

OCTOBER 1980

THE RECORDING INDUSTRY DIRECTORY

VOL. 4 NO. 9

Mix

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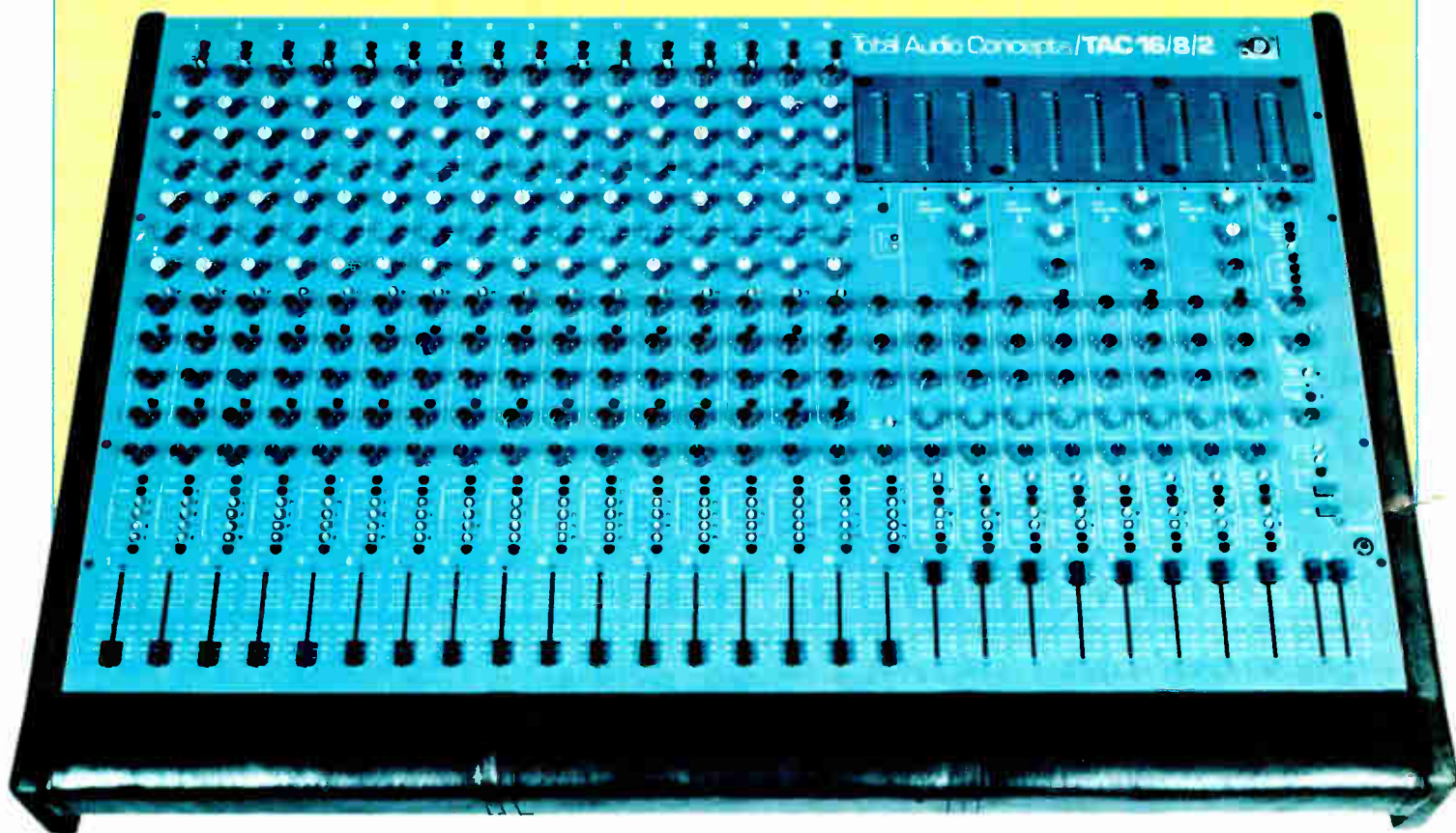
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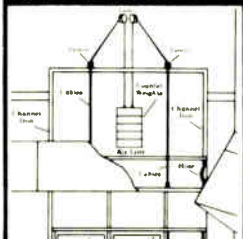
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Enter Our Contest

It's called the *Mix Economic Solutions Survey*. Are you tired of complaining about what a MESS the economy is in? Well, here is the chance to do something about it, and win a valuable prize at the same time.

We've heard lots of creative ideas and suggestions from our readers and feel that by sharing this insight, we might all be able to take advantage of the rampant ingenuity in our industry.

Here's all you have to do to enter: In fifty words or less, describe your solution to the problems of the recording industry. The solutions may relate to ways of boosting record sales, increasing studios' bookings, cutting studio costs or other problem areas of concern to you.

Over three thousand dollars worth of prizes will be awarded. Each of the top five entries will receive a 1/3 page display advertisement in *Mix*. The five runners-up will receive 2" of classified space. The staff of *Mix* will serve as judges.

Any *Mix* reader may enter the contest and more than one entry may be submitted.

Deadline for entries is November 5, 1980. Winners, runners-up, and other valuable contributions will be announced in the December issue.

Send your entries to **MESS**, c/o *Mix* Magazine, P.O. Box 6395, Albany Branch, Berkeley, CA 94706.

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TRACKS

CURRENT

New York City Studio Scene Looking Up

There is good news starting to spread throughout the New York City record community: the fall season is expected to be hot. To those who have weathered a severe slack period during the past several months, this about-face comes none too soon. But for those who have long been active in the New York studio business, it comes as no surprise.

"I think the economy is getting back on its feet," says Eddy Germano of the Hit Factory, "and the record companies realize they have to start making new product."

Though he says that the past six months have been slow for his studio, during which time business dropped 25 percent, the Hit Factory is back to 90 percent capacity and going strong. "New York has always been unique," Germano adds. "There is tremendous energy here. That's why I think the business is coming back. It went out to L.A. about ten years ago and now it's starting to return. Those of us who have held out during that time are going to do really well. I expect the next year or two to be terrific."

The Hit Factory is not alone. Throughout the New York area recording studios that specialize in record business and those that specialize in jingles are all saying that there has been a significant upturn in recent months and that, with the economy beginning to show positive signs, it will continue in this direction.

Piers Plaskitt of Celebration Sound explains: "Business continues getting better. We were a little slow for several months but we were fortunate enough to be able to get jingle work during that time. If one is slow, the other is usually going strong. The problem was that for a while both got slow and it looked a little grim."

New York's advertising season saw its own slack period, but major agencies have once again realized the importance of exposure and are spending more money for advertising than ever before.

"I think a lot of people got frightened," Plaskitt adds. "Everyone was talking doom and gloom and they started believing it. The same happened in the record business. But we have changed some policies—we are giving our clients good deals to pay us our money up front."

In addition to branching out into advertising work, many New York studios are beginning to explore the possibilities of video sweetening and post-production work. It is believed that this will be a growth market in the coming years, especially in New York which has traditionally left much of the work in this area to the Los Angeles scene.

Charlie Benanty of Soundworks Studios explains that his facility is going "full-speed ahead" into the video post production market with a joint venture with the new owners of Studio 54, which is upstairs from his studios. Soundworks will be actively involved in live video tapings for TV,

videodiscs and videocassettes. It has already completed a live James Brown special. Production will begin on a weekly basis sometime at the end of the year.

"We are actively exploring this area but we are also still heavily involved in music," Benanty says. "Right now we have Humble Pie and Rickie Lee Jones in the studio. For the last four or five months, I must say, we were running at 70 percent capacity. But we have found that a lot of people were holding out until the Fall. We are expecting the Fall in New York to be very, very big."

events

Frank L. Randall, Jr., Vice Chairman of **North American Philips Corporation**, and Daniel E. Denham, Jr., Vice President, Recording Materials Group/3M, have jointly announced an agreement for 3M to manufacture reflective optical videodiscs. John C. Messerschmitt, Vice President of North American Philips, and John E. Povolny, Vice President of the Magnetic Audio/Video division of 3M, said that production quantities of 3M replicated discs for laser-based reflective videodisc players are anticipated in 1981. Under the agreement, North American Philips is providing disc-mastering equipment to 3M and the two firms are exchanging patent license agreements on selective optical videodisc technologies.

Michael Consi, former director of engineering at Automated Processes, Inc. (API), together with several other former API engineers, announced the establishment of a new professional audio company, **Fax Audio, Inc.**, 29 Anita Place, Amityville, NY 11701. According to Mr. Consi, "Fax will design and produce a complete line of state of the art products and systems geared for the recording and broadcast industries."

Allen and Heath Brenell Ltd. have announced the appointment of **ACI Filmways**, 7138 Santa Monica Blvd., Hollywood, CA 90046, as the official USA, West Coast agents for their range of professional audio products.

Tewksbury Sound Recorders of Richmond,

California and **Rancho Rivera Recording** of San Francisco, California have acquired the studios at Hyde and Eddy Streets (245 Hyde St.) in San Francisco, formerly under the auspices of Wally Heider Recording. The studios will be known as Tewksbury/The Hyde Street Studios.

Ampex Corporation and **Konishiroku Photo Industry Co., Ltd.**, have signed a joint venture agreement to begin marketing consumer video and audio tape in Japan.

Bruce Martin and Norman Kassel, principals of the **Martin Audio Video Corp.**, New York, have announced the appointment of **Courtney Spencer** to the position of Vice President. Mr. Spencer is currently the General Manager at Martin.

Nan Maples has been appointed Manager of Training and Development at **James B. Lansing Sound, Inc.**, it was announced by Dave Farrell, JBL Vice President of Human Resources. In this newly-created position, Ms. Maples develops programs for supervisory and management personnel.

Peter B. Scharff, president of **Scharff Communications** in New York City, has announced the opening of a new audio-for-video department to supply sound equipment for video production and post-production facilities.

Congratulations to newlyweds **Fred and Kathy Catero** of San Carlos, CA.



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COMMITTEE REPORT

Society of Professional Audio Recorders

SPARS has announced Audio Recording Conference III, scheduled for Oct. 30 at the Doral Inn in New York City. The itinerary for the event includes Business Perspective/Studio Marketing Techniques, 10AM-1PM; Technical Perspective/Downtime-The Invisible Thief, 2-5PM; and Engineering Perspective/Unveiling the SPARS Study of Recommended Audio Recording Practices, 7-10PM.

Costs run \$150 for the full conference or \$75 per seminar, with door registration \$10 additional. For reservations, contact SPARS at 215 S. Broad Street, 7th Floor, Philadelphia, PA 19107.

Electronic Industries Association

c/o Frank Barth, 500 Fifth Ave., New York, NY 10110

Washington, D.C. The Consumer Electronics Group of the Electronic Industries Association has announced that the next Consumer Electronics Jubilee will take place in Chicago, Illinois November 14th-23rd. In support of the Jubilee the Chicago *Tribune* will publish a special Consumer Electronics supplement on Sunday, November 9 which will be the official Jubilee guide.

Tested in Boston May 16-25, the Jubilee concept has the objective of raising general consumer awareness of the Consumer Electronics Industry, its products, and the impact those products make on their daily lives. As in Boston, manufacturers, distributors, manufacturer's representatives and retailers will combine to provide interesting and informative consumer events that will take place on the retail floor and public spaces. These events will take the form of product demonstrations, clinics, workshops and lectures on the various Consumer Electronics Industry product categories.

Southern Recording Association

P.O. Box 7996, Orlando, Florida 32854

The Southern Recording Association recently concluded its 1980 Music Conference in Orlando. This year's conference featured seventeen guest speakers including Ed Shea (ASCAP), Jerry Smith (BMI), Dianne Petty (SESAC), Nancy McAleer (U.S. Copyright Office), Bob Todrank (Valley People) and Jay Willingham (Attorney). The event drew eighty-five songwriters, musicians and artists from throughout Florida and focused on the legalities of the music business. Seminars and workshops were offered in the areas of copyrighting, publishing and recording contracts.

According to **SRA's** president, Eric Schabacker, "This year's conference was a success not only in terms of the number of people that it attracted, but also in terms of the quality of education that was given." The Southern Recording Association was formed during 1978 and is made up of Orlando area recording studios.

National Association of Broadcasters

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

The National Association of Broadcasters' Station Services Department reported that in 1979 the typical television station had gross time sales of \$4,588,100 and net revenues of \$4,016,800. Combined with operating expenses of \$2,978,100, the station showed a profit before taxes of \$1,038,700, or a 25.9 percent profit margin.

Four hundred and thirty-four stations participated in the financial study—58.2 percent of the stations in operation during the full calendar year. Of the respondents, 88.5 percent reported a profit.

Local advertising provided the primary source of revenues—48 cents of every sales dollar. National regional spot sales accounted for another 43 cents, and the rest, 9 cents, came in the form of network compensation. About 2 percent of the revenues were from non-broadcast sources.

National Academy of Recording Arts & Sciences

4444 Riverside Drive, Suite 200, Burbank, CA 91505

Eddie Lambert, President of the Los Angeles Chapter of **NARAS**, and Garnett Brown, MVP (Most Valuable Player) Committee Chairman announced that the Seventh Annual MVP Awards will be wearing a new face. The Award is given to those musicians, living and working in the greater Los Angeles area, who have made a major contribution to the record industry. These outstanding musicians are judged on their musicianship, creativity, consistency and professionalism by the membership consisting of vocalists, leaders, conductors, producers, songwriters, composers, engineers, musicians and arrangers.

Entry forms and ballot boxes are being placed in over 60 record date studios for people working in the industry to enter their candidates. Anyone may enter a candidate but only an active member of the Recording Academy may vote. There will be two rounds of voting: the first round is the selection of five musicians in each classification; the second round will be voting for the winner, which will be announced at the MVP Awards Brunch to be held in November.

There will also be a special Emeritus Award this year for the MVP's who have won three or more awards. Twenty-one Los Angeles musicians will be honored with special individual plaques.

Jim Gosa and Chuck Niles, DJs with KKKGO, will be the Masters of Ceremony. KKKGO, the station and its staff, will be given a Governor's Award for "excellence in radio programming."

Association of Professional Recording Studios

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

Two recently-opened studios are the latest organizations to become members of the Association of Professional Recording Studios. The new members, Berwick Street Studios, located in London's West End, and Branston Studio, based in Leicester, bring the current number of full or affiliate membership of APRS to some 177 recording and radio production facilities. ■

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LOS ANGELES

Capitol Records, Filmways/Heider, Goodnight L.A., Motown Recording Studios, Rumbo Recorders, Sound City, Sound Labs, Studio 55, United Western Studios, The Village Recorder.

NASHVILLE

Milsap Enterprises.

OTHER U.S.A.

Axis Sound, Atlanta; Fantasy Records, Berkeley; Muscle Shoals Sound, Sheffield; Pierce Arrow Recorders, Evanston; Queen Village Recording, Philadelphia; Skaggs Video, Salt Lake City, Universal Recording, Chicago.

CANADA

Damon Productions, Edmonton; Eastern Sound, Toronto; Pinewood Recording Studios, Vancouver; Waterstreet, Vancouver.

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Rupert Neve GmbH 6100 Darmstadt Bismarckstrasse 114, West Germany Tel: (06151)81764

Neve Electronics International, Ltd. Cambridge House, Melbourn, Royston, Hertfordshire, SG8 6AU England Tel: (0763)60776

SESSIONS

SOUTHEAST

Strawberry Jamm Studio, West Columbia, S.C. went on location recently for the taping of a "live" album for **Vernon Younge**, formerly of **Archie Bell and the Drells**. Two originals headline his first solo endeavor, *I Got The Love* and *Closing In On My Mind*. The album, on the Outfront label, is being produced by **Leroy Green**.

At **Ardent Recording, Inc.**, Memphis, TN: **The Bar-Kays** have begun recording a new album for Mercury Records titled *As One*. Producer for the album is **Allen Jones**; **William Brown** and **Robert Jackson** are engineers. **Butch Stone**, manager of **Black Oak Arkansas**, has been recording demos on **George Faber**. Faber is a former member of **Cheap Trick**. Producers **Fredrick Knight** and **Joe Shamwell** mixed an album for **True Image**, due for fall release on **Juana Records**. Engineers were **William Brown** and **Robert Jackson**.

The **Omega Audio Mobile Unit** has been involved in various projects in recent weeks. Based in Dallas, TX, the 24 track facility recently cut with **Loretta Lynn** at the Longhorn Ballroom for producer **Dick Mann** and **Trans-American Video**, for the ABC TV special *50 Years of Country Gold*. Guest engineer was **Scotty Moore** with **Paul Christensen** and **Darrell Henke** assisting.

At **Woodland Sound Studios**, Nashville, TN, **Tanya Tucker** has been working on a new album for MCA Records. **Jerry Crutchfield** is producing the album. **Rick McCollister** is engineering with assistance from **Skip Shimmin**. **Conway Twitty** and co-producer **Ron Chancey** are working on a new album for MCA Records. **Danny Hilley** is behind the boards with help from **Russ Martin** and **Skip Shimmin**. **Ronnie Mileap** and his producer **Tom Collins** are working on a new single for RCA Records at **Woodland Sound Studios**. **Les Ladd** is behind the boards with assistance from **Skip Shimmin**.

At **Muscle Shoals Sound Studio**, Alabama, **Johnny Rivers** cut a new single and mixed his forthcoming album for RSO; **Barry Beckett** produced an album on **Delbert McClinton** for MSS Records/Capital... **Bonnie Bramlett** in for backup vocals; **Billy Squier** produced sides on himself for Capital.

SOUTHWEST

At **Location Recording Service** in Burbank, CA, **Breathless**, with **Michael Verdick** producing/engineering, is finishing their *Nobody Leaves*

This Song Alive album for EMI/America.

At **L.A.W. Recording**, Las Vegas, NV, the new group, **Santa Fe** is starting their debut album in Studio A, produced by **Lee Watters** for **Uptight Productions**, engineered by **Lee Watters & Jeff Isom**.

The **Eagles** are currently working on their live album at **Rudy Records** in Hollywood, CA, with **Bill Szymczyk** engineering and **Jay Parti** acting as second. **Dan Fogelberg** will be returning to the studio to continue working on his new album with engineer **Marty Lewis**.

Westwood Recording Studios in Tucson, AZ, has expanded to 24 tracks. Some recent clients include album projects by **Up With People**, **Chuck Wagon and the Wheels**, and **Street Pajama**. Recent advertising clients include **Cochise Airlines**, **Big Boy Restaurants**, and **City of Tucson Convention Bureau**. **Westwood** is also providing studio facilities for bi-monthly live radio concerts broadcast over Tucson radio station **KWFM**.

MIDWEST

In Chicago, **Pierce Arrow's Studio B** hosted and recorded a major rock showcase featuring **Virgin Record's British Group**, **The Records**, on August 14th. The recording will be part of a concert series on **WLUP** entitled *From Pierce Arrow Recorders, Live At The Loop*.

At **Livonia Sound**, Livonia, Michigan, the rock band **Flirt** has just completed their debut EP. The project was produced by **Ken Quain** for **Universal Talents Int.**

At **Studio A**, Dearborn Heights, Michigan, **Ron Banks** producing **The Little People** for **Baby Dump Productions**, **Eric Morgeson** engineering. **Colleen Beaton**, vocalist with **Bob Seger** putting finishing touches on her first solo effort; **Eric Morgeson** producing, **Scott Houston** engineering.

At **Universal Recording** in Chicago, **Leo Graham** just completed two weeks of production for **Champagne's** latest album. **Stu Walder** was the Universal engineer for the release—the group's first on the Columbia Records label. Formerly Chicago students/musicians filled **Universal Recording's Studio A** to record **Dvorak's New World Symphony** for an upcoming **Filmways** release entitled *Four Friends*. **Arthur Penn** is producing the picture for **Filmways** with **Norman Hollyn** producing the music and **Universal Recording's Bill Bradley** engineering.

NORTHEAST

At **Kewall Productions Recording Studio**, Bayshore, New York, **Xanadu**, **Robert Carlton**,

Transit, **Allan Tohn**, **Dominick Barone**, **Pegasus**, and **Steve May** just completed their songs on **Kewall Records** for the album *Soundscape Long Island, Vol. 1*. **Kewall Recording Studio** and **Vincent Lotito** produced this album. Engineering was done by **Keith & Walter Gutchwager**.

At **Kingdom Sound**, Long Island, **Roy Halee** mixing the new **Blue Angel** album for **Polydor**. Assistant engineer is **John Devlin**. And **Richard Gottlehrer** is producing the new **Regina & the Red Hots** album, their first for **A&M Records**. **Scott Powers** is engineering the project.

Newly formed **Sunshine Recordings** has just completed its maiden production schedule and has emerged with five acts. Each one was recorded and/or mixed at **Queen Village Recording Studio** in Philadelphia.

At **Secret Sound Studio, Inc.** in New York City: Producers **Pete Bunetta** and **Rick Chudacoff** recording **Steve Goodman** and **Pheobe Snow** vocals for the new **Goodman** album being released on **Elektra/Asylum Records** this fall. **Jack Malken** at the boards. And **Rubens Bassini** producing demo of original material for artist **David Wright**. Engineered by **Ed Sullivan** with **Scott Noll** assisting.

At **Sigma Sound** in New York, **Mtume-Lucas Productions** is in the midst of overdubbing and mixing an album project for **the Real Thing**. Producers are **Howard King** and **Edward Moore**. Controlling the board are **Andy Abrams** assisted by **Matthew Weiner** and **Jim Dougherty** with assistance by **Craig Michaels**. *I Can Tell* is being mixed for **Edward Summers** on **Soya Records**. **David Jordan** is producer and **Michael Hutchinson** is engineer.

NORTHWEST

Producers Studio in Eugene, Oregon is currently working on an album for **Camille Adohr**, and has recently completed two albums for **Inner City Records** of New York; **Cam Newton's Welcome Aliens** and **Dave Friesen's** latest, *Other Manifestions*.

