 414-EB, D-200E, Sennheiser 441; Shure SM-57, SM-58, E-V 635A; Sony ECM-22P, by 3/82 Neumann U-47 tube, Crown PZM, S Schoeps, others
 Instruments Available: Steinway grand 1933—rebuild, full drums Ludwig, Tama, Zildjian, Casio digital synthesizer, various Fender and Ampeg amps, by 3/82 new Pearl drum set, MESA/Boogie, ARP synthesizer etc.
 Rates: \$35/hr for 16 track, specials, 5 hours \$100, 2 track \$15 25/hr, copy \$10/hr plus tape

••• **JIMMY KRONDES VIDEO & AUDIO RECORDING STUDIO**
also REMOTE RECORDING
 2 Musket Lane, Darien, CT 06820
 (203) 655-3660
 Owner: Jimmy Krondes Enterprises
 Studio Manager: Jimmy Krondes

••• **MEGA MUSIC CORP.**
 345 E. 62nd St., New York, N.Y. 10021
 (212) 838-3212
 Owner: Donald R. Dannemann, Norris O'Neill
 Studio Manager: Pete Serenita

••• **MICKEY RAT RECORDERS**
also REMOTE RECORDING
 Cheezbox 4132, Silver Springs, MD 20902
 (301) 649-1533
 Owner: Cheeztone Records & Tapes Products Group/Mickey Rat Research
 Studio Manager: Yours Truly! M.R., David Blondell

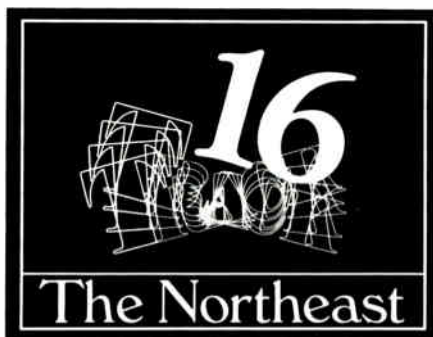
••• MOUNTAINSIDE RECORDING STUDIO
 also REMOTE RECORDING
 Garvey Hill, Northfield, VT 05663
 (802) 485-8594
 Owner: Richard Lonafellow
 Studio Manager: Richard Lonafellow

••• 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. Engr. Tom Newton
 Dimensions of Studios: 2400 sq ft
 Dimensions of Control Rooms: 40' x 30'
 Tape Recorders: Tascam 85 16 track, Tascam 80-B 8 track,
 Otari 5050B 1/2 track TEAC 3440 4 track
 Mixing Consoles: Tascam 15, 24 in x 8 1/2 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.Essex compressors
 noise gate, Aural Exciter, UREI graphic EQ
 Microphones: AKG D12A 414's, 451's, Sennheiser 421's,
 Sonys, Shure SM 81, Electro-Voice
 Instruments Available: Acoustic piano & guitar, guitar amps
 Rates: 8 track \$29/hr 16 track \$48/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 450 sq ft B 225 sq ft
 Tape Recorders: MCI JH 100 16 track, MCI JH 110 2 track
 Ampex 440 C 4 track Ampex 440 B 4 track Ampex 440 C 2
 track, Ampex 440 B full track Tandberg 6000 1/4 track TFAC
 2 5/4 4 track, 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: Bin Red's, Auratones DAC 710's



Echo, Reverb, and Delay Systems: MIC MIX CSREO 23 and
 MR III LoB delay
 Other Outboard Equipment: dbx 160's LA 3A's, Orban
 parametric EQ Multi track parametric EQ Tapco graphic EQ's
 Eventide Harmonizer CBS Audimax CBS Volumax Orban De
 Esser's PAI Pulse Generator Beseler Pulser, QUAD Eight noise
 gates, Dolby A & B Phase Linear auto correlator
 Microphones: Neumann, AKG, Sennheiser, Beyer, Shure, E.V.,
 Sony etc.
 Instruments Available: Yamaha grand, Rhodes HH, Gretsch
 drums w various small percussion, Fender Twin Reverb and
 Bassman amps (tube)
 Rates: 16 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 multi
 plexing to film and video projectors and custom scoring for video
 film and multi media presentations
 Direction: Our studio designed by John Soryk 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, N.Y. 11779
 (516) 981-7502
 Owner: Brian M. Unger
 Studio Manager: Rudy Perrone

Engineers: Jack Jones Evan Jones staff photographer: Moira
 Jones
 Dimensions of Studios: 42 x 26 x 18
 Dimensions of Control Rooms: 18' x 16'
 Tape Recorders: Ampex 16, 4, 2, 1, Otari MX50, Sanyo PCM
 digital recorder, cassette duplication
 Mixing Consoles: Tancent, 32 in x 42 out
 Monitor Amplifiers: Phase 400, Yamaha
 Monitor Speakers: JBL 4415, JBL 4411, Electro Voice Sentry III
 Auratone
 Echo, Reverb, and Delay Systems: MXH DL AKG BX 20
 Master Room
 Other Outboard Equipment: LA 4 limiters, Electrodyne com
 pressors, Roger Mayer noise gates, MXH flangers and phasers,
 Eventide Harmonizer, Video 34 portable VCR 1/2 industrial
 VHS and Beta and JVC professional 3 tube color camera
 Microphones: Sennheiser MK 205's 421 AKG 414 HCA
 77 DX, Electro Voice Bk 16's 15's, Shure SM 57 58 57, Sony
 FCM 22 47 AKG 451's + Neumann
 Instruments Available: Yamaha U/D upright studio piano
 Moog and ARP synthesizers, Martin and Gibson guitars, Fender
 Rhodes, percussion kit (other instruments are available on a rental
 basis)
 Rates: \$50/hr 16 track \$40/hr 4 and 2 track

••• R.B.Y. RECORDING STUDIO
 Main St. North, Southbury, CT 06488
 (203) 264-3666
 Owner: Jack Jones
 Studio Manager: Marjorie Jones

••• THE RECORDING CENTER INC.
 also REMOTE RECORDING
 25 Van Zant, East Norwalk, CT 06855
 (203) 853-3433
 Owner: Eitan Winer, Chief Engineer
 Studio Manager: Ilene Braustein

••• ROSE HILL STUDIOS
 also REMOTE RECORDING
 3929 New Seneca Tpk., Marcellus, N.Y. 13108
 (315) 673-1117
 Owner: Rose Hill Group
 Studio Manager: Vincent Tall

••• ROSS-GAFFNEY, INC.
 21 W. 46th St., New York, N.Y. 10036
 (212) 582-3744
 Owner: James Gaffney
 Studio Manager: Richard Weidle

••• ROXY RECORDERS
 648 Broadway, New York, N.Y. 10012
 (212) 475-6571, 420-0527
 Owner: Roxy Recorders Inc.
 Studio Manager: Steve Manes
 Engineers: Dave Darchner, chief engineer Todd Anderson
 Joe Barbana various independents
 Dimensions of Studios: 25 x 20 x 12 H w/real and amp
 isolation booths
 Dimensions of Control Rooms: 19 x 16 x 10 H - sloped ceiling
 no
 Tape Recorders: Ampex MM1000 modified by Paul Blank 16
 track Otari MX 7800 w remote locate 8 track Otari MX 5050B
 1/2 track, Technics 1520 2 track, TEAC 3440S (modified) 4 track,
 Aiwa Sony cassette decks
 Mixing Consoles: Tancent Series 16 transformerless (custom
 modified by Paul Blank of Omnisound The Mike Shop) 20 in x 16
 out
 Monitor Amplifiers: Crown DC 300 D 150 Hadler D 200
 Monitor Speakers: JBLB11 Auratone 5C CV 4000
 Echo, Reverb, and Delay Systems: Master Room XL 415
 w variable decay Lexicon PCM41 digital delay Bel RF 20 stereo
 flanger tape slap
 Other Outboard Equipment: dbx 158 155 noise reduction,
 Dolby A noise reduction, Valley People Dyna mite dynamics pro
 cessor 2) Gemini Easy Hoer comp limiter, dbx 16, com
 pressor limiter, Pultec EQH program EQ, Neptune Symetrix
 stereo parametric EQ Access noise gates 4, Neptune 1 octave
 spectrum analyzer Ashly SC 40
 Microphones: Neumann U47 (tube) U47 (tube) AKG 414
 451 Sennheiser 441 Electro Voice BE 20 Beyer 160
 Shure 57 545, Countryman, Zimet direct boxes
 Instruments Available: Steinway grand Fender Rhodes
 (stereo) Marshall Fender Roland Ampex guitar amps Lud
 wig Pearl 7 piece drum kit many pedal effects
 Rates: \$40/hr Call for 10 hour rates
 Extras: Tape duplication computerized mailing
 Direction: This past year has been our busiest and most exciting
 yet! 10 albums including the Kenny Burrell Trio w Billy Har
 or second album for Kenny Chuck Loeb w Bill Evans & Mark
 Fuari and The End, over 50 singles including Jello, WBZ TV
 Freedy Freekie's See New Hampshire Gallen and numerous
 recordings for Phillip Namanworth Norman Dolph Malcolm Ad
 ley Lesley Gore CBS TV Mar Sista Al Kahn Myster Merlan,
 Claudio Rocchi Randy Klein and others, and editing and assembly
 for The Clash Live at Bond's

Used recording equipment is a better buy.

And the best buys are at Sye Mitchell Sound.

LOWER PRICES: We're not a dealer, we're a broker. Without all the high costs of running a dealership, we're able to sell used equipment for less money.

You see, we don't have money tied up in inventories, warehouses, and showrooms. So, unlike dealers, we don't have to inflate our equipment prices with a lot of overhead. We simply don't have that overhead. That's why YOU SAVE MONEY with Sye Mitchell Sound.

LARGER SELECTION: We currently offer over two million dollars worth of used recording gear, including 43 consoles and 45 multitrack tape machines. We're not limited to just a few brands; we have consoles, tape machines, microphones, and outboard gear from every major manufacturer. And we're constantly searching for more.

BETTER SERVICE: Buying from us is easy. We arrange for shipping and

insurance, and handle other details for you. And if you're not sure which gear is right for you, call us for help. We'll gladly make recommendations tailored to your needs and budget.

More services: We put together complete studio equipment packages, from 8 track to 24 track. We do custom installations and wiring. We can even help with your studio design.

FREE EQUIPMENT LIST: Our regularly published used equipment list will be sent free upon request. Call or write today.

SYE MITCHELL SOUND COMPANY, INC.
 22301 Cass Avenue
 Woodland Hills, California 91364
 (213) 348-4977

- All equipment available for inspection
- Financing available
- We ship anywhere in the world
- No order too small

Also available: Rare TUBE mic phones, mastering equipment, video, and support gear.

••• **SAINTS & SINNERS SOUND STUDIO**
432 Western Ave., Albany, N.Y. 12203
(518) 454-5278
Owner: College of St. Rose
Studio Manager: Charlie Vatalaro

••• **SEAR SOUND**
235 W. 46th St., New York, N.Y. 10036
(212) 582-5380
Owner: Walter Sear
Studio Manager: Bill Triss

••• **SEAWIND AUDIO, INC.**
ONLY REMOTE RECORDING
1134 Fox Chapel Rd., Pittsburgh, PA 15238
(412) 963-7455

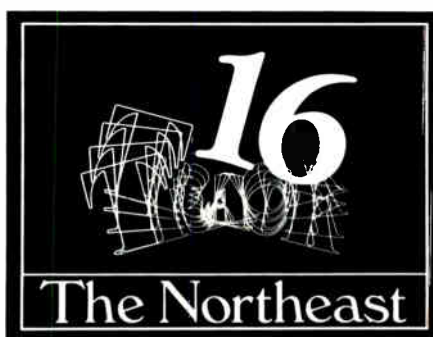
Owner: George Mechlin
Studio Manager: Tom Mechlin
Engineers: Tom Mechlin, independents welcome
Dimensions of Control Rooms: Remote track 20' x 7'
Tape Recorders: Otari MTR 90 16 track, Tascam 80 8 track
Technics 520 2 track, Pioneer (TE 919) cassette
Mixing Consoles: Tangent 3216 24 in x 16 out
Monitor Amplifiers: Crown Technics
Monitor Speakers: CSI MDM 4 near field monitors, Auratone 5C
Echo, Reverb, and Delay Systems: Orban 1118 reverb, Eventide H910 Harmonizer DDL
Other Outboard Equipment: UREI LA 4 compressor limiters, Eventide Flanger, Orban para EQ, 28 channels, 6db, Behlen snakes, Custom former mix splitters
Microphones: Condenser and dynamics from AKG, Beyer, E.V. Sennheiser, Shure, Sony
Rates: Remote recording only. Please call for rates.

••• **SECOND STORY SOUND**
28-39 Review Ave., Long Island City, N.Y. 11101
(212) 392-9018
Owner: Groome
Studio Manager: Groome

••• **SERVISOUND, INC.**
35 West 45th St., New York, N.Y. 10036
(212) 921-0555
Owner: Nat Levy
Studio Manager: Nat Levy

••• **SILVER LAKE RECORDING**
Lake St., Kingston, MA 02364
(617) 585-4642
Owner: Paul Jenkins, Fred Damer
Studio Manager: Dave James

••• **SOUND LAB STUDIOS LTD**
2687 E. 14th St., Brooklyn, N.Y. 11235
(212) 934-8585
Owner: Peter C. Diono
Studio Manager: Peter C. Diono
Engineers: Peter C. Diono, Michael Potash
Dimensions of Studios: 30' x 20' x 10'
Dimensions of Control Rooms: 20' x 14' x 10'
Tape Recorders: MCI FH 16 & Arolator, 16 track TEAC 8 track, TEAC 3440 A 4 track, TEAC 7800 A 2 track, TEAC 3522 2 track, TEAC 1131 2 track
Mixing Consoles: TFAC 15 24 in x 16 out
Monitor Amplifiers: Crown DC 306 A's, Crown D 60, Crown D 75
Monitor Speakers: Bix Reis w/Mastering Lab crossovers, JBL 431's, Auratones
Echo, Reverb, and Delay Systems: 2 Lexicon digital delays, MXR digital delay, Devalab Acoustcomp per DDL 2, MIC MIX stereo reverb, tape delays
Other Outboard Equipment: UREI limiters, Kepex & Gain Brains (2) Orban parametric equalizers, MXR doubler/flanger, Sound Workshop,reiber, Roland Phase Shifter
Microphones: Neumann U89, U87, AKG 414, 451 ER's, D224, Sennheiser 44, s 5) 421's, Electro Voice RE 20, Shure 57's and 58's
Instruments Available: Brand new Yamaha grand piano, Min/Moog, Hammond organ w/Leslie, D6 clavinet, Fender Rhodes, Krumpholtz strings, Ludwig drums, Fender Twin Music Man, and Marshall amplifiers
Rates: 16 track recording \$40/hr—mix \$45/hr. Special rates Mon thru Fri before 6 p.m. only! Also all day discount—12 hours of 16 track recording and/or mix for \$450 plus tape expenses
Extras: Central airconditioning, lounge area, located 100 feet from the Red Parkway and BMT Line Subway
Direction: Sound Lab has a disco tune in the top ten charts and we are presently recording in album for Prelude Records. We are a very serious minded studio and we stop at nothing to achieve the best possible sound. And at the same time make our place completely comfortable for our clients. 24 track is our direction.



••• **SOUND TECHNIQUES**
3 Laurel St., Watertown, MA 02172
(617) 923-4040
Owner: Leon Janikian
Studio Manager: Leon Janikian
Engineers: Jim Anderson, Leon Janikian, Karen Kane
Dimensions of Studios: 25' x 25'—Isolation room 9' x 8'
Dimensions of Control Rooms: 16' x 12'
Tape Recorders: Tascam 85 16 track, Tascam 80 8 track, Technics RS 1500 2 track, Pioneer RT 70, 2 track, Technics RS M51 cassette
Mixing Consoles: Sound Workshop Series 40 20 in x 16 out
Monitor Amplifiers: Brvzon 4B Unisync 50, AP 105
Monitor Speakers: JBL 431's, Auratones, FAW MS 50
Echo, Reverb, and Delay Systems: MIC MIX 11 305 Devalab DDL 2 Devalab DDL 4
Other Outboard Equipment: 2 Ashly SC 50 limiters, 2 UREI LA 4 limiters, Ashly SC 50 parametric, White 4100 oraph, FXB Aura, Exciter, 2 x noise reduction (28 channels)
Microphones: AKG C 414E, C 43, Neumann KM 84, Shure SM 57, SM 57, Beyer M 500, M 60, M 160, Sennheiser MD 421, Sony ECM 50, AKG D 12E, RCA 77 DX
Instruments Available: Chickering grand piano, Hammond A 100 organ, Fender Rhodes 73, Fender amps, Kora Trumpet, Saxophone
Rates: 16 tr. \$40/hr +10 + hrs \$45, 8 tr. \$25/hr (10 + hr \$30/hr)

••• **STUDIO DUAL**
also **REMOTE RECORDING**
101 Pine St., Portland, ME 04102
(207) 773-7176
Owner: John Fisher
Studio Manager: Nancy Ciraolo

••• **TELETRONICS**
231 E. 55th St., New York, N.Y. 10022
(212) 355-1600
Owner: Teletronics
Studio Manager: Vin Gizzi

••• **TIKI RECORDING STUDIOS, INC.**
186 Glen Cove Avenue, Glen Cove, L.I., N.Y. 11542
(516) 671-4555
Owner: Fred Guarino & Fred Guarino Sr.
Studio Manager: Elmer Chiodi Jr.
Engineers: Fred Guarino
Dimensions of Studios: 40' x 25'
Dimensions of Control Rooms: 20' x 15'
Tape Recorders: Tascam 85 16 w/Arolator, 16 track Tascam 80 8 track, Otari MTR 102 w/Arolator, 2 track, Tascam 252 2 track, TEAC 7345 4 track, TEAC 2300S 4 track, Ampex 351 mono
Mixing Consoles: Tangent Trimix double frame, mouthed, 24 in x 16 out, Tascam 5A, FXB 19 in x 4 out, Tascam 10 8 in x 4 out, Tascam Model 1's
Monitor Amplifiers: UREI Crown Dynaco HEAD QSE
Monitor Speakers: UREI 813A, JBL 4311, Altec A 7, Auratone 5C
Echo, Reverb, and Delay Systems: Echoplex II, T-type 4400, MXR digital delay
Other Outboard Equipment: Ashly SC 66A parametric EQ, Tapco 2200 EQ, Ashly SC 50 comp limiters, Symetrix 117, 100 comp limiters, Omnicat noise gates, Kepex noise gates, MXR pitch transposer, Roland 25 dinger, Roland 830 phaser, 2 channels of dbx noise reduction
Microphones: Neumann, AKG, Sennheiser, Beyer, Electro Voice, Shure, Audio Technica
Instruments Available: Yamaha grand piano, Fender Rhodes, Hammond M 3 organ, Crumar string synthesizer, Slimerland drums, Fender, Ampex, and Marshall amps
Rates: \$25 to \$55/hr

••• **TRACKMASTER AUDIO, INC.**
1 Franklin Park North, Buffalo, N.Y. 14202
(716) 886-6300
Owner: Mr. Alvin C. Baumgartner
Studio Manager: Mr. Kim A. Ferullo

••• **TROD NOSSEL**
10 George St., P.O. Box 57, Wallingford, CT 06492
(203) 269-4465
Owner: Trod Nossel Artists
Studio Manager: Richard P. Robinson
Extras: Disk and tape referral, Recording Institute of America recording courses (since 1973)
Direction: We have an experienced staff, a large live room, and plenty of tube gear in addition to our API board and Scully machines with State-of-the-Art modifications. We love to do all kinds of projects and welcome the unusual. Some of our credits include WPLR FM Concert Series (Fleetwood Mac, Foghat, Chuck Corea, etc.) Ancient Mariners Drum Corps, many polka hits (Dick Pillar, Jimmy Sturr, etc.) several acappella LP's (Whitfenpools of Yale, Redhot & Blue, etc.) and work for top regional acts such as B. Willie Smith and the Hushing Brides. Please contact us for complete information.

••• **VALLEY RECORDERS**
12 St. John Street, Red Hook, N.Y. 12571
(914) 758-5167
Owner: Paul Antonelli, Jim Barker, Richard Jones
Studio Manager: James Barker
Engineers: Paul Antonelli, Jim Barker, Richard Jones
Dimensions of Studios: 32' x 25' x 15'
Dimensions of Control Rooms: 25' x 20'
Tape Recorders: Ampex MM 1100 16 track, Crown 700 2 track
Mixing Consoles: APSI 2002 26 in x 24 out
Monitor Amplifiers: Dynaco 400, Crown D40
Monitor Speakers: JBL 4311, Biorhox Crussons
Echo, Reverb, and Delay Systems: AKG BX 10, Lexicon Prime Time, Master Room reverb
Other Outboard Equipment: Ashly SC 50 limiter, Ashly SC 66 parametric EQ, dbx 160, 163, 117, Eventide Phaser, Eventide Harmonizer, Soundcraftsman EQ, dbx noise reduction
Microphones: AKG, Beyer, Crown, Electro Voice, Sennheiser, Shure, and Sony
Instruments Available: Chickering Centennial grand piano, Tama studio drums, and a wide variety of keyboard instruments and amplifiers
Rates: \$45/hr

••• **VISCOUNT RECORDING STUDIOS**
also **REMOTE RECORDING**
486 Wellington Ave., Cranston, RI 02910
(401) 467-9362
Owner: Russell J. Martin
Studio Manager: Russell J. Martin
Engineers: Russell J. Martin, Patrick Eastman
Dimensions of Studios: 25' x 18' x 9' plus piano trap and isolation trap
Dimensions of Control Rooms: 13' x 14' x 9'
Tape Recorders: MCI FH 114 16 track, Scully 280 2 track, Crown CXH01 P2 2 track, Otari remotes, 8 track
Mixing Consoles: API MCI custom 16 in x 16 out, Quantum remotes, 20 in x 20 out
Monitor Amplifiers: Crown, McIntosh, Teherait
Monitor Speakers: UREI 813's, Electro Voice, Sentry V's, Auratones, and Jensen TRF 3's
Echo, Reverb, and Delay Systems: Audicon plate, Lexicon Prime Time, Lexicon digital 224 reverb, Sound Workshop, m160
Other Outboard Equipment: Allison Gain Brains, UREI 1176 LN, UREI LA 4's, Kepex's Eventide Phaser, Orban silencer controller
Microphones: Neumann U87's, U64, Sony ECM 22, Shure 546's, SM 81's, E.V. RE 16, RE 15's, RE 20, DO 54's, 654A, Sennheiser MD 421, AKG D 24E, Altec M 40
Instruments Available: Yamaha C 4 grand piano, Ampex B 15 1/2 amp, Fender Princeton reverb amp
Rates: 16 track \$45/hr, 2 track \$25/hr, 4 track \$30/hr. Remotes quote only.

Correction:
In our January Video Interface we inadvertently prefaced the column as a continuation of our survey of 'digital' editing systems. That word should have been 'video.'