At **The Automatt** in San Francisco, **Ronnie Montrose** producing the soundtrack for *Powder Heads*, a feature-length Canadian film about snow skiing to released in the United States and Canada in October... his first film sound track project, **Montrose** also wrote and arranged the score... with **Ken Kessie** engineering and **Wayne Lewis** assisting; **Randy Hansen** recording his first album with **David Rubinson** producing, **Leslie Ann Jones** engineering, and **Wayne Lewis** and **La'ertes Muldrow** assisting.

NOTE: The Mix welcomes press releases on studio activity. Please send to "Sessions," c/o Mix Magazine, P.O. Box 6395, Albany Branch, Berkeley, CA 94706



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PROGRESSIONS

dbx's Encoded Disc

by Larry Blakely

Many of us are getting excited about the advent of the digital phonograph record, though it will likely be 3 to 5 years before this becomes a commercial reality. The recent success of "direct to disc" and "digital to disc" recordings has proven the existence of the market for high quality software. Today's quality home music systems are capable of reproducing far more than that which exists on today's phonograph records or tapes. The two most restricting factors in our typical phonograph records are the "old demon" surface noise and the fact that most of today's records have the dynamic range intentionally reduced so the records will sound better on radio broadcasts and inexpensive record players.

The conventional phonograph recording and manufacturing process will provide a maximum dynamic range capability (the difference in dB between the maximum recorded signal level and the level at which noise exists on a given disc) of some 65 dB. Many of the high quality phonograph records such as "direct to disc" and "digital to disc" recordings will utilize the maximum 65 dB dynamic range that the disc medium has to offer. However, most of the phonograph records that are on the market have been intentionally reduced in dynamic range to some 35 to 45 dB.

If one could hear a great deal more dynamic range from recorded material there would be substantially more life and "snap" in percussive sounds. Brass would have more "bite" or "edge," and bass or bass drum would have more punch. Dynamics in the music would be far more apparent, substantially increasing the listening experience. One of the main reasons that today's recordings do not have the same feel as music played live is the restriction of dynamic range. Live music will often have a dynamic range of up to and sometimes beyond 100 dB.

Surface noise often decreases the listening pleasure from phonograph records. High quality recordings typically utilize manufacturing pro-

cesses that provide very low (though still audible) disc surface noise. Conventional phonograph records remain either fairly noisy or very noisy.

If we are to have high quality recordings, what are we to do? Tape recordings made from "digital" tapes can have a dynamic range of up to 96 dB, depending upon the particular recording and digital tape recording system used. When one has the opportunity to hear the tremendous dynamic range of a good "digital" tape recording, it seems almost criminal to place it on a phonograph record, thereby compromising the stunning dynamic qualities and adding the nuisance of surface noise. It seems that people have gone to great extremes and expense to build and utilize these high quality digital tape recording systems and then have to compromise the results by placing the recording on a phonograph record. The same applies for the high quality signals that are fed to the cutting system for "direct to disc" recordings.

We need a better quality storage medium for recorded music. The new digital discs seem to offer this for the future, but is there any way for us to realize the potential of high performance recordings at this time?

A few years ago, dbx, Inc. developed a companding system for recording and playing phonograph records. This process is called the "dbx encoded disc." It will yield a phonograph record that provides nearly 100 dB of dynamic range and no audible surface noise. The records are awesome. Place the needle in the groove and you hear *nothing*. It is as if the music system had been turned off. When the music starts, it comes out of nowhere from a velvet background of silence. Noiseless phonograph records!!! The increased dynamic content makes the music more exciting to listen to.

The encoded phonograph record requires a special compression of the signal at the time the disc is cut. This compression is done with a special dbx II encoder (compressor). The balance of the disc recording and manufacturing process

remains the same. If one were to play the encoded disc on a record player or music system it would sound terrible. There would be little bass, and high frequencies would be thin and tinny. When there was a break in the music, one could hear the noise swish up in level. The encoded disc can neither be played nor realize its qualities without the use of a special "decoder" added to your music system. This is called a dbx disc decoder." The decoder connects to the tape monitor loop of an amplifier or receiver by simply plugging in two input and two output phono cables. The cost of the decoder is slightly over \$100.00.

The encoder uses a compression/expansion process that is similar to (but not compatible with) the dbx tape noise reduction system. In simple terms this system will take two pounds of music (compress it), place it in a one pound bag (phonograph record), and then decode it upon playback (expand it). One is left with two pounds of music with full dynamics and no audible noise.

Phonograph records that utilize this encoding process will have a surface noise (when decoded) of between -87 and -95 dB below a reference level of 7 centimeters per second.

There are at present, some 50 dbx encoded disc titles available from the factory or local high fidelity dealers along with the decoder. Most of the titles are made from standard analog tape recordings and do have audible tape hiss which can be heard due to the lack of surface noise. This will allow a phonograph record to have noise levels and dynamic range that are comparable to the master tape. The more exciting selections are those made from actual "digital tape" recordings. These phonograph recordings will have a wide dynamic content and no audible background noise, except the sound of the room or hall in which the music was recorded.

The dbx encoded disc provides a means for high quality music reproduction with full dynamic range (up to 100 dB) and no audible surface noise—today, rather than sometime in the future.

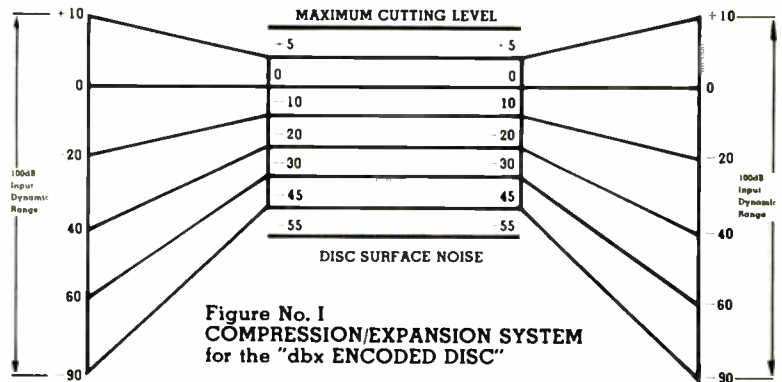


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World Radio History

STUDIOSCOPE

Ty Susan Kraus Jones

The pace of business is fast and furious and no matter how you slice it, there are just so many hours in which to get things done each day.

That's why it's so important to learn proven techniques which can help you *work smarter—not harder*, according to the editors of "Execu-Time, the Newsletter on Effective Use of Executive Time." These techniques can improve your business effectiveness and may help you shave an hour or more off the time it takes to complete your daily tasks.

If you are a business executive, or if you aspire to be, the 16 basic time management tips explained here may help you find extra time to further your business goals and enjoy your leisure more fully.

Follow this strategy to get your time management skills in shape and your day under control:

1. Monitor your time use. Keep a time log of your activities at 15 minute intervals for several days. See where your time and energy goes; then start applying yourself where the rewards are greatest, not just where you happen to be. To get your new plan in gear, make a "To Do Today" list faithfully, and stick to it.

2. Look ahead and make goals. You should have short-term, mid-term and long-term goals. You can see as far ahead as you choose to look. Stay flexible, but keep alert for the future so it doesn't catch you surprised and unprepared.

3. Get your body and mind in shape. Budget some time for exercise and make sure you get enough sleep. Familiar advice, but important for maintenance of your energy level. Avoid stress by changing things in your life one at a time—not all at once. Eat right, and don't skip meals, so your performance level stays as high as possible all day long.

4. Buy extra time. Equip yourself with forms, machines, specialists and service people to conserve your own time for work that only you can do effectively.

5. Assert your rights. Don't let others bend your ear for no good reason. You have the right to make good use of your time and energy—not to have it wasted by careless people with less to do than you do. Speak up to maintain effectiveness.

6. Control your telephone time. Plan calls as you plan your travel—carefully, econom-

ically, and in advance. Have your secretary hold calls while you work at important tasks, and return them all at once. Reserve a certain time of day to make outgoing calls all at once, too. Resist the urge to drop an important project and pick up the phone for a call that can wait.

7. Standardize. It's worthless to draft original answers to routine questions more than



once. Retain the best paragraphs from past correspondence, key them, and specify the paragraphs you want for your secretary to type in letter form.

8. Figure cost/benefit ratios for all meetings. Add up the salary cost of all attenders and then decide if the topic will justify the expenditure with revenue generated as a result. Cancel or cut short meetings that don't provide satisfactory profit.

9. Help people prepare for meetings with agendas, backgrounders, and statements of

purpose sent out a few days in advance. People who then come unprepared should not be invited to future meetings—they're uninterested and won't be effective.

10. Delegate as much as you can. It's a simple way to buy more working time. If your assistant or secretary is too overburdened to take on more work for you, work to streamline his or her job through time-saving techniques.

11. Tackle the toughest part of any job first. Don't start with the easy part. Take advantage of your freshness and enthusiasm when you first start in. You'll be spurred on to complete the rest of the task when you accomplish that first tough part.

12. Don't shuffle papers. Try to touch each paper only once. Dispose of each item before you put it down by tossing it, filing it, or acting on it.

13. Keep your desk clear so you can concentrate fully on one issue at a time. Paper, like water, flows best when it's under control. So make sure your files are complete and understandable, and that there's a place for everything.

14. Overcome procrastination. It's the biggest single obstacle between you and increased effectiveness. Start now, and take each project one step at a time. Keep moving and strive to eliminate procrastination from your life.

15. Brief letters and memos are better. State your reason for writing in the first sentence. Short letters and memos take less time to prepare, and get better results because they take less time to read and act upon.

16. Keep five-minute tasks handy. Correspondence to read and answer, magazines, reports, etc. that you can squeeze in while you're waiting at the doctor's office, sitting at red lights, riding the train, etc.

17. Shut off visits. Have a quiet hour each day. Shut the door, hang a "quiet hour" sign, take the phone off the hook, do whatever makes sense to obtain privacy.

More tips, such as the above, are available upon request to EXECU-TIME, Box 1000, Dept. E-3902, Lake Forrest, Illinois 60045.

Dennis Buss and Chris Haseleu are on vacation this month.

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SOUND ADVICE

Some Thoughts on buying Used Equipment

by Dr. Richie Moore

In the last several columns we have been discussing the features and genealogy of used tape machines. We have been looking in-depth into the process by which we purchase both new and used equipment, a situation which can create confusion mentally as well as financially.

As hi-fi enthusiasts, music lovers, artists, technicians, and most importantly, consumers, we are faced with the realization that the purchase of even the basic recording equipment is an investment representing at least a small fortune in today's inflated market. Large recording studios labor for years to purchase state-of-the-manufacturer equipment that is indicative of their status and often critical to their success. The small studio operator also feels this pressure and will often spend more on the equipment than on basic living needs. No matter what size, studios find the purchase of equipment to be among the most crucial decisions they encounter.

Once the studio's financial position is determined, the consideration of whether to buy new or used equipment is paramount. Given the money, many of us will buy the most up-to-date equipment that the manufacturers produce. Occasionally, though, we will invest in "vintage" gear, often costing more than comparable new equipment. For those people who don't have the big dollars, but want the equipment of the biggiee

studios, the best route is often to purchase used equipment. There is a gold mine of premium equipment available due to facility upgrading and financial liquidations.

Over the years, I have used the very best equipment the industry and manufacturers have had to offer. However, I recently purchased a small 12-input board and a 1/2" 8-track for my own use and found that I could turn out the highest quality recordings on this equipment. I cannot stress the point too strongly that, whether the equipment costs \$1K or \$100K, the professional product is as much a function of the user as it is of the equipment.

Once you have determined how much you have to spend and what you need, the question becomes where to buy. The choices include franchised dealers, audio brokers, audio/music stores, and classified listings.

The franchised dealer carries those lines of equipment which are usually of excellent and expensive quality. Franchised dealers are selected by the manufacturer to carry their product line and represent them in the geographic area. They are a select few. The most important element in a franchised dealership is the factory authorized support they offer with the equipment. A true one-stop for buying—before, during, and after the purchase.

The audio brokers have a slightly different clientele. Audio brokers of used and demo equipment must create the best in company/client confidence. If they represent items that are not worth the termites to eat them, they don't last long in this quality minded business. A good audio broker is backed up by a top-notch engineering team that makes sure the clients get what they expect.

Classified listings, such as here in the **Mix**, allow a specialized readership to see what is available in the used equipment market and the prices being asked. However, one should make all the necessary precautions in buying, as mentioned before. If possible, one should have a reputable technician check out the equipment.

A serious problem involved in the purchasing of used equipment concerns stolen goods. We have heard about studios being ripped off. It is usually microphones, but larger equipment can also be taken. For example, a studio recently had a tape machine and board for sale. The buyers presented the owner with a cashier's check for the purchase price, drawn on a very respectable national bank. That evening they pulled a truck up to the studio and took the equipment. The real problem surfaced later when the check proved to be a forgery. The owner had failed to fully check out the purchaser or the validity of the check. As a result, he had little recourse. It is also harmful for a person to buy a piece of "hot" equipment. If it is discovered, the item may be confiscated. Also, there can be no factory repair because manufacturers usually have a list of stolen items.

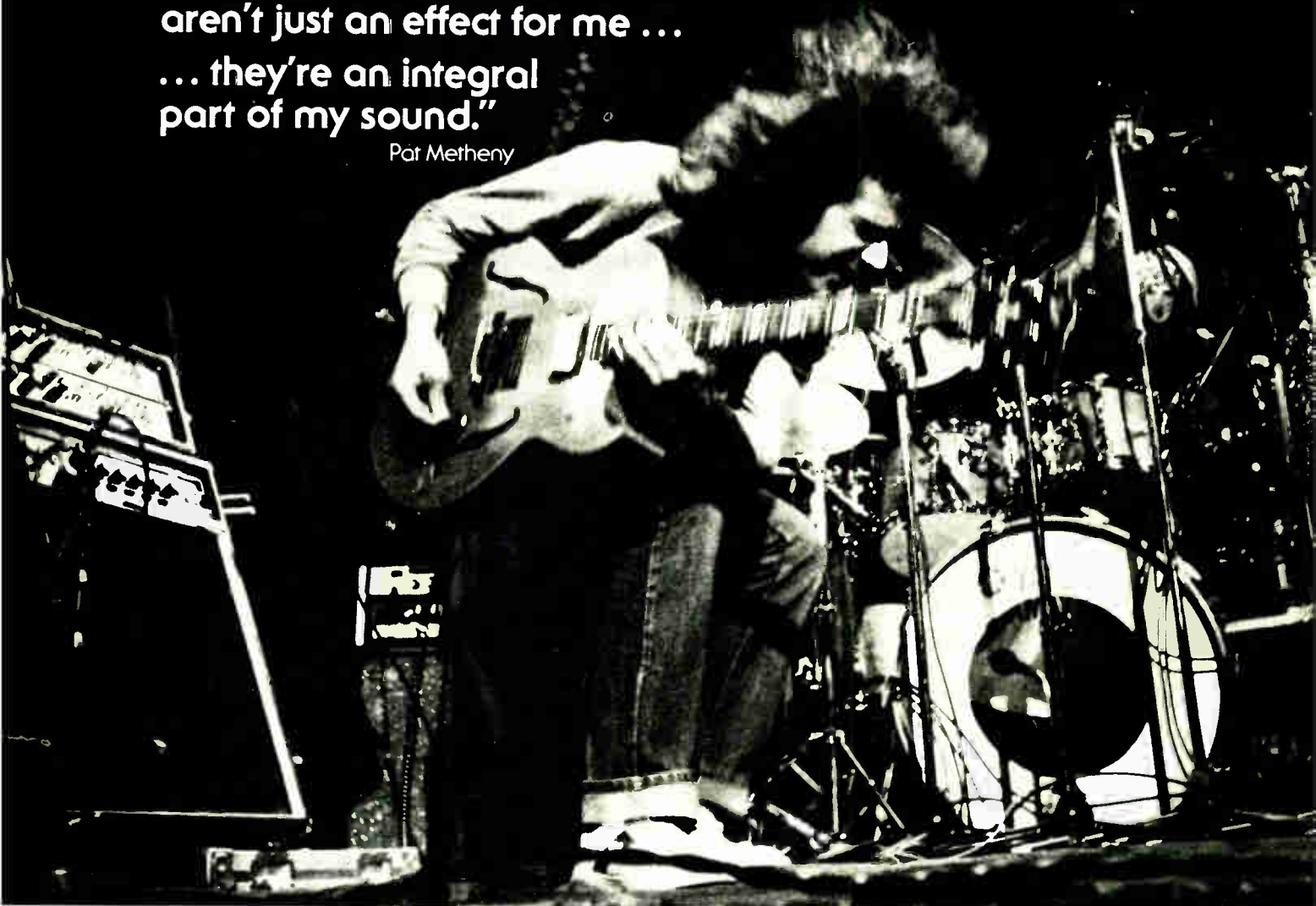
Stolen Equipment Proposal

Since stolen recording equipment has become a real problem, I propose that studios and individuals send the serial number and a full description of the item stolen, and any particulars of when and where purchased (like a police report), to Dr. Richie Moore, c/o The **Mix**, P.O. Box 6395, Berkeley, CA 94706 or call me at (415) 459-1783. I will make a computerized listing of the numbers and information and make them available to sellers and prospective buyers for a fee of \$2.50 to help defray the cost of paperwork and timesharing. Your comments on this proposal are very welcome.

Until next time, have a **great MIX**. ■

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World Radio History

Ken Scott

by David Goggin

Ken Scott began his career as a second engineer for the Beatles on *A Hard Day's Night*. His first assignment as an engineer was *The Magical Mystery Tour*. Ken's entry into the world of producing was as co-producer of *Hunky Dory* at the request of David Bowie. As producer/engineer he has Supertramp, DEVO, the Tubes, Stanley Clarke, Billy Cobham, the Dixie Dregs, Jeff Beck, and many others in his logbook.

This interview with Ken Scott actually began thirteen years ago in the EMI Studios in London. Both Ken and I were twenty years old and he was the first engineer I'd ever met. Through persistence and luck I had been invited to an "I Am The Walrus" session as my first glimpse of a recording studio. That night Ringo was tuning in the BBC for the "King Lear" excerpts on "Walrus"; John was madly pulling faders; George was sitting on the floor noodling out acoustic guitar ideas, and Paul was asleep under the piano. I didn't get much of a chance to talk with Ken, but when the *Mix* suggested an interview this year I looked forward to meeting him again.

Ken has had a rather charmed life in recording. He decided at age eleven that he wanted to be an engineer. Fed up with school at sixteen, he decided to bag his exams and sent off a batch of applications to every record, radio, and TV company, and every recording studio he could think of. Two days later, EMI decided to change their hiring policy and instituted

the new position of "tape librarian." Ken's application was on the top of the stack and within a week he was working there. After proving himself in the library and studiously observing studio life he was promoted to second engineer under Norman Smith... but let's get it straight from the engineer's mouth:

The Beatle Years

The great thing about EMI and Decca in those early days was the training they gave you... the best in the world. After working for awhile in the tape library you started to get familiar with the way a studio works. You observed and then moved on to being a second, taking care of the tape machines and watching what the engineer was doing. Then you moved on to actually cutting the records.

I hate to think of some of the records I cut to start with, but luckily they were only playback acetates. At first, you'd think "that record needs a little more top," so you'd add full top. The EQ they had was pretty drastic. Then it sounded a little thin so you turned the bass full up. Gradually you learned you didn't have to add so much. The first couple of weeks you had a heyday, messing around as much as you wanted.

Who reprimanded you?

No one. You found out by yourself. They obviously knew that type of thing happened, because everyone I'd spoken to went through the exact same thing. Then from cutting playback acetates you moved on to actually cutting masters. If luck was right, and your attitude was right, it was then off to engineering.

So they started you off working with records before you actually worked with tape?

Yes, they felt you had to know about getting it onto disc to make sure you got it right on tape. It was a great help.



Did you receive extensive electronic education at EMI?

No, there was a definite separation between technicians and engineers, which is the way I feel it should be. I've known too many engineers who have been asked to overload an amp for distortion, or whatever, and they'll turn around and say no, 'cause if you do that you'll blow that transistor and this capacitor and they won't do it. They get too bogged down in what you should do... totally technical as opposed to what feels right. The whole thing with engineering and production is what feels right.

Your first job as a second was on *A Hard Day's Night*...

Yes. The Beatles had done the film side, the first side, and I got involved when they came to do Side Two of the album. As a second, the last work I did was on *Rubber Soul*. On those sessions, the chief engineer was Norman Smith, who had worked with them since the very first album.

Was your first solo stint on The Magical Mystery Tour?

Yes. Geoff Emerick had started that project and for some reason he felt that he could not work with them anymore. Their sessions could be very boring. Their whole way of working was "we will try it every way we can and then pick the best." They had the money and the free rein to do that kind of thing.

Geoff had decided he couldn't work with them anymore and, at the same time, an engineer had become seriously ill at EMI. They suddenly found themselves an engineer short and I was the next in line. They told me at EMI that I would sit in on sessions for two weeks right next to the engineer, getting used to working with them... not to worry about being dropped in the fire. Two weeks later they said, "You start on your own tomorrow and it's the Beatles." Jesus...

The evening that I was there, John was more involved in the recording and mixing than the others. Was that typical?

It depended on whose number it was. They would all be there for the basic tracks and whoever had written the song would teach the others. Then they would go through every way of changing it they could do, and after maybe three days they'd listen back to every take and decide which they liked best. From then on, for instance, if it was Paul's tune, Paul would do virtually everything.

How did you place things on four tracks in those days?

I seem to remember it would be bass and drums on one track, guitars on another track, then you'd put vocals on the third and anything else that had to be done on the fourth track.

To get the tracks up above four did you mix over to another machine?

Well, Ken Townsend, a technician at EMI, came up with a way of linking two 4-tracks together. The basic concept was perfect. It would make two 4-tracks into a 7-track, with a 50 cycle pulse on the eighth track fed into the motor of the other machine. The one thing that we hadn't taken into consideration was that the two machines might not start up at the same speed every time. We were working on "The Fool On The Hill" and had recorded things on both machines. It worked fine while we were recording but when we started to mix it was pure luck getting them to start the same every time.

From time to time we used more than four tracks, but it wasn't until the *White Album* that we got into eight. EMI had just got in the new 3M 8-track. They had a policy where when any new bit of machinery would come in there were two people in the maintenance department that would take apart the new equipment. They had to know every single solitary detail, so no one would see the new stuff for six months. But because of the clout the Beatles had, when they heard there was an 8-track in the building, within two days it was on the session.

Was the *White Album* your last project with them?

As a group, yes... individually I did other things. With regards to me personally, I think they did me a lot of good as a producer. Record companies might tend to disagree, because I work on the same premise as they did. I will try as many things as I can and then ditch the things that don't work. That takes money, so what it comes to is, I don't do cheap albums. But for me personally, they work... and luckily, the bands I work with also agree that they work... showing the band as best as possible.

Did you work on Sgt. Pepper?

No, I was cutting when that was happening. I did do a playback acetate of "Day In The Life" before the strings and all that. We heard it and there was this huge space in the middle and we thought, "What the hell are they doing?" I had been away from them for awhile and I'd forgotten exactly what they were like. I thought they'd gone out of their minds, but then when I got back into working with them again as an engineer I realized that it might not make sense at the time, but in the end it would be brilliant. That was the one thing that kept me going through it, and I think that's what Geoff had lost. He had started out on the *White Album*, too, and one of the first things they did was "Number Nine." I can imagine someone coming into an album project and starting off with that and thinking they had gone over the edge. He just felt he couldn't work with them anymore. When he left, I came in and that's when the good things started to happen.

The Beatles strayed from the normal album patterns, didn't they?

Yeah, they were one of the first bands to come out with only one album a year. Up to that point it had been every six months. Brian Epstein managed to set it up that they would release two singles a year and one album. Everyone was afraid that the public would forget about an artist if it was a year between albums. But it worked. Everyone was really waiting for them.

I think that was one of the biggest downfalls that Elton went through, because he put out an album every six months. If he'd been able to spread it out...

Were you ever involved in any of those special Christmas records that the Beatles sent out to their fan club members?

I was the second on one of them. As far as I was concerned, I had made it at one point when Ringo, in the midst of all this madness that was going on, turned around and said, "Is everything OK up there, Ken?" I thought, Ringo has said my name on record... oh, that's it... heaven.

So after the *White Album* you worked with George on *All Things Must Pass*... as an engineer...

Yes, I had left EMI and joined Trident Studios and worked with George on his album and several things which he was producing.

How many tracks were you using at that time?

Sixteen, I believe.

Did you enjoy the move from eight to sixteen tracks?

I loved it. It's one of those things you get used to. I could never work four tracks again. Another thing, at that time in England stereo meant nothing, so you always used to go for the mono mix. If you had to do stereo, you just threw it together. I could do good mono mixes, but when it came to stereo I didn't know what the hell I was doing. Now ask me to do a mono mix... forget it.

When I was working with George on *All Things Must Pass* we were using sixteen tracks and he did all the backing vocals himself. I suddenly got into the whole thing of bumping tracks, which I had never really done before. Supposing we had eight tracks left, we'd record seven of him and then bump it down, then work on another seven of him and just keep on going like that and gradually building it up.

The Elton John/David Bowie Years

At this point were you still working solely as an engineer?

Yes. I had initially gone to Trident to work with Gus Dudgeon, because Gus and I had worked together at EMI. Barry Sheffield, one of the owners of Trident was working with Gus, but he wanted to get into the management of the studio and give up engineering. I had the interview with Trident, but when Barry gave up engineering they hired another engineer, Robin Cable. Robin did several albums with Elton and Gus, and then, halfway through *Madman*, he had a very bad car accident and I finished off the album with Gus. After *Madman* we went to France and did *Honky Chateau* and *Piano Player*. I had worked on two albums with David Bowie around that time with Tony Visconti producing. David had not had any major successes since *Space Oddity* and was working at Trident, pro-

ducing some singles for other people. This was around the time I was starting to get fed up with engineering. Every session was becoming the same. I wasn't learning any more and that bothered me. I wanted to have more artistic say and start learning from that end. During a break in one of the singles that David was producing, we were talking and I voiced my opinions. He said that he was about to record another album and didn't think he could totally look after all of the producing by himself. He asked me to co-produce it with him.

What album was that?

Hunky Dory. I leapt at the opportunity, although when it first came out it meant virtually nothing. The first one that really made it was *Ziggy*.

That record has been cited as the most influential album of the decade... quite a vinyl feather in your cap.

Yes, it was great until I saw the whole article. The number two most influential album was *The Clash*.

How did things work out in your first role as co-producer?

Oh, it was great... we carried it on for four albums. We always thought *Ziggy* was number one all over the world except in the U.S. It took five years for both to break in this country. The first week out in England, *Ziggy* went straight into the charts at number seven. I was sitting in the reception area at Trident and Gus Dudgeon came in and said, "Congratulations, Ken." I said, "Oh, gee, thanks... what for?" He asked if I had seen the charts and I told him I couldn't be bothered. He then told me that David had gone straight in at number seven. I freaked. I couldn't believe it. Then suddenly it was number one... a great feeling.

How long did it take for David Bowie to record an album?

It gradually got longer. *Hunky Dory* was probably two or three weeks, and then two weeks mixing. *Ziggy* was probably about the same, finishing up with *Pin-Ups* taking probably six weeks to record and a couple of weeks mixing.

What about Elton John... How long did it take him to do an album?

Two, three weeks, I think... with a few overdubs. Then came the long process of mixing, which normally took as long as the actual recording.

Did you find that those two artists were well prepared when they came into the studio?

Both of them were well prepared. With David, when we got to *Pin-Ups*, we knew which songs we were gonna do, but arrangements were set in the studio. With Elton, probably a week before we were due to go into the studio there would be rehearsals. At that point he would still be writing songs. Bernie would go up to his room at 8 o'clock at night and come down at 9, 10 o'clock the next morning with a whole stack of lyrics. Elton would go through them and find the ones he liked and he'd immediately sit down at the piano and start to write.

I remember one morning, Bernie came down and Elton went through the stack and found "Rocket Man." He put it up on the piano and within five or ten minutes the whole song was finished. Then that day would be spent sorting out the arrangements on the two or three songs he would have written that day.

As a co-producer, what were your first types of contribution?

David knew very much what he wanted to get in the studio. There would be times when he couldn't quite get across what he had in mind and I would have to fathom out exactly what he was looking for in the way the instruments were to be recorded. I also had to make sure he had enough tracks for what he wanted. David wouldn't turn up at the mixes and that was the major time for me.

On To Producing/Engineering

I've heard that you don't particularly like to have the musicians in the control room during mixes.

No.

Is that because each player wants to hear his instrument louder?

Well, to explain, I tend to gauge it through the recording as to how it's gonna be. I've been proven right, on the whole, I think. I can't have the band around because I know exactly what it's going to be like.

Are you a musician?

I cannot play any instrument. I tend to feel that if I'd been prepared as a kid to spend the time, yes, I could have been a musician. I know I have a musician's instincts, but I just play the mixing console... that's my instrument.

What was your first job as actual producer... not as co-producer?

I look at my job as always co-production. A couple of times I have been the one that's in charge and I say everything that goes down. I hate that. As far as I'm concerned, what I'm there for is to bring the artist out as best as possible... and to bring his personality across.

Well, let's restate it. On which project were you first responsible as "producer"?

I'm always responsible as producer. I'm not trying to hedge, but I always like to think of it as co-production, although I may be the one who has the responsibility in the end as producer.

What I'm trying to get at is your feelings about the transition from being the engineer to being the producer/engineer and how you looked back at your former role.

Supertramp would be the first time where that was the case.

And you were engineering as well?

Oh, yeah, I always do that.

There was never a period where someone else engineered for you?

I tried it very briefly. I found that as an engineer I know how to get what I want. I can do that fairly quickly without worrying about it. I found that using another engineer was, "Well, is there enough top end on it? ... Try adding a couple of notches at ten... no, take it back." It was like that the whole time.

So it just didn't work with a middleman.

No. Anyway, Supertramp was the first project where I felt most in control. We set down certain things that we wanted to try and do with the new album. It must have been '74, '75. We didn't want to use normal percussion instruments. We were all bored with tambourines, maracas, all that kind of thing. We wanted to come up with things that would give the same effects, but not be the normal sound. One day we were after a tambourine sound. Eventually, Rick Davis just happened to be walking around and picked up some brushes from the drum kit and started waving them around. We suddenly said, "Yeah... hang on, that's it... try that mike." He tried it and we got the same kind of rushing sound that you get from a tambourine... it played like that, but there was also this weird high whistling which was the wind. We were working at Rampart, one of the Who's studios. It's built in a church and has a huge wooden floor. I remember at one point being down on all fours with a piece of wood just knocking on the floor. "No, that's not quite right..." I moved the mike and hit somewhere else on the floor, and ended up going over the whole floor until we found the right spot and the right sound. We used wine glasses filled with water for some effects... musical saws.

When we were working on that album, we put down the basic tracks and Jerry Moss... the "M" of A&M... happened to be in London at the time and one of the guys from A&M managed to drag him along to the studio to hear the basic tracks. This was probably my first time of going through this with a record executive and letting him listen. Ah, it's never changed since that day. He sat down in front at the desk and listened. Didn't tap his foot... didn't smile... did nothing. At the end of it he said, "Yeah, that's great. Thank you for letting me listen. Bye." He left and we all thought, "Oh, that's it. We're not going to go any further." Then the next day we hear back from A&M, "He loved it. You've got whatever time you need, however much money you need."

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Would you attribute some of that to the fact that there were those new sounds?

At the time we hadn't really got any new sounds. It was just basic tracks, and it wasn't until we'd been told we had the freedom that we could afford to experiment.

The Tools

What type of board do you like to use?

Trident A-range. When I was working with Trident they decided to go into the manufacturing of studio equipment, so they came 'round to all the engineers and said, "What do you want to see on a desk?" So three or four of us sat down and each one of us decided what we wanted. We gradually modified that until we all got what we wanted. We then gave that to management at Trident. So the desk has got almost everything I would like to see. I do use others from time to time when I have to use various studios, but I've worked with the A-range for so long I could almost do it blindfolded.

What about automation?

Don't use it.

Have you ever?

No, I have never even tried it. When it came to Bowie, I was the only one at the mix. On quite a lot of it I didn't even have a second engineer. I was doing everything myself and because of some of the changes I wanted to occur in it, with only two hands, I couldn't get what I wanted. So I would mix two bars at a time, or the intro and then the verse, and so on. I still mix that way. I've got used to mixing in only short sections and automation doesn't even come into it.

What multi-track machine do you prefer?

My favorite is Studer. I have yet to use the Ampex... I think they call it the ATR Multi-track, based on the ATR 2-track they came out with successfully.

Do you use noise reduction on the Studer?

Yes, but I tend not to use noise reduction on drums, because it's very percussive things like that that Dolbys tend to affect the most.

You're pretty famous for your drum sound. What's your secret?

There is no secret. Let me explain a bit. I went through a situation as an engineer on a date when Roy Baker was doing an album with John Entwistle. One day, Roy had to go to the dentist and I was asked to take over the session until Roy got back. I believe the session had been stripped down for some reason and we had to set up again and start recording. We did one basic track, and got half way through the second when Roy got back. He came in and made a couple of minor changes with the mike side, the input side of the desk, and totally changed the monitor side of the desk. It suddenly changed from my sound to Roy's sound. There is no secret, it's just the way I hear something. It could be changed so easily from my sound to Roy's, which to me are totally different... purely down to how he would hear compared with me... with only a few changes.

Which microphones do you use for drums?

I use 87's on toms. I prefer to have both heads on all the toms. I use a Neumann KM-84 on snare and highhat, and an Electro-Voice RE-20 on the kick. That is the one thing I do differently; I always suspend the mike inside the bass drum with damping inside, and both heads on.

When I was doing the first Stanley Clarke album we were working with Tony Williams. I instantly went for the dampened sound on the drums and he said he wouldn't be able to play properly like that. I said, "Don't worry... it'll sound great." I didn't even know who Tony Williams was at that point. Anyway, we started and it wasn't quite happening. We came to a number which had a lot of snare rolls in it and Tony said there was no way he could have damping on the snare drum. So we got a good snare drum sound without any damping and then the rest of the kit didn't fit in. He said, "Well, I'll tell you one thing. I'm used to having both heads on the bass drum. I'm gonna get much more action from it and I'll be able to play a lot better."

I'd already tried having the mike on the outside of the bass drum with



Ken with new wave group 3-D.

both heads on and never liked it. I suddenly had to rethink. We tried it with the mike on the inside, it worked, and I've done that ever since.

In the way of outboard gear and signal processors, are there any that you speak highly of, or that you use a lot?

I always use Kepex's on drums, on individual toms, snare, and bass drum. From working with DEVO I have got very much into using a Harmonizer on the vocal, using it virtually as a double in the mix. I set it just a hair off normal and to me that adds a lot. I use limiters and compressors on certain things, like for drum overdubs. I love to use the old Fairchild limiters, but they are so hard to get hold of these days.

Are you a fan of the old tube microphones?

Oh, yes. I think the move to transistors was one of the worst things that ever happened.

What is a typical vocal microphone set-up for you?

I normally use an 87 with an AKG 414 set at 45 degree angles to each other. With one of them you'll get all the highs and all lows, and the other one gets a very middley sound. You combine the two.

How do you record a piano?

Three mikes. Two 87's and an 84. The 87's on the bass and middle, and the 84 on the high end. Lid up, fairly closely miked.

You recently finished the Jeff Beck album, didn't you?

Yes. Jeff had been recording the album since 1978, going in like for two days, then having three weeks off, then going in for a couple of days. They finished up having lots of tracks recorded and everyone had lost their point of reference. I received a call for help from Jeff's manager and went over to England. I had to go through everything they had recorded and we jointly decided what worked and what didn't. We had to feel our way through it as to what was what, what tracks I could ditch... overdub what was needed, and we then recorded three tracks from scratch and used those.

I bet you prefer to be there from the ground floor...

Yes. I can't wait for Jeff's next album. We're talking about doing it in January and I'll be there right from the start.

What are you working on right now?

I've just been in the studio to do master/demos with a band called U.S. Drag. It's a band formed from two ex-members of Frank Zappa's band... Terry Bozio on drums, Warren Curcurullo on guitar, and Terry's wife, Dale, doing the lead vocals. We have a synthesizer player, Phil Jost, and we've laid down five tracks and we're trying to make a deal for them at the moment.

• • •

One last question... If you had been born in a time when there was no such thing as recording, what would you have been?

Very bored.

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STUDIO CONSTRUCTION TECHNIQUES—part 1:

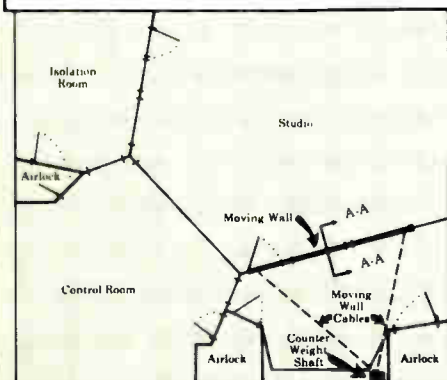
Santa Barbara Sound

by Tom Lubin

This is the first in a series of articles that will address specific acoustical, structural, or cosmetic problems faced by a particular studio during its construction or ongoing operations. Each article will feature a different facility and describe the unique solutions which they implemented to improve the look or performance of their studios.

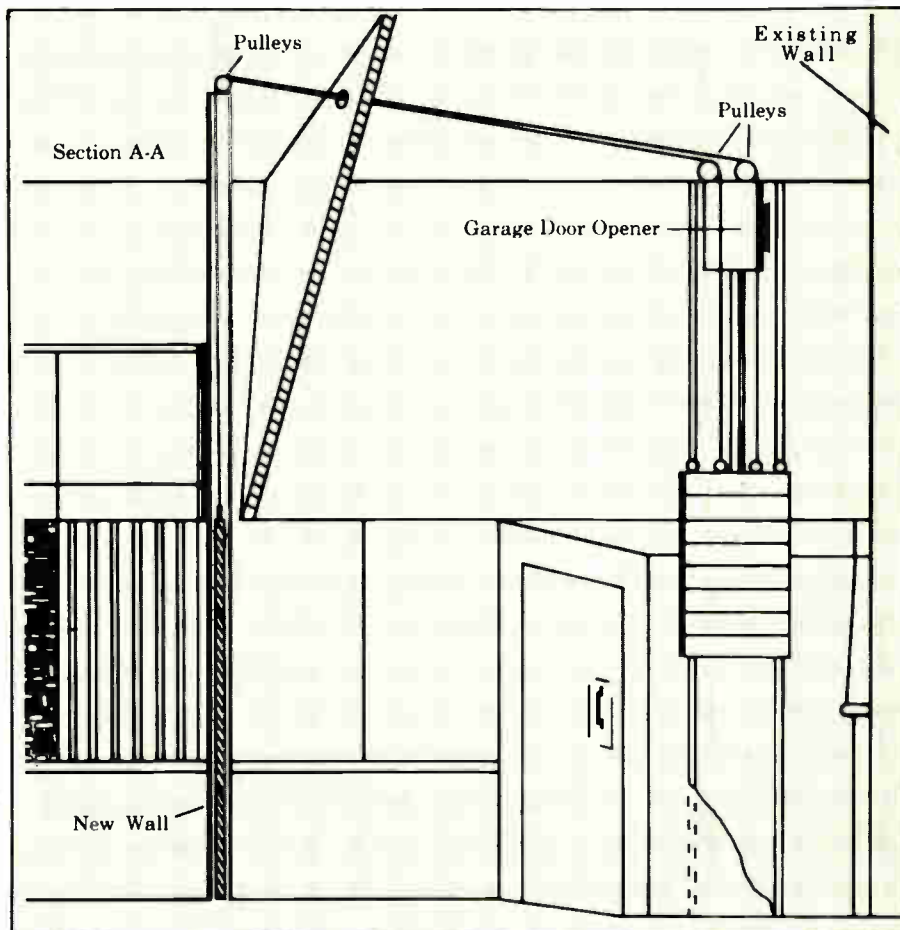
The original floor plan design for Santa Barbara Sound Recording included an isolation booth with removable panels; so that, if desired, the booth could be opened up to the main room.

As is the case of many other studios, the practical use of the design indicated that in a few cases improvements could be made on the original idea. The removable panels proved to be cumbersome, and in practice the area to the right of the control room was seldom used. When it was observed that 75% of the sessions seemed to want more isolated areas, the left side of the room became the obvious choice wherein to build a new booth. This time, however, the wall would be easily movable and, at the same time, maintain good isolation when it was in place. It was decided the simplest approach was to build the new wall so that it would go straight up and down.



The building shell which contains Santa Barbara Sound has roof trusses that are 18 feet above the floor with another 6 feet of space from them to the inside of the roof. Most of the main studio has an acoustically transparent ceiling installed at 16 feet above the floor. The air conditioning plenum is housed along the sides of the room, creating a 4-foot wide perimeter ceiling that is 10 feet above the floor.

The ideal place for this new wall was right under a major ceiling truss. For the wall an additional header was placed flush to the bottom of the air conditioning soffit 10 feet off the floor.



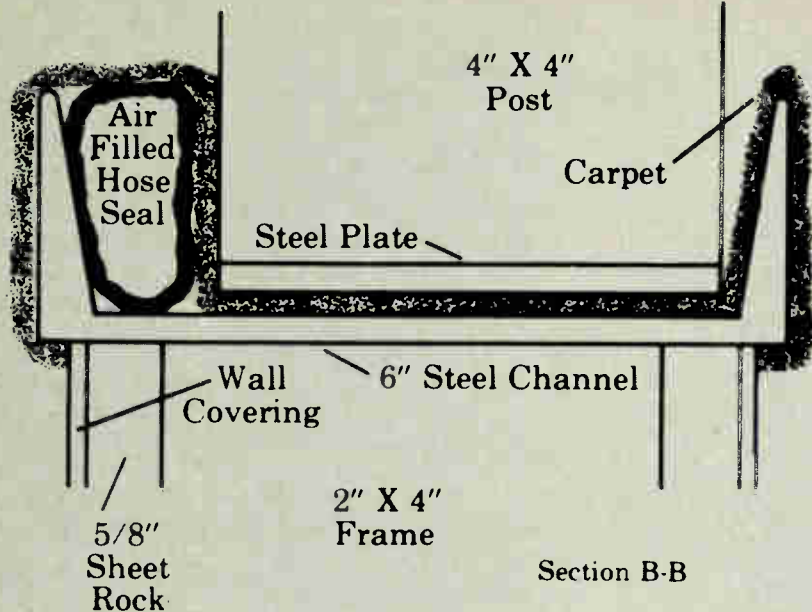
Two 4-foot wide stud walls were built to clear the air conditioning soffit on one side of the opening, and the eyebrow of the control room monitors on the other. To these walls was attached 6" channel iron which formed the basic track for the wall. A rigid frame was formed by these two vertical pieces and a horizontal one across the top. The air conditioning soffit within the new isolation area was extended so that it had an apparent 10-foot ceiling. Since the roof height of the building is 20 feet, it was possible to make a wall 10 feet high disappear into the ceiling.

Wall Construction

The wall has $\frac{1}{4}$ " x 2" steel facing a 4" x 4" wood perimeter with 2" x 4" internal wood framing. The cross bracing and window framing is made from 2" x 2" fir strips that are centered on the studs. Because the wall flexes, $\frac{3}{8}$ " plexiglas was used for windows instead of real glass. It does well for isolation and will not shatter;

however, caution must be taken to use only plastic cleaner when cleaning it. The area below the plexiglas windows is covered with carpet that matches the decor of the rest of the studio. The carpet gives the wall a bit of absorption, but it is mostly a reflective surface. On low frequencies the wall gives a panel absorber effect that seems to also work well. To increase transmission loss there is a $\frac{3}{8}$ " plywood sheeting mounted inside the 2" x 4" studs. The actual thickness of the wall is a total of 4".