24

The Northeast

•••• AAA RECORDING
130 West 42nd (#552), New York, N.Y. 10036
(212) 221-6626
Owner: Warren Allen Smith
Studio Manager: Fred Varon

•••• A&R RECORDING
322 W 48th, New York, N.Y. 10036
799 7th Ave., New York, N.Y. 10019
(212) 397-0300
Studio Manager: Wayne Smith

•••• MALCOLM ADDEY RECORDERS
A Division of Kaleb Sounds Inc.
also REMOTE RECORDING
210 Riverside Drive, New York, N.Y. 10025
(212) 865-3108
Owner: Malcolm Addey
Studio Manager: Malcolm Addey

•••• ALPHA INT'L RECORDING STUDIOS
2001 W Moyamensing Ave., Philadelphia, PA 19114
(215) 271-7333
Owner: Peter Pellali
Studio Manager: Jorry Williamson

•••• ATLANTIC STUDIOS
1841 Broadway, New York, N.Y. 10023
(212) 484-6093
Owner: Atlantic Recording Corp
Studio Manager: Paul Sloman

•••• ASSOCIATED RECORDING
723 7th Ave., New York, N.Y. 10019
(212) 245-7640
Owner: Nathan Schnapf, Paul Freidberger
Studio Manager: Bob Fava

•••• A STEP ABOVE RECORDING
281 5th Ave., New York, N.Y. 10016
(212) 686-2487 or 684-9238
Owner: DJ Exile Inc
Studio Manager: Joe Manzella

Engineers: Carl Casella
Dimensions of Studios: 40' x 18', 6' x 5' x 10' bathroom tiled iso. booth for voice over, 10' x 16' glass and wood iso. booth
Dimensions of Control Rooms: 19' x 17'
Tape Recorders: MC11H 16, 24 track, (2) MC11H 110A 2 tracks, Pioneer 2/2 track Pioneer CT F9191 cassette decks
Mixing Consoles: MC11H 5/8, 28 in x 42 out
Monitor Amplifiers: Yamaha P2200's
Monitor Speakers: IHL 4311's, Auratones, Audio Ctrm Custom (IHL components)
Echo, Reverb, and Delay Systems: FMT 240, Lexicon 224, Orban Parametric dual reverb, Lexicon PCM 41
Other Outboard Equipment: Marshall Time Modulator, Even-

tide Harmonizer H949 w manual keyboard, Deltalab Acousticcomputer, Orban Parametric EQ, dbx 165, 16z, 160's, UREI LA 4's, UREI limiting amplifiers, Kepelex
Microphones: Neumann U87's, E.V. BE 20's, Sennheiser 421's, AKG 414's, Sony ECM 22P, C107, AT811's, ATM 11, and many more, Shure, AKG, AT, E.V. etc.
Instruments Available: Steinway 7' piano, Yamaha CP70B CP 30, electric pianos, Rhodes, Hammond Organ w Leslie, Crumar or Hestator Kora Polysensable clavinet, Boebers drums, vibes, congas, timbales, customized hi amped bass stack, 10 different analog amps (Marshall, Fender, new & pre CBS, Gallien Krueger, Sears Silvertone!!!)
Rates: Call for rates



*A Step Above Recording
New York, N.Y.*

•••• AUDIO INNOVATORS, INC.
also REMOTE RECORDING
216 Boulevard of the Allies, Pittsburgh, PA 15222
(412) 471-6220
Owner: Norman J Cleary
Studio Manager: Craig Hubler
Engineers: Ionn Struthers, David Markowitz, John Brandy, Jim Abraham
Dimensions of Studios: A 31' x 26', B 12' x 10', Baum 18' x 14'
Dimensions of Control Rooms: A 20' x 17', B 16' x 15', Baum 22' x 15'
Tape Recorders: (3) 4M M79 24 tracks, 4M M79 8 track, (2) Ampex ATR 102 2 tracks, Ampex AG 440 2 track, (1) Scully 280B 1 tracks, 4M M7 2 track
Mixing Consoles: A. Amek M2000A 2500, 46 in x 24 out, B. Spectra Sona's Custom, 20 in x 4 out, Baum Spectra Sona's 1032, 42 in x 42 out
Monitor Amplifiers: Crown 400 SAE, 400L, BGW 750, Spectra Sona's Tri-amp, Technic SF A 3
Monitor Speakers: IHL 4333, 4450, 4311, UREI 813, 815,

MDM 4, Auratones
Echo, Reverb, and Delay Systems: Lexicon 224, AKG chamber Deltalab DI 4
Other Outboard Equipment: dbx noise reduction, Orban Parametric EQ, 6/74 stereo EQ, subance controller, Eventide Harmonizer, Omnipressor, UREI 1176 limiters, Audio Design limiters, Lexicon 1200 time compressor/expander, EXR Exciter, RTX Series 4600, Panasonic, JVC, Sony videocassette/monitors, Kepelex, Gain Brain
Microphones: Neumann 67, 87, 89, 47, KM 84, AKG, Sennheiser Electro Voice, Sony
Instruments Available: Baldwin 9 concert grand, Baldwin baby grand, drum kit, Celeste, Hammond B 3 w Leslie, alternate percussion
Rates: Available upon request

•••• AURA-SONIC LTD.
REMOTE RECORDING
140-02 Poplar Ave., Flushing, N.Y. 11355
(212) 886-6500

Owner: ASI (Aura Sonic Ltd.)
Studio Manager: Steve Remote
Extras: 40 channel transformer splitter, 57 channel 400 ft snake, video hook ups. We now offer 32 track and 4 track 4M digital recording plus 24 track analog. We include over 50 miles Neumann, Sennheiser, E.V. AKG, Shure, Sony, and have a wide assortment of monitors, IHL, EAW, E.V. etc.
Direction: Our philosophy is to bring the multi-track studio to the concert, home and/or anywhere desired to develop the sounds needed. We're experienced in remote recording and broadcast including video links. We have worked with Frank Zappa, The Police, XTC, N.Y. String Orchestra, Jean Armatrading, Lena Lovich, James Brown, Simple Minds, Gary N.S. Bonds, and Remote Men, name a few. From remote in a castle to broadcast at the Paladium, live sound mixing, master and dates 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
Dimensions of Studios: A 1 shaped 60' x 45' x 36', B 30' x 25', 44 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, 4M 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/ Neveam 40 in x 32 out, Neve (custom) 805H, 48 in x 24 out, (4) Audiotronics 501, 24 in x 24 out
Monitor Amplifiers: (14) McIntosh 2100's (8) Crown head phone amps
Monitor Speakers: (16) 604 80's, (4) Fur Bed's, (2) IHL 4311's, (2 pair) Kirkspeakers, (5) Auratones, Visonik, KLH, Kitchen Radio
Echo, Reverb, and Delay Systems: (6) FMT, Master Room reverb, (4) Lexicon digital 224's, (2) DDI, (4) AKG
Other Outboard Equipment: Scamp, Bak, Harmonizers, Orban parametrics, LA4A, LA 4's, Neve compressors, Dolby
Microphones: Neumann U87's, U87's, KM 80, 85, AKG 414's, 60 assorted mics
Instruments Available: 2 sets Ludwig drums, 2 Steinway grand pianos, 2 Fender Rhodes piano, 2 Hammond B 3 organs w Leslie speakers, 2 Musser vibes, 5 Fender amps, assorted percussion
Rates: Please call

•••• AVIATION SOUND STUDIOS
1615 B Gravesend Neck Road, Brooklyn, N.Y. 11229
(212) 646-1992
Owner: Steven Armiel, Jim Teller
Studio Manager: Jan Teller

•••• AXIS RECORDING
also REMOTE RECORDING
16 Carrell Rd., Randolph, NJ 07869
(201) 895-4077
Owner: Paul Joyce
Studio Manager: Luke Gregory, Robin Familietta
Engineers: Bob Anthony, Joe Intile, Paul Joyce
Dimensions of Studios: 40' x 22'
Dimensions of Control Rooms: 44' x 20'
Tape Recorders: Ampex AG 1000 16 track, Scully 280B 24 track
Mixing Consoles: T. Ingent 4216 24 in x 24 out
Monitor Amplifiers: Crown
Monitor Speakers: IHL
Echo, Reverb, and Delay Systems: AKG BX 10, Eventide Harmonizer
Other Outboard Equipment: Eventide Flanger, dbx compressor/limiter, dbx noise reduction, Aphex Aural Exciter, Orban parametric equalization, Spectrum Analyzer
Microphones: Neumann U87, U47, Sony 120, Electro Voice BE 20, 55, Shure, Boyer, AKG
Instruments Available: Knabe grand piano
Rates: \$30 and up. Call for further detail

**** BAYSIDE SOUND RECORDING STUDIO
 also REMOTE RECORDING
 200-70 39th Ave., Bayside, N.Y. 11361
 (212) 225-4292
 Owner: Bayside Sound Recording Studios, Inc.
 Studio Manager: David Fng

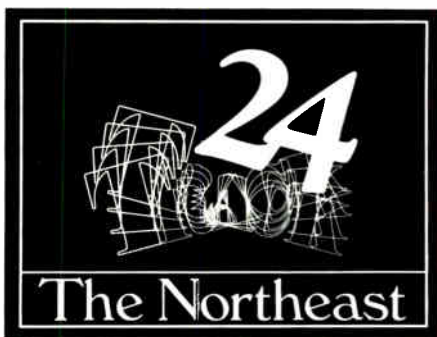
**** BLANK TAPES INC., RECORDING STUDIOS
 37 West 20th St., New York, NY 10011
 (212) 255-5313

Owner: Richie Vetter, President; Lou Vetter, Vice President; Bob Blank
 Studio Manager: Lou Vetter; General Manager: Jim Doherty; Studio Manager: Sissy Crane; Office Manager: Marjorie
 Engineers: Chief Engineer: John Bradley, Chief of Maintenance: Rich Faszczewski; Engineers: Joe Arlotta, Burch Jones, Bob Blank, Roger Keya, Jim Doherty
 Dimensions of Studios: A: 24' x 45'; 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, MCI 114 reel 4 track (5) MCI JH 110 2 track, Scully 280 2 track, Studer A80 2 track
 Mixing Consoles: MCI 4 automated 54', 42 in x 42 out, MCI automated 428', 28 in x 24 out, MCI 416 24 in x 24 out
 Monitor Amplifiers: (3) Crown 400's (3) Crown 150's (3) Crown 75's, (4) Crown 60's, (2) McIntosh 2105's, (2) McIntosh 2505's, (2) Bryston 4B, Bryston 3B
 Monitor Speakers: Bi-amp Time Aligned Big Reds E2's, JBL 4411'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 MCQ 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, Alter Filter 9067B, Orban Sibilance Controller 516 EC, DeltaLab Acoustic Computer, Audio Design Recording Vocal Stressor F 769 X-B, 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 BF 20's, BF 16's, BF 15's, Sony 224's, FCM 50's, AKG 451's, D 190E's, D 60's, Shure SM 57's, D-24's, Beyer M 160's
 Instruments Available: Steinway M grand piano, Yamaha C7 grand, Hammond B3 organs, Mellotron, Strata Ensembles, Slingerland drums, clavinet, Fender Rhodes M8 and 73 Syn drums, congas, timbales, vibes, percussion kits, other rentals also available on request
 Rates: Concessions General Manager: Lou Vetter

**** BLUE JAY RECORDING

669 Bedford Road, Carlisle, MA 01741
 (617) 369-2200

Owner: Bob and Janet Lawson, Steve Landstall
 Studio Manager: Bob Lawson
 Engineers: Steve Landstall, Glenn Berger, Mike Golub, Robert Lawson
 Dimensions of Studios: A: 27' x 48'
 Dimensions of Control Rooms: A: 18.5' x 17'
 Tape Recorders: MCI JH 114, Arolator III 24, MCI JH 110B, HTZ III 2 track, Studer B 67 2 track, Revox B 77, 1/2 track 2 track, Revox A 77 1/2 track 2 track, Sony Technics BS-M85 MKII cassette decks
 Mixing Consoles: MCI JH 64's automated, parametric EQ, modification 3
 Monitor Amplifiers: Bryston 4, McIntosh 2100, assorted smaller circuit w/ amps
 Monitor Speakers: UREI Time Aligned Monitors, Electro Voice Sentry III's, JBL, GLS's, Auratones
 Echo, Reverb, and Delay Systems: Lexicon 224 Digital reverb system and programs including 14 x 16 EMT 140 stereo tube, Loft Hanger, Lexicon 99 Prime Time, DeltaLab DL 2 Acoustic Computer
 Other Outboard Equipment: URIF LA 4A's, 1176LN's and LA 4A's, Allison Research Gain Brains and Kepexes, Eventide 949 and DeltaLab Harmonizers, Orban 516 De Esser, Dolby M24 H noise reduction, Truist parametric EQ's, dbx noise reduction optional
 Microphones: Neumann U 47's, U 87's, KM 86's, KM 84's, AKG C 414, BF's, C 451's, others: Sennheiser, Electro Voice, Shure, Beyer, PZM's
 Instruments Available: Steinway B 1927 seven foot, Wurlitzer electric piano, Rhodes 88' and others with notice
 Rates: \$85/hr for 24 track recording and mixing, \$60/hr for live 2 track
 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 Chartbusters (Warner Bros), Private Lightning (A&M), Jonathan Edwards



**** BOOGIE PORT STUDIOS

709 Main St., Port Jefferson, N.Y. 11777
 (516) 473-6655

Owner: Ron Berne, Don Berman, Steve Bramberg, Jeff Kawalek, and Bob Ludwig
 Studio Manager: Steve Bramberg
 Engineers: Don Berman, Jeff Kawalek
 Dimensions of Studios: 50' x 60' ceiling w/ 2 "iso" room, 15' x 25' x 10' ceilings each
 Dimensions of Control Rooms: 14' x 20' 5"
 Tape Recorders: Studer A 80 v1, MK II 24 track, Studer A 80, RC 2 track, Studer B 67 MK II 2 track, Studer B 67 MK III 2 track
 Mixing Consoles: Neve m-dithed 805H MK II, 40 in x 24 out
 Monitor Amplifiers: McIntosh 2300, (2) Crown DC 400's, Yamaha P2200
 Monitor Speakers: UREI B13A Time Aligned, Klipsch Cornwalls, JBL 4311, Yamaha NS35's, Auratones
 Echo, Reverb, and Delay Systems: EMT stereo plate, 3 line chambers, Eventide DDL, Lexicon Prime Time
 Other Outboard Equipment: (2) Eventide Harmonizers, (6) Pultec EQ's, Orban Parametric EQ, Firman Parametric EQ, Eventide Phaser, Eventide Hanger, (5) Kepexes, (3) Gain Brains, (4) MXR phaser flangers, (2) VA 175 tube limiters, (2) LA 2A limiter, (4) Neve limiter/compressors
 Microphones: Neumann (1) U 87's, (3) U 47's, (2) U 67's, KM 84, AKG (1) C 451, (2) EB 414, (2) C 60, (2) D 100, (1) D 12E, Sennheiser 101, 42, 4, 441, Shure (2) SM 58, (2) SM 56, (2) SM 57, (2) SM 7, Electro Voice 666, RE 20, (2) PZM's

Instruments Available: Yamaha grand piano, Fender Rhodes, Hammond B3 w/ Leslie, Wurlitzer electric piano, Prophet 5, clavinet, Ludwig & Rogers drums, Ass't'd vintage guitar amps
 Rates: Call for rates, block booking available
 Extras: Fireplace, full kitchen, lodgia, fine food, full bar, artists lounge w/ video games, pool table, etc. Located near active town shops, beach, water sports, Bridgeport ferry
 Direction: Billy Joel, Richie Cannata, Phil Ramone, Russell Javors, Lenny Simon, Tervo Nikamuri, Forhat, Lura Nyro, as of 1989)
 Motel/Hotel: Boylston Boogie Hotel is a truly unique concept in modern day recording studios in that it combines the most up-to-date studio facility with the old world charm of a private hotel, featuring gourmet cuisine and total personalized service, all within easy access to a major metropolitan area. Every aspect of the recording process has been considered, thus freeing the artist and producer to create in a relaxed, enjoyable atmosphere.

**** BROCCOLI RABE RECORDING STUDIO

184 Ballentine Drive, N. Haledon, N.J. 07508
 (201) 427-1664 or 427-8316 or 423-9669

Owner: Mr. Brian Drago
 Studio Manager: Mr. Brian Drago

**** CELEBRATION RECORDING INC.

2 West 45th St., New York, NY 10036
 (212) 575-9095

Owner: MZH&F Inc.
 Studio Manager: Jack Zimmermann
 Engineers: Mark Hood, Holly Peterson
 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 JH 110 mono, Revox 1/2 track, Revox 1/4 track, Tandberg, Sony Technics cassettes
 Mixing Consoles: Harrison 4232, 42 in x 32 out, Harrison 3624, 46 in x 24 out
 Monitor Amplifiers: (1) Crown DC 300 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, MIC MIX, Eventide Digital H910, Cooper Time Cube, Marshall Time Modulator
 continued on page 48

Blue Oyster Cult * Richie Blackmore & Rainbow
 Joan Jett and the Blackhearts * Robin Gibb
 Blue Weaver * Meco * Sandy Pearlman * Roger
 Glover * Martin Birch * Blue Angel * Roche Sisters
 Roy Halee * Richie Cannata * Black Sabbath

THANKS!

Kingdom
 SOUND STUDIOS

6801 Jericho Tpke., Syosset, Long Island, N.Y. 11791
 (516) 364-8666

Other Outboard Equipment: Eventide Phaser and Envelope Follower, Pulser, Kepex, Gain Brain, Orban parametric EQ, Eventide Flanger, Orban stereo synthesizer, dbx limiters, UA limiters, Teletronix limiters, Eventide Compressor, Dolby's, Mutron Bi Phase digital metronome.

Microphones: Neumann U87, U67, U47, KM84, KM64, AKG 414, D224E, Beyer M160, M160, Electro Voice 635, BF 15, BF 20, Sennheiser 421, 441, 12M 140.

Instruments Available: All at no charge. (2) Fender Rhodes (174, 188), Steinway grand piano, Baldwin grand piano, Honky-tonk piano, Hohner clavichord, BMI Joe 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 service.

Rates: Competitive and flexible; please call for quote. (212) 575-0005.

**** CELESTIAL SOUNDS

919 Second Ave., New York, N.Y. 10017

(212) 355-4825

Owner: Tom Pinelli

Studio Manager: Dennis O'Donnell

Engineers: Christy Peter Sotter, Steve Goldman, Steve Attalah, bo, Chuck Ange, Julie Latt

Dimensions of Studios: 12' x 20' plus 1 room booth and isolation booth

Dimensions of Control Rooms: 19' x 17'

Tape Recorders: 1 yre: TR 542, 4 24-track, (2) Studer B67 2 2 2 tracks, Studer Revox A77 2 track, Awa 6900 II cassette 2 track, Proass CTE 1000, 1 track

Mixing Consoles: MCI 636 30 automated, 36 in x 24 out

Monitor Amplifiers: 3x BGV 750 Ps, BGV 250, 3x SAF 2200s, Crown D150

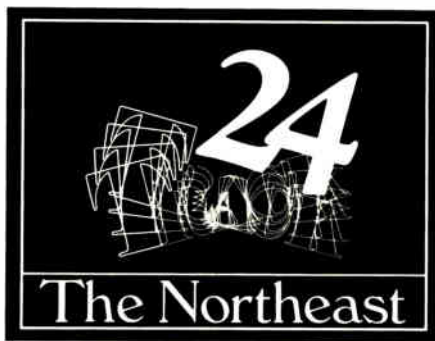
Monitor Speakers: UREI 813, Time Aligned, ADS 300, Auratones IBL 4311s, Tannoy Golds, Yamahas

Echo, Reverb, and Delay Systems: FMT 250 digital reverb, Lexicon L7000 Time Eventide Harmonizer Flanger

Other Outboard Equipment: 40 channels dbx 2/16 noise reduction, dbx 115 and (2) 160 comp limiters, UREI 11A 4 compressors, Orban, UREI Parametric 4, Kepex noise gates, UREI graphic EQ, (2) Teletronix LA 2s, (4) Gain Brains

Microphones: Neumann U87, U67, U47, AKG 414, U124F, Sennheiser 421s, 441s, Shure SM57s, Nakamichi CP1, Electro Voice BF 20

Instruments Available: Steinway B7, Hammond B3 w Leslie,



Fender Rhodes, ORX A and Prophet 5 synthesizers (for rental), 11 two drums w/Roto toms, MESA Boogie amp, Fetzer Amp (Princeton), Sunn Beta bass amp, Precision bass, assorted percussion.

Rates: Available upon request

**** CENTURY 3 RECORDING STUDIO

545 Boylston St., Boston, MA 02116

(617) 267-9800

Owner: Ross Cibella

Studio Manager: Hor Hill

**** 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 Mar. (212) 975-5901

Engineers: 4 Mixers, 4 session musicians, 1 song men, 10 editors, 5 custom mastering

Dimensions of Studios: Studio E 20' x 25' x 12', Studio B 25' x 50' x 14'

Dimensions of Control Rooms: Studio E 400 sq ft, studio B 84 sq ft

Tape Recorders: MCI JH42 24 track, Studer, MCI Ampex, ATH 2 track, Sony Digital 2 track

Mixing Consoles: MCI JH42 36 in x 32 out, Neve with NeCam

8109, 32 in x 24 out

Monitor Amplifiers: Crown DC 1000 and/or Phase Linear

Monitor Speakers: UREI 813s, Big Reds, IBL

Echo, Reverb, and Delay Systems: FMT 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 06604

(203) 366-9168

Owner: Paul Leka

Studio Manager: Dr. Ann Vondralis

**** DAWN RECORDING STUDIOS INC.

also VIDEO RECORDING

756 Main Street, Farmingdale, NY 11735

(516) 454-8999

Owner: James J. Bernard

Engineers: Bob Lessack, Stuart Bucka, James J. Bernard

Dimensions of Studios: A 25' x 24', B 16' x 20'

Dimensions of Control Rooms: (B) 12' x 14', (A) 12' x 20'

Tape Recorders: 4M M74 24 track, Scully 280, 8 track, Scully 180 2 track, Revox A700 with VSO 1 track and 14 track, Nakamichi 881 cassette deck

Mixing Consoles: AHSI 4000 out/in, 4 in x 24 out, API 1, in x 8 out

Monitor Amplifiers: Phase Linear, McIntosh, Dynaco

Monitor Speakers: Altec 604Fs, IBL 4311, Auratone Vegas

Echo, Reverb, and Delay Systems: Sound Workshop reverb (2) Lexicon delays, Harmonizer, Eventide Phaser flanger, Aphex Aural Exciter, Boomer Mayer noise gates, Echo Plate II, Ursa Major Digital Reverb

Other Outboard Equipment: Ashby compressor limiters, Tech notes or graphic EQ, Ashby parametric equalizer

Microphones: Neumann U87s, 47, AKG 451E, 414, 224E, Beyer 200, 500, Sennheiser 421, 441

Instruments Available: Fender 101 system guitars, guitars, basses and amplifiers, Knabe grand piano, Gretsch drums with hydraulic heads

Rates: \$100 per hour

**** DELTA RECORDING CORP

also REMOTE RECORDING

16 W. 46th St., New York, N.Y. 10036

(212) 840-1350

Owner: Bernard Zimney

Studio Manager: Herbert Liebert

Engineers: Andrew Milano (Chief Eng.), Robert Liebert, John Clemente, Ron Kassam, Judy Felber

Dimensions of Studios: A 27' x 31', B 15' x 12', C 12' x 18'

Dimensions of Control Rooms: A 18' x 19', B 14' x 9', C 12' x 10'

Tape Recorders: MCI JH 114 24/16/8 track, Ampex ATH 100, Ampex 440 2 track mono, Scully 280 4 2 track, Aiwa cassette recorder, Sony high speed cassette duplicator

Mixing Consoles: Trident TM 32 in x 24 out, Trident TM 16 in x 8 out, Tascam 5 B in x 4 out

Monitor Amplifiers: McIntosh 2105, McIntosh M75, Crown D150, Crown D480

Monitor Speakers: Big Red, IBL 4311, MIDM 4, Auratones Altec 9844

Echo, Reverb, and Delay Systems: AKG BX20, Sound Workshop, Fairchild, Eventide

Other Outboard Equipment: Numerous time delay, EQ, numerous limiters, parametric EQ, noise gates, phasers and FLX units, dbx & Dolby, Marshall Time Modulator

Microphones: Neumann, 47, 48, 87, RCA 77, Electro Voice BF 20, BF 10, AKG 451, Sennheiser 421, Sony ECM 50, ECM 334, CTC

Instruments Available: Steinway grand, B3 w Leslie, Fender Rhodes, Ampex B15, wood 12 string or in sets

Rates: Rates on request, block time available

**** DIMENSION SOUND STUDIOS INC.

also REMOTE RECORDING

368 Centre St., Jamaica Plain, MA 02130

(617) 522-3100

Owner: Dave Hill & Thom Foley

Studio Manager: Gail Perry

Engineers: Thom Foley, Brian, Aves, Gail Perry

Dimensions of Studios: 22' x 30' plus 2 isolation booths, 1200 sq ft

Dimensions of Control Rooms: 21' x 14', 275 sq ft

Tape Recorders: MCI JH 114 16/24 track, Ampex 440 4 track & mono

Mixing Consoles: Audio Designs w/vue scan display, 24 x 24 x 4

Monitor Amplifiers: McIntosh

Monitor Speakers: Altec 604E with Mastenna Lab crossovers, AB 10Ps, Auratones

Echo, Reverb, and Delay Systems: Lexicon 224 (2) FMT plates, Lexicon 102/5 digital delay, Ursa Major Space Station

Other Outboard Equipment: UREI 1176, Spectra Sonic & RCA limiters and compressors, Custom parametric equalizers, Pulser

Continued on next page



MIKE APPEL ROY BITTAN JIM BOYER TOM BUSH JOHN CAGE
 RICHIE CANNATA CHEEKS 805 FOGHAT ROB FREEMAN
 RICHARD GOTTERHER COREY HART RUSSELL JAVERS BAND BILLY
 JOEL MASUO MEAT LOAF BOB MINTZER TERUO NAKAMURA
 LAURA NYRO ROD PRICE GOOD RATS PHIL RAMONE REGINA
 RICHARDS & THE REDHOTS LEVI & THE RIPCORDS JOHN ROSE BAND
 SAVOY RECORDS DAVID SCANCE LUCY SIMON MICHELLE
 SLAGTER THOR TOURIST VÖG VOICES PAUL ZUKOFSKI

Thank You

709 MAIN STREET PORT JEFFERSON, NEW YORK 11777
 516-473-6655

EQ, Kepex and Gain Brains, Countryman Phaser, BTX SMPTE synchronizer, Sony 2610 1/2" VTR

Microphones: Neumann U 67, U 87, U 64, KM 84, SM 2, M249H (15 total), Telefunken 251E (total 4), Schoeps (total 10), plus many Sony, RCA, E. V. AKG, Beyer and Shure

Instruments Available: Yamaha 74" concert grand, Fender Rhodes, Hammond B 3 w Leslie, Baldwin electric harpsicord, 2 full drum kits and Roto toms, plus assorted percussion instruments, Ampex B 15 amp, Fender Princeton amp (both tube amps) and assorted other amps available

Rates: Negotiable

Extras: Dolby and in-house instruments available at no extra charge. SMPTE synchronous recording, rates upon request. Virtually any synthesizer or other instrument available for a rental charge

Direction: CLIENTS: The Commodores, George Thorogood, Lauren Bacall, Leon Russell, Pat Metheny, Carol Channing, The Boston Symphony, The Smithsonian Institute. 40% label, 50% commercial, 10% independent

•••• DIMENSIONAL SOUND STUDIOS, INC.

301 West 54th St., New York, N.Y. 10019
(212) 247-6010

Owner: Ed Chalpin

Studio Manager: Brian Graitman

•••• EASTERN ARTISTS RECORDING STUDIOS

36 Meadow St., East Orange NJ 07017
(201) 673-5680

Owner: William Galanty

Studio Manager: Julie Miller

Engineers: Andy Wallace, Neal Steindart, Mitch Zelezny

Tape Recorders: 4M Digital system 4 track 4" & editor, 4M M79, 24 track, Studer B67, 2 track, Revox A72, B77 2 track, Nakamichi 6002X cassette, Awa M700

Mixing Consoles: APSI 4000 32 in x 24 out

Monitor Amplifiers: Crown DC 300A

Monitor Speakers: Altec 604BH, JBL 4311, Auratone

Echo, Reverb, and Delay Systems: EMT 14" Stereo Plate Eventide 949 Harmonizer, Lexicon Prime Time, Loft analog Echo/Delay line, Echoplex

Other Outboard Equipment: UREI LA 3A, LA 4 1176 limiter/compressor, dbx 160 stereo compressor/limiter, Roger Mayer noise gates, Kepex II noise gates, Lexicon PCM 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 RE 20's, Shure SM 57, 58, 59, Beyer M 250, Crown P2M

Instruments Available: Yamaha C7 grand piano, Hammond B 3 organ, ARP and Prophet synthesizers, Fender Rhodes, Yamaha, Fender and Ampex amps, Tama drums, Linn drum computer, misc percussion

Rates: Exceptional block rates. Call Julie for information

•••• ELECTRIC LADY STUDIOS

52 W. 58th St., New York, N.Y. 10011

(212) 677-4700

Owner: Alan Selby

Studio Manager: Bob Schindler

•••• ERAS

226 East 54th St., New York, N.Y. 10022

(212) 832-8020

Owner: Boris Midney

Studio Manager: Ray Volte

•••• EUROSOUND STUDIOS

151 W. 46th St., New York, N.Y. 10036

(212) 541-6072

Owner: Raul Alarcon

Studio Manager: Raul Alarcon

•••• FEDCO AUDIO LABS

also REMOTE RECORDING

60 Manning St., Providence, R.I. 02906

(401) 272-3157

Owner: Lyle Fain

Studio Manager: Jeff Eustis

•••• 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, Frank Scilino

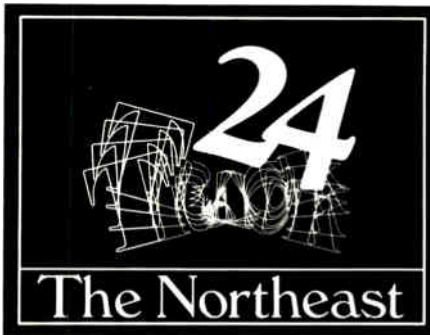
Dimensions of Studios: 20' x 34'

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 Faxed 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 var speeds), Orban Parasound reverb

Other Outboard Equipment: Orban 621B parametric EQ, Audiotronics PFC/B2 EQ, Neve limiter/compressors (4), Gain Brain, 4 Kepex 4, Roger Mayer noise gate, ADP Complex compressor/limiter/expander (2), Eventide Phaser and Harmonizer, UREI 1176 LN compressor/limiter, (2) UREI 560 filter set, Scamp compressors, (2) noise gates, ADP Vocal Stressor, Marshall Time-Mixer

Microphones: Neumann U 47's, U 89, KM 84's, U 47 tube, KM 56's, AKG 414, 452's, C 44, Shure SM 54's, Sennheiser 421's, 441's, AKG D 202E's, Altec 21's, Schoeps tube MK 2's, Sony FCM 50, assorted tube mics

Instruments Available: Steinway concert grand, Hammond B 3 w Leslie, Rhodes, Yamaha organ/synth, Hohner pianet, ARP Solist and Explorer, drum kit, assorted percussion, congas

Rates: Upon request

•••• THE GALLERY RECORDING STUDIOS

also REMOTE RECORDING

87 Church St., East Hartford, CT 06108

(203) 528-9009

Owner: Douglas W. Clark

Studio Manager: William Paulich

•••• GRENADIER

also REMOTE RECORDING

1814 Crittenden Rd., Rochester, N.Y. 14623

(716) 275-3821, 424-6788

Owner: Tom Greene

Studio Manager: James Greene

•••• GRENADIER

also REMOTE RECORDING

3 Lille Lane, Cheektowaga, N.Y. 14227

(716) 668-1133

Owner: Tom Greene

Studio Manager: James Greene

•••• THE HIT FACTORY

237 West 54th St., New York, N.Y. 10019

(212) 664-1000

Owner: Ed Germano

Studio Manager: Raya Martins, General Mgr. Jerry

Dilomeno

Engineers: Ed Spruca, Bruce Terresen, Joe Ferla, Bob Clifford,

Timie Howarth

Dimensions of Studios: A 1 30' x 40', A 2 20' x 30', B 23' x

33'

Dimensions of Control Rooms: A 1 17' x 24', A 2 16' x

23', B 16' x 21'

Tape Recorders: (4) Studer A 80 24 tracks, MCI JH 114 24 track, (6) Studer A 80 2 tracks, (4) Studer B 67 2 tracks, (3) Scully 4 tracks, MCI 2 track, (2) Ampex 2 tracks, (2) Scully 2 tracks

Mixing Consoles: Neve/Neom 8068 42 in x 32' out, MCI Automated JH 646 46 in x 36 out, MCI JH 646 46 in x 36 out

Monitor Amplifiers: McIntosh, Yamaha, Crown

Monitor Speakers: UREI 813's, UREI 813A's, Altec A19's,

Westlaks, JBL 4311's, Mitsubishi, Auratones, Bio Little Beds,

Century 100's

Echo, Reverb, and Delay Systems: EMT 251 14 live echo chambers, stereo EMT's, AKG BX 20, Master Room, Lexicon Prime Time, Marshall Time Modulator, Eventide DDI, Harmonizer PCM 41's

Other Outboard Equipment: Pultec, Jandax, Kepexes, Roger Mayer, Quad Eight gates, Eventide Phasers, Flangers, Orban Parametrics, De Esser, 1176's, LA 2A's, LA 3A's, rm limiters,

Notch filters, Cooper Time Cube, White EQ's

Microphones: Neumann U 87's, U 47's, KM 84's, tube 67

Continued on page 50

PROFESSIONAL AUDIO / VIDEO DIVISION

HARVEY IS PROUD TO
ANNOUNCE THEIR NEWEST
PRO LINE...



QUAD
EIGHT.

Audio Consoles
for music, television
and film.

- Coronado
- Ventura
- Pacifica
- The New 248 Console
- System 5 Digital Reverb

HARVEY

25 W. 45th St., N.Y., N.Y. 10036 (212) 921-5920

Toll Free 800-223-2642

Continued from page 49

U48's Shure SM 57's M2 429's E.V. RE 15's RE 16's RE 50's AKG 414's 451's

Instruments Available: (2) Steinway pianos Yamaha C7 Fender Rhodes Baldwin upright Winter upright Clavinet Hammond B3 Leslie vibes congas (2) drum kits Syntrone

Rates: Upon request

Extras: Complete hi-speed tape duplicating facilities and copy room with Technics M45 M95 cassette machines

Direction: Alkali Bros. David Bowie Blondie BT Express Tim Curry Jim Croce Rick Derringer Dr. John Robert Enry Forssner Peter Frampton Mark Farner Foghat Roberta Flack Peter Gabriel Hull & Oates Marvin Hamlisen Lollita Holloway Janis Ian Marshall Tucker Band MI Sex B.B. King Meatloaf Ted Nugent Odyssey Stephen Bishop Bernadette Peters John Lennon & Yoko Ono Leon Hedbone Tony Orlando Joe Perry Poison The Partridge Family The Roches Leo Sayer Boz Scarsone Box Smith Paul Simon Grace Slick Carly Simon James Taylor Talking Heads Village People Stevie Wonder Johnny Winter Edgar Winter Robert Palmer Jimmy Destri Hugh Masakela

**** JAC RECORDING STUDIOS
48 West 57th St., New York, N.Y. 10019
(212) 753-6446

Owner: Charles Leighton John Hawkins
Studio Manager: Terri G. Knobler

**** JERICHO SOUNDS CORP
also REMOTE RECORDING
366 No. Broadway, Jericho, N.Y. 11753
Owner: J. Oliver
Studio Manager: Rob Oliver

**** KAJEM SOUND & FILM
1400 Mill Creek Rd., Gladwyne, PA 19035
(215) 649-3277

Owner: Mitch Goldfarb, Joe Alexander, Kurt Shore, Sam Messer
Studio Manager: Mitch Goldfarb
Engineers: Mitch Goldfarb, Joe Alexander, Terry Hoffman, Asst. Dave Connor

Dimensions of Studios: Hexagonal 35' x 30', plus an adjacent 2000 sq. ft. ambient room

Dimensions of Control Rooms: 20' x 14'

Tape Recorders: 3M M79 24 track, Studer B 67 2 track, Tascam 90 16 16 track, Copy Machines—Revox TEAC Crown Ampex

Mixing Consoles: Harrison 2B24 2B in x 24 out

Monitor Amplifiers: Crown DC 300 SAF

Monitor Speakers: UREI Time Aligned B13's JBL L60 Auratone reference headphones by Koss AKG and Foster

Echo, Reverb, and Delay Systems: Sony DRE 2000, Eventide Instant Phaser/Flanger Eventide DDL, MXR Pitch Transposer Ur sa Major Space Station, Acousticomputer, Lexicon Prime Time, MXR DDL, Master Room

Other Outboard Equipment: SAH Parametric, Scamp Bark Rozer Mayer Noise Gates, Symetrix compressors LA4's Sweep EQ Kexex II Gain Brain II ADH Complex Vocal Stressor EXH Exciter, Scamp De-Esser, Scamp Dynamic Noise Filter/Gate

Microphones: Neumann U87's KM 84, Sennheiser 421's E.V. RE 20's, 16's, AKG 451's 414's D19's, D12's, Shure 57's 54's B1's Sony ECM 43's ECM 989, Crown P2M

Instruments Available: Mason Hamlin grand piano, AHP Omni Vox organ Pearl and Rogers drums, Tack piano Wurlitzer Electric piano Fender Acoustic, and Music Man amps, rentals available upon request

Rates: Please call for rates. Package rates available

Extras: Daily and dbx Noise Reduction, no extra charge. Off hour special on 16 track time—\$50/hr between 11 p.m.—7 a.m. In house production and arranging available. 50,000 cu. ft. ambient room

Direction: Credits include: EPA Portrait Artist George Wallace Clarence Clemons, Sparrow Records, LAMB, Alan Mann Robert Hazzard Janice McClean Quincy and The Hooters Philosophy To provide meticulous creative engineering to a market in desperate need of new approaches in recording. Audio Productions our sister company specializing in commercial singles

**** KEVIN TRACEY STUDIOS
342 Lincoln St., Manchester, N.H. 03103
(603) 625-6300 or Boston (617) 523-4433

Owner: Kevin Tracey
Studio Manager: Janet Tracey
Engineers: William Tracey Joel Kohn

Dimensions of Studios: 24' x 34'

Dimensions of Control Rooms: 14' x 14'

Tape Recorders: Otari MTR 90 24 track w/10 memory capacity Autolevator and ball shuttle capability auto-rewind, etc. Otari 5050B 16' stereo, Otari 5050B 16' full track mono, Fujitsu H1 1000 cassette

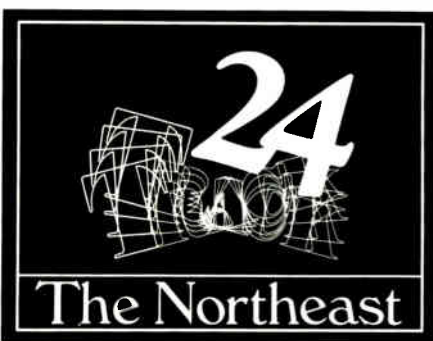
Mixing Consoles: Sound Workshop Series 30 26 in x 24 out w/VCA sub grouping

Monitor Amplifiers: Crown DC 300A/2 (155 watts per channel) Crown 175 (40 watts per channel)

Monitor Speakers: UREI Model B11A Time Aligned studio monitors Auratone 5C monitors

Echo, Reverb, and Delay Systems: MIC MIX Model XL 305 reverboration Lexicon digital delay available

Other Outboard Equipment: (2) Ashley Model SC 50 comp. pressor/limiters EXH Exciter Psychoacoustic audio processor



Microphones: Neumann U89's Electro-Voice RE 20's AKG C451E's Shure SM 57's Sennheiser MD 421's

Instruments Available: Yamaha 74 concert grand piano Rhodes piano synthesizers full drum kit tympani conga drums misc. percussion equipment

Rates: Available on request



342 Lincoln Street
Manchester, NH 03103
603/625-6300
Boston: 617/523-4433

Kevin Tracey Studios
Manchester, N.H. & Boston, MA

**** KIMCHANDA SOUND STUDIOS
Star Route, Box 9, Stamford, N.Y. 12167
(607) 652-3387

Owner: Kevin Mesevis
Studio Manager: Kevin Mesevis

**** KINGDOM SOUND STUDIOS
6801 Jericho Tpke., Syosset, L.I., N.Y. 11791
(516) 364-8666

Owner: Clay Hutchinson, Bill Cavatella
Studio Manager: Ms. Dee Deas

Engineers: Clay Hutchinson Paul Mandl John Devlin maintenance engineer

Dimensions of Studios: Studio A 26' x 42' x 15 Studio B (overdubs) 10' x 12' x 10'

Dimensions of Control Rooms: Control A 16' x 26' x 13' Control B 12' x 18' x 10'

Tape Recorders: Studer A 80 MK II 24 track (2) Studer A 80 BC 2 tracks Ampex 441C 2 track, 3M M79 24 16 track, 3M M79 2 track

Mixing Consoles: Trident TSM automated 40 in x 42 out Harrison 4032 C automated 40 in x 42 out

Monitor Amplifiers: (2) Crown 300's (2) Crown 150's Phase Linear 150

Monitor Speakers: Altec 604 EZ (Big Beds) JBL 4 511's Yamaha H1 Ms Advents Auratones

Echo, Reverb, and Delay Systems: EMI 240 Gold Leaf EMI 140 plate, Lexicon 224 digital reverb, Lexicon Prime Time (4) Eventide Harmonizers AKG BX 20, Marshall Time Modulator tape

Other Outboard Equipment: (6) Pultec full range equalizers (4) Orban parametric EQ's (10) API 560 graphic EQ's (2) White 11 reactive EQ's (2) Kexex (2) dbx 160 compressor limiter (4) UREI H170's, UREI LA 4's and LA 4 A limiters (2) AWD complex limiter Eventide Phaser & Flanger Dolby noise reduction full machines

Microphones: Neumann tube U47's EE1 U47's U87's KM 80's AKG 414's D12's D224 451E, Electro-Voice RE 10's RE 15's RE 20's Sennheiser 421's shotgun Crown P2M's Shure Boyers Sany etc.

Instruments Available: (no less) Steinway grand Hammond B3 Fender Rhodes 188 key Tymo Myra Baldwin upright/rod, Roder drum Marshall amp Bocus amp Ampex amp Yamaha bass amp tympani conga all light percussion

Rates: Please call for rates

**** LATIN RECORDING SOUND STUDIOS
1733 Broadway, 3rd floor, New York, N.Y. 10019
(212) 541-6072
Owner: Raul Alarcon
Studio Manager: Paul Austin

**** LE STUDIO INC.
REMOTE RECORDING
715 Boylston St., Boston, MA 02116
(617) 267-2825
Owner: Samuel Borodja

**** LONG VIEW FARM
also REMOTE RECORDING
Stoddard Road, No. Brookfield, MA 01535
(617) 867-7662, 867-7050, (800) 225-9055
Owner: Gil Marsde
Studio Manager: Kathleen Holden

**** MASTER SOUND PRODUCTIONS INC.
921 Hempstead Tpke., Franklin Square, L.I., N.Y. 11010
(516) 354-3374
Owner: Ben Rizzo Maxine Chrein
Studio Manager: Maxine Chrein

**** MEDIASOUND INC.
311 W. 57th St., New York, NY 10019
(212) 765-4700
Owner: Joel Rosenman John Roberts
Studio Manager: Susan Ploner

Engineers: Fred Christie Alvin Hoag Harvey Goldberger Doug Epstein Mike Barbato Michael Brauer Carl Beatty Lincoln Clapp Director of Technical Services Pete Majorino

Dimensions of Studios: A 40' 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: Studer A 800's Studer A 80's Studer B 67's, 16' and 2 track stereo capabilities in all rooms

Mixing Consoles: Neve 8068 mounted 42 in x 42 out, Harrison 4032 42 in x 42 out

Monitor Amplifiers: McIntosh 2500's Altec 4440's
Monitor Speakers: UREI B13's

Echo, Reverb, and Delay Systems: EMI 140 AKG Gramphon Eventide DDL, Lexicon Prime Time, Lexicon 224

Other Outboard Equipment: Pultec EQ UREI limiters Neve limiters Eventide Phasers and Flangers MXR phasers and flangers Epex Gain Brain, Eventide Harmonizers Marshall Time Modulators Trident limiters too much to list please call for more info

Microphones: Neumann AKG Shure Sennheiser E.V. Beyr Pressure Zone, old & new Neumann microphones

Instruments Available: Vibes xylophone Celeste Hammond organ Fender Rhodes clavinet
Rates: Upon request

**** M&I RECORDING ENTERPRISES LTD.
630 Ninth Ave., New York, N.Y. 10036
(212) 582-0210

Owner: Mitch Yuspeh Ira Yuspeh
Studio Manager: Steve Hasday
Engineers: Phil Kapp Chief Engineer Dave Scheeterson

Dimensions of Studios: A 33' x 21' B 14' x 18'

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

Tape Recorders: Otari MTR 90 24/16 track Otari MTR 10 4 2 track, Ampex AG 441C 2 track, Otari 5050B 2 track TEAC 12 340S 4 tracks TEAC 2300SX 14 track

Mixing Consoles: Trident 4216 24 in x 24 out Trident Series 4 12 in x 4 out

Monitor Amplifiers: Crown DC 300A Crown D 60 SAF 4100
Monitor Speakers: Big Beds Auratones JBL L100's

Echo, Reverb, and Delay Systems: AKG BX 20F DeltaLab DLI 1 Tapes 4400A Lexicon Prime Time

Other Outboard Equipment: Eventide Harmonizer MXH DDL UREI LA 4's dbx 160's UREI 530 EQ Rozer Mayer noise gates Orban De-Esser UREI Datalab Metronome Dolby and dbx noise reduction

Microphones: AKG C 414's C 60 D 12 Neumann U87 H 47FF KM 84's Sennheiser 421's 441 Boyer M 500 E.V. RE 20 Shure SM 57 SM 58

Instruments Available: Steinway grand piano Rhodes piano Lescaux electric piano Winter electric piano Hammond M3 AHP String ensemble Fender and Ampex amps Silverland drums Tom Tompans
Rates: Please call for rates

**** MINOT SOUND
19 South Broadway, White Plains, NY 10601
(914) 428-8080, (212) 828-1216
Owner: Ron Caron
Studio Manager: Thom Cimillo
Engineers: Ron Caron Ray Baroni Bruce Robbins Wayne Wernicke
Dimensions of Studios: 40' x 5'
Dimensions of Control Rooms: 22' x 18'
Tape Recorders: MCI 111E 24 track, Studer A 80 MK III 2 track

(1/2" mix) MCI JH110B 2 track Ampex 440A 2 track Scully 280B 2 track, Ampex 451 2 track

Mixing Consoles: Harrison 4624 36 in x 24 out

Monitor Amplifiers: McIntosh 200 HHTPA 50's HGW 100, (2) RCW 750-C's

Monitor Speakers: Hit 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 Pultex and other parametric EQ's (Orban), API EQ's, phaser, flanger, Scamp-Bark auto pan, UREI dbx API limiters, digital metronome, VSO VTR, BTX Shadow

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, toms, 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 Michael Franks (Warner Bros.) Starpoint (Polygram), Bob James (CBS), Harvey Mason (Arista), MARZ (EMI), Double Exposure (Capitol/Gold Coast), Crack The Sky (Luteson), Rick Bowles (Polygram), Roy Ayers (Polygram) The Michael Franks record was mixed with the Mitsubishi PCM 2 track digital

•••• THE MIXING LAB, INC.

also REMOTE RECORDING
100 Bellevue St., Newton, MA 02158
(617) 964-8010

Owner: John Naagy

Studio Manager: John Naagy

Engineers: John Naagy, Paul Mulson, Danda Stein, in dependents

Dimensions of Studios: 10' x 10'

Dimensions of Control Rooms: 18' x 19'

Tape Recorders: MCI JH 114, 24 track, Studer 2 track; MCI transformerless 2 track, Ampex 2 tracks

Mixing Consoles: Custom fully parametric EQ w group faders UCA's patch points available everywhere

Monitor Amplifiers: McIntosh

Monitor Speakers: Big Reds, 805-910, Phillips 1 1/2", ADS-910, Auratones, 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.

REMOTE RECORDING
Southbury, CT 06488
(203) 264-2659

Studio Manager: George Bothar

•••• NATIONAL RECORDING STUDIOS, INC.

also REMOTE RECORDING
460 W. 42nd St., 232 E. 46th St., 228 W. 47th St., NYC
41-41 Crescent St., Long Island City, N.Y.
(212) 279-2000

Owner: Hal Lustig Irving Kaulman

Studio Manager: Kim Llorente Audio Jeff Pastelov Video

Engineers: 30 engineers

Dimensions of Studios: 12 studios from one voice size to full symphony 6 edit rooms

Dimensions of Control Rooms: To match

Tape Recorders: 43 audio tape recorders including MCI, Scully, Ampex, Otari, 46, 24, 16, 8, 4, 2, or mono tracks 24 Magnatech film dubber recorders, synch locked to video or film Two Vidimat Sprocket video recorders, Quantec Q Lock and BTX Shadow systems, 12 VPR 2B Ampex 1" video, 3 quads, video duplication in all formats, film to tape transfers, tape to film transfers, 8 video cameras, 4 Norelco projectors, computerized color correction, computerized video editing, 3 shooting stages

Mixing Consoles: 14 consoles including 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

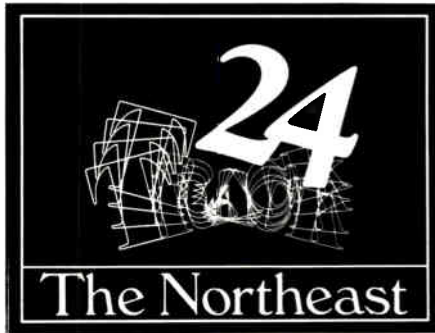
Microphones: More than 150

Instruments Available: Steinway pianos, Hammond organs, vibes, xylo, bells, drum sets, assorted electronic instruments

Rates: On request

Extras: Complete complex from microphone or camera to final product. Recently acquired the N.Y.C. West Side Airline Terminal Building with over 60,000 sq. feet

Direction: Full spectrum of audio, video, and film with expertise built up through 24 years of experience at broadcast quality level for cable programming, networks, top advertising agencies and major product companies throughout the world. TV and radio commercials, music albums, industrial and educational recordings. All performed at the same high standards



•••• THE NINETEEN RECORDING STUDIO

also REMOTE RECORDING
19 Water St., South Glastonbury, CT 06073
(203) 633-3286, 633-8634

Owner: Jonathan Freed

Studio Manager: Steven Fanelli

Engineers: Ronny Scialise, Jonathan Freed

Dimensions of Studios: 42' x 42' includes semi-open drum booth and isolation booth, isolation booth overlooks beautiful trout stream. Total studio building is 4000 sq. ft.

Dimensions of Control Rooms: 22' x 24' also overlooks trout stream

Tape Recorders: All recorders equipped with dbx noise reduction. MCI JH 114 16/24 track, Otari MX 5050 2 track, Tascam Series 70 8 track, Tascam Series 70 2 track, (2) Revox A-77 2 tracks, Technics TEAC, Nakamichi cassettes

Mixing Consoles: Sound Workshop 1600/automated, 24 in x 24 out

Monitor Amplifiers: Epicure 2 x 125W, SAF 2 x 300W

Monitor Speakers: JBL 4315, M&K reference system, Auratones

Echo, Reverb, and Delay Systems: Stereo plate reverb (Proprietary Design), MXR digital delay, others available by request

Other Outboard Equipment: dbx and UREI compressor limiters, Eventide Omncompressor, SAF 2 channel 1/2 octave graphic EQ, parametric EQ's, Phase Linear Autocorrelator, Eventide Harmonizer, MXR delay w/flange/phase effects, 44 channels dbx noise reduction, others available by request

Microphones: Neumann U-87, U-47, KM 84 83, Sony C-37 tube mics, ETC 33P, AKG C-451, D-1000E, Sennheiser 421, 441, Beyer M500, M 260, Synchron, Shure, E.V., others

Instruments Available: Full set of drums, 1919 Knabe baby grand piano, Hammond B3 w/Leslie, Fender Rhodes piano, Mellotron, synthesizers, Yamaha CP 70 electric grand, Gibson Les Paul guitar, Alembic, Fender, Rickenbacker and Gibson guitars, Fender and Acoustic amplifiers, full assortment of percussion instruments

Rates: 2 track \$35/hr, 8 track \$45/hr, 16 track, 2" \$65/hr, 24 track \$70/hr, automated mixdown \$90/hr. Remote recording: 8 track \$600/day plus tape/plus mixdown, 16 track \$900/day plus tape plus mixdown, 24 track \$1200/day plus tape/plus mixdown

•••• NOLA RECORDING STUDIO'S INC.

THE PENTHOUSE
111 West 57th Street, New York City, N.Y. 10019
(212) 586-0040

Owner: James Czak, John Post, Philip Jolan
Studio Manager: Ms. Robin Bass

•••• NORMANDY SOUND INC.

25 Market St., Warren, R.I. 02885
(401) 247-0218

Owner: Arnold Freedman, Phil Greene, Hob Shuman

Studio Manager: Ron Gamache

Engineers: Phil Greene, Bob Winsor, Phil Adler, Randy Jordan, A.W. Dick, Rozer Christie, David Butler

Dimensions of Studios: 45' x 28', 2000 cubic foot isolation booth

Dimensions of Control Rooms: 21' x 22 1/2'—L E D E T M

Tape Recorders: MCI JH 24 24 track, Scully 280 B 2 track, Scully 280 B 2 track, TEAC 3300 1/4 track, JVC cassette

Mixing Consoles: MCI 636/automated, 28 in x 24 out w/9 echo returns

Monitor Amplifiers: McIntosh, Crown, Spectro Acoustics

Monitor Speakers: UREI Time Align, Altec 604-RG studio monitors, JBL 4311, Auratones

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, acoustic chamber, Audicon stereo plate, Lexicon Prime Time, Loft delay line/flanger, MXR digital delay, tape echo

Other Outboard Equipment: UREI LA 4's, 1176's, Ashly compressor/limiters, Orban De-Esser, Ashly parametric EQ, MXR Auto Flanger, MXR Auto-Phaser, MXR Mini Limiters, Rozer Mayer noise gates, Kepexes, 24 tracks of dbx

Microphones: Neumann U 47's tube, U-48 tube, U-87, KM-84, AKG 414EB's, 451, Sennheiser 441, 421, Beyer 160, 260, 500, Sony C-500's, Shure SM-53, 57, E.V. RE 20

Instruments Available: Yamaha 6'6" grand, Hammond A100 (console B-3), Fender Rhodes, '60 Strat, Jazz and Precision basses, various percussion

Rates: On request

LEARN:

How, What, & Why



• FREE BROCHURE!



Multi-track Recording School

48 A Street • Northumberland, PA • 17857
1-717-473-9733

•••• NORTH LAKE SOUND, INC.
3 Lakeview Drive, North White Plains, NY 10603
(914) 682-0842/43

Owner: Joe Benda, Chip Taylor, Jon Vought
Studio Manager: Joe Benda
Engineers: Chris Cassone, Eddie Solan
Dimensions of Studios: 20' 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 AAB 2 track, Otari MX 5050 2 track, Boves A 77 4 track, Aiwa AIW-9000 cassette deck

Mixing Consoles: MCI JH 4/85 customized 28 in x 28 out
Monitor Amplifiers: Crown
Monitor Speakers: JBL 814, B, JBL 431E, JBL 431E w/ time sync crossover, Altec Little Beas, JBL, Auratone 5C, JBL 401, Altec Model 9, Brooms SM 1002

Echo, Reverb, and Delay Systems: Echo Plate, AKG BX 20, Lexicon Prime Time, Seamp ADB Model 9, Orban Parasitic and dual reverboration, Marshall Time Modulator, Eventide Harmonizer, Delta Lab Acoustic Computer

Other Outdoor Equipment: UREI compressor/limiter LA 4, dbx 160 compressor/limiter, S-amp dual rates S100, Roland Rhythm 77 Rhythm Ace, Pulse EQ 1A

Microphones: Neumann U87's, KM 84's, U47 tube, Sennheiser MD 421's, AKG C 451E's, 414's, Sony C 37's, Shure SM 57's
Instruments Available: Kawai 74" concert grand piano, Hammond B 3 with Leslie, ARI Strand Ensemble, Fender Rhodes 24 Wurliizer electric piano, various Fender amplifiers and guitars, Ludwig Octaplex drum kit, Hammond digital computer Band Drums

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 25 minutes from mid town Manhattan. Color TV, video games, swimming pool and spa etc.