The movable wall travels entirely within the 6" channel iron framework. There are several braces from the ceiling truss to the top of the channels for increased stability. Two steel cables, one on each side, go from the top of the wall up through holes in the top channel to pulleys that are mounted on the top of the frame. The cables then converge toward a bass trap that is part of the booth's back wall. The lines pass through a tandem pulley block and head down the inside of



acoustic environments in the studio. There continues to exist an area below the skylight that's very live, while under the perimeter soffits of the room a very natural less live sound can be found. The middle of the room continues to have a homogeneous total sound. And now, when the wall is down, the area in front of the new isolation booth is fairly live.

Variation and Costs

Because the wall is counterbalanced and has a certain amount of friction, it can be stopped anywhere between full open and full shut and will maintain its position. Partial isolation can be achieved by lowering the wall to 6 feet or so above the floor. If desired, regular 3' or 4' GoBos can then be lined up across the opening to get greater isolation. With this set-up, the musicians working in the booth actually have a slot to see and hear the other players. Even with this opening, the amount of leakage picked up by microphones in the booth is very little.

Another nice feature of the wall is that an engineer can do a set-up with the wall up. He can run back and forth, getting everything in place, and at the same time the musicians can maintain vocal and musical contact with each other. When everything is ready and the earphones are happening, the wall can be lowered for instant isolation.

The staff had anticipated that they would have to adjust the acoustics once the wall had been built, but it achieved the results it was designed for right from the start. All in all, about \$5,000 was spent on it. Unfortunately, and par for the course, the project definitely took longer to build and cost more money than originally anticipated. The metal work proved to be particularly time-consuming, although the materials were not expensive. Many of the problems resulted from the fact that something like this hadn't been built before and a lot of time was spent deciding what to do next. There weren't any blueprints prior to construction, just an idea as to how to build a wall that Ali Baba would envy, a formidable barrier that could disappear with the flick of the wrist. ■

the trap where they are connected to a theatre-type counterweight system.

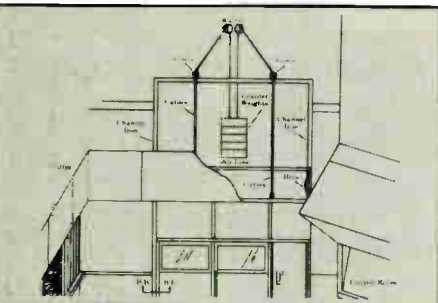
The bass trap was perfect for enclosing the weights, their guides (which are two 1-inch pipes that run floor to ceiling,) and the motor mechanism that is mounted on the wall next to the weights. An industrial garage door closer with a 400-pound capacity was more than adequate once the wall was correctly counterweighted.

the wall is always resting slightly against the back side of the channel. The channel is also lined with carpet. Behind the carpet inside the channel is a very light air hose that can be expanded with compressed air to create a very tight seal; however, in practice it has seldom been necessary to inflate it.

The redesigned space is 12 feet deep by 18 feet wide with entrance sound locks protruding into it. Its floor area is about 175 square feet. The suspended (false) ceiling uses cloth panels so it is acoustically transparent. Acoustically the ceiling is 20 feet above the floor, which helps to prevent the booth from having a small room sound. About 3 feet from the roof, the area is 75% covered with free-hanging carpet. The ceiling height and the multiple angles of the airlocks also help to make the area feel larger than it is.

Effects on the Main Room

The acoustical effect on the main studio with the wall either up or down is small. It is different and better. There are now more defined

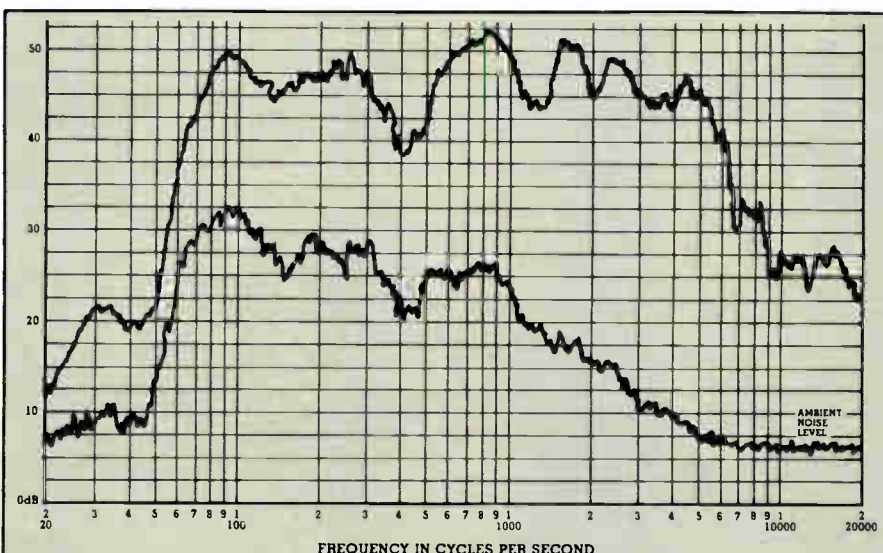


The actual friction on the system is about 150 pounds. The garage door mechanism came with its own sprocket chain drive mechanism and the track in which it travels. Connecting the closer to the wall was merely a matter of attaching the sprocket chain to the counterweights. When the weights go up, the wall goes down and vice versa. The door closer mechanism has automatic stop limit switches and shuts itself off at both the top and bottom of travel. There's also a safety clutch so that if the wall gets stuck on something, it just stops.

The studio personnel feel the system is a fail-safe one, and they are perfectly comfortable about its safety. All the areas where unwanted friction might occur were checked. The lift system is rated at roughly 4 times the weight of the wall (about 700 pounds).

Sealing the Wall

The problem with something that is easy to move is that it is difficult to seal when it is in place. This problem was solved in a couple of ways. A rubber gasket runs along the bottom of the wall and compresses when the wall settles on the floor. The seals on the sides are created two ways. The 6" channels are mounted at a slight angle so that



Sound Isolation Characteristics
(Speaker 6' from wall, Mic 3' from wall)
Top trace-wall up; Bottom trace-wall down.

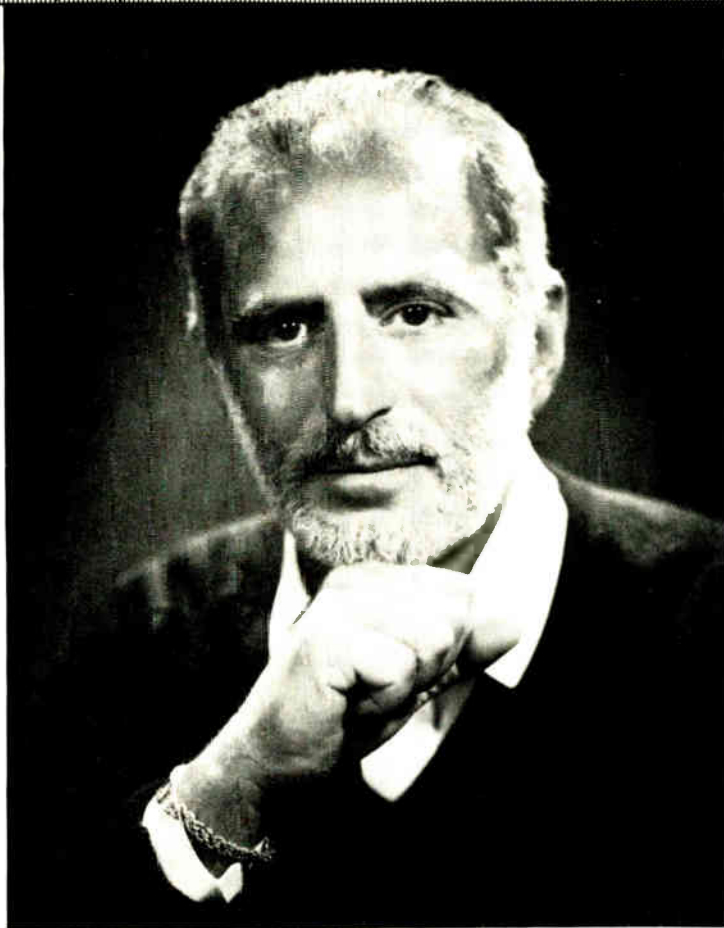


PHOTO: BERNIE MOSEY

JOE TARZIA

SIGMA SOUND STUDIOS

Joe Tarsia's career in the recording business has coincided with the evolving role Philadelphia, his home town, has played in the music world. He began as a service technician in area studios in the late 1950's, when Philadelphia hosted the white teenage sound of Dick Clark's *American Bandstand*. Today Tarsia, now 46 years old, runs the city's largest recording facility, Sigma Sound Studios, which has become synonymous with Rhythm & Blues and the acclaimed Kenny Gamble and Leon Huff "Sound of Philadelphia."

Sigma Sound Studios has evolved as well—from a one room, eight track facility to an eight room complex that includes a New York operation. While Sigma's reputation is still tightly interlocked with the fortunes of Gamble and Huff's Philadelphia International label, it has since branched out. In its time, Sigma has featured work by groups such as Steely Dan, David Bowie and most recently, Talking Heads.

Meanwhile, Tarsia himself has branched out to lead the 37-member Society of Professional Audio Recording Studios (SPARS) as president during its first year of existence. It is a role that keeps him busy attending conferences, planning programs, and setting up plans to maintain the organization as an industry force. Following a SPARS board meeting, Tarsia met with *Mix* Magazine for an interview that covers his career, the direction of R&B and contemporary music, as well as an in-depth and frank analysis of the current state of Sigma Sound Studios and the domestic recording studio scene.

How did you get into the studio business in the first place?

I graduated from a technical vocational high school, and then went to Temple Community College at night and took electronics. While I was there I started to work at Philco in the research department and to do work on home phonographs in Philco's entertainment products division. I was involved in building early stereo systems as well as a prototype for Philco electrostatic speakers. I worked in product development, pre-engineering. The research included the design and building of their first portable, solid-state television set. It was called "The Safari" and had a three inch tube, projection system.

I moonlighted at night fixing TV sets. Somebody asked me one day if I knew how to fix tape recorders. I really didn't. But I went into this small studio in Philadelphia and immediately saw that I knew more about audio recording than anyone else there. The studio was called AMS Studios. A producer of the Dick Clark *Bandstand* show was an advisor to the operation. The aim of the facility was to produce records that could be heard on national television, on *Bandstand*. So I went in and ended up working there for nothing for two years. In 1962 I left to work for Cameo Parkway Records.

Were you a music freak?

Other than the fact that I was a record buyer and stereo enthusiast —no. But I worked at AMS from 1959-1962 at night and gave up my TV business because I wanted to learn as much as I could. I put all my efforts



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there and got to know a lot of producers and writers. Sometimes I would hop a train to New York when they were doing a session there at A&R or at Bell Sound Studios. I became an astute observer of what it took to do a recording. At the time I was also servicing a lot of other studios around the Philadelphia area—Cameo Parkway Records, Chancellor Records, Virtue Studios. As soon as I got a chance to work full-time at Cameo, I left my job at Philco. I had a family at the time and it was no snap decision, but Cameo was hot during those days. They were doing Chubby Checker, Bobby Rydell, Dee Dee Sharp, the Orlons, the Dovells. They weren't directly involved with Dick Clark, but as it worked, everyone in Philadelphia was somehow related to his show because the Philadelphia music community was really very small.

I was with Cameo from 1962 until early 1963. I worked as chief engineer with a staff of three engineers, but as Cameo's success started to wane I decided to leave. I went back to the audio business doing permanent sound installations. But it was at that point that I realized that my whole life revolved around recording and that I wanted to be a recording engineer. I spent a year doing installation work. During that time Cameo changed hands again and I went back and worked there until early 1968, when it became clear that the studio was badly in need of repair and that there wasn't any growth situation there. With the determination to remain in the recording business, I knew I was either going to have to move my family to New York or Los Angeles or somehow start my own studio. At the time, all the other studios in town, outside of Cameo, were basically one man operations.

So I assume you started Sigma then...

Yeah, and the first year was more than I ever expected. I was geared for a lot less than what I did.

What gave you such faith in Philadelphia as a recording scene?

I knew there was a recording community there and I knew what state-of-the-art was. I knew what Cameo had done and I felt that if I opened a good eight track studio I would have a crack at the business. I had no guarantees from anyone, but I just hoped for the best.

Frankford/Wayne and I rented an existing recording studio that had gone out of business. They put their mastering facility on one half and I put my studio on the other. We were able to acquire a franchise for Electrodyne, bought the components, and built a 14 input, 8 output console. We bought a Scully 8 track machine enclosed in a 12 track cabinet, and had an 8 track deck and a four track in the one cabinet and a 12 track harness in the 8 track machine. [This was] so the 12 track, which then looked like it was making inroads, would be ready when it happened. We never did buy the 12 track heads for that machine for, as you know, things went right to 16.

Why Sigma Sound?

I originally incorporated under the name Quaker Sound Studios and I was criticized because people thought it sounded too provincial. And, as it happened, I was eating at a Greek restaurant one day and the placemat had a Greek alphabet on it. I guess the association with college fraternities and the Greek alphabet seemed to give a sense of a certain type of precision, and the image I wanted for Sigma was that it would be a spiffy, precision type operation. I chose Sigma because it sounds like a machine shop to

a degree and I wanted that technical aura for the studio. Certainly the first thing you do is go through names like National, Universal. I was always impressed with the studios on the coast. The studio that stood out in my mind the most was Gold Star, where Herb Alpert got his start. But after going through all the names, I wound up with Sigma.

So the early years were easy?

I worked plenty hard. I started doing almost a capacity business from almost the day I opened. But I had my rules. I would work double sessions on Monday, Tuesday, and Thursday, single sessions on Wednesday and Friday and Saturday—and on Monday I would go to work again. I was carrying on this schedule where I would get to the studio at 10 in the morning and not leave until 3 in the morning the next day. And of course you can see the futility of that kind of work. So I eventually hired an assistant, which was probably the most traumatic experience in my career: allowing somebody to work in my studio with one of my clients and me not being there. But, of course, that became more the practice, and it grew and we started to build a staff. We are located to this day in the two story building where we began. When the first story became available we moved in there.

Was there any one group that really gave the studio a big push ahead?

You have to remember, I was fortunately able to carry some momentum with me from Cameo Parkway. During those days we were starting to work with the Intruders, Jerry Butler and the Delphonics. Even while I was building Sigma, I was called upon for a couple of sessions at Cameo for Kenny Gamble and Thom Bell, so that there was momentum.

The first hit record to come out of Sigma was a record by Archie Bell and the Drells in 1969 called "Showdown." This was followed by Jerry Butler's "Only the Strong Survive." And once that started there was a rebirth of activity in Philadelphia. It continued to grow and it has grown every year since. The first sign of slowing down or retreating was in the summer of 1979. But that might have been because Gamble and Huff's Columbia Records agreement ran out in October 1979. They have been renegotiating, but as a result production has been slow.

How did you first meet Kenny Gamble?

Kenny Gamble was writing with Jerry Ross at the time, who was producing for Mercury. Kenny Gamble, in the early days, was a lab technician at Jefferson Hospital. He used to come into the studio with his white coat on at lunch time at Cameo Parkway and occasionally would be thrown out because he got in the way. He eventually took that to heart, because some years later he bought the entire building, a three story building near the heart of Philadelphia that must be a multi-million dollar property today. But that was when I first met him, sometime around 1963-64. Leon Huff was working for Johnny Madeira of Madeira-White Productions—White being of Danny and the Juniors fame and Johnny Madeira of "At the Hop" fame. We all worked together on occasion and built a rapport that, except for a couple of small instances, has been tight ever since.

What happened to that white, homogenized Dick Clark Philadelphia sound?

It left when Dick Clark's *Bandstand* left town and all the principals sort of dispersed. For a time there was a void, which was also expedited by the advent of English music. That was the turn around—pop music was sud-



Control room at Sigma in Philadelphia

denly no longer the highly produced, teeny-bopper records but the self-contained English rock records. At the time the only thing that was left in Philadelphia was the R&B market which gave birth to the brand of Philadelphia black music that was crossover oriented and had broad-based appeal. As the sound grew, Sigma seemed to grow along.

How did the studio grow during that period?

We have noticed this pattern that almost every two years we opened a new room until we opened the New York studio in 1976. In 1978 we opened studio seven in New York, and just this year we opened studio eight. We are now planning to rebuild our first room in Philadelphia, which we hope to finish by the end of this year. Of course, we view the future a little differently now, with a little bit of caution. But we are pleased that we are holding our own in this soft market.

Why did Sigma open another facility in New York instead of L.A.?

Control, mainly control. In 1976 I was offered the management of a west coast studio that will remain nameless. We were offered fifty percent of the business operation to manage. I refused because I feel management is the most important thing in a studio and it is very difficult to do it three thousand miles away. In New York we moved Philadelphia personnel and complemented it with New York people. We are only an hour and a half ride away on the turnpike. We chose New York for the purpose of control.

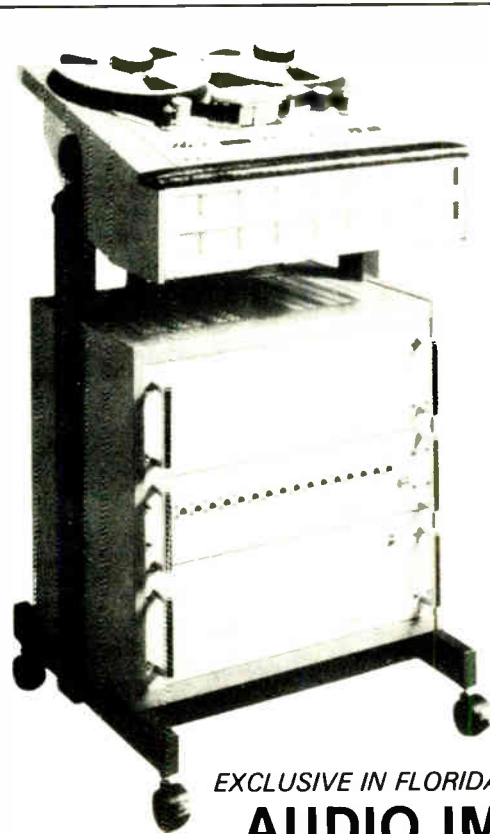
Do you still engineer?

I am still engineering. I do all the Gamble and Huff productions, all that bear their names. I get too much personal satisfaction doing it to ever give it up. I enjoy very, very much working with Gamble and Huff; it is really great to work with creative people.

Was Sigma hurt badly when the bottom fell out of disco?

Disco never happened by design. Disco has taken a bad rap and the term is a dirty word today. But the beginnings of disco were really good music that was danceable. Unfortunately with the formula that appeared, you could have recorded the national anthem with a heavy bass drum sound. People grew tired of that. Good dance music is still selling. From my conversations with marketing people I am told that the so-called black market is holding up better and is less affected by the current depression in the record business than any other area. It is certainly feeling its lumps too, but it is not as affected by trends as other forms of music. While I believe that we are a competent sound recording studio that can do every type of music, we have this reputation as an R&B studio—which sits well with me. We know how to make those kinds of records. We know how to please that portion of the market. Without trying to specialize, apparently we have.

But you are now doing New Wave groups like Talking Heads. Do you see a crossover by these new white bands to a more R&B sound?



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Telephone (212) 582-4200, TWX 710-581-5446
Call Bob, Sam or Larry

There seem to be signs of it. New Wave sounds like one direction, but it seems to have formed different avenues of its own. From a studio owner's standpoint, we try to be as broadminded as possible and we really look forward to the opportunity to do things in other areas. I think that a lot of New Wave seems to be a trip down memory lane.

But if there is any one area where people come together, it is in music. That's why I love the studio business. In the studio business, if you are a good musician nobody cares about your color. All they care about is your musicianship. The studio is a place where integration happens naturally. As far as it goes in Philadelphia, the rhythm sections are mixed black and white and so are the string sections.

I heard Mtume speak at the recent Black Music Association conference in Washington, and he said that music in the future will be a fusion of white and black music. He sees black music taking on more and more rock accoutrements and vice versa. He sees black music straying from the strings and horns toward more guitar sounds. And with what we see New Wave doing, maybe he's right.

How much has Sigma as a studio contributed to the Gamble and Huff sound?

I think you would have to ask Gamble and Huff that question. I try to create the best recording environment possible, and if that means saying that the conga pattern clashes with the drums or the guitar is out of tune, I do that. When any of my people work in the studio, we work as one effort. To say I was a part of the production would be a mistake. But as Kenny [Gamble] would admit, there have been many times when I am the sole one in the mixing room on a production. I will often mix a project, and it will be released that way unless he hears something he doesn't like.

Have you ever produced?

I don't want to produce. Running a studio is a full-time job. If I thought I had talent in that direction I probably would do it. But I am a

pretty good critic, and I don't think I have enough creative imagination to be a producer. I think I can help producers. I think I have helped producers. But that initial creative spark I don't have. If I did, I am sure that there would be faster economic satisfaction in being a successful producer than in being a studio owner.

Equipment-wise, where is Sigma going?

We have installed our first 48 track system in New York. It has a custom design console built by MCI with Sigma's equalizer and cueing system. The automation is completely digital, supplied by Allison. We are now working with Sphere in building a total recall console, a 48 input that will be shown at the AES convention in New York and then installed down in Philadelphia. At the end of your session you push a button and the tape recorder records all the static functions of the console so that you can play it back and reset the console for an update of precious mix. Or, if you are doing a rhythm section in the afternoon and some other section at night, and the rhythm section comes back the next day, you can reset the board exactly how you had it the day before—to the finest detail.

What about digital and video?

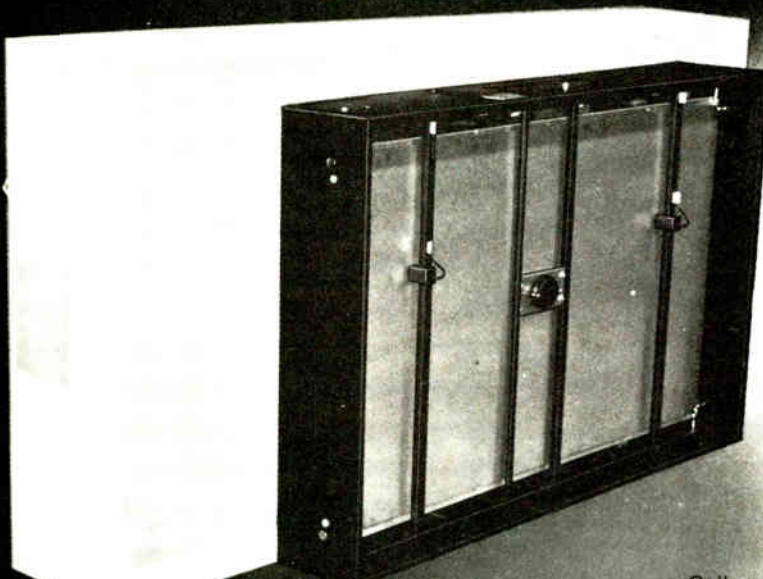
Certainly we are keeping our eyes open. As far as video is concerned, we are looking at it, but cautiously. Some people at this point in time will find it rewarding, but there are just so many networks that are sophisticated enough to need state-of-the-art post-production. When we feel the potential for the market is there, we will get involved. We are putting in provisions for monitors and interlock to be able to handle it; but I can't say right now if it will become a major part of our income. We have to watch more. I believe in the video boom, but I am not sure it will be a boom to everyone. However, I just want to guarantee that we have a place in the market.

But you are not ruling it out...

Sigma will be a part of the future, whatever that turns out to be. ■

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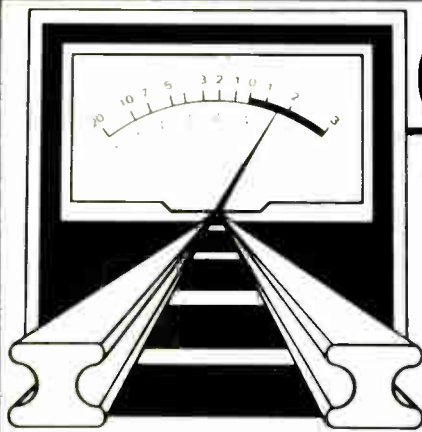
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The situations and characterizations in this column are purely fictional and do not reflect anything relating even vaguely to reality, living or dead.

Other Side of the Tracks

GUNFIGHT at the EQ Corral

by Mr. Bonzai

Continued from last issue

Our mood rings burned hotly at Ryan Recording as we prepared to retrieve our kidnapped Dinky Doodle master tapes. We had no proof, but we were pretty sure that the man who held the tapes was George "Quad" Fader, the diabolic president of Earwig, the international acoustic espionage and recording corporation. Quad still had a bug up his amp because of the failure of quadrophonic records. He was reckless and vengeful, and our studio was one of his ransom ransoms.

Luckily, our trusty technician, Smilin' Deaf Eddie, had unravelled the mystery of the hostage tapes. Eddie had known Quad Fader as a student and guessed that he had perfected a soundshield, rendering the user totally inaudible. We figured that Fader had used the shield to get past our Sonair alarms. Eddie had retaliated by designing a soundshield himself, using some old Harmonizers and a small computer.

Longhorn McKintyre, Dinky Doodle's road manager, was out in the parking lot organizing his motorcycle gang, The Rustlers.

"All right, you jerks!," he began. "Get your butts on your bikes. We're headin' over to Earwig to stir up a little ruckus. Now this Quad Fader feller has about a hundred guards over there so I figger we'll get 'em out with some nitro-exhaust and then corral 'em rodeo style."

The Rustlers screamed blood and kicked over their choppers. Atom bomb clouds rose over the parking lot as Eddie stepped out of the studio. Dressed in Oshkosh M'gosh overalls covered with little gold discs, he strapped on the Harmonizers, computer, and car stereo speakers. He had the look of an old warrior about to get his last taste of destiny.

"Eddie, you're a real champ," I offered encouragingly.

"Cramp?," he said, "Nope, I always walk

this way... All right, everybody, let's roll."

Eddie switched on his soundshield and climbed on behind Longhorn as Cart, Layla, and myself hopped on with some other Rustlers. Longhorn popped his clutch and his bike reared up so far that Eddie's collar touched the pavement. The air was overloaded with shock waves as the pack of motorcycles roared off to Earwig.

As we approached the isolated fortress, Longhorn flicked a little switch on his gas tank. His bike began to fume obnoxiously as he entered the gates, pushed his motorcycle through the reception doors, and sped down the hallway. Secretaries, guards, janitors, and recording artists fled the building and met the chaos of bikers that waited outside.

In the midst of the confusion, Eddie hopped off and began to grope his way through the halls, through the pinball game room, the Jacuzzi parlor, the research labs, and the underground echo chambers. His presence was undetected by the Sonair security system. He finally came to a two-ton bank vault door... the tape library. He whipped out his electronic stethoscope and cupped the receiver to the tumbler assembly. By analyzing the ratcheting with his mini-computer, he soon discovered the combination and the door obediently whooshed open. Within moments he had the priceless Dinky Doodle tapes in his hands and was on his way.

Outside in the lot, The Rustlers were ominously circling the terrified group of Earwig employees. If all worked according to plan, Eddie would soon emerge with the tapes, get back on Longhorn's bike, and off we'd go.

Wrong. We looked to the doorway as the snarling visage of Quad Fader emerged from the smoke. Dressed in a ghastly international orange jumpsuit, he held a bizarre rifle in his hands. He aimed at my vulnerable bald head.

"Stop... STOP!," I screamed. The circle of bikes halted, the engines stalled out, and everyone waited for Fader to make his move.

"Nice to see all of you." He smiled like a promo man. "Just in time for me to test out my

newest invention: The Sonic Dance Blaster. I picked up all the specs from Dr. Richie in the Mix... same principle as Sensurround and those South American riot-woofers. If I pull this trigger I send a pinpoint beam of certain frequencies right into your brain, activating the motor reflexes that work you legs. Should be amusing. All right, pardner, DANCE!"

He pulled the trigger and I felt a sub-audible humming in my skull. Involuntarily, my legs began to wobble, wiggle, and gyrate. I found myself hopping and dancing around like a total idiot. Fader began firing blasts at all of us and soon the entire gang was doing the Jerk. The Earwig employees laughed hysterically at our impromptu American Bandstand.

Eddie stumbled out of the smoke-filled doorways of Earwig. His good-natured, triumphant grin soon turned to graveside manner as Quad Fader swung his Dance Blaster around. As the effect of the Blaster was temporary, one by one we St. Vitus boppers regained control of our excitable legs.

"Hold it right there, Eddie... old friend. Drop those tapes or you'll be a dancin' fool," Fader commanded. Eddie's soundshield and his natural hearing problem prevented him from receiving the order. The Rustlers, the Earwig employees, and ourselves were frozen in anticipation as we witnessed the showdown.

"Those tapes are ours," I reminded Fader.

"Shut up, *Mister* Bonzai. Right now I have you and your buddies knee deep in law suits. Tell your brilliant engineer to put down the tapes."

"But he can't hear..." I stopped as Eddie began to wave his arms around. He was yelling but no sound could reach our ears. Fader aimed the Blaster and prepared to fire. It suddenly occurred to me that if the peculiar wavelengths of the Blaster hit the soundshield there was no telling what might happen. It could be the acoustic equivalent of a nuclear chain reaction. If vibrations were the glue of heaven and earth, all hell might break loose.

...to be concluded next issue

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

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

•• ARABELLUM STUDIOS
654 Sand Creek Road, Albany, NY 12205
(518) 889-5935
Owner: Art Snay
Studio Manager: Yvonne Bautochka
Engineers: Art Snay
Dimensions of Studios: 18' x 24'
Dimensions of Control Rooms: 12'D x 20'W LEDE
Tape Recorders: Otari MX5050-8SHD 8 track, Otari MX5050 2 track, Sony 850 2 track, Sony 854 4 track, Sony TC-158, TC-K35 and TC-K45 cassettes

Mixing Consoles: Modified Tascam 10B
Monitor Amplifiers: Dynaco OSA 300M and Pioneer OA-8/0A
Monitor Speakers: Advent, Genesis, Dynaco
Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, Lexicon Prime Time DDL, custom plate, misc. springs, Echoplex tape echo
Other Outboard Equipment: dbx noise reduction, dbx and Symetrix limiters, Soundcraftsmen 1/3 octave equalizers, Furman parametric equalizers
Microphones: AKG, Beyer, Shure
Instruments Available: EML synthesizers and sequencers, Yamaha electric piano. Others available on a rental basis
Rates: \$30/hr flat rate, \$25/hr block rate (minimum 8 hrs), tape extra, no charge for set-up
Extras: Country setting minutes from metro, private lake, kitchen, 50' x 30' lounge with shuffle board and video games. Quality disc production. Quad mix available. Fine accommodations located nearby
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Studio Manager: Luis Guell, Joe Manzella

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144 Wolf Hill Road, Huntington, New York 11747
(516) 421-4841
Owner: Shelton Leigh Palmer
Studio Manager: Phil Winters

•• BATTERY SOUND
also REMOTE RECORDING
90 West St., New York, NY 10008
(212) 227-3896
Owner: Mark Freedman
Studio Manager: Mark Freedman

•• BAYSIDE SOUND RECORDING STUDIO
also REMOTE RECORDING
200-70 39 Ave., Bayside, NY 11361
(212) 225-4292
Owner: Bayside Sound Recording Studios, Inc
Studio Manager: David Eng

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

•• CP SOUND INC.
200 Madison Ave., New York, NY 10016
(212) 532-5528
Owner: Steve Dwork
Studio Manager: Peter Bengtson

•• CRAMER AUDIO/VIDEO
120 Hampton Ave., Needham, MA 02194
(617) 448-2100
Owner: Mark Parsons

•• CUE PRODUCTIONS INC.
also REMOTE RECORDING
1158 Ave. of the Americas, New York, NY 10036
(212) 757-3841
Owner: Mel Kaiser
Studio Manager: Bruce Kaiser

•• DANCING BEAR STUDIOS
also REMOTE RECORDING
1815 Riverside Drive, #8E, New York, NY 10034
(212) 589-0249
Owner: Bill Ohashi
Studio Manager: Mike Frnese

•• DEMO-VOX SOUND STUDIO, INC.
also REMOTE RECORDING
1038 Bay Ridge Avenue, Brooklyn, NY 11219
(212) 880-7234
Owner: Frank J. Grassi
Studio Manager: Laura Grassi

•• DSR
also REMOTE RECORDING
P.O. Box 187, 143 Mulberry Dr., Mays Landing, NJ 08330
(609) 625-1188
Owner: Dennis and Marh McCorkle
Studio Manager: Dennis McCorkle

Engineers: Dennis McCorkle
Dimensions of Studios: 10' x 10'
Dimensions of Control Rooms: 8' x 10'
Tape Recorders: Tascam 80-B 8 track, Tascam 40-4 4 track, TEAC A 3300 SX 2 track, TEAC 860 cassette, Sony TC 153 D cassette
Mixing Consoles: Tascam Model 5, 8 in x 8 out, Tascam Model 3, 8 in x 8 out
Monitor Amplifiers: Sony 130, Crown; DC 150, Kenwood KA-3700 headphones
Monitor Speakers: JBL CL100, Realistic Minimus II
Echo, Reverb, and Delay Systems: MXR Digital Delay, Furman reverb
Other Outboard Equipment: dbx noise reduction all channels; dbx 165 limiter/compressor, Ashly parametric stereo EQ, MXR Phase 100, Morley PWB Pedal
Microphones: Electro-Voice Shure Sony
Instruments Available: Yamaha CT 70 electric grand piano, Oberheim OB X, polyphonic synthesizer 8-voice bass, Martin 6-string guitar, Ovation stereo classical guitar, Guild Mark VII classical guitar, Ibanez customized guitar, Peavey and Fender amps, assorted hand percussion instruments
Rates: Studio recording, mixing, editing 8 track \$30/hr Remote recording 4 track \$50 1st hour \$30 each additional hour

•• ELECTRO-ACOUSTIC SYSTEMS, INC.
20 Piedmont Street, Boston, MA 02116
(617) 482-8110
Owner: Electro-Acoustic Systems, Inc
Studio Manager: Connie St. Pierre

•• EMENEE PRODUCTIONS
85 Clinton St., Malden, MA 02148
(617) 321-1017
Owner: Emenee Productions
Studio Managers: Emir Galevi and Mark Hanrahan

•• FIREHOUSE
also REMOTE RECORDING
648 Broadway (at Bleecker St.), 3rd Floor, NY, NY 10012
(212) 533-1892
Studio Manager: Steve Manes
Engineers: Mike Frnese, Todd Anderson
Dimensions of Studios: 25' x 20' x 12'H
Dimensions of Control Rooms: 18' x 16' x 10' (sloped ceiling)
Tape Recorders: TEAC/Tascam 80-B with dbx 8 track, Otari MX-5050 QXHD 4 track, Revox B 77 2 track, Scully 280 FT mono
Mixing Consoles: Sound Workshop 1280-B 8 EQ, 12 in x 8 out
Monitor Amplifiers: Crown DC-300, D 150, H-K A-401
Monitor Speakers: UREI 811 ("Time Aligned"), Auratone
Echo, Reverb, and Delay Systems: AKG BX-10
Other Outboard Equipment: Lexicon Prime Time DDL, UREI LA3A, dbx 155, ADM 667 line amp, Audiotronics PEQ-82 and Pultec program EQ, digital sequencing, dbx 161
Microphones: Neumann U-87, 47 tube, AKG 414EB, 451, Sony ECM 270, ECM 50, Shure SM-81, SM-57, 545, Beyer M-160, M-500, Electro-Voice RE-16 RE 11 666
Instruments Available: ARP 2500, Prophet 5, Fender Rhodes, Steinway grand, Fender, Roland and Ampeg amps, custom-built Ashly/C L & S /Crown bass monitor, Ludwig 6 piece drums, full line of MXR effects
Rates: \$35/hr Call for block rates

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Owner: REK Recording & Sound Reinforcement
Studio Manager: Robert E. Kelly, Frank Azzolino
Engineers: R E Kelly, Ken French, Steven Cox maintenance
Dimensions of Studios: 14' x 21' x 7'
Dimensions of Control Rooms: 10' x 30' x 10'
Tape Recorders: TEAC 40-4 4 track, Revox A77 2 track, Sony ESP-150 1/4 track stereo, Sony TC 158SD cassette
Mixing Consoles: (2) Tapco 620B, 6 in x 2 out, Neptune, 6 in x 1 out, Shure M68, 4 in x 1 out
Monitor Amplifiers: Crown D60, Kustom XX
Monitor Speakers: (4) Klipsch Heresy, (2) EPI 201
Echo, Reverb, and Delay Systems: Tapco, Ursa Major Space Station (extra charge)

Other Outboard Equipment: Moog 10-band EQ, Tapco 10-band stereo EQ, UREI LA-3A limiter
Microphones: Sennheiser 421; E-V CS-15, Beyer M101N; AKG D200E; Shure SM-58, Shure Undyne II
Instruments Available: Yamaha CP-30 electric piano, Lester spinet piano, ARP 2600, Marshall & Music Man guitar Amplifiers
Rates: \$12/hr + tape costs or negotiated project price
Direction: Demos and pre-production, audio-visual productions, radio spots, instructional material Credits include: Center for Ward Method Studies, New England Telephone, Polaroid Skills Training, Boston Archdiocesan Choir School, Cambridge Council-Boy Scouts of America We also consult on reinforcement and monitor systems and contract for such Balance mixers are available for location work

Recording Schools

Did we miss you in our listing of recording arts schools and programs last August? We will be publishing an update to this list in January. please contact us by Nov. 10 to be included in this list.

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 Studio Manager: Don Wade

•• **GOLDEN HORN RECORDING STUDIO**
 97 West Second Street, Freeport, Long Island, NY 11520
 (516) 823-7588

Owner: M. Sami Uckan
 Studio Manager: M. Sami Uckan
 Engineers: Erol Uckan, Jim Kenniff assistant
 Dimensions of Studio: 23' x 14'
 Dimensions of Control Rooms: 10' x 7'
 Tape Recorders: Scully 280 8 track; Scully 280 2 track, Sony 854 4 track, Sony 850 2 track
 Mixing Consoles: Cadco (custom made) 15 in x 8 out.
 Monitor Amplifiers: (2) McIntosh 275, 4 CM Laboratories 80
 Monitor Speakers: Altec, JBL, Auratones
 Echo, Reverb, and Delay Systems: Lexicon digital delay, DeltaLab Acouscomp, Tapco reverb, Binson echo
 Other Outboard Equipment: Pultec EQ's, Spectra Sonics EQ's, Spectra Sonics compressor/limiters, UREI compressor/limiters.
 Microphones: AKG, Neumann, Shure E.V., Altec, etc
 Instruments Available: Gulbransen piano, '64 woodshell double bass Slingerland drums with assorted wood and chrome snare drums, hand-made A Zildjian cymbals imported from Turkey, guitars: Gibson '58 ES-335-TDC, '60 Melody Maker, Epiphone '61 Crestwood, Fender '61 Telecaster bass, '62 Jazzmaster, Guild D-35; video recording facilities on premises.
 Rates: \$35/hr

• **HILL RECORDING**
also REMOTE RECORDING
 23 Amesbury Rd., Rochester, NY 14623
 (716) 359-1891
 Owner: Frank Hill.
 Studio Manager: Frank Hill

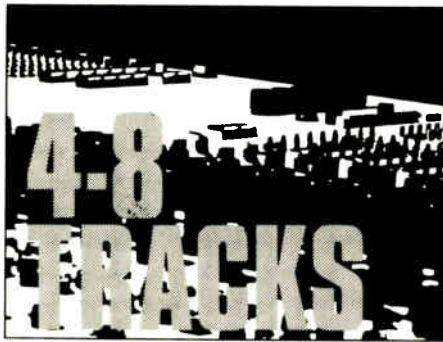
•• **HOMETOWN RECORDING**
 845 Broadway, New York, NY 10003
 (212) 280-5228
 Owner: Martin Balk, Larry Carola.
 Studio Manager: Ilana Pelzig
 Engineers: Martin Balk, Larry Carola, Ilana Pelzig.
 Dimensions of Studio: 20' x 25'
 Dimensions of Control Rooms: 15' x 15'
 Tape Recorders: 1" Otari 7300 8 track, Otari 5050B 2 track, Pioneer RT 1050 2 track; Yamaha TC-720 cassette, Yamaha 520 cassette.
 Mixing Consoles: Sound Workshop (up-graded) 1280B, 12 in x 8 out
 Monitor Amplifiers: Crown DC 300
 Monitor Speakers: UREI 811, Auratone.
 Echo, Reverb, and Delay Systems: DeltaLab DL II, EMT
 Other Outboard Equipment: Pultec EQH, UREI, Universal, Teletronix limiters; Lang PEQZ equalizers, 8 tracks dbx and 2 tracks for mixdown, phasers
 Microphones: AKG 414, 452EB, 224, Sony C-22; Electro-Voice RE-20; Sennheiser 421; Shure SM-57, 58.
 Instruments Available: Yamaha baby grand piano, Fender Rhodes, full set Pearl & Yamaha drums, three vintage Fender guitar amps (circa 1960).
 Rates: \$35/hr record and mix, \$20/hr edit, assembly, copy time.

• **IDH RECORDING**
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 200 Cape Cod Way, Rochester, NY 14623
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 Owner: Israel Hill.
 Studio Manager: Israel Hill.

•• **INNERCITY SOUND, LTD.**
 351 Jay Street, Brooklyn, NY 11201
 (212) 624-7807
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 Studio Manager: Bob Dreger.

• **INNER LANDSCAPES RECORDING STUDIOS**
also REMOTE RECORDING
 34 Hillsdale Lane, Coe, Long Island, NY 11727
 (516) 898-2528
 Owner: Michael Adam Pollack.
 Studio Manager: Michael Adam Pollack.

• **KEWALL PRODUCTIONS RECORDING STUDIO**
also REMOTE RECORDING
 77 Bayshore Rd., Bayshore, NY 11706
 (516) 598-8438
 Owner: Keith A. Gutschwager.
 Studio Manager: Walter K. Gutschwager.



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

• **LE STUDIO INC.**
also REMOTE RECORDING
 715 Boylston St., Boston, MA 02118
 (617) 287-2825
 Owner: Samuel Boroda
 Studio Manager: Claire V. MacDonald

• **THE LITTLE STUDIO**
also REMOTE RECORDING
 Box 418, Rockland, Maine 04841
 (207) 594-2497
 Owner: Helmut Vies
 Studio Manager: Helmut Vies

• **MUSKRAT PRODUCTIONS, INC.**
also REMOTE RECORDING
 59 Locust Ave., New Rochelle, NY 10801
 (914) 836-0809
 Owner: Smith Street Society Jazz Band.
 Studio Manager: Bruce McNichols

•• **NEWORLD MEDIA**
also REMOTE RECORDING
 South Blue Hill, Maine 04815
 (207) 374-5539
 Owner: Noel Stookey
 Studio Manager: Stu Davis

•• **NICKEL RECORDING**
also REMOTE RECORDING
 188 Buckingham St., Hartford, CT 06106
 (203) 524-5858
 Owner: Jack Stang
 Studio Manager: Jack Stang

•• **NIGHTOWL RECORDERS**
also REMOTE RECORDING (video)
 178 East Genesee St., Auburn, NY 13021
 (315) 253-3872
 Owner: David O. Chase Jr.
 Studio Manager: Alan Roweth

• **PENTAGRAPH MUSICWORKS STUDIO**
 51 Bergholz Dr., New Rochelle, NY 10801
 (Office: 38 Prospect Park S.W., Brooklyn, NY 11215)
 (212) 788-1485
 Owner: Kurt Ochshorn, Jon Ochshorn, Dan Smullyan, Priscilla Lates.
 Studio Manager: Kurt Ochshorn

•• **PERFECT CRIME PRODUCTIONS**
 80-A Elton Avenue, Watertown, MA 02172
 (617) 924-7161
 Owner: Rob Dimit.
 Studio Manager: Rob Dimit

• **PHANTASMAGORIA PROD., INC.**
 830 9th Ave., New York, NY 10036
 (212) 588-4890
 Owner: J. Keith Robinson.
 Studio Manager: Russell C. Fager

•• **PLUM STUDIO**
 17-R Parker Street, Rockport, MA 01968
 (617) 548-2841
 Owner: Richard Tiegen.
 Studio Manager: Richard Tiegen.