Direction: Experts in dealing with mad people. Recent clients include: Ace Frehley, Peter Frampton, Jonathan Edwards, Rick Buckley, Joe King Carrasco and the Crowns, Chuck Berry, Crazy Joe and the Variable Speed Band, Bernard Binnie, Polydor Records, A&M Records, Elektra Asylum, 20th Century Capitol Records, Headfirst, Stiff and RCA

•••• PHANTASMAGORIA SOUND STUDIOS, INC.
630 Ninth Avenue #801, New York, N.Y. 10036
(212) 586-4890

Owner: J. Keith Robinson
Studio Manager: Russell C. Fager
Engineers: Robert Cardelli, Russell C. Fager, J. Keith Robinson

Dimensions of Studios: (no live studio per se)
Dimensions of Control Rooms: A 20' x 14', B 20' x 12'
Tape Recorders: Magna Tech 4000 mono, Ampex ATR 100 mono/2 4 track, Otari MTR 90 24 track, Ampex AGC 4400 mono, TEAC cassette, JVC R2000 videocassette 2 track

Mixing Consoles: IVC Workshop 30, 28 inputs, TEAC 5
Monitor Amplifiers: Yamaha 2100, Yamaha 2050
Monitor Speakers: JBL 4313, Altec Voice of Theatre A7500

Echo, Reverb, and Delay Systems: Eventide H919 Harmonizer, Digital Delay w/Degitch

Other Outdoor Equipment: Orban Parametric, dbx Type 1 BTX Shadow synchronizer and control console for videotape audio sweetening, BTX time code generators and readers
Instruments Available: Steiner Parker synthesizer

Rates: On request
Extras: Video production, editing, sound editing, 16 mm and 35 mm film editing and sound editing, in house music and effects library

Direction: We are film and video oriented. The need for high quality sound in video and film has been the driving force behind our development. We produce our own work in house where creative professionals with projects are always welcome

•••• POWER STATION RECORDING STUDIOS
441 West 53rd Street, New York City, N.Y. 10019
(212) 246-2900

Owner: Bob Walters and Tony Bonagiov
Studio Manager: Pamela Johnston

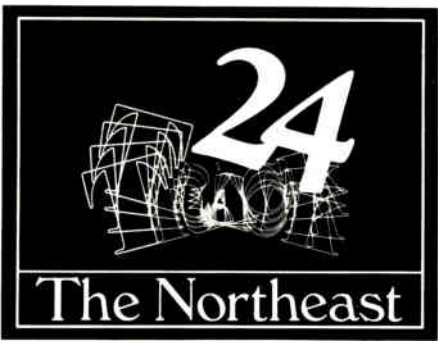
•••• RCA RECORDING STUDIOS
also REMOTE RECORDING
1133 Ave. of the Americas, New York, NY 10036
(212) 930-4050

Owner: RCA
Studio Manager: Director of Recording Operations Larry Schnapf, Studio Manager Gene Cattani, Sales Manager Len Lawson

Engineers: Dick Baxter, Ed Bealey, Tom Brown, Jim Crotty, Al Fut, Dennis Ferrante, Mike Getlin, Paul Goodman, Ray Hall, Joe Lopez, Pat Martin, Mike Moran, Tony Salvatore, Bob Simpson, Mastering: Jack Adelman, Jay Koopman, Cyril Ross, George Drebot

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 40' x 40' x 25', 9 mastering rooms, 6 live-in 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



•••• RPM SOUND STUDIOS
12 East 12th St., New York, N.Y. 10003
(212) 242-2100

Owner: Robert Mason
Studio Manager: Helene Greenspan

Mixing Consoles: 5 Neve consoles, 1 RCA custom 2 API
Monitor Amplifiers: McIntosh 2100
Monitor Speakers: 14's Utahs Mastering Lab crossovers

Echo, Reverb, and Delay Systems: 6 plates, 6 AKG's, 6 live rooms
Other Outdoor Equipment: All Frantz full complement

Microphones: Complete line 600 microphones
Instruments Available: 6 Steinway grands, 3 over 100 yrs. old B. organs, Extensive. What we don't have we'll rent

Extras: Motile van
Rates: On request, Call manager
Direction: Donny Hathaway, Roberta Flack, Kansas, Elvis Presley, George Benson, Wynton Marsalis, Jefferson Starship, Lou Reed, David Byrne, Marshall Tucker Band, The Band, Horacio Turo, Frank Zappa, Oscar Peterson, Ella Fitzgerald, Buddy Rich, Lionel Hampton, ABC TV, A&T, Avco Embassy, BPC, Capitol Records, Dick Clark Prod., Met Opera, MGM Films, MCA, New Records

•••• THE RANCH
37 West 20th #1107, New York, NY 10010
(212) 741-0784

Owner: Parks Family
Studio Manager: Anny Parks & Cathy Parks
Dimensions of Studios: Main Room 16' x 26', Isolation rooms 11' 15' x 13', 2' 9' x 7', Singers Booth 5' x 3' x 10'

Dimensions of Control Rooms: 14'1" x 16' x 10' ceiling
Tape Recorders: 3M 79 24 track, Ampex ATR 102 2 track
Mixing Consoles: MCI 400 Series, 48 inputs
Monitor Amplifiers: McIntosh, Crown
Monitor Speakers: JBL Reeds

Echo, Reverb, and Delay Systems: (2) Audicon full size plates, MIC MIX Mark IV, Lexicon "Delta T" fully loaded, Mutron Digital Delay model #1174, various tape echoes

Other Outdoor Equipment: (1) Teletronics LA 7 1A x 2, (1) 1176LN, (2) LA 4, dbx 160, EXB Exciter, Ashby parametric, Harmonizer, Fender JREI 524, 3 octave EQ, Pulse EQH 2, Technics parametric, (2) Sound Craftsmen, 21 Band EQ, 2 Kelex 26 tracks Dolby etc.

Microphones: (3) U87, (2) Tube U47, FFT U47, KM 84, RE 20, 441, 421, D12, 414GB, D24E, C451, DCC 2E, ECM 22 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 best things in town and TV with Intelligence

Direction: A studio built by Artists for the artist. Fully comparable to high cost studios in the area, only difference is we're not high priced, but the quality is the same if not better

•••• RECORD PLANT STUDIOS
also REMOTE RECORDING
321 W. 44th St., N.Y.C., N.Y. 10036
(212) 581-6505

Owner: Roy Cicala
Studio Manager: Lili Wasserman

•••• REEL DREAMS
6 East Newberry Rd., Bloomfield, CT 06002
(203) 243-8317

Owner: Reel Dreams, Inc.
Studio Manager: Carl Henry

•••• REGENT SOUND STUDIOS INC
25 W. 56th Street, New York, NY 10019
(212) 245-2630

Owner: Robert Luria
Studio Manager: Elissa Kline, Controller, Sandi Morro
Engineers: Bill Marino (Chief Engineer), Ken Hahn, Bob S. Jr., Joel Specter, Assistants: Judy Cronin, Barbara Eyster, Grant Maxwell, Sound Effects: Bob Donlan, Maintenance: Peter Dilorio

Dimensions of Studios: Studio A 48' x 42', Studio B 20' x 20', Studio C 17' x 10', Video, recording room
Dimensions of Control Rooms: Studio A 18' x 18', Studio B 16' x 20', Studio C 16' x 14'

Tape Recorders: (4) Ampex MM, 200 (w/ P.U.C. & rehearse 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 1 track, TEAC 4 4 4 track, Ampex Moduler mono Narrator, (2) Ampex VPR 2 type C 1 video w/ Dolby, (2) Sony 2800 34" U-Matic w/ Jovystick, (2) Sony 2860A 34" U-Matic, Converter, (1) C-F filter w/ADR, Masterizer, 16 35 mm Mag Dubbers, (4) AIWA cassette decks, Nakamichi 500 cassette deck

Mixing Consoles: MCI 5, B, 2, 4, 8, 16, 32 out
Monitor Amplifiers: Crown
Monitor Speakers: JBL 4311's & 4311's, 64E's, Auratone

Echo, Reverb, and Delay Systems: Lexicon 224, Lexicon 224, Marshall Time Modulators, Eventide Harmonizer, Seamp track

Other Outdoor Equipment: Pulse EQH 2, #60 Programmable EQ model 1, 800 1A 4 limiter, 1, 76 limiters, FCCO M.S. compressor, FCCO Time Code generator, Programable Autolade, Conrac video monitors, (6) Ampex sync lock accessories

Microphones: Neumann U87's, U89's, KM 84's, ATM 2, 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 451's, Sony ECM 50's, Beyer Dynamic pickups

Instruments Available: Fender Rhodes, Steinway & Yamaha grand pianos, Hammond B 3, tympani, drums, xylophone, vibes, Celeste, percussion kit (including LP bonnis & congas), Congas, bells

Rates: Computer controlled recording, mixing & sweetening \$205/hr, 8 16 24 recording \$185/hr, 32 40 track recording \$205/hr, 48 track recording \$245/hr, 8 16 24 track mixing \$175/hr, 32 and 48 tracks assembly & preparation \$50/hr, 16 35 mm mag \$65/hr plus stock. Call for other rates

•••• RIGHT TRACK RECORDING
168 W. 48th St., New York, N.Y. 10036
49 W. 24th St., New York, N.Y. 10010
(212) 944-5770

Owner: Simon Andrews
Studio Manager: Mark Harvey

•••• ROCKLAND INSTITUTE OF RECORDING, INC.
254 W. 54th St., New York, N.Y. 10019
(212) 765-1444

Owner: Joseph T. Lupis
Studio Manager: Cary M. Wheeler, Operations Manager

•••• ROOM 10 RECORDING
1420 K. St. N.W., Washington, D.C. 20005
(202) 347-1420

Owner: Oliver A. Cowan Jr.
Studio Manager: Tom McCarthy, Scott Mabuchi
Engineers: Tom McCarthy
Dimensions of Studios: 35' x 25'
Dimensions of Control Rooms: 18' x 20'

Tape Recorders: MCI JH 16, 4 track, MCI JH 16, 4 track, MCI JH 10, 2 track
Mixing Consoles: MCI JH 6/6 28 automated 28 in x 24 out

Monitor Amplifiers: Crown PSA 2 (2) Crown LC 400 (Crown D 15)

Monitor Speakers: JREI 814, Altec Big Beas, HOR, JBL 4413, Auratone

Echo, Reverb, and Delay Systems: Lexicon 224, reverb, AKG BX 20, Harmonizer, Prime Time

Other Outdoor Equipment: Dolby "A" noise reduction, JREI 112 limiters, UREI LA 4 compressors, dbx 160, 165 limiters, Gator, Brooms, Kelex, Pulse, EQ, Orban 62, EQ, White EQ, JREI 542, EQ, Orban Silence Controller, Omnipressor

Microphones: Neumann U87, U47, AKG 451, 414 FB, PZM FV, RE 20, 15, Sennheiser 421, MD
Instruments Available: Steinway piano, Fender Rhodes, Honner, Savinet, Polymoore, Prophet 5, Yamaha drums, Yamaha amp

Rates: \$6/hr

•••• ROSEBUD RECORDING
also REMOTE RECORDING
1595 Broadway Suite 318, New York, N.Y. 10019
(212) 489-6470

Owner: Ralph MacDonald
Studio Manager: Simon Moreno

•••• SABELLA STUDIOS
49 Oakdale Rd., Roslyn Hts, L.I., N.Y. 11577
(516) 484-0862

Owner: James Sabella
Studio Manager: James Sabella
Engineers: James Sabella
Dimensions of Studios: Design by Frank Comentale
Dimensions of Control Rooms: Design by Frank Comentale
Tape Recorders: MCI JH 16, 4 track, MCI 114 16 track, MCI 114 8 track, Ampex AG 350 2 4 track
Mixing Consoles: Tanager 4/16
Monitor Amplifiers: David Hater 500
Monitor Speakers: JBL Reeds w/ Mastering Lab crossover, Auratone, JBL 4313's
Echo, Reverb, and Delay Systems: EMT 40, Prime Time, Lexicon 115, 1

Continued on next page

Other Outboard Equipment: LA 1176s LA 175s Pultec EQ Eventide Flanger dbx compressors, Ashly compressors & EQ, dbx noise reduction Systems Design pitch changer
Microphones: Neumann U 67s U 87s U 47s KM 84s EV RE 20s Beyer 160s M 88s Shure 57s 58 AKG 414s 452's D 1, Sennheiser 421s Sony C 37A's
Instruments Available: Drums keyboards guitars amps
Rates: Call

**** SAXONY RECORDING STUDIOS INC

228 Lake St., Rouses Point, N.Y. 12979
 (518) 297-6399

Owner: Paul Leka & Marc C. Chapman

Studio Manager: Paul Leka

Engineers: Marc Chapman Joe Boers

Dimensions of Studios: 35 x 4

Dimensions of Control Rooms: 15 x 20'

Tape Recorders: MCI 1116 24 track MCI 1114 104 track MCI 1110 2 track

Mixing Consoles: MCI 500 series 2 in x 24 out (console was part of unit for Studio City Criteria Studios Miami FL in 1970)

Monitor Amplifiers: Crown DC 300 Bryston 2B 130 Tapes 1200 Tapes CP500

Monitor Speakers: UREI 813A's Aratone's Eastern Acoustic MS50

Echo, Reverb, and Delay Systems: EMI Plate stereo Lexicon 224 dual reverb Tapes Reverb Space Echo

Other Outboard Equipment: Eventide Harmonizer dbx 160 compressor limiter White 4100 stereo EQ

Microphones: Neumann U 87s U, Sennheiser 421s 4, AKG 45s (2) C 41s (1) Shure SM 81s (2) SM 57s EV RE 10's 2" PZM mikes various assortment

Instruments Available: Steinway upright grand T Yamaha or in 1 Hammond M100, Fender pedal steel, Fender Stratocaster, Fender Telecaster, Showman Princeton amps, Ludwig drum set rental equipment available
Rates: Please Call

**** HOWARD SCHWARTZ RECORDING INC.

420 Lexington Ave., N.Y.C., N.Y. 10017
 (212) 687-4180

Owner: Howard Schwartz

Studio Manager: Gerni Hflonski

Engineers: Howard Schwartz Arnie Rosen George Meyer Roy Latham Tom Perkins

Tape Recorders: MCI 1114 24 track MCI 1116 mono 24 track

Mixing Consoles: MCI 556C 56 inputs MCI 548C 48 inputs, MCI 418 28 inputs

Monitor Amplifiers: McIntosh 2300 Crown PSA 2 Crown DC 300A Crown D 150 Sound 80

Monitor Speakers: UREI 813 Bix Beat JBL 4311 Visomik Aratone BOB

Echo, Reverb, and Delay Systems: EMI 250 Lexicon 224 EMI 24 AKG BX 20 Aratone plate

Other Outboard Equipment: Lexicon Prime Time Lexicon 102 EMI Eventide Harmonizers 910 and 949 A&D scamp rack A&D compressor & voc distorser Trident limiter compressor UREI LA2 UREI 1176 Orban Parimeter & DeEsser Pultec dbx 162 & 165 EXR Exciter Boers Mayer noise gates Marshall time delay

Microphones: Neumann U 87 KM 86 KM 84 U 47 AKG 414EB

Instruments Available: Steinway 4 concert grand piano Steinway upright piano

Rates: Record mix and edit 14 track \$125/hr 24 track Studio A) \$175/hr 24 track Studio East or West) \$225/hr 24 track with video interlock SMPTE) \$250/hr record to picture no interlock \$25/hr engineer overtime (1 & 4 track only after 6 p.m.) \$25/hr. Please call for rates on Tape Stock Tape Duplication Country Duplication and Magnetic Transfers

**** SECRET SOUND STUDIO, INC

also REMOTE RECORDING

147 West 24th St., New York, N.Y. 10011
 (212) 691-7674

Owner: Jack Malen

Studio Manager: David Liver

Direction: Secret Sound is a world class studio for live studio work of the art audio equipment and complete video interlock capability. Audio video interlock has been adopted by Secret Sound to a degree level of professionalism and reliability. This studio is ideally suited to fulfill the needs of any application which requires continuous multi-track audio with video.

Audio equipment: includes Studer 24 track multi-track recording and mastering machines Ampex ATH 100's MCI fully automated Mode 35 console full selection of microphones and a full range of outboard auxiliary equipment including EMI Pultec Teletronix Lang & API Monitors include UREI Kipsch and BL Video equipment includes 24 TH and Convergence-Fairlight systems SMPTE interlock systems 234 etc machine interlock capability and Sony machines

Air acts include: Spyro Gyra Evelyn "Champagne" King Harry Chapin So Pacific Jonny and Ashby Likes Brecker Brothers Bertie Maier Tom Robinson and many others Recent video projects include Music Lite Grace Jones Emil DeAntonio and Martin Sheen Jr. The King of Prussia and First for Ladies a video special for cable TV. Call or write for rates

DIGITAL \$ 600*
32 TRK

***3M**

daily block rate NYC area
 outside area, plus travel
Overdub & Crossfade Features

JVC

DAS 90 digital 2-trk with
 delay line to mix your
 digital or analog tapes for
 outstanding masters

**DIGITAL BY
 DICKINSON**

See Our Listing on Page 42
 editing, both systems **201-429-8996**



A STEP ABOVE RECORDING

281 5th Ave., New York City

(212) 686-2487, 684-9238

MCI 24 Track Recording

Fully Equipped Studio

Multi-Purpose Iso Booths

Full Line of Outboard Equipment

Yamaha 7'4" Grand

See Our Listing on Page 46

SPECIAL GRAND OPENING PRICES!

State of the Art Recording at Sensible Prices!

•••• SELECT SOUND
also REMOTE RECORDING
2315 Elmwood Ave., Kenmore, N.Y. 14217
(716) 873-2717

Owner: Bill and Peggy Kohen
Studio Manager: Sales Mgr. Chuck Mandrol Production Mgr. Dick Bauerle

•••• SHEFFIELD RECORDING LTD
also REMOTE RECORDING
13816 Sunnybrook Rd., Phoenix, MD 21131
(301) 628-7260

Owner: John Anosa
Studio Manager: Nancy Seagas
Direction: Sheffield Recording Limited, Incorporated has just completed the first phase of its studio complex in Phoenix, Maryland in the midst of Baltimore County horse country. Sheffield Recording was formed 13 years ago and now owns a 7,000 square foot multi studio audio video complex with construction of a 10,000 foot addition beginning soon.

Studio A is a 24 track music studio equipped with a Sontec Sheffield 42 in x 24 out transformerless console with 4 band parametric EQ, UREI level display and a built in Crown Badap acoustic computer. Studer A 80s are used in conjunction with full Dolby noise reduction.

Studio B is a plush 8 track production studio equipped with Studer B47 tape machines, Sontec Foam and UREI Time Aligned monitors and Crown amplifiers are used in both rooms. Our newest addition is a 3 camera, 40 foot mobile video truck equipped with cross point switching, CMX editor, chrome key capabilities, Ampex 1" VPR 2Bs with stereo and still frame capabilities, Sony 5850 and 2860A 1/4" VCRs, HTX Shadow synchronization and Sony time to generator audio/video monitoring between studio control rooms and video truck allows multi track audio synchronization to any video program. Sheffield Recording Limited Inc. provides to the discriminating artist in both music and advertising the combination of highest quality audio and video full production capabilities.

•••• SIGMA SOUND STUDIOS OF NEW YORK
1697 Broadway, New York, N.Y. 10019
(212) 582-5055

Owner: Joseph D. Tarsia
General Manager: Gerry Block

•••• SIGMA SOUND STUDIOS, INC.
212 North 12th St., Philadelphia, PA 19107
(215) 561-3660

Owner: Joseph D. Tarsia
Studio Manager: Anita McCormack General Mgr. Harry Chipetz

•••• SKYLINE STUDIO'S INC.
also REMOTE RECORDING
36 W 37th St., New York, N.Y. 10018
(212) 594-7484

Owner: Paul R. Wickliffe III (Pres.), Lloyd P. Donnelly (V.P.)
Studio Manager: Lloyd P. Donnelly
Engineers: Paul R. Wickliffe, A.T. Michael MacDonald, David Lichtenstein, Arthur Payson, Judith Elliot Brown

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 MM 1000 16 track, Ampex ATR 100 2 track, Ampex 440C 2 track, Ampex 350 2 track

Mixing Consoles: Tancent 4216, 40 in x 24 out w/ 8 channels of VC'A subrouting
Monitor Amplifiers: Yamaha P 2200, McIntosh 2100
Monitor Speakers: UREI 813 in custom enclosure, JBL 4411, AR 18, Auratones

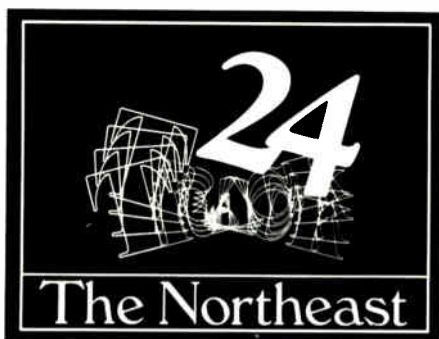
Echo, Reverb, and Delay Systems: EMT 240 stereo, EMT 140 stereo, 10 story marble staircase, Delay lines, Lexicon PCM 41 Eventide 949 Harmonizer, Marshall Time Modulator

Other Outboard Equipment: 30 channels Dolby A Pultec-Laurie, UREI and Delta Graph outboard EQs, Teletronics LA 2A (2), UREI 1A 4As, (2) LA 4As, (4) dbx 160s, dbx 162 (stereo), A/D Easyrider compressors, (8) Kopyexes, Eventide Flanger, Digital Click (UREI)

Microphones: Neumann U47 (tube), U47HFU, U67 (tube) U87, KM 84s, Sony C 47A (tube), AKG 414s, 451s, D 12, Sennheiser 441s, 421s, Electro Voice RE 10, RE 15, RE 20, HCA 77 DX & 44, Shure SM 57s, SM 58s, SM 81

Instruments Available: Baldwin 1909 grand piano, Rhodes 73 Hammond B 3w Leslie, Gretsch drums, vintage Fender, Marshall and Ampex amps
Rates: 24 track \$125/hr, 16 track \$115/hr. Block booking rates available upon request

Extras: Large comfortable lounge area, penthouse overlooking studio, newly built music room with all format playback suite
Direction: Our clients include Judy Collins-EA Steve Forbert-Nemperor CBS, Mass Production-Atlantic, Cottillon, The Flestones-IRS Records, Alan Vega-ZE Records, John Hammond Jr-Hounder Records, Mose Allison-Elektra Music, WNET-TV, Warner Ampex cable network, Meco-HFC Records, Entertainment Co., Screen Gems Music



•••• SORCERER SOUND
also REMOTE RECORDING
19 Mercer St., New York, N.Y. 10013
(212) 226-0480

Owner: Acoustilog Inc.
Studio Manager: Greg Curry
Engineers: Greg Curry, Dave Avidor, Charlie Walden, Al Horstein

Dimensions of Studios: 12' x 27' (includes 12' x 10' booth) 12' x 5' x 12' vocal booth
Dimensions of Control Rooms: 13' x 11'

Tape Recorders: Studer A 80 MK III transformerless 24 1/2 track, Studer A 80 HC transformerless 2 track, (4) Technics 1500 2 tracks, Nagra Model III mono, TEAC 8048 w/ dbx 8 track
Mixing Consoles: Acoustilog GB 1 42 in x 24 out w/ 4 band sweepable EQ, Allison VC'A automatic and Spectrum Analysis and peak to metering via Plasma meters

Monitor Amplifiers: Phase Linear HGW SAF
Monitor Speakers: Altec 604s w/ UREI horns (bi-amplified), ROF E cubes, ROF Model B

Echo, Reverb, and Delay Systems: EMT 140S stereo plate, Lexicon 224 digital reverb, DeltaLab DL 1 (2), Lexicon Delta T, Lexicon Prime Time, 949 Harmonizer, auxiliary machines for tape delay

Other Outboard Equipment: 24 channels of both Dolby and dbx noise reduction, ROF parametric EQs, UREI 1 octave EQs, Pultec, Kopyex II's, Gain Brain II's, Teletronix LA 2A, dbx 162 and 164 stereo compressors, UREI digital metronome, Acoustilog Phaser 5 II, 100 Image Enhancers, dbx or Dolby mixdown
Microphones: AKG 414s, 451s, 224, D 160s, D 12, D 10, C 34, C 34 422, AKG stereo mics, Sony C 22, C 47, Neumann K7, 47BE, M 49, KM 86, Beyerd 160, Sennheiser 421, Shure SM 57, 58, 545, HCA 77 DX, E.V. RE 15, 16s, 20, DS 35, 664, PZMs

Instruments Available: Steinway b Prophet 5, Fender Rhodes clavinet, ARP String Ensemble, Hammond w/ Leslie, MESA Boogie amp, Fender Pro Reverb, Champ, Ampex B 15 Tama drums w/ Paiste cymbals, percussion
Rates: Call for rates

•••• SOUND DESIGN RECORDING STUDIO
also REMOTE RECORDING
80 Rear Cambridge St., Burlington, MA 01803
(617) 273-1548

Owner: Bruce Mancinelli
Studio Manager: Bruce Mancinelli
Engineers: Brad Szustek, Bruce Mancinelli, John Kepler, Bob Giardinia

Dimensions of Studios: 25' x 42' x 10', iso booth, 10' x 12' x 10'
Dimensions of Control Rooms: 15' x 25' x 9'

Tape Recorders: MCI JH 114 24 track, Ampex MM 1100 16 track, Otari 5050B 2 track, Tascam 340SX 2 track, assorted 1/4 track and cassette decks
Mixing Consoles: APSI 4000 24 in x 24 out

Monitor Amplifiers: Phase Linear HGW Crown
Monitor Speakers: JBL 4411, JBL 4440, Auratones, custom built Altec's

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, Lexicon Prime Time, Eventide Delay
Other Outboard Equipment: (2) Eventide Harmonizer, Eventide Flanger, Ashly parametric EQ, Allison Kopyex, Ashly limiters, dbx 160 comp limiters, UREI 1A 4 limiters

Microphones: Neumann U87, AKG C 414FB, 451, D 12, D 1000, Sennheiser 421, 441, MKH 40e, Shure SM 54, SM 57, SM 58, SM 81, Beyerd M 500, E.V. RE 20, HCA 77 DX, Sony FCM 56F

Instruments Available: Steinway Model M grand piano, Hammond B 3w Leslie, Ludwig drums, Fender Strat, Jazz Bass, others on request
Rates: Please call studio manager

•••• SOUND HEIGHTS RECORDING STUDIOS
124 Montague St., Brooklyn, NY 11201
(212) 237-0250

Owner: Vince Truini
Studio Manager: Bob Motta
Engineers: Vince Truini, Chief Engineer, Queter, Welsh, Tim Benedict

Dimensions of Studios: 25' x 40'
Dimensions of Control Rooms: 9' x 15'
Tape Recorders: MCI JH 114 24 1/2 track, Scully 280 4 track, Scully 280 2 track

Mixing Consoles: MCI 416 24 in x 24 out w/ transformerless in puts, trans amps
Monitor Amplifiers: Phase Linear 200B, CR 400 studio, Crown DC 400A, etc.
Monitor Speakers: UREI Time Aligned 811, Big Bees w/ Master and 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 or q, dbx 1/2 limiter, comp processors, UREI 1A 4As, UREI 1A 4A, UREI 1A 2, Allison Kopyex, Boomer Mayor auto, All type processors, variable speed Pultecators, UREI digital metronome, MXH do blur flanger
Microphones: Neumann U 47e, U 47c, KM 84s, U 64, Sennheiser 441s, Sennheiser S10s, AKG 294F, D 170e, Sony ECM 377, ECM 25, ECM 11, E.V. RE 11, RE 20, 666, Beyerd 213, 201s, Altec M5 Bird, etc.

Instruments Available: Steinway Model A (1914) 7 grand piano, Rodgers organs, Hammond B3, room with Leslie, Fender Rhodes 73 (stereo), drums, percussion devices. All at no extra charge

Extras: Instrument amplifiers, Fender Ampex, All at no extra charge. Separate copy and editing room
Rates: 24 track \$95/hr, 16 track \$75/hr, 8 track \$50/hr, 4 and 2 track \$40/hr

Direction: Keep in our rates low and our quality high. Credits: Harry Tom & Steve Chapin, B.T. Express, Teddy Randazzo, Pete Formale, Elektra Asylum Records, Dawnbreaker Music, Fantasy Records, Roadshow Records, Ron Halko, Bob Heller, Wright & Forrest, WKU FM, Radio, Brook Benton Polygram Records, Bob Motta, West End Records, Bru & Kaylor, Mercury Records, Bob Gallo/CBS, Jynx, County Attr, Records, Baby Records, JRC Records, Mike Newk, Johnny Lytle, John Stud blefield, World Saxophone Quartet, Marty Carr, Music Records, Julius Hemphill, Leroy Jenkins, Suzy Marble, Hoell & Rockan Records

•••• SOUND MIXERS INC.
1619 Broadway, New York, NY 10019
(212) 245-3100

Owner: Sound One Corporation
Studio Manager: Bob Schaffner, General Mgr. Neal Cepros
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 Hilday lastlake control room. Studio C the other Sierra Hilday configuration contains an MCI 588. Studio D is another of our rooms and continues to maintain Soundmixers highest quality of technical excellence.

•••• SPECTRUM RECORDERS
151 South Main St., Lanesborough, MA 01237
(413) 499-1818

Owner: Spectrum Recorders Inc.
Studio Manager: Peter Seplew
Engineers: Peter Seplew, David Fowler
Dimensions of Studios: 25' x 40' x 15' plus vocal and drum booths

Dimensions of Control Rooms: 16' x 10'
Tape Recorders: MCI JH 100 24 24 track, Scully 280 B 2 track, Technics HS 1500 2 1/4 play track, Technics HS M64 cassette, 3 head TEAC 3340 4 track

Mixing Consoles: A Audio Processia Systems, In-3000 42 in x 32 out w/ FEI auto mute and four bus 1 EQ on all inputs
Monitor Amplifiers: (2) Carver SAF Pioneer
Monitor Speakers: UREI 811, Time Aligned, Altec 604 F Auratones

Echo, Reverb, and Delay Systems: MIC MIX CSR EQ 3, Delta Lab DL 2 Delay Echo, Lott 440 & 450 delays
Other Outboard Equipment: UREI limiters, dbx limiters, Gates, TRF

Microphones: Neumann, AKG, Sennheiser, Sony, Shure, EV, etc.

Instruments Available: Genuine Packard piano, Synthesizers available at slight extra cost
Rates: Rates are negotiable but always include use of lounge, shower, and kitchen

•••• STARR RECORDING
201 St. James Place, Philadelphia, PA 19106
(215) 925-5265

Owner: David Starobin
Studio Manager: Rose Payne
Engineers: John Shivers
Dimensions of Studios: 10' 3/4 x 8' 40' x 4' 14m, 44' x 27' 4" x 10'

Dimensions of Control Rooms: 5' 7" x 6' 6" x 3' 0" (16'7" x 12' x 10' 6")
Tape Recorders: 3M M79 24 track, Studer A 80 2 track, Revox A 700 2 track, Ampex 440 2 track, Sony Quadradial 4 track cassette machines by Nakamichi, Sony and TEAC, Tapewaster 2 track BP cassette 2 track

Mixing Consoles: MCI 1416 M 24 in x 24 out, Sound Workshop 480Q 12 in x 8 out
Monitor Amplifiers: Crown PSA 2, D 150, (2) D 60, JC 150, Marantz 510, 250 the idophone, Bozak CMA50, McIntosh M60 (2), Pioneer QX949, Woodson

Monitor Speakers: Altec 604 F Big Beed w/ UREI crossover, JBL 4411, JBL L 100, Auratone 14ah, EPI, JVC, Beyerd headphones

Continued on next page

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, UHFI digital metronome, Eventide Phaser, Orban dynamic sibilance controller (2) LA3A, (3) LA2A, (2) 1176, (4) 175, (4) RCA BA 6A (2) Gain Brain (2) Kemptex (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 87s KM 84s U 47 FET (2) Telefunken 251, AKG C 288's 451's D 12, C 414's C 412's, D 160's D 202's, Sennheiser 421's 441's MKE 401, RCA KU 3A, 77 DX's, Sony C 36, 227's, Electro Voice RE 10 RE 11 RE 15, RE 20, Altec 633, Shure SM 57's JVC binaural Beyer 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, Wuritzer ivory piano, Fender, Pevivey, Music Man amps, Tama drums, percussion in struments Conn Spinet Rinky Tink, Gibson Mandobass Fender White Neck bass, Ibanez guitar

Rates: \$60/hr 24 track Demo rates available

*Starr Recording
Philadelphia, PA*



◆◆◆ STUDIO B

419 Boylston St. Suite 209, Boston, MA 02116
(617) 266-5464

Owner: Studio B, Inc.

Studio Manager: Allen Smith

Engineers: Chief Allen Smith Tom Brandau Robin Coxo
Yekani Wayne Wadhams

Dimensions of Studios: 20' x 25'

Dimensions of Control Rooms: 20' x 16'

Tape Recorders: 3M M79 16 track (4) Hevox A77 1/2 track and
1/4 track Ampex AG 600 1/2 track (4) JVC KDA 33 cassette
decks

Mixing Consoles: Sound Workshop 1628, 24 in x 24 out, with
VCA grouping, Trans Amp and parametric EQ

Monitor Amplifiers: Phase Linear 400 Dynaco

Monitor Speakers: JBL 4311 Auratone Eastern Acoustic Works
studio monitors

Echo, Reverb, and Delay Systems: MICMIX Master Room,
Hammond springs acoustic chamber, Lexicon, digital EQ, Even-
tude MXR digital

Other Outboard Equipment: Full range assortment of limiter/
compressors and noise gates

Microphones: Neumann U 47 KM 84 KM 86s AKG 202's
C 451 Sennheiser Shure SM 57's SM 58 RCA 77DX Sony
C 22's C 55's Beyer M 260's M 460's, Electro Voice RE 15

Instruments Available: Hammond B 3 with Leslie, Henry Miller
9 concert grand piano Fender Rhodes Ampex B 18 and Rocket
Reverb assorted guitar amps

Rates: Please call for rates

◆◆◆ SUNDRAGON PRODUCTIONS, INC.

9 West 20th St., New York, NY 10011
(212) 243-9000

Owner: Michael Ewint and Ned Liben

Studio Manager: David Lev

Engineers: Buddy Pollock Michael Ewint Ned Liben

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 80VII 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 buses

Monitor Amplifiers: Studer Crown IX 400A Crown D 60's
(tube)

Monitor Speakers: JBL 1200's Tannoy Auratone BOB's
ADS Brum

Echo, Reverb, and Delay Systems: EMT stereo AKG stereo
Lexicon 224 Digital Reverb

Other Outboard Equipment: MXR DDL Pultec EQ Roger

Continued on page 56

IAN DOES IT 5000 TIMES A NIGHT.

IAN has the equipment and the experience to perform under pressure — from 5 to 5000 dupes overnight. Dupes engineered with some of the finest electronics in the industry. Produced by professional musicians. And on the best tapes made in premium 5-screw cassettes with graphite lubricated shells.

For more information, contact:
IAN, Inc., 76 Bellevue Rd., Andover,
MA 01810, (617) 475-4056.



IAN Recording and Duplicating Services, Inc.
76 Bellevue Rd., Andover, MA 01810 (617) 475-4056

"We master faster dupes"

The Best Kept Secret!

SALES □ DESIGN □ INSTALLATION OF HIGH QUALITY
SOUND SYSTEMS □ BACKGROUND MUSIC □ PAGING □
SOUND REINFORCEMENT □ FRANCHISED FOR OVER 50
PROFESSIONAL AUDIO MANUFACTURERS □ LIVE THEATRE/
SCHOOLS □ AMUSEMENT PARK/MOTION PICTURE
THEATRES □ HOTELS/RESTAURANTS □ AUDITORIUMS/
CHURCHES □ CONVENTION CENTERS □ PARAMOUNT
SOUND PRODUCTS □ AUTOMATION □ COMPUTER CON-
TROL □ OUTDOOR MUSIC SPEAKER SYSTEMS

Paramount Sound Systems



A Subsidiary of
Paramount Pictures Corp

(800) 423-3205

Toll Free Outside of California

1651 Gardena Avenue, Glendale, CA 91204 (213) 956-3222

Continued from page 55

Mixer: 24 in. 100 UREI 1176 limiters; Teletronix limiters; 24 in. x noise reduction; 24 in. x Senn 900 rack; Orion parametric EQ; ARP Flanger; Oberlin Delay; ATR 100 2 track Studer; Eventide H949 Harmonizer

Microphones: Neumann U 47, U 47FE, U 89, AKG C 414 D, D1, Senn 421, 421E, 421F

Instruments Available: Kawai 880 Showway upright piano; Hammond C-1B; Fender guitar and bass amps; full drum kit; mixed noise; Moog; Full line of keyboard and synthesizers; TV equipment; and Fairlight CMI computerized keyboard instrument by appointment

Rates: \$150/hr

**** SUNTREADER

Box 116, Sharon, VT 05065
(802) 763-7714

Owner: Amintorelli
Studio Manager: Nathan Hertz

**** SUSQUEHANNA SOUND & MULTITRACK RECORDING SCHOOL

also REMOTE RECORDING
48 A Street, Northumberland, PA 17857
(717) 473-9733

Owner: Bob Spangler
Studio Manager: Bob Spangler, Administrative Director: Chris Meehan



Susquehanna Sound
Northumberland, PA

**** SYNCRO SOUND STUDIO
331 Newbury St., Boston, MA 02115
(617) 424-1062

Owner: Studio 81, Inc.
Studio Manager: Steve Berkowitz
Engineers: Tim Moore, Walter Tarr, Anthony Topolka
Dimensions of Studios: 32 x 20; drum iso booth: 10 x 10
Dimensions of Control Rooms: 15 x 17

Tape Recorders: Sleipners 4 track; MCI JH 24 24 track (2); Ampex ATR 102 24 track; Studer B67 24 track; Revox A 77 4 track (2); Technics RS55 cassettes

Mixing Consoles: MCI JH 600 w/8 wildcat computer automaton; 40 in x 40 in

Monitor Amplifiers: Main control room: Yamaha P2200; playback: BGW 750; mixdown: Crown DC 300; head phones: Crown 150; BGW 100

Monitor Speakers: Watt amps P2200, P2100; UREI 808; Time Alignment; JBL 4311; Auratones

Echo, Reverb, and Delay Systems: Echo: FMT 140 reverb; live chamber; AMS delay; DMX 158's; Eventide 1745M w/Harmonizer

Other Outboard Equipment: Eventide Flanger; Eventide Phaser; Marshall Time Modulator; dbx Over Easy; dbx 900 rack w/noise gates; Flanger; Over Easy & parametric; (4) Orion 6/2B EQ; Aphex 602; (3) Linn PEQA; (3) 529; (2) LAZA; ADP F769X R Vocal Stressor; Eventide Harmonizer H910 & H949; (4) UREI 1176N limiters; (8) API 550 graphics; (3) Allison Gain Brains; (4) Allison Noise Gates; (2) Aphex B&B compressor expander; Lexicon Prime Time; UREI Major Space Station

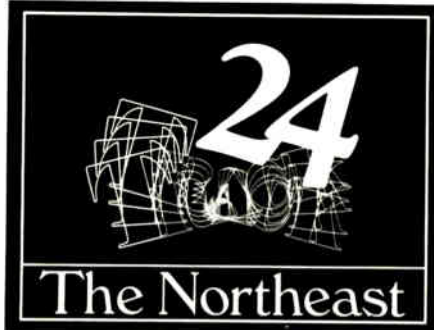
Microphones: (2) Neumann KM 84's; (2) U 47's; (2) U 47's; (2) AKG 414; 4; Sony C 7P; D 12; AKG 60; 421's; Sennheisers; (2) UREI 20's; Shure 57 58's

Instruments Available: Yamaha grand piano; Hammond C 3 w Leslie; 122

Rates: \$150/hr

**** SYSTEMS TWO
also REMOTE RECORDING
2949 Avenue U, Brooklyn, N.Y. 11229
(212) 332-5429

Owner: Joseph Marchiano
Studio Manager: Nancy S. Gill



**** UNIQUE RECORDING
701 Seventh Ave., 8th Floor, New York, N.Y. 10036
(212) 921-1711

Owner: Herbert Nathan & Joanne Giorgio
Studio Manager: Joanne Giorgio
Engineers: Michael Finlayson; Robert Nathan; Oscar Gorio; Peter Robbins; Frank Heller

Dimensions of Studios: 40 x 18
Dimensions of Control Rooms: 15 x 18

Tape Recorders: Orion MXH 90; 24 track w/24 channels Dolby A; Gemini TFM frame; dbx available; ATR 102 w/Dolby; 461's; Scully 280B; Orion 5694B's; Onyx 1050's; and AKAI GXF90's cassette decks

Mixing Consoles: MCI w/out; mixed mixdown & BVCA groups; 18 in x 42 in x 24 out

Monitor Amplifiers: Crown DC 300; Crown DC 150; Crown D 40; Crest 2605; Yamaha 450

Monitor Speakers: UREI 801's; JBL 4411's; JBL 4413's; Auratones; RBH 3's; Aesons

Echo, Reverb, and Delay Systems: Lexicon 224; URS Major Space Station; Echo Plate reverb; (2) Digital; DLE 4's; Lexicon PCM41; Marshall Time Modulator; Cooper Tube Cube; half track tape delay

Other Outboard Equipment: Eventide Harmonizer; 90; Aphex 602B; Aural Exciter; UREI LA 4A's; LA 2A; dbx 165's; 160's; Orion 6/2B; parametric; Pultec; EHEC; MXR 15 band graphic; MXR flanger; Equalizer; MXR phaser; MXR flanger; dbx 904's; Beyer M 160; noise gates; dbx D 55's; Roland vocoder

Microphones: Neumann U 47; UREI M 49; U 87's; KM 84's; AKG 414's; 451's; D 12's; Sennheiser 441's; 421; E V RF 20's; RCA 77 DX; Crown 12M's; Beyer 260's; M 500's; Shure SM 81's; SM 57's; SM 58's; Countryman & Sennheiser boxes

Instruments Available: Yamaha C 300; grand; Fender Rhodes 73; upright; Hohner D 7; Ernie Ball; MaudMoon; ARP; 600; ARP Omni; (2) MESA Boogay amps; Fender Twin; Fender Princeton; Boy; Fender Bass in Tweed; Marshall 50 watt; Roland JC 120; 22 in x 18 in; A 77; Pass amp; Sinclair 4 trans; full percussion kit

Rates: Please call for rates
Direction: 24 track recording with no extra charge for any of the additional equipment listed and no extra charge for after midnight hours. Production assistance available upon request. Call for an appointment in any additional information

**** VARIETY RECORDING
130 West 42nd St. #551, New York, N.Y. 10036
(212) 221-6625

Owner: Fred Varas
Studio Manager: Mike D'Avack

**** VERITABLE RECORDING CO
102 Cricket Ave., Ardmore, PA 19003
(215) 896-0210

Owner: Douglas W. Fearn
Studio Manager: Douglas W. Fearn
Engineers: Joseph McSorley; Douglas W. Fearn; Jenny Innes; Mike Chafferty

Dimensions of Studios: 20 x 35 x 12
Dimensions of Control Rooms: 12 x 17 x 12

Tape Recorders: 4M M79 24 track; Studer B67 2 track; Scully 13 280 tracks

Mixing Consoles: Avidtron's 501; 26 in x 26 in
Monitor Amplifiers: Crown PSA 2; Crown D 150; Spectra Sonic

Monitor Speakers: 604 8G; JBL Bees

Echo, Reverb, and Delay Systems: Lexicon 224; digital; FMT 140; AKG BX 20F

Other Outboard Equipment: Trident Parametric EQ; UREI & Allison limiters; Eventide Harmonizer; Lexicon & Digital; DDL

Microphones: Neumann U 87; KM 84; KM 88; Sennheiser 421; 451; Beyer M 160; M 360; E V RF 15; RE 20; AKG 451; D 224E; Calrec C 50; 51; 56; Shure; CMI; Altec C 30 etc.

Instruments Available: Drum; piano; no charge; amps; synthesizers; keyboards; effects; rental
Rates: 24 track \$120/hr; 2 track \$45/hr

**** VIRTUE RECORDING & DISC MASTERING
1618 N. Broad St., Philadelphia, PA 19121
(215) 763-2825
Owner: Parr X Corp
Studio Manager: Frank Virtue

**** WIZARD RECORDING STUDIOS
also REMOTE RECORDING
P.O. Box 25, Briarcliff Manor, NY 10510
(914) 941-9642, (914) 762-3015

Owner: Wizard Sound, Inc.; Mike Scott, Pres.
Studio Manager: Dave Marsa; Warren Hammer

Engineers: Mike Scott; Dave Marsa; Warren Hammer; Alan Meyerson; Phil Macnamara

Dimensions of Studios: Main Room: 13 x 22' x 18'9" x 12'9" x 14'; Live room: 15'9" x 15'5" x 13'9" x 6'; Isolation room: 10'8" x 12'9" x 7'6" x 15'9"

Dimensions of Control Rooms: 20'10" x 14'4" x 14' x 14' x 7'4"

Tape Recorders: 1yre; TR 502 24 track; Studer A 80 2 track; Studer B 67 2 track; Akai GX2 760 D cassette; Sansui 5100 cassette

Mixing Consoles: Harrison MR 2; 42 in x 24 out

Monitor Amplifiers: All BGW
Monitor Speakers: UREI 801's; Altec; JBL Bees; Visconk David 7000; Auratones; Yamaha NS 10M

Echo, Reverb, and Delay Systems: EMT 140 Gold Foil reverb; AKG BX 20 reverb; Eventide 949 Harmonizer; de DE Glitch Mod; (2) Dada Lab DLE 1 Delay; MXR Digital Delay; Sony DRE 2000 digital reverb; reverb

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 LA 175 limiters; (2) Universal Audio 500 A EQ's; stereo; Trident limiters; UREI LA 2A; (2) UREI 1176N; UREI 545 Dual 10 band EQ; Accustyle Image Enhancer; Bump Dual 10 band EQ; Lane EQ 2 EQ; (4) Aphex CX 1 gates; Roland Dimension D; (2) Delay; 461 noise reduction

Microphones: Neumann U 87's; E V RF 20; AKG 414's; 502's; 451; D 12; Sennheiser 421; Beyer M 201; Sany ECM 22P's; FMI; Shure SM 57's; SM 58's; SM 59; SM 60; (2) E2M; RCA 77

Instruments Available: Showway grand piano; Baldwin upright; Hammond C 300; grand; Leslie; Showway upright; grand piano; Fender Rhodes; ARP Strato Ensemble; Fender Marshall and Lab amps; Ashly instrument pre amp; Mini Koru synthesizer; Ludwig drums; Ludwig trans; Boto Tom; SUT cabinet; Roland JC 120 amp

Rates: Available on request

**** THE WORKSHOP RECORDING STUDIOS
also REMOTE RECORDING
40-35 235th St., Douglass, N.Y. 11363
(212) 631-1547

Owner: Kevin Kelly and John Kracko
Studio Manager: Ron Bonstein
Engineers: Kevin Kelly; Jeff Kracko; Bob Bonstein; Lee Bonstein

Dimensions of Studios: A: 33 x 15; B: NA

Dimensions of Control Rooms: A: 15 x 10; B: 11 x 12

Tape Recorders: MCI JH 10 24 16 track; Scully 280 2 track; Sony H54 4 track; Sany H50 2 track

Mixing Consoles: Sound Workshop Series 80; 28 in x 14 out; Sound Workshop 1280B (production series); 12 in x 8 out

Monitor Amplifiers: Bryston; Phase Linear; Dynaco tube amps on all four cues

Monitor Speakers: UREI 801; JBL; JBL 4411's; Auratones
Echo, Reverb, and Delay Systems: Echo Plate; Sound Workshop 262; Eventide and Digital; Digital Delay

Other Outboard Equipment: UREI 1176's; Spectra Sonic; dbx and Gately compressors and limiters; Eventide Harmonizer; Flanger and Phase Shifter; Kexex noise gates; 40 channels dbx 4 channels Dolby noise reduction

Microphones: Neumann U 67; U 87; E V RF 20's; RF 15's; RF 55's and 66's; Sennheiser 421's; ME 40's; AKG 451's; Sony ECM 22's; RCA 77 DX; Shure SM 81's; 57's; and 58's

Instruments Available: Yamaha C 7 75' grand; clavinet; ARP; vintage Fender and Ampex tube amps; Ludwig drums; Rotosonics percussion kit

Rates: Studio A: call for rates; Studio B: (commercial production and voice over) \$45/hr

Extras: 20 minutes from Manhattan; Penn Station at the Douglass LIRR Station on the North Shore of Long Island; Syncro videotape; additional outboard gear; musical instruments available on request; Good food and accommodations available nearby; Block time; 24 hour availability

Direction: We produce and engineer the WJLB FM live concert series; an important tour stop enjoyed by many major artists. Recent studio projects include The Soundtrack to 'The Burnin'' by Rick Wakeman and new albums by The Capris; HARPONES; live live; Randy and The Rainbows; and The Mystics for CBS Records

new 56's; Label Ambient Sound. We offer experience; well maintained equipment; flexibility and a comfortable working atmosphere; that's affordable

224-X

**Look
what
we've
added**



with this newest member of our 224 reverb family:

Full 15 kHz bandwidth for smoother, more natural reverb with high end "zing." Variable bandwidth (15 kHz - 170 Hz) with a gentle slope that lets you emulate the natural effects of air absorption. Dynamic Decay that automatically changes reverb time for longer decay when music pauses or stops. A unique paging system that lets you redefine the six sliders to control the six-voice chorus program with six independent delays while retaining the most-used reverb adjust-

ments. A full repertoire of reverberation programs plus non-volatile storage for 36 user pre-sets as standard. A six-voice chorus program that allows the user to set level and delay for any one or more of the six voices in this program. Lexicon's Model 224-X... the ultimate reverb: all the great features of the 224 coupled with true 15 kHz bandwidth, increased processing power, more sophisticated effects. Call or write for full information today.

lexicon

MODEL 224-X. The Ultimate Reverb.

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

THE BONZAI ZONE

IMPACT VIDEO

by Mr. Bonzai

(In our last episode, Mr. Bonzai had just completed a chaotic day of videotaping The Incredible Shrinking heads when he received a surprise phone call from Andy Kaufman. The alleged Mr. Kaufman expressed great admiration for Mr. Bonzai's video work and invited him to take a meeting.)

"Listen, Heads," I coaxed the band, "this could be the break of a lifetime. We'll tape the meeting with Andy—he's just cool enough to let us use it!"

"Sounds pretty flaky to me, Bonzai," responded Sarah Bellum,

lead vocalist. "We have to get to our gig in Tarzana."

The Heads reluctantly piled into "Porky," my production van, as Smilin' Deaf Eddie and Garf loaded up the portable video gear. I reminisced about our first production when the band's costumes exploded and they became instant cable TV stars. Unfortunately, record sales hadn't skyrocketed and I was still operating on a micro-budget. The only way I could hope to compete with the big media guns was to inject inexpensive imagination into my productions. If Mr. Bill could do it, so could Mr. Bonzai.

"Ya know," commented Garf,

"I've been taking a class on video arts. We even had a guest lecture by a close friend of Alice Cooper and Fred Silverman. There just isn't a market for rock video—the big money is in porno tapes."

Porno. Well, we could beef up our production with the footage of Sarah in the tub, but I wasn't really after the quick buck. I was interested in producing video songs that could play for decades, even centuries. I had worked out a deal with the record company; they paid for the production and owned the tapes for one year to use for promotional purposes. At the end of a year, ownership rights reverted back to me; future tycoon of the electronic 80's.

Most of the work we see nowadays is boring concert footage or mindless "conceptual" pieces with sloppy lip-syncing and cheap props. The audience is a bit more discriminating than they are given credit for being. They are hip, 24-38 year old, and wear pants with stretch fabric. This was the "lite" generation—lite beer, lite food, lite entertainment. We need video product like we needed underground radio in the 60's. Video songs should be produced in segments that play like cuts off albums and expand our culture "just a skosh more."