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

• **REVONAH RECORDS**
also REMOTE RECORDING
 Box 217, Old Rte 17, Ferndale, NY 12734
 (914) 292-5965
 Owner: Paul Gerry.
 Studio Manager: Patricia James.

•• **ROCKLAND INSTITUTE OF RECORDING**
also REMOTE RECORDING
 73 North Main St., Spring Valley, N.Y. 10977
 (914) 425-0018
 Owner: Joe Lupis, Jim Henning.
 Studio Manager: Bruce Kahn.

•• **ROSEMARY MELODY LINE RECORDING CO.**
also REMOTE RECORDING
 633 Almond St., Vineland, NJ 08380
 (609) 696-3085
 Owner: SkyTime Publishing Co.
 Studio Manager: Dennis Link.

• **SONIC SOUND STUDIOS**
 333 West 52 St., New York, NY 10019
 (212) 541-4850
 Owner: Jimmi Willson, Darius Ditulio
 Studio Manager: Carlos Willson.

• **SOUL ECCENTRIC STUDIO**
 211 Central Ave., White Plains, NY 10608
 (914) 997-0250
 Owner: Morris Miller.
 Studio Manager: Morris Miller

•• **SOUNDSCAPE STUDIOS**
also REMOTE RECORDING
 393 Sunrise Highway, Lynbrook, N.Y. 11563
 (516) 599-4448
 Owner: Jeffrey Poretsky.
 Studio Manager: Rich Casey.

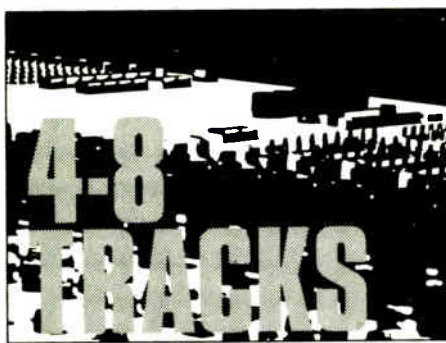
•• **SOUND TECHNIQUES**
 3 Laurel St., Watertown, MA 02172
 (617) 923-4040
 Owner: Leon Janikian
 Studio Manager: Leon Janikian

• **STAFFORD SOUND**
also REMOTE RECORDING
 11 West 17th Street, New York, NY 10011
 (212) 928-1441
 Owner: Lee Stafford.

•• **STILLWATER SOUND STUDIO**
also REMOTE RECORDING
 11 Turn of River Road, Stamford, CT 06905
 (203) 322-0440
 Owner: Dominick Costanzo.

Studio Manager: Dominick Costanzo.
 Engineers: Dominick Costanzo.
 Dimensions of Studio: 24' x 14'.
 Dimensions of Control Rooms: 10' x 9'.
 Tape Recorders: 3M M-56 8 track; Ampex 351-2 2 track; TEAC 3340 4 track; Advent 201 cassette.
 Mixing Consoles: Allen & Heath 12x2 modified, 12 in x 12 out. Allen & Heath 142, 6 in x 2 out.
 Monitor Amplifiers: McIntosh MC 2100, CM Labs 911.
 Monitor Speakers: JBL L-100, Altec 604-D, Altec 755-C, others on request.
 Echo, Reverb, and Delay Systems: Roland 201, Fisher K-10, others on request.
 Other Outboard Equipment: Orban 622B parametric EQ, MXR Limiters, others on request.
 Microphones: Neumann U-67; Sony C-37A; Sennheiser MD-421; Beyers M-100; Shure SM-56; Electro-Voice RE-15; others on request.
 Instruments Available: Yamaha CP-80 electric grand piano, Rhodes, Wurliizer electric piano, Fender and Ampeg amplifiers, complete drum kit.
 Rates: On request.

• **TIESTUDIOS RECORDING**
 1884 East 22 St., Brooklyn, NY 11229
 (212) 377-3218
 Owner: Glenn Rosenstein.
 Studio Manager: Warren Rosenstein.



•• TRITON RECORD PRODUCTIONS, INC.
25 W. 43rd St., New York, NY 10036
(212) 575-8055
Owner: Sylvia K. Israel
Studio Manager: David W. Smith

•• TURTLE BEACH RECORDINGS
1912 Alcott Rd., York, PA 17402
(717) 757-8344
Owner: Roy R. Smith
Studio Manager: Lauren Hale

•• TWANG RECORDING STUDIO
also REMOTE RECORDING
1116 W. 29th, Erie, PA 16500
(814) 864-2308
Owner: John Mazza, Keith Veshecco

• UNITED RECORDING LABS., INC.
681 Fifth Avenue, New York, NY 10022
(212) 751-4660
Owner: George & Anita Adams
Studio Manager: Lee Rand

•• THE VIDEO WORKSHOP
also REMOTE RECORDING
468 Forest Avenue, Portland, Maine 04101
(207) 774-7798
Owner: William Knowles
Studio Manager: Eric Jurgenson

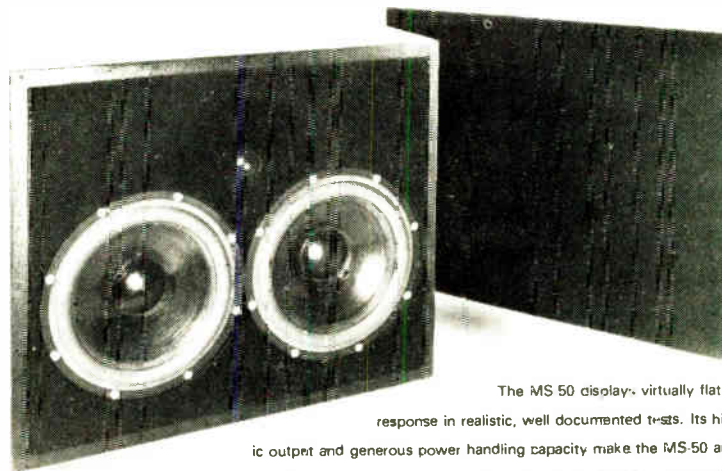
•• ZBS MEDIA
R.D. #1, Fort Edward, NY 12828
(518) 695-8408
Owner: ZBS Media, Inc.
Studio Manager: Gregory Shifrin

•• ZEAMI STUDIO
also REMOTE RECORDING
102 Greene St., New York, NY 10012
(212) 228-3885
Owner: Zeami Studio, Inc.
Studio Manager: Takashi Tsuruta
Engineers: Naka Suzuki, Jeffrey Goldenkranz
Dimensions of Studios: 20' x 19' and 13' x 6' vocal booth
Dimensions of Control Rooms: 21' x 12' LEDE style design.
Tape Recorders: Ampex ATR 100 2 track; Otari MX-7800 B track; Luxman cassette
Mixing Consoles: AHB Syncon, 16 in x 16 out.
Monitor Amplifiers: BGW 250 D, BGW 100B, Luxman L-3's
Monitor Speakers: Big Reds, Little Reds, JBL 4311, ROR's
Echo, Reverb, and Delay Systems: AKG BX-10, Lexicon Prime Time, live echo chamber
Other Outboard Equipment: UA LA-175 limiter board, UREI LA-4 compressor/limiters, UREI 530 graphic EQ, Roger Mayer noise gates
Microphones: AKG 414's; Neumann U-87; Sennheiser 521; Shure SM-58, 57, 54, 53; Aiwa DM68N, Sanken MU-2, PZM 130; Schoeppe SKM 5-U; Sony C58, C55; Fostex M88RP; Primo PC-20.
Instruments Available: Steinway 7' grand piano, Hammond B-3 w/ Leslie, Fender Rhodes, Mellotron, Gretsch drums, vibes, Fender and Gibson guitars, Fender Precision and Fretless Jazz bass, Music Man bass and guitar amp, Ampex B-15, Polytone, Fender Twin Reverb, Champ.
Rates: Call for incredible rates.

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The MS-50 display: virtually flat amplitude response in realistic, well documented tests. Its high acoustic output and generous power handling capacity make the MS-50 an ideal reference monitor for broadcast or recording studio applications. All this at a cost significantly lower than you might expect so, stop in and take a listen to the MS-50 in a working environment.

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599 List

We've been building Parametric equalizers for over six years now and our new SC-63 (mono) and SC-66A (stereo) reflect our experience. Our basic design has evolved to include the latest technology and a host of new features. You'll find that our clean, logical front panel layout takes the mystery out of Parametric equalization and you'll have more power to control real world sound problems than you believed possible. Equalize at just the right frequency and bandwidth to get precisely the sound you want, not just a close approximation. You'll also appreciate our heavy-duty construction and attention to detail which is unique in the industry. When you think about tone controls, think Ashly Parametrics, the world's most powerful equalization tools . . . designed and built by people who still care about quality and reliability.

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*** AAA RECORDING STUDIO
130 W. 42nd St., No. 552, New York, NY 10036
(212) 221-8828
Owner: Variety Sound Corp
Studio Manager: Fred Vargas

*** ARTCRAFT RECORDING STUDIOS
285 E. 49th St., Brooklyn, NY 11203
(212) 778-5150
Studio Manager: Michael Serby

*** ATLANTIC CITY RECORDING STUDIOS
also REMOTE RECORDING
Coles Road, P.O. Box 1248, Blenheim, NJ 08012
(609) 227-5883
Owner: Courtney Mutschler and Harold Sheets
Studio Manager: Mark Moeen

*** BAKER ST. STUDIOS
1072 Belmont Street, Watertown, MA 02172
(617) 484-9812
Owner: Baker, Baker, & Baker
Studio Manager: Titiiny Newport
Engineers: Roger L. Baker, Darleen Wilson, Andy Mendelson
Dimensions of Studios: 30' x 15'
Dimensions of Control Rooms: 15' x 15'
Tape Recorders: Otari MTR 90 16 track, Otari MX-7800 B track, Ampex 440B 2 track, Pioneer RT-701 1/4 track, Pioneer and Technics cassettes
Mixing Consoles: Tangent 3216, 20 in x 16 out
Monitor Amplifiers: Phase Linear 300 (control room), Crown DC-60 (studio), Crown DC-60 (headphones)
Monitor Speakers: UREI B11, Auratone, Celestion-Ditton 66, Phillips, and convenient outputs for visiting reference monitors
Echo, Reverb, and Delay Systems: Echoplate reverb, Delta-Lab DDL, Ibanez analog, acoustic chamber 20 x 40 (stereo), Tapco 4400
Other Outboard Equipment: Ibanez flanger, MXR Auto Phaser, 10-band graphic EQ (2), 5-band graphic EQ (2), dbx 160 comp/limiters (2), Kepex (2), Gain Brain (2), Orban sibilance controller, dbx noise reduction (18 channels)
Microphones: Neumann U-67, U-47, AKG 451, 200, E-V RE-20, RE-16, CS-15, RE-10, RE-55, Sennheiser 421, 441, Shure SM-57, Beyers 160, 260
Instruments Available: Sohmer grand piano, Wurlitzer electric piano, Hammond organ with Leslie, Moog synthesizer, Fender-Rhodes keyboard bass, Fender Deluxe Reverb amp, Ampeg B-15 amp, assorted percussion instruments (rentals available on most other instruments)
Rates: 16 track \$40/hr or \$300/10 hours, 8 or less tracks \$20/hr or \$175/10 hours. No charge for set up or break down time
Extras: Our studio has a piano isolation room, a drum booth, and variable acoustics controlled remotely from the control room, strobe tuner, electric metronome, musicians' lounge with refrigerator, TV, games pinball, visitor observation lounge with windows and monitors, complete record pressing and album jacket production service, studio musicians, arrangers, producers, composers, vocalists
Direction: We continue to be one of New England's fastest growing studios. We have done work for Omikron International, United Artists, Arista, Physical Records. We are proud that our reputation stands on its own.

*** THE BARGE SOUND STUDIO
92 Lionshead Drive West, Wayne, NJ 07470
(201) 835-2538
Owner: Jim Barg
Studio Manager: Jim Barg
Engineers: Jim Barg
Dimensions of Studios: 17 x 27
Dimensions of Control Rooms: 10' x 14'
Tape Recorders: Auto-Tec L 116 16/8 track, Otari MX-5050 2SHT 2 track, TEAC 3340 4 track
Mixing Consoles: Tascam 100B 16 in x 8 out
Monitor Amplifiers: SAE 2200
Monitor Speakers: Altec 604 BG in Altec 612C cabinets, Aura x es
Echo, Reverb, and Delay Systems: DeltaLab DL2 Acoustic-computer, MICMIX XL-305, Fisher K-10
Other Outboard Equipment: dbx noise reduction, Soundcraftsmen graphic EQ, dbx 160 compressor/limiter, Orban 622B parametric EQ, Technics RS-616 cassette recorder, Orban D'Esser
Microphones: AKG C-414EB, C-505E, Neumann KM 84, Electro-Voice RE-20 DS 35, Shure SM-57, Sony ECM 280 ECM 270, ECM 170, ECM 22, Beyers M-500
Instruments Available: Baldwin Acrosonic piano, Ludwig drums, percussion (various), amps, Fender Rhodes
Rates: 16 track \$35/hr 8 track \$25/hr. Special considerations for block bookings
Extras: Sescam active and passive direct boxes, custom built cue system, EXR and Apex Exciters available
Direction: We offer a combination of personal attention, extremely comfortable atmosphere, high quality recording, and affordable rates for everyone from local, not-so-well-known artists to nationally-known major-label acts. Our clients include City Boy (Atlantic Records), the Bangs (East West Records), Jonas, the Retros, Bran & the Fear, Mike Weber, Dave Weckerman, and the Vivitones. We will continue to welcome local artists as we expand to serve the needs of our growing of major-label clients.

*** BIG APPLE RECORDING STUDIOS, LTD.
Now Greene St. Studios, refer to 24 track section.

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

*** CENTURY PRODUCTIONS
171 Washington Road, Sayreville, NJ 08872
(201) 238-5630

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

*** DICK CHARLES RECORDING
729 7th Ave., New York, NY 10019
(212) 582-7920
Owner: Dick Charles
Studio Manager: Dick Charles

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

*** DOWNTOWN RECORDERS
537 Tremont St., Boston, MA 02116
(617) 428-9455
Owner: Ben Kay, Mitch Benoff
Studio Manager: Mitch Benoff
Engineers: Phil Adler, Ben Kay
Tape Recorders: MCI JH 114 w/vanspeed 16 track; Tascam 80-8 w dbx 8 track, Revox A 77HS 2 track, Otari 50 50 2 track
Mixing Consoles: APSI 2000 (modified), 16 in x 16 out
Monitor Amplifiers: Crown DC 300A DC 150, BGW, Dynaco
Monitor Speakers: Altec 604 JBL 4311B, Auratone
Echo, Reverb, and Delay Systems: 110 ft. natural reverb dome, 5 "live" isolation booths w/varying decay times, Lexicon 224, Lexicon Prime Time Echoplex Clover Systems spring reverb
Other Outboard Equipment: dbx noise reduction, UREI LA-4, 1176, 175 comp/limiters, Ashly SC 50 limiter, Ashly parametrics, Roger Mayer noise gates, Mutron stereo bi phase, Klark-Teknik 27-band EQ's
Microphones: RCA 77-DX, Norelco C-60, Sennheiser 421, 441, Neumann U-87, KM-84, AKG 451, D12E, SE-5, E-V RE-20, 664, Shure SM-57 53
Instruments Available: 1920 Steinway grand piano, Hammond B3 organ w/Leslie, Pre-CBS Fender Twin Reverb and Bandmaster amps, Wurlitzer electric piano, Minimoog
Rates: \$35/hr, \$500/20hrs, \$2000/100hrs

*** EAB RECORDING STUDIOS
223 Lisbon St., P.O. Box 958, Lewiston, ME 04240
(207) 788-3478
Owner: Edward A. Boucher
Studio Manager: Edward A. Boucher

*** EARTH AUDIO TECHNIQUES, INC.
also REMOTE RECORDING
The Barn, North Ferrisburg, Vermont 05473
(802) 425-2111
Owner: Michael Couture, William Schubart
Studio Manager: Charles Eller
Engineers: Michael Couture, Charles Eller, James Swift
Dimensions of Studios: 30' x 45' x 26'
Dimensions of Control Rooms: 30' x 20'
Tape Recorders: MCI JH-16 16 track, MCI JH-16 8 track, MCI JH 110 2 track, Scully 280 2 track (2)
Mixing Consoles: MCI JH-416 16 in x 16 out, Electrodyne, 8 in x 2 out
Monitor Amplifiers: Crown DC-300, Crown DC-150 (3), BGW 500
Monitor Speakers: Altec 6048G in 620 cabinets, ADS 710, Auratones, Altec 887, Marantz #7, Koss ESP 9
Echo, Reverb, and Delay Systems: AKG BX-20, Eventide DDL, tape delay
Other Outboard Equipment: Dolby A all channels, Eventide Phaser, UREI 1176, Lang EQ, VSO all transports, UREI LA3A (2) Audioarts parametric EQ, API 550A EQ, dbx 160 (3)
Microphones: Neumann U-87's, U-47, KM-84's, AKG 414, C-451E's, Sennheiser 421, Beyers 160, E-V RE-20, RE-11, RE-16, PL-95, Sony ECM 33F, ECM 99A, ECM 150, Shure SM-57's, SM 58's, 330 ribbons, 16EQ, AKG CK 9 shotgun
Instruments Available: Steinway grand piano, Yamaha studio upright w/tack, Fender Rhodes, ARP 2600 synthesizer, Hammond B-3, assorted percussion

*** DON ELLIOTT STUDIOS
15 Bridge Rd., Weston, CT 06883
(203) 228-4200, (212) 879-5870
Owner: Don Elliott
Studio Manager: Liz Gallagher, Ron Bacchocchi

*** G & T HARRIS, INC.
215 Lexington Avenue, New York, NY 10018
(212) 481-8500

Owner: Gary Harris
Studio Manager: Mr. Bill Taylor
Engineers: John W. Kryda, Chief Engineer, Warren Mazur, Gretchen Lockner Zaeckler
Dimensions of Studios: 23' x 24' 6" x 10'
Dimensions of Control Rooms: 18' x 20', 23' x 18', 21' x 18'
Tape Recorders: Ampex MM-1200 8 and 16 track, Ampex 440 4 track, (2) Scully 280 4 track, Ampex 300 & 351 2 track & mono, Otari MX 5050 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, Altec 1594, 1593
Monitor Speakers: Big Reds (Altec 604E)
Echo, Reverb, and Delay Systems: AKG BX-20
Other Outboard Equipment: Pultec, UREI equalizers and limiters, Cinema equalizers, UREI Clic-Trac, 14KHz and 60Hz

sync

Microphones: Neumann U 47, U-67, U-87, AKG C12, C-60, Electro Voire RE 20, RE-15, RE-16, Shure, RCA
Instruments Available: Yamaha grand piano 7'4", drums
Rates: Call

... HALLMARK STUDIOS

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

Owner: Hallmark Films & Recordings, Inc
Studio Manager: Philip Brecher
Engineers: Philip Brecher, Larry Adler, Remy David
Dimensions of Studio: 40' x 30' with 2nd story 8' x 10' isolation booth Room B 60' x 40'
Dimensions of Control Rooms: 20 x 30
Tape Recorders: Ampex MM1200 16 track, Scully 280-B 2 track (2) Ampex-Inovonics 351 2 track, Nagra III 2 track Magnasync 3500 mono
Mixing Consoles: Opamp RDI, 20 in x 12 out, Altec 8 in x 2 out, Phillips, 12 in x 4 out
Monitor Amplifiers: Crown DC-300A, Crown D-60, McIntosh 2100

Monitor Speakers: JBL 4311's, Auratones
Echo, Reverb, and Delay Systems: EMT 140 plate with remote, Lexicon Prime Time DDL
Other Outboard Equipment: Allison Kepex's, UREI 1176 LN, Pye limiters, Ashly limiters, DeltaLab EQ, API EQ, electronic tube K-1R scope, Kudelski resolver, Square + sinewave generator setup for time pulsing, Russco turntable
Microphones: Neumann U-87's, KM-86, KML-325, Sennheiser 421's, Beyer ribbons, AKG 451's, Shure SM-58's, AKG C-K9 shotgun, E-V 664 shotgun, Sony ECM 50's, UTC direct boxes
Instruments Available: Yamaha grand piano, Hammond B-3 with Leslie, Ludwig Octaplus drums, ARP synthesizer, Mini Korg synthesizer, Synare II synthesizer, Clavinet D-6 electric organ and piano gong congas
Rates: \$50/hr, block time available

... JIMMY KRONDES RECORDING STUDIO

also REMOTE RECORDING
2 Musket Lane, Darien, CT 06820
(203) 855-3680

Owner: Jimmy Krondes Enterprises
Studio Manager: Jimmy Krondes

... MEGA MUSIC

345 E. 82nd St., New York, NY 10021
(212) 636-3212

Owner: Don Dannemann and Norris O'Neill

Studio Manager: Howard Kaufman

... MICKEY RAT RECORDERS

also REMOTE RECORDING
Cheesbox 1332 Amhurst Station,
Silver Spring, MD 20902
(301) 649-4153

Owner: Cheeztone Records & Tapes Products Group, Inc
Studio Manager: Mr Mickey Francis Rat

... M&I RECORDING ENTERPRISES, LTD.