Boston's newest studio is complete:

Tape Recorders

- MCI 24 track
- Stephens 40 track
- 2 Ampex ATR100 2 tracks
- Studer B67 2 track
- 2 Technics M85 cassette decks

Mixing Console

- MCI JH600 Console w/automation
- 36 in/out w/8 wild faders

Monitor Speakers

- Urei 813's Time Aligned
- JBL 4311's
- JBL 500's
- Auratones
- others available upon request

Live Chamber



See feature story this issue.

Echo Reverb and Delay Systems

- Lexicon Prime Time
- AMS DMX 15-805 Stereo Delay
- EMT Stereo
- Marshall Time Modulator
- (Lexicon 224 available)

Other Outboard Equipment

- Eventide H-910 Harmonizer
- Eventide H-949 Harmonizer
- Eventide Flanger
- Eventide Phaser
- 4 Urei 1176's
- dbx 165
- Vocal Stresser
- dbx 900 Rack w/2 905 Para-EQ
- 2 904 Noise Gates
- 2 903 Comp-Limiters
- 1 902 De-esser
- 2 Teletronics LA-2's
- 3 Kepex
- 3 Gainbrains
- 4 Orban 622B Parametric EQ's
- 8 API Para-EQ's
- 2 Aphex CX-1 Compressors
- Aphex 602 B

Complete In-House Technical Facilities at

SYNCHRO SOUND STUDIOS

331 Newbury Street
Boston, MA 02115
(617) 424 1062

I climbed into the captain's chair and cranked over the engine, which gasped asthmatically for five minutes before catching. To get the radio to work I bashed my fist on the dashboard and flicked the "hazard" light switch. I released the brake and we bucked on down the hill toward Melrose Avenue.

"Garf," I directed, "let's get a little bit of Hollywood on tape."

Garf aimed his camera at the scenery. We passed a bus stop that had a line-up of citizens that looked like a casting call for a Fellini movie. There were two members of a Hindu sect completely swathed in white linen who looked like bearded Q-tips. A gentleman in formal tails was stretched out on the bench in stuporific bliss, lecturing on the economy, I believe. Nearby, an old lady was digging in a trashbasket and came up with the major part of a burrito. Two rowdies in leather jackets and spiked hair yelled, "Go for it, lady, it's fresh—we just put it in there." She smiled peacefully and pushed her shopping cart away as she munched. In the cart was a huge bag of aluminum cans, a few blankets, a TV picture tube, and a chihuahua. Also assembled at the bus stop were some Japanese tourists, an old cowboy, an elderly lady in black wearing a hat with a veil, a woman in

camouflage battle fatigues, and two kids in wetsuits holding belly boards. One of the Kids shouted:

"Hey, are you from Real People? I want a free T-shirt."

When we didn't respond, they blew raspberries and called us "Real Jerks." I chugged on in the jammed traffic and watched Porky's temperature needle climb toward the red. Car problems are the universal butthairs of modern life. I spotted a break in the traffic, turned left, and gunned the van down a side street hoping to blow some cool air on Porky's radiator. Equipment and musicians crashed around inside the van.

"Whoa there, big fella," shouted Sarah.

The temperature dropped a little and I tried to concentrate on creating the new video consciousness. Porky stalled at the next intersection and we got some excellent footage of a "Sunset Boulevard Hostess" bent over, testing her stretch fabric and discussing prices with the driver of a double-parked MG. As we pulled out into traffic, the van backfired and a few jumpy pedestrians flattened themselves out on the sidewalk.

We cruised down to Santa Monica Blvd. and passed Bernie's Beanery. As we drove, Sarah sang

the chorus of the song we were producing:

"Human scenery, yes we're the hedge... Plants and pruners on the edge. Bio-feedback's got us in its hold—Russian roulette with the genetic code."

I realized these hefty "designer genes" lyrics would need some lightening up in video post-production for cable consumption. We finally pulled into the parking lot of our destination, an unidentified old warehouse.

We climbed out of the van and walked to an entryway that lit up when we stepped on the welcome mat. Large screen video covered the walls and ceiling. A life-size image of Andy Kaufman greeted us. We entered the alcove and an iron door slid shut behind us. The image of Kaufman dissolved like he was beaming up to the Enterprise and was replaced by a vaguely familiar character in a white lab coat.

"Hi, it's your old friend, Harry Liebman," he warmly greeted us, "Welcome to Impact Video. Please drop your U-matics." ■

(to be continued next month)

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

THE ELEGANT SOLUTION

The New 8X32 Digital Reverberator from URSA MAJOR



- Clean, high-quality reverberation
- Four programs: Plate I, Plate II, Hall, and Space, with decay times from 0.0 to 20 seconds
- "Friendly," microprocessor-based control and display of all seven programmable reverberation parameters
- LED display of the dynamic properties of input and processed signal levels
- Non-volatile storage registers for 64 separate reverb set-ups
- Input Mute and Reverb Clear functions for extra control of long decay times
- Compact (3½"×19")
- Optional remote control
- Moderately priced (\$5995 U.S.)

URSA MAJOR, Inc., Box 18, Belmont, Mass. 02178 USA • Telephone 617-489-0303 Telex 921405 URSA MAJOR BELM

PREVIEW

Studio Monitors From JBL

James B. Lansing Sound, Inc. announces significant advances in two classic four-way studio monitors with the introduction of the Professional Series models 4345 and 4355. Incorporating new low frequency drivers for extended bass response and JBL's exclusive High Resolution Dividing Networks for increased transient capability, the improved 4345 and 4355 are ideally suited for large scale studio installation where extremely high sound pressure levels are required.

Engineered for either full range or

bi-amplified operation, the 4345 is designed in pairs with mirror-image driver configuration for precise stereo imaging. The 4355 is specifically designed for bi-amplification, and includes two low frequency loudspeakers driven independently of the system's other components, thus further reducing distortion at high volume levels. Smooth reproduction from 32 Hz to 20 kHz is offered by the 4345, while the 4355 operates at a wider range from 28 Hz to 20 kHz.

For more information, contact:

JBL
8500 Balboa Blvd.,
Northridge, CA 91329



JBL's Newly-Designed 4355 Four-Way Studio Monitor.

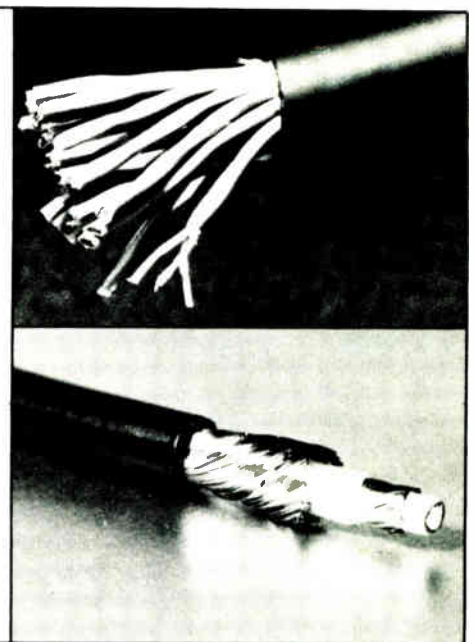
Mogami Introduces High Definition Audio Cables

Mogami is now producing NEGLEX, the world's first complete line of superflexible, high definition audio cables.

NEGLEX was developed for the highest quality recording applications where maximum definition of recorded sound is of critical importance, such as direct to disk and digital recording.

Included in the NEGLEX series are 2 conductor balanced mic cable, quad humbucking balanced mic cables, 4 thru 42 pair multi-conductor balanced cables with individual jacketed and shielded pairs, and various types of unbalanced interconnect and speaker cable. Also available are miniature cables for magnetic heads and tone arms.

For more information, contact:
Mogami Products Division
P.O. Box 2027,
Culver City, CA 90230



Mogami Audio Cables.

Power Line Conditioning Unit From Linear & Digital Systems

Linear & Digital Systems, Inc., of Centerville, Ohio, has unveiled their PS-1 power line conditioner, for use in recording studios as well as sound reinforcement systems, laboratories, instrumentation and industrial settings. The PS-1 protects expensive electronic gear from high-voltage power line transients caused by inductive motor switching, lightning strikes on nearby utility poles, etc. An RFI filtering circuit built into the unit minimizes noise from CB radios, and cuts interference from light dimmers, invariably the cause of sound system buzzing in night club and amphitheatre situations. An additional feature of the PS-1 is a power line polarity indicator which indicates improper ground and line-phasing conditions which could be hazardous to performers or technical personnel.

For more information, contact:

Linear & Digital Systems, Inc.
46 Marco Lane,
Centerville, Ohio 45459

Pulsar Lab's CL 2000

Pulsar Labs has introduced their CL 2000 Compressor/Limiter, two mono limiters that can be changed to stereo by the push of a button. Requiring only 1 3/4" of rack space, the CL 2000 employs LED metering which display the input and output signals and threshold simultaneously. The unit uses balanced and unbalanced connectors on input and output stages and operates with full CMOS logic circuitry.

For more information, contact:

Pulsar Laboratories
3200 Gilchrist Road,
Mogadore, Ohio 44260



*Tascam PE-250 Cardioid
Microphone.*

TEAC Announces New Microphone

TEAC Corporation of America's Tascam Division announces the availability of the Professional PE-250 moving coil cardioid microphone.

Moving coil elements in the PE-250 have the ability to handle high level transient spikes without overloading or distorting sound. The PE-250 is equipped with a four position high-pass filter for maximum effectiveness in recording situations. Standard XLR-type connectors are used.

The PE-250 carries a suggested retail price of \$250.00.

For more information, contact:
TEAC Corporation of America
7733 Telegraph Road,
Montebello, CA 90640

ping headroom. As a result, the A15 can be utilized to power a compression driver in a bi-amped system with no danger of clipping or voice coil damage.

Housed in its compact, 1¾-inch high chassis, the amplifier is a modular, fully complementary device. Functional features include LED fault, signal present and thermal indicators; balanced/unbalanced inputs; and automatic mono input. Total harmonic distortion is less than .05% from 20 Hz to 20 kHz.

For more information, contact:
Phase Linear
20121 48th Ave. W.,
Lynnwood, WA 98036

Trimix Consoles

Trident has announced the availability of their Trimix range of consoles. Developed as a replacement for the Fleximix system Trimix is fully expandable in 24 way mainframes which are easily joined to form a single console. The console has separate monitors (two to a module) which enables full 8, 16 or 24 groups and a 24 mainframe will accommodate up to 18 into 8 with stereo output.

Typical prices start at around \$13,500.00 for 18 into 8 and range up to \$20,600.00 for 24 inputs and 16 monitors.

For more information, contact:
Trident (U.S.A.) Inc.
652 Glenbrook Rd.,
Stamford, CT 06906

ISS Stereo Time Compressor/Expander

Integrated Sound Systems, Inc. (a division of VSC Corp.), has introduced the TDM 8200 Stereo Adapter, a companion piece to its TDM-8000 Time Compressor/Expander. The unit is designed for rapidly growing stereo applications in AM/FM radio, on-air broadcast situations, stereo remastering for videodisks and videotapes, and future stereo tv production work.

The TDM-8000 Stereo Adapter produces a stable time-synchronized stereo image by intelligent logic splicing decisions between channels. A center channel vocalist as well as other common mode information will therefore remain stable during operation in the stereo mode. When used with the TDM-8000, both units can be interfaced with videotape recorder Type C units, ¾ inch variable speed (dynamic tracking) videocassette decks, turntables and audio tape machines.

For more information, contact:
Integrated Sound Systems, Inc/ISS
29-50 Northern Blvd.,
Long Island City, N.Y. 11101

Phase Linear A15 Power Amp with Limiter

The Phase Linear Corporation of Lynnwood, Washington, has introduced the Model A15, an amplifier rated conservatively at 65 watts RMS per channel into 8 ohms and 100 watts RMS per channel into 4 ohms. The amplifier is equipped with two separate precision variable slope limiters for 15 dB of overload protection beyond the rated power output level, equivalent to over 2,000 watts per channel of clip-

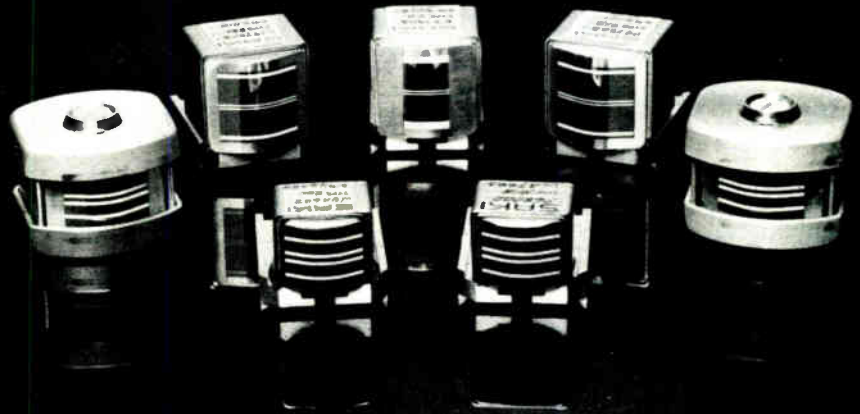
New Loran Cassettes

The Loran Company has introduced a new line of cassettes with shells that are virtually indestructible. Using LEXAN® resin, 16 times the impact strength of typical cassette materials. The cassette also offers a unique and reversible erasure prevention system. Loran comes in chrome, ferric oxide, metal and ferrichrome formulations.

For more information, contact:
Loran Sales Office
Princeton Meadows,
IC-The Office Center,
Plainsboro, N.J. 08536

40,000 MPH*

*40,000 MILES PER HEAD of tape travel — routine performance for Saki premium quality audio heads. We are the world's leading manufacturer of professional long-life audio and instrumentation heads. **Ask about our 2-track, ½ inch format.**



See us at NAB booth #1722.

SAKI

SAKI MAGNETICS, INC.

A CALIFORNIA CORPORATION

8650 HAYDEN PLACE, CULVER CITY, CALIFORNIA 90230, U.S.A. • TEL. (213) 559-9704 • (TWX) 910-328-8100

PHIL RAMONE

Life in the M



was a pioneering attempt in digital recording, Phil chose analog (Studer A 800) to start this project, primarily due to the current limited availability of digital machines, though he says, "We will very likely mix down to two-track digital or else to 30 ips 1/2" analog, but it's too soon to tell."

Ramone's most recent experience with digital was ambitious and somewhat frustrating. The concept for Billy Joel's "Songs in the Attic" was the realization of a four-year-old dream that the artist and producer shared: to go back and rerecord some of the earlier material that had originally been done with studio musicians, but this time use Billy's stage band in a live concert setting. Having first seen the band live in 1975, Phil felt, as did Billy, that the concert performances of many of these early songs were much more powerful than any studio releases. Also, since the 1977 "The Stranger" album, a large and growing following had missed out on some outstanding music.

They decided to use a wide range of concert halls to tape the shows, from the 300-seat Bijou in Washington, D.C. for the intimate "Everydy Loves You Now", to New York's Madison Square Garden for the thundering "Miami 2017". According to Ramone, "The choice of places was based on the effect that each place would bring to a particular song. In the small clubs you get a certain effect when the PA system is cooking in a certain way, much different than in the gargantuan halls. We utilized microphones in many, many places for the effect of the audience, plus the PA, for the spacial effect that comes out on the album. Much of the energy on the album is a function of the concert sound producer, Brian Ruggles, and the sound he was sending to the audience as well as back to the stage."

As for the digital taping, Ramone says, "Everything that was recorded digitally was used on the album. The problem that we ran into was in the availability of the equipment. 3M was the company chosen

by David Schwartz

Not too many issues ago (Vol. 3, No. 1, to be exact) we ran an interview with record producer Phil Ramone where he looked back on his star-studded career, working alongside such artists as Paul Simon, Billy Joel, Barbra Streisand, Chicago and Kenny Loggins. Since that time Phil has been busy cranking out hits and, at the 1981 Grammy Awards, was presented the honor of Producer of the Year.

His most recent projects include Billy Joel's "Songs in the Attic", a digitally-recorded and analog-mixed live concert album of some of Billy's earlier material presented in a new rock and roll framework. Also of late

he has been doing post-production work on the Simon and Garfunkle Live at Central Park audio/video project.

We thought it would be interesting to find out more about these projects and get a general update from his unique perspective on the record business. We caught up with him recently at New York's Media Sound during the first day of recording for Billy Joel's new album. There was warm excitement in the air as the musicians and support people converged on Studio A like school buddies reuniting after three months of summer vacation. The band had recorded several demos at Media Sound; however, this was their first album project to begin there.

Although their previous album

Major League

for this project based on their being able to service us during that time. They did the best they could for the amount of time they had allotted. We protected ourselves with an analog machine which we ran for comparative purposes. As the months progressed after recording the concerts and we got into editing was when availability started to become the problem. Certainly 3M did its best, having a maintenance man available to me 24 hours a day. But, due to changing deadlines, after a while we just couldn't compete with other parties who wanted to rent the machine. We couldn't afford to tie up the machine, and we had to keep the costs in perspective, since the album was not going to be coming out at a higher price.

"What we ended up doing was transferring and sub-mixing the 32 digital tracks down to 24 analog tracks, on the Studer A 800, and then doing our edits and mixing down from that to two-track analog. That was interesting because there was no loss in making the transfer.

"The experiment worked...we proved that it could be done. We were the first, I think, to do a series of live rock and roll performances on multi-track digital. It'll stand in its own little historic place. I would have liked to have finished it all digital, of course, but we were the first to try it the other way...to transfer back to analog for finishing. I think that digital is obviously the way to go, eventually, but I think we need to avoid having the studios and their clients strangled by the cost."

As for the future of the record as we know it, "We are in a phantom phase right now," says Ramone. "We have dbx disks, this disk and that disk. We will always have a vinyl shortage, based on the price of oil, etc. What we're headed for is a digital disk, and I think the next major stage will be the compact disk. Sony and other people have shown what's coming in the next year, and there is no doubt that what we are going to be dealing with will be a very fine product. I don't see

why anyone would want to resist it. I think the laser beam disk is going to have as dramatic an impact on the market as when cassettes came in, and we all know how much cassettes have revolutionized our lifestyles.

"But what we must realize is that if we make the records too expensive for the kids to buy, we won't be around very long. This is one of the grim realities we are seeing to day. We can't lose our basic audience that grows up with the music. I am hoping that the record business, in its state of need to be healthy, will work together behind the idea that records are still one of our best entertainment values."

Currently Ramone is getting more involved in the visual side of the entertainment medium. He feels that his Simon and Garfunkle project, their recent Central Park concert in front of half a million people, has potential for becoming a videodisk, a television show and an audio disk. He has also done video promos with Billy Joel but, as far as a videodisk, "It's hard to say whether a videodisk is right for Billy, or anyone for that matter. At the moment we do it for promotion.

"As a producer I'm hopefully moving in the direction of doing more with visuals. But that doesn't mean that I wouldn't use the best visual director I could find. We are all people who are seeing visions. The records are visual, it's just a matter of whether the pictures have been supplied or not. At this point the audience supplies their own pictures.

So, in doing video music, it is important that we supply the right imagery. There is really nothing that says that you have to see the artist, although lots of fans find that interesting. You can get very subtle with it. It doesn't always have to be hot moving pictures and quick cuts. It doesn't have to be a television concept. There's a whole other visual that grows, that doesn't unstimulate your brain, that may just be very pleasant to look at.

"I don't really want to talk a lot about that because once one has done one of these, somebody will say, 'Oh, that! Why didn't we think of that!'" ■

CRA

1982 CADILLAC CHAUFFEURED LIMOUSINE

And
For The Economy Minded
The 1982 Buick Electra,
Station Wagons, Large Vans.

AROUND • THE • CLOCK
SERVICE 7 DAYS
A WEEK

**SPECIALIST IN
CORPORATE
LIMOUSINE
TRAVEL
(212) 937-6565**

Features...

- Air Conditioning
- Two Way Radios
- Mobil Telephones
- Credit Cards Honored

We meet the busy traveling needs of large Corporations & Businesses in & Around the New York Metropolitan Area. We are available on a retainer basis.

... Also available with chauffeurs

ANNUAL LEASING PLANS

One convenient monthly charge covers everything. Each plan is tailored to your individual needs. Call for information and free brochure ...

**(212)
937-6565**

**40-34 CRESENT ST., L.I.C., N.Y.
AT THE FOOT OF
THE 59TH ST. BRIDGE**

Artist Studios

The Cars' Syncro Sound Studio

by David Gans

"It's a natural extension for The Cars to have their own studio," explains Steve Berkowitz, who manages both The Cars and their studio, Boston's Syncro Sound. "Not only is Ric Ocasek a very, very prolific musician, but The Cars really love to record." Their latest album, *Shake It Up*, was recorded at Syncro Sound.

The Cars purchased the building which once housed Intermedia, perhaps the first studio anywhere to go to 16 tracks back in the late '60's. "The studio had been neglected in the last five or six years of its existence," says Berkowitz. "After we bought it, we had it completely rebuilt—electrical, plumbing, heating and air-conditioning, and electronics all were completely redone." Architect and acoustician John Storyk redesigned the building inside and out, with The Cars' producer, Roy Thomas Baker, consulting. "The design philosophy was to create a space where many people can play live at once, but to leave it flexible enough to provide plenty of isolation, too."

Upstairs and downstairs studio spaces, connected by glass doors and a spiral staircase, are visually linked with a system of mirrors so every musician can see everyone else. In addition, a video system maintains contact between players and the control room. A camera on the engineer's position allows people out of direct sightlines to see him, and there are three TV screens over the console so the engineer can see around corners.

In addition to the main studio space, there are three isolation rooms. An echo chamber "the size of an average bathroom," according to Berkowitz, "has a raked ceiling and no parallel surfaces" for best performance. The lounge/kitchen area has its own independent stereo and video systems.

Syncro Sound is located on Newbury Street, a neighborhood that Berkowitz says resembles London because of the 19th-century brick buildings that line the street. "This neighborhood is somehow both the Greenwich Village and the Fifth Avenue of Boston. There are fashion designers,



restaurants and bars in the area, and some important clubs are located nearby, too," says Berkowitz. "Fenway Park [home of the Boston Red Sox] is a couple of blocks away.

"Boston has the largest college community in the world, and that's why there's such a great music scene here," Berkowitz adds. "A lot of great bands have come out of Boston, going back to the '60's. But until recently, there hasn't been a first-rate studio scene here. Boston offers all the amenities of a big city without the expense of working in Los Angeles or New York. The hotels, restaurants, rent-a-cars and so forth aren't nearly as expensive as they are in New York."

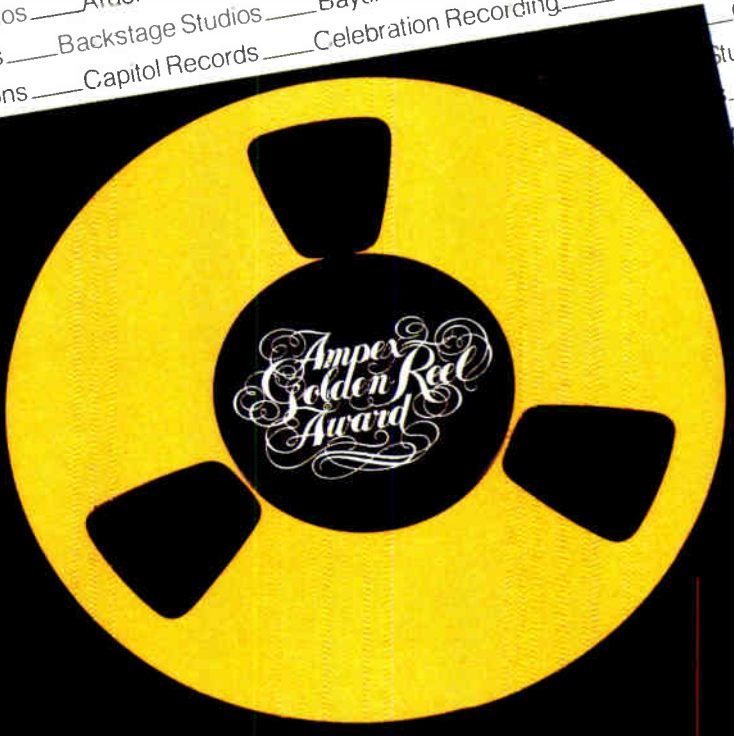
Walter Turbitt is Syncro Sound's Chief Engineer; Chief Technicians are Michael Blackmer and Andy Topeka. The latter is also The Cars' electronic designer, and he built Jan Hammer's studio in upstate New York.

Syncro Sound's equipment list includes Stephens 40-track and MCI

24-track machines; two Ampex ATR-102's and a Studer B67 ¼" half-track; Revox A77 ¼-track; and two Technics RS85 cassette machines. The console is an MCI JH600 40x40 with computer automation and eight wild subgroups. Speakers include UREI 838 Time Aligned, JBL 4311 and Auratone; amplifiers are Yamaha P2200, BGW 100's. Echo, delay and reverb systems include EMT 140, AMS, DMX 15/80, Eventide 1745M with Harmonizer, Marshall Time Modulator, Eventide Flanger and Phaser; compressors and limiters include various models by dbx, UREI, Allison, ADR and Aphex; EQ includes Pultec, UREI, API, and others. A good selection of mics including Neumann, AKG, Sony, Sennheiser and Shure are on hand. Instruments include a Yamaha grand piano and a Hammond C-3 with Leslie.