830 Ninth Avenue, New York, NY 10036
(212) 582-0210

Owner: Mitch Yuspeh, Ira Yuspeh

Studio Manager: Steve Hasday

Engineers: Phil Kapp, Chief Engineer

Dimensions of Studio: 33' x 21'

Dimensions of Control Rooms: 16' x 14'

Tape Recorders: Ampex MM-1000 16 track, Ampex AG-440C 2 track, TEAC 2300SX 1/4 track, TEAC 3340 4 track, Pioneer CTF4242 cassette

Mixing Consoles: Tangent 3216, 17 in x 16 out

Monitor Amplifiers: Crown DC-300A, Crown D-60 (2), SAE 3100

Monitor Speakers: Big Reds, Little Reds, Auratones

Echo, Reverb, and Delay Systems: AKG BX-20E, MXR DDL

Other Outboard Equipment: UREI LA-4 (2), dbx 160 (2), UREI 530 EQ, Roger Mayer noise gates (2), 16-channels dbx and 2 channels of Dolby

Microphones: Neumann U-87, U-47 FET, KM-84's; AKG C-414's, D-12, Sennheiser 421's, 441, E-V RE-20; Beyer M-500; Shure SM-57's

Instruments Available: Steinway grand, Hammond B-3/Leslie, Rhodes piano, ARP String Ensemble, Slingerland drums, Fender & Ampeg amps

Rates: Call for rates

... MOUNTAINSIDE RECORDING STUDIO

also REMOTE RECORDING
Garvey Hill, Northfield, VT 05863
(802) 485-8594

Owner: Richard Longfellow

Studio Manager: Richard Longfellow



... PLANET OF THE TAPES

also REMOTE RECORDING
Box 212, Brunswick, Maine 04011
(207) 724-4581

Owner: John Etmer

Studio Manager: John Etmer

... RBY RECORDING STUDIO

Main St. North, Southbury, CT 06488
(203) 264-3888

Owner: Jack Jones

Studio Manager: Marjorie Jones

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

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

Dimensions of Control Rooms: 18' x 16'

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

Mixing Consoles: Tangent, 32 in x 32 out

Monitor Amplifiers: Phase 400, Yamaha

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

Echo, Reverb, and Delay Systems: MXR EQ, AKG BX-20

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

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

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

Rates: \$40/hr 16 track, \$30/hr 4 and 2 track

... THE RECORDING CENTER, INC.

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

Owner: Ethan Winer, major stock holder

Studio Manager: Ilene Braustein

... ROSE HILL STUDIOS

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

Owner: Rose Hill Group

Studio Manager: Vincent Tait

Engineers: Cliff Kent, Chief Engineer

Dimensions of Studio: 25' x 25'

Dimensions of Control Rooms: 15' x 14'

Tape Recorders: Scully 100 16 track, Crown SX822 2 (1/2) track, Studer 2 (1/2) track, Tandberg 300X 2 (1/4) track, Tandberg 300X 2 (1/4) track, TEAC 220 cassette

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

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

Monitor Speakers: Altec 604E Big Reds with Kent Tune-Sync crossovers, M&K bass extender, Auratones

Echo, Reverb, and Delay Systems: EMT 140S, live chamber, various springs, Eventide Delay, Ursa Major Space Station, tape Harmonizer, many dbx compressors, limiters, expanders, EXR Exciter, Technics parametric EQ, Quad/Eight noise gates, UREI 529 EQ

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

Instruments Available: Mason & Hamm 7' concert grand piano, Hammond, ARP Odyssey II, Hohner D-6 clavinet, Wuritzer electronic piano, Ludwig/Zildjian, assorted percussion, Ampeg B15

Rates: \$70 tracks, \$55 mix

Extras: Autolocator, Mini-mag audio/video synchronizer, Kent stereo phaser (1,000° per channel), var-speed, Kent Tube Spiker, Bang & Olufson 3000 turntable. We also have a full-time in-house maintenance staff, test equipment and repair shop, as well as the finest in research and design of one-of-a-kind magical devices

Direction: Hits. A producer's dream (Mark Doyle, Allen Blazek, Jay Chataway, Eric Thorngren, Vince Taff) and a group's inspiration (NY Flyers, National Jazz Ensemble, Taksim, Pictures, the Bashers, the Works, Todd Hoban Band). Philosophy: Excellence.

All our support for every producer and group from established heavies to new bands just starting out. Located in a relaxed rural setting, 5 minutes from fine hotels, restaurants and New York's purest (you can drink it) lake

... ROSS-GAFFNEY, INC.

21 W. 46th St., New York, NY 10036
(212) 582-3744

Owner: James Gaffney

Studio Manager: Richard Weigle

... SADLER RECORDING STUDIO

also REMOTE RECORDING
116 E. 26th St., New York, NY 10016
(212) 684-0960

Owner: John H. Sadler

Studio Manager: John H. Sadler

... SCOVIL PRODUCTIONS

89 Main St., Norwalk, CT 06851
(203) 868-0637

Owner: Gary and Charles Scovil

Studio Manager: Gary Scovil

... SEAR SOUND

235 W. 46th St., New York, NY 10036
(212) 582-5380

Owner: Walter Sear

Studio Manager: David Miles

Engineers: Walter Sear, Bob Schwall

Dimensions of Studio: 37' x 15'

Dimensions of Control Rooms: 15' x 11'

Tape Recorders: Ampex MM1200 16 track, Ampex 300 2 track, Ampex 350 2 track, Ampex 300 1 track

Mixing Consoles: Custom built, 16 in x 16 out. All tubes

Monitor Amplifiers: McIntosh M175

Monitor Speakers: JBL

Echo, Reverb, and Delay Systems: EMT 140, Fisher K-10, Fairchild tape delay, Eventide 949 Harmonizer

Other Outboard Equipment: UREI, Pultec, equalizers, Fairchild, Teletronix compressors

Microphones: Neumann U-47 (tube type), U-67, U-87, KM 86, KM 56; RCA 44, 77, Shure SM-57, AKG C12, Sony C 37, Sennheiser MKH 405, E-V RE-16, 666-R

Instruments Available: Steinway grand, Hammond B-3, RMI Rockschor, Baldwin electronic harpsichord, Celeste, Moog Model C synthesizer, Slingerland drums, Fender Rhodes
Rates: 16 track \$75/hr; 8 track \$50/hr; 2 track, mono \$35/hr

... SEAWIND AUDIO, INC.

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 8 track, Technics 1520 2 track, Pioneer CTF 9191 cassette

Mixing Consoles: Tangent 3216, 24 in x 16 out

Monitor Amplifiers: Crown, Technics

Monitor Speakers: JBL 4311, Auratone 5C

Echo, Reverb, and Delay Systems: Orban 111B reverb, Eventide H910 Harmonizer/DDL

Other Outboard Equipment: UREI LA4 comp/limiters, Eventide Flanger; Orban para EQ; 28 channels dbx, Beiden snakes; custom x'former mix splitters

Microphones: Condenser and dynamics from AKG, Beyer, E-V, Sennheiser, Shure, Sony

Rates: Remote Recording only 16 track \$50/hr 8 track \$30/hr 2 track \$15/hr. Mileage charge: quote. Block rates on request

... SORCERER SOUND

also REMOTE RECORDING
19 Mercer St., New York, NY 10013
(212) 228-0480

Owner: Al Firestein

Studio Manager: Gregory Stone Curry

Engineers: Mano Salvat, Gregory Stone Curry

Dimensions of Studio: 12' x 27'

Dimensions of Control Rooms: 11' x 13'

Tape Recorders: Scully 280 16 track, Tascam 80-8 with dbx 8 track, (3) Technics 1500 2 track; (2) Akai GXC 750D cassette, Nagra Model 3 full track mono

Mixing Consoles: Acoustilog 6 band, 12 freq, EQ on each channel, 20 in

Monitor Amplifiers: Phase Linear, BGW

Monitor Speakers: Altec 604's with UREI horns, ROR Cubes

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, EMT stereo plate, 910 Harmonizer, DeltaLab DDL, Lexicon DDL, analog delay

Other Outboard Equipment: ROR parametrics, dbx 162 stereo comp/limiter, Kepex, UREI 1/2-octave graphic EQ's, phase shifters, limiters, Acoustilog Multilyzer Flasha metering system/spectrum analyzer, Dolby A or dbx muxdown, UREI digital metronome



.... A-1 SOUND STUDIOS, INC.
2130 Broadway, New York, NY 10023
(212) 382-2803

Owner: Herb Abramson
Studio Manager: Barbara Abramson
Engineers: Herb Abramson, Robby Norton, James Nichols
Dimensions of Studios: 23' x 34'
Dimensions of Control Rooms: 17' x 23'
Tape Recorders: Ampex MM1100 B, 16, and 24 track, Ampex (4) 350-2 2 track, Studer B67 2 track
Mixing Console: MCI custom, 20 in x 24 out
Monitor Amplifiers: McIntosh, Kenwood
Monitor Speakers: JBL 110, Altec 604B
Echo, Reverb, and Delay Systems: Acoustic chamber (stereo), Fisher reverb
Other Outboard Equipment: UREI Little Dipper, dbx noise reduction 24 channels, Pultec EQ's, Neumann EQ's, UREI limiters
Microphones: Neumann U-47, U-49, Sennheiser 403, Electro-Voice, Shure, RCA
Instruments Available: Steinway grand piano, Fender Rhodes electric piano, Hammond B-3 organ, tack piano, guitar and bass amps, drums
Rates: 8 track \$35/hr 16 track \$55/hr 24 track \$75/hr

.... A&R RECORDING
322 W. 48th., New York, NY 10038
799 7th Ave., New York, NY 10019
(212) 397-0300

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

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

Owner: Malcolm Addey
Studio Manager: Malcolm Addey

.... ALPHA INTERNATIONAL RECORDING STUDIOS, INC.
2001 W. Moyamensing Ave., Philadelphia, PA 19145
(215) 271-7333

Owner: Peter S. Pellulo
Studio Manager: Robert J. Sannelli

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

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

.... ATLANTIC STUDIOS
1841 Broadway, New York, NY 10023
(212) 484-8093

Owner: Atlantic Recording Corp
Studio Manager: Dave Teig

.... AUDIO INNOVATORS, INC.
216 Boulevard of the Allies, Pittsburgh, PA 15222
(412) 471-8220

Owner: Norman J. Cleary, President
Studio Manager: Operations Manager Martha J. Wilson
Direction: Pittsburgh is a growing production & entertainment market, and we're here to provide much-needed major-market services for the music & production industries. We are currently remodeling our present facility to provide state-of-the-art music mastering and remixing to artists residing in or travelling through Pittsburgh. The Studio A Complex will include the Amek M2000A/2500 36 x 24 console, extensive outboard processing audio post production to video, and multitrack interlock for up to 32-track recording. The Studio B Complex will include a Spectra Sonics 32/32 console with the same extensive outboard, interlock and post-production capabilities.

.... AURA RECORDING INC.
138 West 52nd St., New York, NY 10018
(212) 582-8105

Owner: Allan Murchin, Ben Stern
Studio Manager: Eleanor D'Elia
Engineers: Allan Murchin, Mitchell Raboy, Larry Collen, Frank Tomaino, Brian Turner, Ed Rice, Tony May, Hayden Harris
Dimensions of Studios: Studio D: 45' x 45' x 25'; Studio A: 45' x 25'; Studio B: 40' x 20'; Studio C: 8' x 10'
Dimensions of Control Rooms: D: 20' x 30'; A: 12' x 15'; B: 9' x 12'; C: 9' x 12'
Tape Recorders: Ampex MM1200 24 track, Ampex ATR 102 2 track, Scully 8 track, Ampex 440C 4 track, Ampex 440C 2 track, MCI JH110 4 track
Mixing Console: Amek 3000, 34 in x 32 out; Audio Designs, 16 in x 3 out
Monitor Amplifiers: McIntosh MC 2300, 2125, MC60, Crown D-75, D-150
Monitor Speakers: UREI 813, Altec 604, ADS 810, ADS 300, Auratone
Echo, Reverb, and Delay Systems: EMT 140, EMT 240, Echoplex, Lexicon 224
Other Outboard Equipment: Lexicon Prime Time, Eventide Harmonizer, Eventide Flanger and Phaser, Orban stereo synthesizer, Orban D'Esser, Cooper Time Cube, Dolby & dbx noise reduction, UREI LA2A, LA3A, LA4 limiters, dbx limiters, Clif Trac, Kepex
Microphones: Neumann U-87, U-47, M-49, KM-84, KM-85; Electro-Voice RE-20, AKG C-414, 452, Sennheiser MD421, 406, 441; Shure SM-53, 56
Instruments Available: Fender Rhodes, Hammond B-3, Steinway grand pianos, drums, vibes, xylophone, celeste, orchestra bells, tack piano.

.... AURA-SONIC LTD.
REMOTE RECORDING
140-02 Poplar Ave., Flushing, NY 11355
(212) 888-8500

Owner: President Steve "Remote" Prnias
Studio Manager: Steve Remote
Extras: 40 channel transformer splitter, 38 channel 300 ft snake, video hook ups with 2 monitors. We can run 2-24 track machines. Air conditioning and heat included with our remote. We also record, outside of our remote with an Altec/Crown PA system with PA monitors too
Direction: Our philosophy is to bring the multi-track studio to the concert home and/or anywhere desired to develop the sounds needed. We are experienced in remote recording and broadcast. We have worked with the Specials, James Brown, Mobile Units, the Police, MI Sex Gang of Four—to name a few. From remote in a castle to broadcast at the Beacon Live recorded dates and live sounding masters are our direction at the moment.

.... AUTOMATED SOUND STUDIOS
1500 Broadway, New York, NY 10038
(212) 689-8520

Owner: Steve & Arthur Friedman, Herb Gordon
Studio Manager: Harvey Gordon
Engineers: Arthur Friedman, Steve Friedman, Leslie Mona
Dimensions of Studios: A: L-shaped 60' x 45' x 36'; B: 30' x 25'; 3-4-track narration rooms
Dimensions of Control Rooms: A: 20' x 20'; B: 15' x 15'; 24 track mix room 20' x 25' w/vocal booth
Tape Recorders: (2) Studer A-80 24 track, 3M Series 79 24 track, (5) Studer A-80 4 track, (5) Studer B-67 2 track; (5) Studer A-67 2 track, Studer A-80 2 track (4); (6) Studer A-80 mono
Mixing Consoles: (2) Neve 8078 (custom) w/Necam, 40 in x 32 out, Neve (custom) 8058, 38 in x 24 out, (3) Auditorics 501, 24 in x 24 out
Monitor Amplifiers: (14) McIntosh 2100's, (8) Crown headphone amps
Monitor Speakers: (16) 604-8G's, (4) Big Reds, (2) JBL 4311's, (2 pair) Kurksaeters, (5) Auratones, Visonik, KLH Kitchen Radio
Echo, Reverb, and Delay Systems: (6) EMT Master-Room reverb, (3) Lexicon digital 224's, (2) DDL (4) AKG
Other Outboard Equipment: Scamp Rack, Harmonizers, Orban parametrics, LA4A, LA3's, Neve compressors, Dolby
Microphones: Neumann U-87's, U-47's, KM-86, 85, AKG 414's, 60 assorted mics
Instruments Available: 2 sets Ludwig drums, 2 Steinway grand pianos, 2 Fender Rhodes pianos, 2 Hammond B-3 organs w/ Leslie speakers, 2 Musser vibes, 5 Fender amps, assorted percussion

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

Owner: Riche Vetter, President, Lou Vetter Vice President, Bob Blank
Studio Manager: Lou Vetter, assistant Knut Hoff Jr
Engineers: Chief Engineer John Bradley, Chief of Maintenance Chuck Ance, Engineers Joe Arlotta, Butch Jones, Bob Blank, Roger Keay, Jim Doherty
Dimensions of Studios: A: 24' x 35'; B: 8' x 10'; C: 20' x 26'
Dimensions of Control Rooms: A: 12' x 16'; B: 14' x 16'; C: 16' x 20'
Tape Recorders: (4) MCI JH-114 24 track, (5) MCI JH-110 2 track, Scully 280 4 track, Scully 280 2 track, Studer A80 2 track
Mixing Console: MCI automated 542, 42 in x 42 out, MCI automated 428, 28 in x 24 out, MCI 416, 24 in x 24 out
Monitor Amplifiers: (3) Crown 300's, (3) Crown 150's, (3) Crown 75's, (3) Crown 60's, (2) McIntosh 2105's, (2) McIntosh 2505's
Monitor Speakers: Big Reds JBL 4311's, Auratones; also any additional speaker on request
Echo, Reverb, and Delay Systems: The Plate, AKG BX-10, BX-20, Lexicon digital reverb, Lexicon DDL and MXR DDL
Other Outboard Equipment: Pultec MCQ 5 & EQH 2 equalizers, UREI 539, 1176, 530 EQ's, parametric 622B, Soundcraftsmen 20-12A Teletronix LA2A, LA3A's, UREI 175-A limiter, Kepex and Roger Mayer noise gates, Gain Brains, dbx 160's, Fairchild 160 compressor, Eventide Harmonizers and Instant Phasers, Altec Filter 9067B, Orban Sibilance Controller 516 EC, DeltaLab Acoustcomputer, Audio Design Recording Vocal Stressor F 769 X-R, Dolby and dbx noise reduction on every machine
Microphones: Neumann U-87's, U-47's, U-67's, U-64's, KM-85's, KM-84's, Sennheiser 421's, 441's, RCA DX-77's 44's, Electro-Voice RE-20's, RE-16's, RE-15's, Sony 224's, ECM 50's, AKG 451's, D-190ES, D-60's, Shure SM-57's, D-24's, Beyer M-160's
Instruments Available: Steinway M grand piano, Yamaha C-7 grand, 2 Hammond B-3 organs, Mellotron, String Ensembles, Slingerland drums, clavinet, Fender Rhodes 88 and 73, Syndrums, congas, timbales, vibes, percussion kits, other rentals also available on request
Rates: Rates upon request, contact Studio Manager

.... BLUE ROCK STUDIO
29 Greene Street, New York, NY 10013
(212) 925-2155

Owner: Edward Korvin
Studio Manager: Edward Korvin
Engineers: Edward Korvin, Michael Ewasko
Dimensions of Studios: 22' x 45' x 14' high

Dimensions of Control Rooms: 16' x 22' x 14' high.
Tape Recorders: Studer A-80 16 and 24 and 2 track
Mixing Consoles: Neve 8058, 28 in x 24 out
Monitor Amplifiers: Crown 300A, McIntosh 50, 75, 100, 220
Monitor Speakers: Big Red, Altec 604E, JBL 4311, Auratone
Echo, Reverb, and Delay Systems: EMT 140 ST, AKG BX-20, Eventide, 2 tr
Other Outboard Equipment: Kexep, Gain Brain, UREI, Roger Mayer, Marshall, Dolby, dbx, Eventide, MXR
Microphones: Neumann, AKG, Sony, Shure, Beyers, RCA, Electro-Voice, Sennheiser
Instruments Available: Steinway, Hammond, Fender Rhodes, Fender, VOX, Hi-Watt, Sunn, Ampeg guitar amps.
Rates: \$175/hr.

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

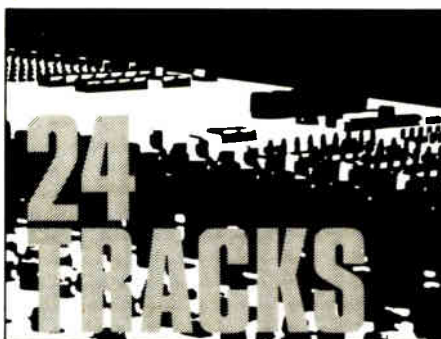
Owner: MZH Inc
Studio Manager: Piers Plaskitt
Engineers: Piers Plaskitt, Michael Farrow, Edward Bowleg
Dimensions of Studios: A: 33' x 28' plus drum booth and additional isolation booth B: 14' x 16'
Dimensions of Control Rooms: A: 18' x 24'; B: 15' x 17'
Tape Recorders: (2) 3M M79 24 track; (2) 3M M79 4 track; (2) 3M M79 2 track; Scully 280 4 track; (2) Scully 280B 2 track; (4) Scully 280B mono; MCI JH110 mono; Revox 1/2 track; Revox 1/4 track; Tandberg, Sony, Technics cassettes
Mixing Consoles: Harrison 3232, 32 in x 32 out; Harrison 3624, 36 in x 24 out
Monitor Amplifiers: (1) Crown DC300 driving each control room monitor; Phase Linear 400 for studio playback
Monitor Speakers: Super Reds, Big Reds, JBL 100, Auratones
Echo, Reverb, and Delay Systems: AKG BX-20 (2), EMT, MICMIX, Eventide Digital H910, Cooper Time Cube, Marshall Time Modulator
Other Outboard Equipment: Eventide Phaser and Envelope Follower, Pultec, Kexep, Gain Brain, Orban parametric EQ, Eventide Flanger, Orban stereo synthesizer, dbx limiters, UA limiters, Teletronix limiters, Eventide Omnipressor, Dolby's, Mutron Bi-Phase, digital metronome
Microphones: Neumann U-87, U-67, U-47, KM-84, KM-64, AKG 414, D-224E, Beyers M-160, M360; Electro-Voice 635, RE-15, RE-20; Sennheiser 421, 441, PZM 130
Instruments Available: All at no charge. (2) Fender Rhodes (1-73, 1-88), Steinway grand piano, Baldwin grand piano, Honky-tonk piano, Hohner clavinet, RMI Roc-Si-Chord, Musser vibes, pedal tympani, congas, 2 complete drum kits, guitar and bass amps, ARP Synthesizer, and we can rent for you (with no price mark up), "every instrument under the sun" from New York's best rental services.
Rates: Competitive and flexible, please call for quote, 212-575-9095

****** CELESTIAL SOUNDS**
919 2nd Ave., New York, NY 10017
(212) 355-4825

Owner: Toni Pinelli and Celeste Pinelli
Studio Manager: Peter Sobel
Engineers: Michael Jay, Peter Sobel, Julie Last
Dimensions of Studios: 22' x 20' with drum booth and isolation booth
Dimensions of Control Rooms: 19' x 17'
Tape Recorders: Lyrec TR 532-24 24 track; Studer B67-2/2 VUK 2 track (2) one VUKK with sync; Studer/Revox A-77 2 track; Aiwa 6900-II cassette 2 track
Mixing Consoles: MCI 636-36 automated, 36 in x 24 out
Monitor Amplifiers: (3) BGW 750-B, SAE 2200 (4)
Monitor Speakers: UREI 813 Time Aligned; Big Reds with Mastering Lab crossover, ADS 300, Tannoy Gold Monitors; JBL 4311's, Auratones
Echo, Reverb, and Delay Systems: EMT 250 digital reverb, Lexicon Prime Time, Eventide Harmonizer, Flanger
Other Outboard Equipment: 30 channels dbx 216, dbx 165 and (2) 160 comp/limiters, UREI LA-4 compressors, Audioarts, Orban, UREI parametrics, White and UREI graphic EQ, Orban stereo synthesizer
Microphones: Neumann U-87, U-89; AKG 414's, D-224-E; E-V RE-20's, Sennheiser 421's, 441's; Shure SM-57's; Nakamichi CP-1
Instruments Available: Steinway B 7', Hammond B-3 w/ Leslie, Prophet 5, Emu modular 5-voice, Mini Moog, Fender Rhodes, Pearl drums w/Roto Toms, MESA/Boogie, Sunn Beta bass amp, Fender Princeton amp, Fender Stratocaster, Precision bass, Martin, Guild acoustic guitars. All provided free.
Rates: \$150/hr, block booking available

****** CHELSEA SOUND STUDIOS/SOUTH**
135 West 14th St., New York, NY 10011
(212) 242-7328

Owner: Mark Freeh
Studio Manager: Phil Bulla
Engineers: Bob Clifford, Phil Bulla, Bradshaw Leigh, Darroll Gustamachio, Glen Kolotkin, Karl Pitterson, Rob Freeman
Dimensions of Studios: 40' long x 23' wide x 12' high
Dimensions of Control Rooms: 12' wide x 18' deep x 12' high
Rates: 24 track \$150/hr.
Extras: 24 track facility.