Syncro Sound is located at 331 Newbury Street, Boston Massachusetts 02115. ■

Universal Recording Studio Westlake Audio Albert Studios Ameraycan Studios Atlantic Studios Columbia Studios Criteria
 Essex Recording Studio Air Studios Dale Ashby and Father Bearsville Sound Studio Columbia Studios Davlen Sound Studio
 A & R Recording Studio Applewood Studios Backstage Studios Celebration Recording Cherokee Studios Cybertechnicks
 Apogee Studio The Automatt Axis Studios Capitol Records Dimensional Echo Sound Different Fur Studios The En
 3 Studios Can-Base Productions Ardent Recording, Inc. Baysshore Recording Studio Group IV Recording, Inc. The En
 Criteria Recording Studio Delphine Studios Jack's Tracks Recording Studio The Hit Factory
 Dimension Sound Studios Gro ne Enactron Truck Hansa Tonstudios Konk Studio
 ne Enactron Truck Gro ne Enactron Truck Jack's Tracks Recording Studio MCA/V
 arms Love 'n' Comfort Master Disc Media Sound MCA/V
 use of Music, Inc. Kaye-Smith Productions North American Recording Corporati
 Vegas Recording Studio Longview Farms Lov P.S. Recording Studio Pacific
 MCA/Whitney Studio Middle Ear Minot Sound Paramount Recording Studio Polar M
 Muscle Shoals Sound Studio Nova Studio One Step Up Plaza Sound Studios Polar M
 fic Recording Studio Param on Pumpkin Records Quadrafonic Sound Studio
 Phase One Studios Power Station Record Plant Recording Studio Recording Studio MEDIA
 ds Quadradial Quadrafon Remote Truck Ridge Farm
 Reel Sound Recording Co. ruck Ridge Farm Studio Sarm Studio Se
 ruck Ridge Farm Studio Sarm Studio Secret Sound Studio The She
 C. Studio Shoe Productions Secret Sound Studio Secret Sound Studio
 studio Shoe Productions Secret Sound Studio Secret Sound Studio
 ound Ideas Recording Studios and Palace Sound Pit Studios Studio One Studio Sound Recorders Sundance Pro
 nd Palace Sound Pit Studios Studio in the Country Studio Masters Studio One Studio Sound Recorders Sundance Pro
 Soundworks Studio Acousti The Townhouse Trolley Track Sound Studios Ultra Sonic Recording Studios United So
 idance Productions, Inc. Superdisc The Townhouse Trolley Track Sound Studios Ultra Sonic Recording Studios United So
 s United Sound Systems, Inc. United Western Universal Recording Studios Victor Studio The Village Recorder Warner
 rner-Pioneer Recording Studio Wessex Recording Studio Westlake Audio Windmill Lane Wishbone Studio A & R Recording
 Studios Albert Studios Alpha Audio Alpha International Recording Studio, Inc. Dale Ashby and Father American Studio Af
 Apogee Studio Applewood Studios Ardent Recording, Inc. Dale Ashby and Father American Studio Af
 The Automatt Axis Studios Backstage Studios Baysshore Recording Studio Bearsville So
 Bearsville Sound Studio Bee Jay Studio CBS Studios Can-Base Produ
 Capitol Records Celebration Recording Cherokee Studios Columbia Studios Criteria Recordin
 Columbia Studios Cybertechnicks



AWARDED TO: **Barbra Streisand**
 FOR: **GUILTY**
 STUDIO: **Criteria, Middle Ear, Sound Labs & Mediasound**
 A reel of recording tape is awarded to an artist who, in performing, has achieved a performance of exceptional excellence and professional studio mastering tape that has joined the ranks of the world's greatest hits.
 Ampex Corporation, Redwood City, California

MASTERS OF THE STUDIO.

There's as much magic in the mixing board as there is in the keyboard. That's why, when we award the Ampex Golden Reel, it goes to both the recording artist *and* the recording studio. Together they provide the magic that turns a reel of recording tape into an outstanding creative achievement. The Ampex Golden Reel Award honors those achievements that were mastered on Ampex

professional recording tape. They've earned a place in the ranks of the world's most successful recorded albums and singles*. Along with the Award, we also present \$1,000 to a charitable organization. Since we started the Golden Reel Awards three years ago, there have been over 250 recipients, and more than \$250,000 donated on their behalf. Congratulations to all of them. The masters on both sides of the microphone.

AMPEX

Ampex Corporation • One of the Signal Companies

World Radio History

SOUND ON STAGE

The Second Annual PEPS Convention

by Pat Maloney

Held at the Sheraton Plaza La Reina Hotel in Los Angeles, January 15-17, the Professional Entertainment Production Society convention addressed many items of special interest to the sound professional. For instance, the problems of working in this country while remaining a legal resident of another were discussed by lawyer Larry Liebenbaum. Any sound engineers seeking assistance in this area should contact Larry at (213) 553-1960 for information or referral.

Acting on another matter in his capacity as P.E.P.S. legal representative, Mr. Liebenbaum presented the final draft of a standardized contract to the convention. It was determined however, that the contract should actually be broken down into two separate documents: an informal "Letter of Agreement" for the independent contractor and another more comprehensive contract for the larger company. Lighting designer Richard Ocean was among several independent contractors at the conference who felt that "as freelancers we conduct our business on a more casual and personal level than do the larger companies. We often deal directly with the group's manager or members of the band itself and feel that such a formal contract would be detrimental to us."

In another session, Rocky Paulson of Stage Rigging, Inc. demonstrated the proper operation and maintenance of the de facto industry standard hoist—the CM "Lodestar." The biggest problem that Rocky sees industry wide is poor maintenance that hoists often receive when a company chooses to purchase its own instead of renting. Problems occur, he feels, because "everyone is into sophisticated electronics and no one is interested in a mechanical device such as a hoist!" Rocky gave some tips on recognizing and repairing simple problems—the most common of which are usually electrical in nature such as broken wires, loose cable connections, etc. Paulson recommends designing hanging hardware to utilize two hoists instead of one for a variety of time saving and safety reasons. Also more emphasis should be placed on developing lighter PA cabinets that would allow systems to be hung in

larger number of venues than presently.

In a seminar on transportation, Barry Molitch of Clark Transfer urged the industry to hold its prices on goods and services and resist the temptation to discount and sell itself cheap for "The Glory of Rock 'n Roll." "We have to keep our own standards high and maybe bite the bullet now and then," he stressed. "People who are really good have got to hold their price."

Now say you've decided to quit working for someone else and go into business for yourself. Fine. You get together with a couple of independent contractors you know and set up a small production company. Terrific. You do pretty well and by the end of the year you've added a few employees, expanded your equipment inventory and have started spending more and more time behind a desk—not a mixing desk but the kind with drawers and coffee cup stains. Not so terrific. "So how did I become a small business?" you wonder as you open a letter from the IRS. The same thought occurred to Joe Tawill of the Great American Market when he realized one day that his one-man operation had grown to employ over 150 people. He learned a lot in the process and shared his hard earned knowledge with convention attendees in a seminar devoted to setting up a small business properly. "The first and most important thing to do is figure out exactly what it is you want to do, how you plan to do it, and how long you think it will take." Joe believes. "You've got to have a clear picture of your goals from the beginning." Joe has found that one of the biggest problems facing the small operation is its tendency to think it has little or no overhead compared to its larger competitors, when in reality accurate bookkeeping would show that its expenses are proportionately quite similar.

Accurate bookkeeping, however, is something the independent contractor may not be especially familiar with. If what you learned in Accounting 1A is no longer at the forefront of your mind, have no fear, your friendly microprocessor is here. Henlie Huang, a sales representative for IBM, co-chaired a seminar on small computers that discussed everything from how to decide if you actually need a computer to what to do with one when you get it. As Henlie pointed out,

a computer—due to its inherent design—forces you into organized procedures from the moment you start using it. This aspect is invaluable to the set-up of any new business or the restructuring of an established one. Pre-programmed software packages are available that not only set up your books for you, but also tutor you in proper accounting practices. You have the assurance that your business will be set up correctly without having to hire a full time bookkeeper.

The closing seminar at the convention was entitled "Dialogue with Hall Managers and Promoters." According to Patrick Stansfield, an independent production manager who handles Neil Diamond, among others, most of the discussion with regard to sound centered around the killing of seats due to the size and location of frontfill speakers and house mixing consoles. "There was a tremendous statement for 'on the floor' mixing due to the larger number of seats that need to be killed behind a raised platform," Patrick reported. "We know that if we put the console right up against an aisle on the main floor and no piece of audio equipment is higher than 42", the most we will kill is one more row behind the aisle." As professional sound engineers, it is to our advantage to communicate our needs to the promoters *before* tickets go on sale. If you can't determine a definite mix position in advance, make sure the promoter kills seats far enough forward in the hall so that when you arrive and determine your mix position, the displaced people will be given better seats in exchange for the ones they had.

Other items of business included work on a glossary of terms peculiar to this industry (send any words or phrases you'd like to see included to the P.E.P.S. office) and discussion of a possible video conference link between the East and West coasts for next year's convention.

The Professional Entertainment Production Society recognizes that we are involved in a business as well as an art form and exists to further the development of both. Anyone reading this column would benefit from membership in the Society. For membership info write to P.E.P.S., P.O. Box 998, North Hollywood, CA 91603 or call (213) 760-8857. ■

MUSIC NOTES

by David Gans

Through The Past Brightly

Fender is bringing out a series of detailed replicas of vintage guitars and basses. The five new instruments are the '57 and '62 Stratocaster guitars, the '57 and '62 Precision basses, and the '62 Jazz bass. According to Dan Smith, Fender's Marketing Director, "Each model is a meticulous re-creation of the original. We studied old blueprints and searched out suppliers of the original materials to ensure precise replication." Details and prices are not available yet. Write to Fender/Rogers/Rhodes, 1300 E. Valencia Dr., Fullerton, CA 92634, for more information.

Left: Fender '62 Vintage Precision Bass. Right: Fender '57 Vintage Stratocaster.



Bad Taste Department

A record has crossed my desk which scales new depths in lowness (and, having been on the road with Ozzy Osbourne recently, I feel I'm qualified to judge). It's a 7" picture-disk on Laetrile Records ("Its the Pits" is their motto) by Hola Pistola; the song is a first-person account of John Hinckley's attempt on Our President's life entitled "Hit Him With My First Shot." Get this—the photo on one side is of Reagan being hustled into the limo after the shooting, and the hole in the center of the disc is in the precise spot where the bullet entered Reagan's armpit. So suffice it to say that every base of baseness has been covered.

Since this is a technically-oriented magazine, I must point out that "Hit Him With My First Shot" was engineered by—Mike Placement.

Exquisite
Sound

Modest Cost

AGFA Chrome Tape

REAL-TIME DUPLICATION

By
GRD

FULL PRINTING AND ASSEMBLY
CUSTOM LOADED BLANK
AGFA CASSETTES
CALL (602) 252-0077
P.O. BOX 13054
PHOENIX, AZ 85002



Personal Multitrack

The Fostex Model A-8 is a 1/4" 8-track recorder and reproducer which operates at 15 ips with 7" reels, linking optimum performance and cost for economical home recording. Up to four tracks can be recorded at a time, and full synchronization is featured. The A-8 has three lightweight DC motors, with the capstan motor controlled by an FG servo.

Record and monitor switches are separate; the A-8 automatically plays back previously recorded tracks when in Sync mode. An LED readout digital counter with memory enables return to a pre-designated spot on the tape. Other features include a $\pm 10\%$ pitch control; remote-switchable punch-in/punch-out; and built-in Dolby C noise reduction.

The Fostex A-8 is designed for use with standard 1/4" recording tape. It weighs only 29 pounds and is a compact 13 1/2" high by 14" wide by 6 3/4" deep. Suggested retail price is \$2500. The Fostex Model 350 Mixer (8x4x2) is available separately for use with the A-8. For information on Fostex products, write Fostex Corporation, 15431 Blackburn Ave., Norwalk, CA 90650.

Simba Talking Drums

The talking drum is an hourglass-shaped, double-headed drum with cords stretched between the heads. The drum is typically held between the thighs of the player and played with the hands, varying pitch by squeezing the cords. It's been in existence in Africa and Asia for thousands of years. In India, it was known as the Damaru, the drum that Shiva (the Hindu god of destruction) played.

Grateful Dead drummer Bill Kreutzmann likes Simba Talking Drums so much he uses it every night during his "Rhythm Devils" percussion duet with Mickey Hart, and he's also been using it in the studio lately. "The great thing about talking drums is the ability to change pitch quickly while you're playing, without having to take your hands away. You can play melodically—even play along with the bass. Depending on the size of the drum, the range is from two to four octaves. You can really sing with this thing!" he says.

Kreutzmann is sponsoring Simba Talking Drums. Other famous Simba users are Little Feat's Sam Clayton, Flora Purim, Airto, members of Third World, and Toots and the Maytals. For information and prices, write Simba Talking Drums, c/o Bill Kreutzmann, P.O. Box 1073, San Rafael, CA 94915.



Peak and RMS



Peak Limiting and RMS Compression. Only the Symetrix 501 gives you both in one slim package.

Why both Peak and RMS? Because you need both! For example, RMS is perfect for controlling the dynamics of a piano or a voice without giving it that "squeezed" feeling most "peak only" limiters give. On the other hand, if you need to hard limit drums or horns, sit back and relax while the Symetrix 501 puts an absolute ceiling

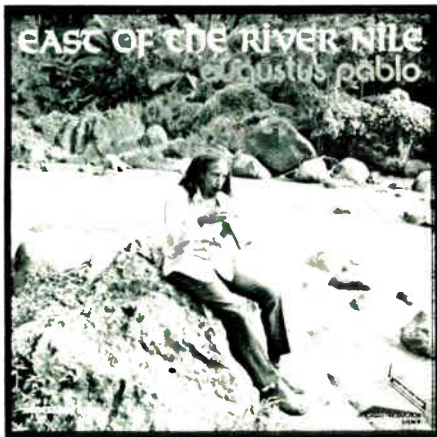
on your output level.

Symetrix has combined the proven performance of the Allison Research EGC-101 VCA by Valley People with the latest in "soft knee" technology for distortion-free, transparent sound. So why buy two limiters, when you only need one? The Symetrix 501.

*Manufacturers suggested retail price: \$425

symetrix
PROFESSIONAL AUDIO PRODUCTS
109 Bell St., Seattle, WA 98121 (206) 624-5012

Off the Record



East of the River Nile Augustus Pablo

Message/Shanachie 1003

Produced by Augustus Pablo; engineered by Prince Jammie, S. Morris, Errol Thompson, Ernest Hookim, and Lee Perry; recorded at Harry J., A&R, Channel One, King Tubby's, and Black Ark Studios, Kingston, Jamaica.

The domestic release of Augustus Pablo's *East of the River Nile*, originally recorded in Jamaica in 1978, gives American listeners the opportunity to catch up with the recording career of one of reggae's most innovative musicians/producers. Pablo, born Horace Swaby, is the foremost practitioner of Dub reggae, a type of reggae in which the producer creatively weaves the various instrumental tracks in and out of the mix, with often startling and intriguing results. In addition to recording over ten albums during the past decade, Pablo has produced and performed on numerous other Jamaican LPs and 45s.

Hearing a typical Augustus Pablo record is like entering a seductively mysterious sonic world: as drums and bass lay down a rhythmic reggae base, Pablo's keyboards (clavinet, piano, organ, string ensemble and especially, melodica) supply the haunting melodic leads. Guitar and keyboard fills and percussive ticks and scratches are neatly added and subtracted by the producer as the spirit moves him.

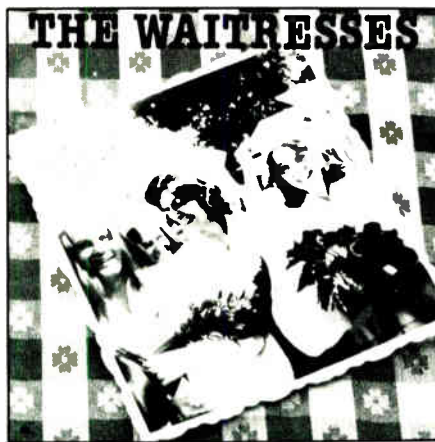
The musicians on this album, recorded in various Jamaican studios, represent reggae's finest, including the Waiters' fabulous rhythm

section of Aston "Family Man" Barrett (bass) and Carlton Barrett (drums), as well as bassist Robbie Shakespeare and guitarist Earl "Chinna" Smith. Yet it is Pablo himself who is the key instrumental presence on *East of the River Nile*. His use of the melodica, a wind keyboard instrument usually thought of as a child's toy, lends his melodies and errie, almost other-worldly quality which Pablo calls "Far Eastern."

The songs on the LP cover a broad spectrum. The title cut is particularly disarming—Pablo's mix is very spacey, with surprising changes of pace and instrumentation, yet it never loses focus. Some tunes, such as "Jah Light," are upbeat and sprightly, while others like "Memories of the Ghetto" and "Chant to King Selassie I" carry an edgy conviction that is truly unforgettable.

(Shanachie Records, Pablo's U.S. distributor, has begun to release other Augustus Pablo albums, including his brilliant 1980 effort, *Rockers Meets King Tubby's In A Fire House*. For more information, contact Shanachie, Dalebrook Park, Ho-Ho-Kus, New Jersey 07423.)

—Bruce Dancis



Wasn't Tomorrow Wonderful? The Waitresses

Polydor PD-1-6346

Co-produced by Kurt Munkacsi & Chris Butler; Mastered by Greg Calbi at Sterling Sound.

The Waitresses, born in Akron, Ohio and raised in New York City, is a versatile band with great dance grooves and a thoroughly

modern thematic approach. Patty Donahue sings in the same naive, proud, desperately self-assured voice that the great Phil Spector girl-group singers used, but Chris Butler's songs are full of up-to-date teenage attitudes. *Wasn't Tomorrow Wonderful?* has the collective energy and enthusiasm of a group of people who are all in on the same joke.

The combo includes guitar, keyboards and reeds, and they cop a lot of different styles without being *stylized*. There's nothing slick about this album—the lead vocals are prominent and dry, and the instrumental tracks are recorded with a minimum of studio interference.

"No Guilt," the opening cut, is a recital of the everyday things that have gone just fine since the boyfriend left. "I'm sorry I can't be helpless," sings Donahue; the lyric recalls the Roches in its attention to mundane detail. In "It's My Car," a crowd of teenagers piles into a car for an excursion in the country, complete with "a ton of cheese and lunchmeat," misread maps and backseat drivers. "Pussy Strut" is a kinky physics lesson; "Redland" presents an entirely plausible 1980's—teenage attitude toward revolution: "There'll be new names for the streets and cities... I'll make new friends when I go to the meetings... It will be clearer what is right and wrong," and so forth. It's funny and relevant without being silly or negative, and it's all accomplished with good, melodic music at its heart.

—David Gans

Changing Your Address?

Planning on moving? Please let us know six to eight weeks in advance so you don't miss a single issue of the MIX. Attach your old address label to this coupon and print in your new address below.

(Please print your new address here)

Name _____
Company _____
Address _____
City _____ State/Zip _____

Mail to:

MIX Publications, 2608 9th Street,
Berkeley, CA 94710

VIDEO NEWS

by Mia Amato

PENNIES FROM H.E.A.V.E.N.

An unsigned, unknown group of rockers called the **Chuck McDermott Band** will get their own nationally televised concert as part of a marketing "experiment" by video visionary **Bob Kiger**, owner of the Videography studio in Los Angeles.

The band is featured in Kiger's pilot for a syndicated TV series called "Concerts From H.E.A.V.E.N." which will air on superstation **WTBS** as a late-night special. Kiger's company has lined up commercial sponsors for the program; the show will also include commercials for the band itself. Viewers will be able to order either an album or videocassette by calling a toll free number. Kiger is out to prove a point—that an exciting visual presentation plus direct-response sales techniques is the way to move music products.

"The economics of producing a vinyl record are a nightmare," says Kiger, "particularly for new bands." Pointing to the latest wave of record company layoffs, he says traditional record companies "can no longer afford" to develop new acts. "The concert series can be used by A&R people to try out new bands, see how the public responds in a direct response way to these new young groups."

Kiger also wants to explore cable and home video markets for the hour-long programs; perhaps, he says, Videography can be a "custom label" for video music. The company has already inked a videodisk contract (for another project) and is currently "negotiating" with two videocassette labels for distribution of the Chuck McDermott Band tape. But even if those plans fall through there may still be the series, a weekly concert of some dynamic band from nowhere, a showcase for new talent.

"The Chuck McDermott band is a developing band with a local following," says Kiger. "And you can say that we are looking for new

groups to develop."

Although he declined to put a price tag on the production of the pilot, it can presumably be said that the in-house project was an economical one. Production and post-production was done in the Videography studios by Kiger's own staff. Kiger, an award-winning commercial director in his own right, directed the show and served as executive producer. The 24-track audio mix was supervised by Kiger's partner Maurice Leach, head of LA's Silver Bullet Studios.

"We shot it with four cameras in our studio here; it's a very straight forward production, nothing terribly fancy," explains Kiger. "I think that an exciting live performance can stand up on its own." Crowd shots were integral to the show. "We had about 150 people and they were fabulous, they sat through five hours of taping," Kiger says, "We gave them drinks and food and it was like a social event."

The first **WTBS** airdate will be in late March. Kiger has some interesting ideas, and unlike many conceptualizers he's looking for the numbers to prove him right or wrong. Direct-response marketing of an unknown band on television will certainly prove whether "an exciting live performance can stand up on its own."

CASSETTES: MORE STEREO

Videocassette movies with stereo soundtracks are slowly making their way to retail shelves. **Paramount** has released cassette versions of "Apocalypse Now" and "All That Jazz"—two movies that had stereo sound for theatrical release. Magnetic Video, which has changed its name to **20th Century Fox Video**, has released a slew of stereo movie product such as "Patton" and "The Sound of Music," but the audio on them is basically mono sound "rechanneled" in the same way mono records were redone for stereo in the Sixties.

Consumers will have two new stereo VCRs to play these tapes on as

JVC and **Hitachi** roll out their VHS-format stereo players in mid-year. No stereo TV receivers on the horizon yet; manufacturers are waiting for stereo broadcast transmissions to be approved by the FCC.

DISK: MORE MUSIC, LESS BUSINESS

MCA Videodisc Inc. is expected to release at least a dozen musical videodisks this year, beginning with "An Evening With Ray Charles" and Olivia Newton John's "Physical." Turnkey production is being handled by **Optical Programming Associates**, which is financed by the various companies which make laserdisc players.

It's distressing to note that **OPA** is producing its tapes outside the U.S. and not using audio and video facilities in this country. Most of the **MCA** disk live concerts are recorded in Canada, through **Allarco Productions** in Edmonton. Other programs destined for laserdisc release were recorded in Japan.

OFF-AIR TAPING: AGAINST THE LAW?

Senate Judiciary Committee hearings have begun on proposed changes in the U.S. Copyright Law which would legalize the home videotaping of television programs. Three separate legislative changes have been proposed following the recent decision of a court of appeals concerning the landmark "Betamax Case," *Universal and Disney v. Sony et al.* The ruling reversed an earlier decision by a California court which held that home taping did not constitute copyright infringement.

VCR manufacturers and retailers are banding together to push a new bill through Congress by Spring. One of the first witnesses to testify was Jack Wayman, speaking for the Electronic Industries Association (EIA) Consumer Electronics Group. "Some movie companies apparently want to in some way charge the consumer for off-air recording, which

Continued on page 76



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

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

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

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

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



Greene-Crowe mobile TV production center

3750 Old Getwell Road, Memphis, Tennessee 38118 • (901) 362-3750



auditroneics, inc.

We Ship Anywhere!

LEO'S PROFESSIONAL
AUDIO

5447 Telegraph Avenue Oakland, CA 94609

Leo's has in stock:

AB Systems
AKG
Ampex
Anvil Cases
Atlas Sound
Audioarts Engineering
Audio-technica
Audy
Auratone
BGW
Beyer
Biamp
Bose
Calibration Standard Instruments
Cases Inc.
Cerwin Vega
Cerec Gauss
Countryman
Crown
dbx
DeltaLab Research
Eastern Acoustic Works
Edcor
Edit All
Electro-Voice
Eventide
EXR
Furman
Gotham Audio
Hatler
Harbinger Audio
Ivie
JBL
Klark-Teknik
Koss
Lexicon
Lifelines
Linn Electronics
Maxell
MICMIX Audio
Monster Cable
MXR
Nady-Nasty Svstems
Neumann
Neutrik
Panasonic
QSC
Ramsa
Renkus-Heinz
Scotch
Sennheiser
Sescom
Shure
Sony
Soundcraft
Sound Technology
Switchcraft
TAD
Tapco
TDK
TEAC/Tascam
Technics
TOA
UREI
White
Yamaha



Soundcraft Console 400 and 800 Series



**WE SPECIALIZE IN AUDIO EQUIPMENT
STUDIO... REMOTE... LIVE!**

(415) 652-1553

PROFESSIONAL EQUIPMENT AT PROFESSIONAL PRICES

Reader Service Page

If you would like to receive further information on products and services advertised in Mix Magazine, just check the ap-

propriate boxes and mail us this page. **Please note! We ask that you check no more than 10 advertisers. Thank you.**

Cut Here — Fold and Mail — No Postage Required

| Page No. | Advertiser | Info for Purchase | Info for Files |
|----------|-----------------------------|--------------------------|--------------------------|
| 65 | Ampex MTD | <input type="checkbox"/> | <input type="checkbox"/> |
| 78 | Aspen Music Festival | <input type="checkbox"/> | <input type="checkbox"/> |
| 53 | A Step Above | <input type="checkbox"/> | <input type="checkbox"/> |
| 25 | Audio-technica U.S. | <input type="checkbox"/> | <input type="checkbox"/> |
| 71 | Auditronics, Inc. | <input type="checkbox"/> | <input type="checkbox"/> |
| 48 | Boogie Hotel | <input type="checkbox"/> | <input type="checkbox"/> |
| 63 | CRA Limo Service | <input type="checkbox"/> | <input type="checkbox"/> |
| 29 | dbx, Inc. | <input type="checkbox"/> | <input type="checkbox"/> |
| 53 | Digital by Dickinson | <input type="checkbox"/> | <input type="checkbox"/> |
| 2,23 | Everything Audio | <input type="checkbox"/> | <input type="checkbox"/> |
| 19 | Fishtraks | <input type="checkbox"/> | <input type="checkbox"/> |
| 15 | Gotham Audio | <input type="checkbox"/> | <input type="checkbox"/> |
| 67 | Guru Ram Das | <input type="checkbox"/> | <input type="checkbox"/> |
| 33 | HH Electronics | <input type="checkbox"/> | <input type="checkbox"/> |
| 49 | Harvey Pro Audio | <input type="checkbox"/> | <input type="checkbox"/> |
| 55 | IAN Rec'g & Duplicating | <input type="checkbox"/> | <input type="checkbox"/> |
| 47 | Kingdom Sound | <input type="checkbox"/> | <input type="checkbox"/> |
| 57 | Lexicon, Inc. | <input type="checkbox"/> | <input type="checkbox"/> |
| 72 | Leo's Pro Audio | <input type="checkbox"/> | <input type="checkbox"/> |
| 22 | Masterdisk Corporation | <input type="checkbox"/> | <input type="checkbox"/> |
| 10 | Maxell Corporation | <input type="checkbox"/> | <input type="checkbox"/> |
| 7 | MCI, Inc. | <input type="checkbox"/> | <input type="checkbox"/> |
| 13 | Nagra Magnetic Recorders | <input type="checkbox"/> | <input type="checkbox"/> |
| 15 | Neumann | <input type="checkbox"/> | <input type="checkbox"/> |
| 28 | Omega School of Rec'g Arts | <input type="checkbox"/> | <input type="checkbox"/> |
| 11 | Orban Associates | <input type="checkbox"/> | <input type="checkbox"/> |
| 55 | Paramount Sound | <input type="checkbox"/> | <input type="checkbox"/> |
| 41 | Polyline Corporation | <input type="checkbox"/> | <input type="checkbox"/> |
| 41 | Pro Audio Systems | <input type="checkbox"/> | <input type="checkbox"/> |
| 79 | Pulsar Labs | <input type="checkbox"/> | <input type="checkbox"/> |
| 37 | Quantum Audio Labs | <input type="checkbox"/> | <input type="checkbox"/> |
| 9 | Rhodes/Chroma | <input type="checkbox"/> | <input type="checkbox"/> |
| 61 | Saki Magnetics | <input type="checkbox"/> | <input type="checkbox"/> |
| 20 | Sennheiser Electronic Corp. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5 | Shure Bros., Inc. | <input type="checkbox"/> | <input type="checkbox"/> |
| B/C | Studer Revox | <input type="checkbox"/> | <input type="checkbox"/> |
| 51 | Susquehanna Sound | <input type="checkbox"/> | <input type="checkbox"/> |
| 68 | Symetrix | <input type="checkbox"/> | <input type="checkbox"/> |
| 44 | Sye Mitchell Sound | <input type="checkbox"/> | <input type="checkbox"/> |
| 58 | Syncro Sound | <input type="checkbox"/> | <input type="checkbox"/> |
| 27 | TDK Electronics | <input type="checkbox"/> | <input type="checkbox"/> |
| 16 | 3M Magnetic Tape Division | <input type="checkbox"/> | <input type="checkbox"/> |
| 59 | Ursa Major, Inc. | <input type="checkbox"/> | <input type="checkbox"/> |
| 23 | Wright Microphones | <input type="checkbox"/> | <input type="checkbox"/> |
| 21 | Yale Radio Electric Co. | <input type="checkbox"/> | <input type="checkbox"/> |

MIX, MARCH 1982

Name _____

Company _____

(If company is a recording studio, specify number of tracks) _____

Street _____

City, State, Zip _____

Phone () _____

Signature _____

PLEASE ANSWER THE FOLLOWING QUESTIONS:

A. AGE: _____ B. SEX: Male
 Female

OCCUPATION (Please check the most specific category)

- | | |
|---|---|
| <p>C. RECORDING STUDIO</p> <p><input type="checkbox"/> Owner</p> <p><input type="checkbox"/> Engineer</p> <p><input type="checkbox"/> Staff</p> <p><input type="checkbox"/> Independent</p> <p><input type="checkbox"/> Maintenance</p> <p><input type="checkbox"/> Producer</p> <p><input type="checkbox"/> Independent</p> <p><input type="checkbox"/> Staff</p> <p><input type="checkbox"/> Studio Employee</p> | <p>D. PROFESSIONAL AUDIO</p> <p><input type="checkbox"/> Manufacturer</p> <p><input type="checkbox"/> Dealer</p> <p><input type="checkbox"/> Store Owner</p> <p><input type="checkbox"/> Employee</p> <p><input type="checkbox"/> Manufacturers Rep</p> <p><input type="checkbox"/> Studio Designer</p> <p><input type="checkbox"/> Acoustic Consultant</p> <p><input type="checkbox"/> Sound Reinforcement</p> <p><input type="checkbox"/> Other: _____</p> |
| <p>E. VIDEO/BROADCAST</p> <p><input type="checkbox"/> Equipment Mfg.</p> <p><input type="checkbox"/> Equipment Rep</p> <p><input type="checkbox"/> Production Company</p> <p><input type="checkbox"/> Post Production</p> <p><input type="checkbox"/> Engineer</p> <p><input type="checkbox"/> Other: _____</p> | <p>F. MISCELLANEOUS</p> <p><input type="checkbox"/> Audio Student</p> <p><input type="checkbox"/> Musician</p> <p><input type="checkbox"/> Full Time</p> <p><input type="checkbox"/> Part Time</p> <p><input type="checkbox"/> Other: _____</p> |

G. DO YOU APPROVE PURCHASES FOR COMPANY?
 YES NO

H. HOW LONG HAVE YOU BEEN INVOLVED IN RECORDING?

I. WHERE DID YOU GET THIS COPY OF THE MIX?
 Recording Studio
 Pro Audio Retailer
 Newstand
 Music Retailer
 Subscription
 Other: _____

J. WHAT TRADE SHOWS DO YOU PLAN TO ATTEND THIS YEAR?
 AES
 NAB
 NARM
 CES
 NAMM
 SMPTE
 PEPS
 SPARS
 Other: _____

This response page expires May 31, 1982.

INSTANT MAILER
Just cut this page out,
fold, staple and
drop in the
mailbox

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

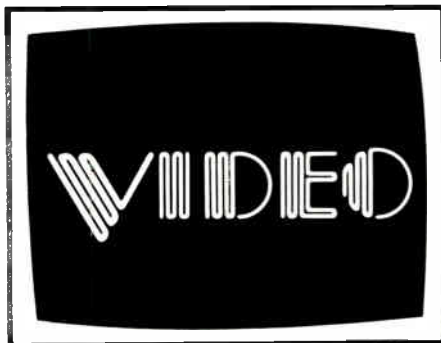
with this same mailing form

I am enclosing a check for
\$24 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



INTERFACE

by Gary Youngs,
Product Manager of
Sony Broadcast Products

Audio recording studios who have considered expanding their capabilities to include video post production services have a unique way to enter the video field. The new generation of $\frac{3}{4}$ " video equipment combine quality production with flexibility and cost effectiveness, making the entrance to video a real possibility. Video productions have become an important tool in the packaging and promotion of recording artists. In the past, the costs of establishing a one-inch videotape recording operation have been prohibitive to many audio recording studios, and the three-quarter inch format did not offer the desired quality for post production work.

Now, with recent developments made by Sony in its BVU-800 Series U-matics, it is possible to achieve many of the qualities of the one-inch video recording format with three-quarter inch equipment at more reasonable costs. Sony originated the $\frac{3}{4}$ " U-matic videocassette format a decade ago, and it was quickly adopted by the television industry for location work because of its convenience, reliability and portability. Although used primarily in the areas of news, documentary, industrial, and educational television, recent technical advances have increased $\frac{3}{4}$ " video quality to prime-time broadcast standards.

Sony's newest U-matic recorder, the BVU-800, features a tape transport system that greatly increases operation speed, and a microprocessor-based system control that allows one BVU-800 to converse with another and perform editing functions. Since all videotape editing is done electronically, this means that a basic package of two BVU-800's constitutes a self-contained editing system. Previous to this development, it was necessary to have an external editing controller in addition to two

New Sony $\frac{3}{4}$ " VTR Offers Built-In Edit Capability

*Two BVU-800's configured in
editing console with TV monitor.*



VTR's to accomplish editing operations.

The BVU-800 is designed for compatibility with all U-matic equipment, and is the heart of a video production system that can be easily upgraded for greater sophistication. With a two BVU-800 editing arrangement it is possible to perform very clean, straight forward "cuts-only" productions. A way of enhancing this two machine editing system is to have an outside post-production house produce titles, character generation and special effects that can be edited into your productions. An optional plug-in BK-806 SMPTE time code

generator/reader assures frame accurate synchronization between machines for such recording studio requirements as lip-synching and the "layback" of mixed audio onto video.

The BVU-800 combines the fast and precise tape handling characteristics of reel-to-reel transports with the ease and reliability of cassette loaded systems. The unit operates with two direct-drive servo-controlled reel motors which eliminate belts, pulleys and idlers. This results in extremely gentle handling of tape, greater reliability and reduced preventative maintenance. In the long run, this reduces downtime and increases productivity. As a further

aid to greater efficiency, all circuit boards are plug-in type.

The unique tape transport of the BVU-800 operates with tape threaded around the scanner drum in all modes except eject, avoiding the time consuming load/unload cycle that is common to former U-matic format VTR's. Audio engineers will find that the movement of tape from fast forward or reverse to play is similar to the operation of open-reel audio recorders. Since the tape remains threaded around the scanner, the BVU-800 is capable of capstan-controlled "shuttle" (designated search speed is selected) and "jog" (the equivalent of "rocking the reels") modes for finding edit points, with fixed speeds of 1/30, 1/10, 1/5, 1/2, 1, 2, 5, and 10 times normal speed in either direction. Rapid winding in either direction can be performed at up to 40 times normal speed, retaining a viewable picture with the aid of a compatible time base corrector.

The wide range and precise control of tape motion in the BVU-800 provides a level of operator control and convenience unavailable in other U-matic format VTR's. Program review and edit decisions can be performed easily and quickly without peripheral control devices or fear of damaging the master tape.

Video and audio editing concepts developed for one-inch VTR's have been refined in the BVU-800. Video and/or two audio channels, in any combination, can be edited using the INSERT mode. The ASSEMBLE mode permits adding new video and audio material sequentially onto blank tape following previously recorded material. The ability to rehearse, trim, implement, and review in manual or auto-edit modes gives the BVU-800 editing flexibility more commonly associated with sophisticated microcomputer-assisted editing systems. Frame-by-frame forward or reverse trim, selectable pre-roll time and auto-edit entry in and out enable precisely timed edits to be performed without additional control hardware.

The BVU-800 incorporates an audio mixer between Audio Channels 1 and 2. In the record mode two inputs may be switch selected for separate channel recording or mixed to record on either Audio 1 or 2. Audio connectors are standard XLR, 600 ohms balanced. Separate record and playback level controls are provided on the front panel. The two channels of audio provide for stereo recording, and are separate from the address track which may be used independently for recording SMPTE time code. Audio inserts have timed

entry and exit sequences, enabling tight audio editing without gaps. Transient suppression circuitry, applied to bias and erase turn on/off paths, eliminates click and pop problems associated with audio only insert editing.

The high speed search and forward/reverse jog ability make audio and video editing simple, fast, and virtually error free with the accuracy needed for professional broadcast applications. In a two machine editing situation, the designated record VTR can control all functions of the play VTR including edit and search modes. Full control of a complete editing system is provided on one VTR control panel complete with all necessary VTR and tape/status displays.

The BVU-800 is rack-mountable, cassettes are front loaded, and the control panel is tiltable for convenience in the studio. In addition, the entire control panel is removable and can be remotely positioned up to 33 feet from the VTR.

As needs and budgets increase, the Sony BVU-800 Series is designed to make expansion a simple procedure. Machines are connected by a single cable and plug compatibility avoids the tangles of complicated video interfacing.

In order to accomplish such video effects as dissolves, wipes and other special effects that combine two video images, it is necessary to have two playback machines, with time base correctors, a third recording machine, and an external editor to control the operation.

The BVU-800 editor is simple to operate and allows for up to 128 programmable event sequences. Editing in the time code mode is frame accurate, and full sync roll capability enables repeatable and programmable A/B edits.

A time base corrector (TBC) operates to correct the equivalent of wow and flutter in video signals and synchronizes the combination of two video signals. The BVT-800 Digital TBC provides the necessary picture stability and color phasing for professional yet affordable correction of video output in these more sophisticated editing operations.

The Sony BVU-800 Series represents the next generation in three-quarter inch video production. The expandability of the system, comparatively inexpensive initial investment and the economical raw stock costs of three-quarter inch videotape, make it possible for audio recording studios to enter the realm of quality video production. The suggested price of one BVU-800 begins at \$12,980. ■

Continued from page 70

would mean a double payment for them, first from the broadcaster, then from the consumer," said Wayman in his remarks before the committee. Wayman also said there was still no proof that off-air taping was damaging to TV production companies and that the appellate court's ruling "has had the effect of turning law-abiding citizens in almost three million American homes into lawbreakers."

The Ninth Circuit Court based its decision on its finding "no Congressional intent to create a blanket home use exception to copyright protection." The proposed amendments to the Copyright Law would create just such a special exemption for off-air video recording by private individuals.

The new court decision also intimates that manufacturers and retailers as well as owners of home video equipment may be liable for statutory damages. The Congressmen sponsoring the new bills point out that enforcing such a law would be impossible, and that the new ruling does not reflect the realities of the marketplace. RCA, the parent company of NBC-TV, for example, manufacturers home videocassette recorders. Under the appellate court's decision, RCA would be in a position to sue itself for copyright infringement.

Sony and its co-defendants (which include the unfortunate William Griffith, a man who was included in the suit for merely *owning* a VCR) say they are prepared to re-appeal their case to the supreme court if necessary. Further developments could effect not only the home video industry but the off-air taping of radio broadcasts as well. There is some speculation that a tax on blank videocassettes will be proposed to provide a fund to compensate copyright holders. Updates on the hearings as well as copy of the complete text of the "Betamax" decision can be obtained through the International Tape/Disc Association (ITA), 10 Columbus Avenue, New York, N.Y. 10019.

SHOWDATES: VIDEO SHOPPING IN DALLAS

The latest in audio and video recording equipment will be on display in Dallas at the annual NAB convention. The **National Association of Broadcasters** also presents seminars on business and technical topics, but the exhibition of new and prototype equipment is what brings people from all over the world to comparison-shop for the latest gear. The show runs April 7-10. For more info call the NAB at (201) 464-6747. ■

Equipment For Sale

For Sale: Soundcraft SCM 381-8 1" 8 track with remote control \$9,000. Soundcraft Series Two Mixing Board, 16 in x 8 out \$10,000 or B/O. Plus other extras. Call (209) 772-1133 or Box 69, Wallace, CA.

USED RECORDING EQUIPMENT Bought & Sold. We have Neumann & AKG tube mics of all kinds. API EQ's & other misc. outboard equipment (415) 441-8934 or 527-6167.

3M M79 24 TRACK RECORDER WITH AUTO LOC. II, INCLUDES DELIVERY. \$26,500.00 (312) 644-1666/STREETERVILLE

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.

THE AUDIO GROUP, a full service Pro Audio Co., leaders nationwide in audio brokerage (buying & selling used equipment). Also dealers of pro line: 3M, Dolby, Audionics, Spectra Sonics, Eventide, Lexicon, Ivie, MXR, Shure, Sennheiser, etc. 212/765-7790

STUDER 189080 16 x 8 x 16 mixing desk. Also 3M M56 16 track. Both completely rebuilt and in excellent condition. Call Bill at (602) 241-0667

-APSI 2000 BOARD FOR SALE- 16 x 16, 4 effects, 4 subs, stereo master. Separate monitor & cue. Recently rebuilt, w/new pre's & faders. Fully wired patch-bay \$5,000. Call (617) 426-3455.

Scully Mastering Lathe with Capps Varipitch/Varidepth computer. Complete disk mastering system available on request. (201) 385-0940/Carl.

SOUNDWORKSHOP SERIES 30B Recording console. 28 main frame, 20 strips. 1 yr. old, excellent condition. 12K/b.o. (415) 236-2281

Must Sell Allen & Heath 16 x 8 console \$4,995, Tascam 85-16 \$10,500, Scully Model 100 16 track \$9,500. Orban 111B \$499. Contact Steve Simmons (800) 654-6744

SCULLY 8-TRACK 1" TAPE MACHINE, AMPEX 2-TRACK MIX-DOWN MACHINE, LONGEVINE 8-TRACK CONSOLE, PACKAGE FOR \$6500, 8-TRACK ONLY \$5000 (615) 269-9232 or (615) 292-5470.

MIX CLASSIFIED

ARE THE BEST DEALS IN THE WEST IN RENO?—You bet! Get East Coast prices but without East Coast shipping charges. Call or write for this months unprintable prices on Tascam Model 15 consoles, System 20 packages, Roland JPB's, Prophet 5, Rhodes & much more. Shop us. STARSOUND AUDIO/2679 Oddie Blvd., Reno, NV 89512 (702) 331-1010.

Scully SP14 2-track 15/30 mod. Innovonics elec. & Scully elec. avail. \$2,000 o.b.o. Scully 280 preview for disc 7 1/2/15 \$1,000 o.b.o. Ampex 350-FT stock \$1,000 o.b.o. (213) 466-7766—John

FOR SALE: MCI 400 SERIES CONSOLE 24 x 24 \$17,500; DOLBY M16 \$9,000; TELEX 235 CASSETTE DUPLICATOR \$1,500; AMPEX 300 TRANSPORT \$500; PANDORA TIME LINE \$500—JIM (513) 681-8400.

ONLY MICROPHONES & HEADPHONES. Small ad, low prices, on Shure, Sennheiser, Audio-Technica, etc. Quick shipping via UPS. MICROPHONICS (212) 438-6400



USED EQUIPMENT Bought & Sold List on request
SUMMIT AUDIO
P.O. Box 1678 Los Gatos, CA 95031 (408) 395 2448

Employment Offered

RECORDING INDUSTRY FACULTY POSITION Full time faculty member to teach courses in Recording Industry Management Program. The position requires a master's degree in mass communications, business, management, music, law, (J.D.), or related field with teaching and industry experience. Appointment begins August 1, 1982. Send resume and three letters of recommendation by March 15 to Dr. Alex Nagy, Chairman; Department of Mass Communications; P.O. Box 51, Middle Tennessee State University, Murfreesboro, TN 37132.

SUBSCRIBE to the MIX

The Recording Industry Magazine. See page 74 for a subscribers coupon and use the handy self mailer. Do it today!

Studio For Sale or Lease

Highly profitable 8 track recording business for sale. Excellent reputation, large clientele, excellent equipment. In New York City—\$75,000. Call Martin or Larry (212) 260-5226.

Positions Available Producer/Writer

Needed to direct and assist Cinematographer and Sound Technician in all phases of motion picture production, including filming, sound recording, editing, mixing and conforming. Requires B.S. in Cinematography, Communication Media or closely related subjects and three (3) years experience in nature and/or outdoor cinematography with writing and directing credits on at least three (3) films of ten minutes length or more. Salary range \$1,355 to \$2,052 monthly.

Equal Opportunity Employer M/F



Sound Technician

Needed to record double-system lip-sync dialogue and "wild" (non-sync sound) tracks for Department motion picture productions. Requires B.S. in Mass Media, Communications, Radio and T.V., Journalism or closely related field. Salary range: \$1,012 to \$1,532 monthly.

An excellent fringe benefit program includes life and medical insurance, liberal holidays, vacation and retirement plan.

Contact Missouri Department of Conservation, Personnel Section, P.O. Box 180, Jefferson City, Missouri 65102 (314) 751-4115 by March 19, 1982.

Equipment Rentals

L.A. KEYS synthesizer rentals proudly announces the addition of the SYNCLAVIER II digital synthesizer available by the day, hour, or project. Reasonable rates include transportation.

Introductory rates available. Call L.A. KEYS—(213) 897-4679

Recording Services

PIANO STUDIO — TUNING

Lapiana in Manhattan, N.Y.C. Rebuilding to Recordings fast expert concert tuners available for emergencies (212) 243-5762/275-7358

STARLIGHT SOUND STUDIO

MASTER RECORDING in the S.F. BAY AREA (415) 236-2281

ANNOUNCEMENT... Philadelphia's KAJEM 24 Track Studios now joined the exclusive list of studios to offer the use of Sony's DRE2000. Available for mixdown at no extra cost. Call: (215) MIX-EARS for rates.

Leading Boston 16-Track Studio for sale: Large, ambient rm., 4 iso booths; JH-114, many outbds. Booking 200+ hours/mo. Outright purchase or 50% buy-in. Write Box 945, Back Bay Annex, Boston 02117.

Miscellaneous

BLANK AUDIO AND VIDEO CASSETTES

direct from manufacturer below wholesale. Any length cassettes. 4 different qualities to choose from. **BULK & REEL MASTER TAPE** from 1/4" to 2". Cassette duplication also available. VHS T-120's, \$11.25. Brochure. ANDOL AUDIO PRODUCTS, INC., 4212 14th Ave., Dept. MX, Brooklyn, NY 11219 **TOLL FREE: 1-(800) 221-6578 ext. 4** or NY res. (212) 435-7322 ext. 4

AGFA MASTERTAPE AND CASSETTES. Super prices. Example: 1/4" x 2400' bulk = 9.82 and C-60 for 86¢ (case quantities) send for wholesale price list.

Solid Sound, Inc. Box 7611 Ann Arbor, Mich. 48105 (313) 662-0667

RECORD PRESSING. Low package prices on top quality LP's, including mastering, matrix, labels, jackets. Check us first.

H.R. Productions (415) 930-7573.

continued on next page

continued

SPECIAL STUDIO PACKAGES!

For all uses. Photos CAN improve your cash flow. As low as \$175. Hire a pro. Call or write for more info: Gale Warning Photography 333-20th Ave., S.F. CA 94121 (415) 386-5708

DISC MASTERING—Cut from your Tapes at Low Cost—Plating, Pressing, Labels, Jackets—Full Production—Send for Free Info or call THE CUTTING EDGE Box 217, Ferndale, NY 12734, (914) 292-5965.

Take advantage of the new 1981 economic recovery tax act that favors the businessman such as yourself. Keep up with the state-of-the-art high technology equipment & equipment renovations in our competitive field. By using Keystone Leasing Corporations Services, we can help you take advantage of the new tax law. We can fill all your leasing needs for new equipment, renovating & re-financing. We specialize in the personal touch.

KEYSTONE LEASING CORPORATION
Attn: J.P. Edwards
7001 East 71st St., Suite 106
Indianapolis, Indiana 46220
(317) 881-8271 or (317) 842-7424

**GET IN ON THE ACTION
MIX CLASSIFIEDS**

There are 6 lines to the inch and approx. 30 characters to the line. \$50 per inch—1" (min.). Additional lines: \$10 per line.

Important: Please type or print in CAPITAL LETTERS and lower case where you want the same to appear in your classified ad.

Bold Type: \$10 per line. 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:

EMPLOYMENT OFFERED, EMPLOYMENT WANTED, EQUIPMENT FOR SALE, EQUIPMENT RENTALS, EQUIPMENT WANTED, INSTRUCTION, MAINTENANCE SERVICES, RECORDING SERVICES, REHEARSAL SPACE AND 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.

**Changing
Your Address?**

Planning on moving? Please let us know six to eight weeks in advance so you don't miss a single issue of the MIX. Attach your old address label to this coupon and print in your new address below.

(Please print your new address here)

Name _____
Company _____
Address _____
City _____ State/Zip _____

Mail to:
MIX Publications, 2608 9th Street,
Berkeley, CA 94710



GORDON HARDY
President & Dean
JORGE MESTER
Music Director

announce



AUDIO-RECORDING INSTITUTE

HAROLD BOXER - Director

Three three-week sessions offering experience in recording live symphony, opera, and chamber music with world-renowned artists.

June 21-August 22, 1982

Aspen, Colorado

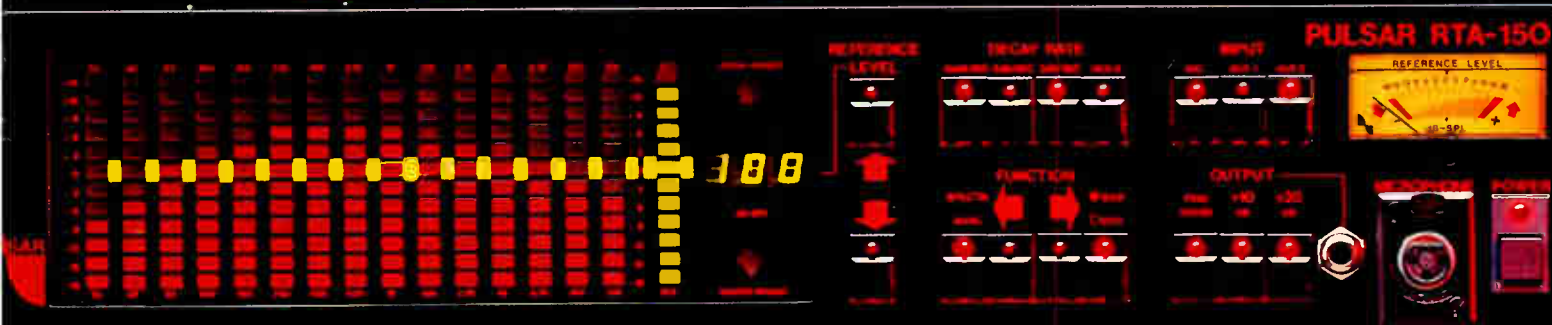
"The Aspen Audio-Recording Institute has something no other recording studio-oriented course has—the Aspen Music Festival."

BILLBOARD MAGAZINE

Address all inquiries to: Aspen Music Festival, 1860 Broadway, New York, NY 10023 (212) 581-2196 After June 1st: Box AA, Aspen, Colorado 81612 (303) 925-3254

The Aspen Music School admits students of any race, color, and national or ethnic origin.

SUCCESS HAS NEVER BEEN SO VISUAL.



**THE
MOST
ACCURATE
REAL TIME ANALYZER
FOR UNDER \$1500.**



PULSAR LABORATORIES, INC. • 3200 GILCHRIST ROAD • MOGADORE, OHIO 44260
(216) 784-8022

New transformerless output Studer A80VU multi-tracks and 1/2-inch mastering decks.

The analog alternative.

With the introduction of these two newest versions of the legendary A80, Studer has expanded the dimensions of analog recording technology. Now, within a sensible budget, you can stay one step ahead in today's competitive studio market by offering your clients a finished product of significantly higher audio quality. And with Studer's unsurpassed record of reliability, you can count on staying one step ahead for years to come.



THE A80VU MKIII 24-Track

- Transformerless output amplifiers now standard on all multi-tracks, and with *no price increase!* • Four power transistors in output stage. • Low source impedance (22 ohms) means no signal degradation regardless of loading from long cable runs. • Frequency response from 14 Hz to 50 kHz (+0, -1 dB). • THD of less than 0.01% at 1 kHz with +24 dBm output. • New low distortion transformer line amp card also available as option.
- New headblock design with erase head immediately adjacent to record head. Tape travel time between heads of less than 40 milliseconds at 30 ips assures extremely accurate punch-in and punch-out.
- Full-function channel remote and microprocessor controlled autolocator with 20 address memory.

The Studer A80 1/2-inch 2-Track Mastering Decks

- Available in either A80RC or A80VU versions. New transformerless line amps are standard on the VU version (shown).
- Exceptionally low signal-to-noise ratio of -75 dB, without noise reduction!
- Exclusive Studer head design for excellent low end response.

Call or write today for more information on "the analog alternative," and be sure to inquire about our special package pricing. Your clients—and potential clients—are waiting to hear the difference.

STUDER REVOX

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.