****** CHELSEA SOUND STUDIOS/NORTH**
130 West 42nd St., New York, NY 10036
(212) 989-0673

Owner: Mark Freeh
Studio Manager: Phil Bulla
Engineers: Bob Clifford, Phil Bulla, Bradshaw Leigh, Darroll Gustamachio, Glen Kolotkin, Karl Pitterson, Rob Freeman
Dimensions of Studios: Studio A: 45' long x 35' wide x 20' high. Studio C: 20' long x 19' wide x 12' high
Dimensions of Control Rooms: A: 26' x 18 1/2'; C: 16' x 12'
Rates: \$175/hr 24 track
Extras: Fully automated 24 track, producers' lounge, kitchen, shower and hot tub

****** DAWN RECORDING STUDIOS INC.**
also REMOTE RECORDING
758 Main Street, Farmingdale, NY 11735
(516) 454-8998

Owner: James J. Bernard
Studio Manager: Kathi McCabe
Engineers: James J. Bernard, Thomas Schuzzano, John Bontempi, Dennis Mankowski
Dimensions of Studios: A: 25' x 23'; B: 16' x 20'
Dimensions of Control Rooms: (B) 12' x 14'; (A) 12' x 28'
Tape Recorders: Xedit 16R 16 track, TEAC 80-8 8 track; TEAC 3340 4 track, Scully 280 2 track, Revox A-700 with VSO 1/2 track and 1/4 track, Nakamichi 581 cassette deck
Mixing Consoles: APSI 3000 custom, 24 in x 24 out; API, 12 in x 8 out
Monitor Amplifiers: Phase Linear, McIntosh, Dynaco
Monitor Speakers: Altec 604E's, JBL 4311, Auratone, Vega's
Echo, Reverb, and Delay Systems: Sound Workshop reverb, (2) Loft delays, Fairchild reverb, Eventide Phaser/flanger, EXR Aural Exciter, Roger Mayer noise gates
Other Outboard Equipment: Ashly compressor/limiters, Techniques graphic EQ, Ashly parametric equalizer
Microphones: Neumann U-87's, 47; AKG 451E, 414, 224E, Beyers 260, 500; Sennheiser 421, 441
Instruments Available: Portfolio of custom vintage guitars, basses and amplifiers, Knabe grand piano, Gretsch drums with hydraulic heads
Rates: Please call for rates.

****** DIGITAL RECORDING SYSTEMS COMPANY, INC.**
also REMOTE RECORDING
P.O. Box 26786, Elkins Park, PA 19117
(215) 782-1002

Owner: Terrence Tobias, Peter Jensen
Studio Manager: Melissa Moyer
Engineers: Peter Jensen
Dimensions of Studios: The World
Dimensions of Control Rooms: 30' x 50'
Tape Recorders: Sony PCM 1600 digital, 2 tracks
Mixing Consoles: Mark Levinson Audio Systems LNP-2
Monitor Amplifiers: Mark Levinson Audio Systems ML-2
Monitor Speakers: Mark Levinson Audio Systems HQD System
Microphones: B&K 4133
Rates: \$1200 for one day. Substantial discounts for bookings of several days
Extras: Editing of digital tapes with Sony DAE-1100. On-location mixdown anywhere
Direction: On-location, anywhere in the world, for RCA, Vanguard, CBS, The Metropolitan Opera, Phonogram, Vox, and other top labels. Home base is a restored mill in the woods, just minutes from downtown Philadelphia

****** DIMENSION SOUND STUDIOS, INC.**
also REMOTE RECORDING
388 Centre St., Jamaica Plain, MA 02130
(617) 522-3100

Owner: Dave Hill and Thom Foley
Studio Manager: Klare Hollender
Engineers: Chief Engineer Thom Foley, Engineers Peter Doell and Klare Hollender
Dimensions of Studios: 22' x 30', 950 sq. ft. actual space
Dimensions of Control Rooms: 21' x 13', 275 sq. ft.
Tape Recorders: MCI JH-16 24 track; Ampex 4, 2 mono
Mixing Consoles: Audio Designs Quad with Vue Scan display, 30 in x 24 out
Monitor Amplifiers: McIntosh

Monitor Speakers: Altec 604E with Mastering Lab crossover.
Echo, Reverb, and Delay Systems: (2) EMT plates, Lexicon Delta T
Other Outboard Equipment: Ursa Major Space Station, UREI 1176 compressor/limiter, custom parametric EQ's, SMPTE synchronizer, Altec hi and lo pass filters, Spectra Sonics 610 Compressors
Microphones: Neumann, Telefunken, Electro-Voice, RCA, Sony, Shure and AKG
Instruments Available: 74" Yamaha grand piano, Hammond B-3 organ with Leslie, Rhodes piano, two full drum kits and rototoms, amps available, and assorted percussion instruments.
Extras: Dolby included at no extra charge, SMPTE synchronous recording available, no extra charge for use of instruments, strong espresso coffee always available.
Rates: \$85/hr for 24 track. All other rates available upon request.
Direction: George Thorogood, Pat Metheny, John Hammond, JFK Library, Baltimore Aquarium, WGBH, and "Where's Boston?" (a multi-media show)

****** DIMENSIONAL SOUND STUDIOS**
301 W. 54th St., New York, NY 10018
(212) 247-6010

Owner: Ed Chaipin
Studio Manager: Sian Goldstein/Brian Graifman

****** EASTERN ARTISTS RECORDING STUDIO, INC.**
36 Meadow St., East Orange, NJ 07017
(201) 673-5890

Owner: William Galanty
Studio Manager: Andrew C. Wallace
Engineers: Chief: Neal Steingarte, Andy Wallace
Dimensions of Studios: 16' x 34'
Dimensions of Control Rooms: 14' x 17'
Tape Recorders: 3M M79, Studer B-67, Nakamichi, Revox
Mixing Consoles: APSI 4000, 32 in x 24 out, 24 track
Monitor Amplifiers: Crown DC 300A
Monitor Speakers: Altec 604, JBL 100's, Auratone
Echo, Reverb, and Delay Systems: EMT 140 plates, Lexicon Prime Times, Loft analog echo delay
Other Outboard Equipment: Eventide Harmonizer, UREI LA-3A, LA-4, 1176 limiter/compressors, Roger Mayer and Cetec noise gates, console has spectrum analyzer
Microphones: Neumann U-47, U-87, KM-84, AKG 414's; Telefunken 251 tubes, Sennheiser 420, 421, RE-20; Shure SM-57, 58, 59, Beyers M-250
Instruments Available: Yamaha grand piano, Hammond B-3 organ, Prophet synthesizer, Tama drums, Fender and Marshall amps, Fender Rhodes, misc. percussion
Rates: Exceptional block rates. Call for information.

****** ELECTRIC LADY STUDIOS**
52 West 8th St., New York, NY 10011
(212) 677-4700

Owner: Alan Selby
Studio Manager: Alan Selby
Engineers: Chief Engineer, Joe Blaney, engineers: Dave Wittman, Tom Bush, Mike Frondelli, Jim Gallante
Dimensions of Studios: A: 42' x 37'; B: 92' x 32'; C: 25' x 20'
Dimensions of Control Rooms: A: 16' x 24'; B: 13' x 16'; C: 20' x 24'
Tape Recorders: Studer A800 24 track; full track stereo 1/2" mastering machine; (2) 3M M79 24 track; MCI JH14 24 track
Mixing Consoles: A: Neve 8078, 72 in x 40 out; B: Neve 8068, 36 in x 32 out; C: Neve 8068, 36 in x 32 out
Monitor Amplifiers: Crown, Yamaha
Monitor Speakers: Westlake 4-way HR1
Echo, Reverb, and Delay Systems: (5) EMT 140, (4) Eventide, (3) Lexicon
Other Outboard Equipment: (3) Pultec PEQ, (3) MEQ, (3) LA2A, (2) 1176LN, (2) dbx 160, (6) Kexep phaser, flanger, Klark-Teknik graphic EQ, Orban/Parasound in each room
Microphones: Neumann U-87, SM-69, KM-84, KM-86, KM-88, U-47; AKG 414, D-12, 451E; Electro-Voice RE-20, 666, RE-15; Shure 56, 57, 81, SM-7; Sennheiser 421, 441.
Rates: \$185/hr 24 track

****** FEDIO AUDIO LABS**
also REMOTE RECORDING
80 Manning St., Providence, RI 02908
(401) 272-3157

Owner: Lyle Fain
Studio Manager: Jeff Eustis

****** FIST-O-FUNK STUDIO**
90 Collyer Ave., New City, NY 10958
(212) 543-7778, (914) 694-2448

Owner: Kevin Mieveis
Studio Manager: Gary Hill
Engineers: Gary Hill
Dimensions of Studios: 20' x 30' main room; 8' x 18' separate from main room; 15' x 20' separate
Dimensions of Control Rooms: 15' wide by 25' long
Tape Recorders: MCI JH-16 24 track; MCI JH-114 2 track; Ampex 440 2 track; Ampex 440 2 track; TEAC 1/4 track four channel; Revox 2 track; Technics M85 cassette
Mixing Consoles: MCI JH-528, 28 in x 28 out

Monitor Amplifiers: McIntosh, Crown, QMI
Monitor Speakers: 604E Altec's in Big Red cabinets with Mastering Lab crossovers, JBL 4311, Auratones
Echo, Reverb, and Delay Systems: EMT 240, AKG BX-20E, Lexicon digital reverb, Eventide Digital Delay, Lexicon Prime Time, Kepex Gain Brain
Other Outboard Equipment: UREI 1176 limiters, filters, leveling amplifiers, Pultec mid EQ's, Roger Mayer limiter, Teletronix LA2A, Kepex Gain Brain, Eventide Omnipressor, Flanger, Harmonizer, Orban D'Esser, digital metronome, Dolby M16 24 track, dbx 310D
Microphones: Neumann U-87's U-47, KM-84; AKG 414's, D-224E, C-452, A-51, Electro-Voice RE-16, RE-15, 664, 655C, RE-20, Beyer M-500, Sennheiser 421, 441, Shure PE-54, SM-56, RCA 77DX, Sony ECM 22P
Instruments Available: Bosendorfer grand, Fender Rhodes, Hammond C-3 organ w/Leslie, ARP 2600 synthesizer, percussion Slingerland drums and cymbals, timbales
Rates: Special block rates for advanced booking

****** THE GALLERY**
87 Church St., East Hartford, CT 06108
(203) 528-9009

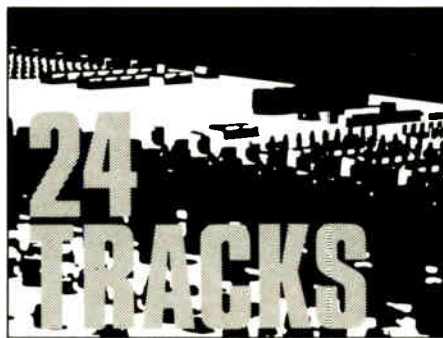
Owner: Douglas W. Clark
Studio Manager: Linda Clark
Engineers: Pete Solak, Doug Clark, Bill Pauluh
Dimensions of Studios: 2,000 sq ft
Dimensions of Control Rooms: 850 sq ft
Tape Recorders: MCI, Ampex
Mixing Consoles: Custom built, Creative Electronics
Monitor Amplifiers: Tube McIntosh
Monitor Speakers: Altec 604-8G's
Echo, Reverb, and Delay Systems: Loft, Eventide Clockworks Harmonizer, plate reverb stereo.
Other Outboard Equipment: Orban/Parasound D'Esser, dbx, UREI limiters, custom limiters, echo unit
Microphones: Neumann, E-V, Sony, Beyer, Sennheiser, AKG
Instruments Available: Hammond B-3, 6' grand piano, 3 drum sets, Fender Rhodes, ARP synthesizer, Mellotron, Glockenspiel, vibes, xylophone, congas, timbales, assorted guitars and amps.
Rates: 8 track \$38 50/hr 16 track \$42 50/hr 24 track \$45/hr

****** GREENE STREET RECORDING**
112 Greene Street, New York, NY 10012
(212) 228-4278

Owner: Steve Loeb, Billy Arnell
Studio Manager: Michael Rubinstein
Engineers: Roddy Hu, Kurt Munkacs, Jim Jordan, paul Stevens, Erik Bock
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 Faxex 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 PEQ 82 EQ, Neve limiter compressors (4), Gain Brain (4), Kepex (4), Roger Mayer nose gate, ADR Comex compressor/limiter/expander (2), Eventide Phaser and Harmonizer, UREI 1176 LN compressor/limiter (2), UREI 566 filter set, Scamp compressors (2), noise gates, ADR Vocal Stresser, Marshall Time Modulator
Microphones: Neumann U-87's, U-89, KM-86's, U-47 tube, KM-56's, AKG 414's, 452's, C-34, Shure SM-53's, Sennheiser 421's, 441's, AKG D-202E's, Altec 21's, Schoeps tube MK-2's, Sony ECM-50, assorted dynamics
Instruments Available: Steinway concert grand, Hammond B-3 w/Leslie, Rhodes, Yamaha organ/synth, Hohner pianet, ARP Soloist and Explorer, drum kit, assorted percussion, congas.
Rates: Upon request
Extras: Dolby A on 24, 16, 4 and 2 and mono machines
Direction: If you remember our 6/80 listing stated that our direction was to expand and upgrade Big Apple Recording from 16 to 24 track capability. Before we shut down for the renovation we informed our clients of our plans and soon after they booked every available hour. Just this week, the last product which we recorded before closing reached "Gold"—Thanks for helping Big Apple Recording become Greene Street Recording!

****** GRENADIER**
also REMOTE RECORDING
1814 Crittenden Rd., Rochester, NY 14623
(716) 275-3821, 271-8307
Owner: Tom Greene
Studio Manager: James Greene

****** GRENADIER**
also REMOTE RECORDING
3 Lille Lane, Cheektowaga, NY 14227
(716) 688-1133
Owner: Tom Greene
Studio Manager: James Greene



****** THE HIT FACTORY**
353 West 48th St., New York, NY 10036
(212) 581-9590

Owner: Ed Germano
Studio Manager: General Manager Jerry DiDomenico
Engineers: Ed Sprigg, Howie Lindeman, Joe Barbara, Bruce Terjesen, Ted Spencer, Tom Edmunds, Frank D'Agusta
Dimensions of Studios: A-6 40' x 38' plus drum/vocal booth, A-2 28' x 31' plus drum/vocal booth, A-5 12' x 15'
Dimensions of Control Rooms: A-6 20' x 19', A-2 22' x 16', A-5 17' x 20'
Tape Recorders: 3 Studer A-80 24 track, MCI JH-114 24 track, 4 Studer A-80 2 track, 3 Studer B-67 2 track, 3 Scully 4 track, MCI 2 track, Scully 2 track, 2 Ampex 2 track
Mixing Consoles: Neve/Necam 8068, 32 in x 32 out, MCI JH-500 computer, 28 in x 24 out, Custom API 28 in x 24 out
Monitor Amplifiers: McIntosh, Yamaha, Crown
Monitor Speakers: UREI 813's, Altec A19's, Westlake, JBL 4311, Mitsubishi, Auratones, Big Reds
Echo, Reverb, and Delay Systems: Stereo EMT's, AKG BX-20, Master-Room, Lexicon Prime Time, Marshall Time Modulator, Eventide DDL, Harmonizer
Other Outboard Equipment: Pultec's, Langs, Kepex's, Roger Mayer, Quad/Eight gates, Eventide Phasers, Flangers, Orban parametrics, D'Essers, 1176's, LA2A's, LA3A's, RM limiters, notch filters, Cooper Time Cube, White EQ's, Trident limiter
Microphones: Neumann U-87's, U-47's, KM-84's, tube 67, U-86's, SM-57's, M2 429's, RE-15's, RE-16's, RE-50's, RE-20's, Sony C-37, C-500, ECM 50, EDM 22P, AKG 414's, 452EB, C-12, 202E, D-12, Sennheiser 421, 441, E24, MKH 404, MKH 415, MKH 805, MKH 416, Beyer M-101, M88N, RCA 77-DX1-44, 664, C-61, PZM's
Instruments Available: 2 Steinway pianos, Baldwin upright, Fender Rhodes, 2 drum kits, Clavinet, Sydrums, Hammond B-3, Leslie, vibes, congas
Rates: Upon request
Extras: Complete hi-speed tape duplicating facilities and copy room with 4 Technics M-85 cassette machines
Direction: Allesi Bros., David Bowie, Blondie, BT Express, Tim Curry, Jim Croce, Rick Derringer, Dr. John, Robert Frapp, Foreigner, Peter Frampton, Foghat, Roberta Flack, Peter Gabriel, Hall & Oates, Marvin Hamlisch, Lollita Holloway, Janis Ian, Marshall Tucker Band, Mi Sex, Meatloaf, Ted Nugent, Odyssey, Stephen Bishop, Bernadette Peters, John Lennon & Yoko Ono, Leon Redbone, Tony Orlando, Joe Perry, Poirette Dart Band, Rolling Stones, the Roches, Lou Rawls, Boz Scaggs, Rex Smith, Paul Simon, Grace Slick, Carly Simon, James Taylor, Talking Heads, Village People, Stevie Wonder, Johnny Winter, Edgar Winter, Robert Palmer

****** INTERMEDIA RECORDING STUDIO**
331 Newbury St., Boston, MA 02115
(617) 287-2440

Studio Manager: Debby Bibella, General Manager
Engineers: Fred Torchio, Chief, Kristen Dead, and independents
Dimensions of Studios: 20' x 30'
Dimensions of Control Rooms: 20' x 20'
Tape Recorders: MCI JH-636 w/automation, MCI JH 116/24 24 track; Studer B67 2 track; Ampex B440 4 track, Ampex B440 2 track; Revox B77 1/4 track; Yamaha TC 1000-cassette
Mixing Consoles: MCI 600/32-32-32
Monitor Amplifiers: BGW 750B, Crown DC-300A, Crown DC-150, Crown DC-75, Marantz tube
Monitor Speakers: UREI's, Time Aligned 913, JBL 4311, Auratone 5C's, Beyer DT-100 headphones
Echo, Reverb, and Delay Systems: EMT plate, AKG BX-20, Eventide DDL
Other Outboard Equipment: Dolby 24 tracks, Eventide Harmonizer, UREI 1176A, Pye, Teletronix LA2A, Kepex's, Gain Brans, Orban parametric EQ, Pultec MEQ-5 EQ's, Lang PEQ-2 EQ's, (8) API 550A EQ's, SAE Mark XVII EQ's, UREI room EQ's, assorted flangers, etc.
Microphones: Neumann U-87's, U-47 FETS, U-47 tube, KM-84's, AKG C-414EB's, RE-20, RE-15's, 451's, D-12's; Sennheiser 421's; Beyer M-60; RCA 77DX, DX-44; Shure SM-57's and more.
Instruments Available: Yamaha 7'4" grand piano, Hammond B-3 organ (specially modified) in house, guitars, Moog synthesizers, amps, full line of accessories available.
Extras: Video facilities. 5 additional rooms of varying ambience and echo characteristics, John Storyk designed control room references incredibly well. Superior maintenance assistants

Rates: \$80-\$105/hr, block rates available
Direction: Recent clients include The Rings/RCA, the Cars with D.E. Buell, Buster Jones/Spring Records, Mike Johnson/Brunswick, Maurice Starr/RCA, Peter D'Antonio/Planet, Gary Numan/Reel Time, Rick O'Casek, New England, Dick Wagner, Sha Na Na Genya Ravan, ABC Country Greats In Concert featuring Waylon Jennings, Lynn Anderson, Johnny Paycheck Labels RCA/20th Century, T.M./Casablanca, Columbia, MCA, Planet Records, West End, A&M, Polydor, ABC Radio Network, Wind-song Records, NBC Television Network Production companies Metro-Tube Production, Sky's The Limit Production, OTL Production, Eastwind Production, Alpha Ent's, Mike Stone Ent's, Back Stage Ltd., Positive Prod., Aucon Mgmt., Summer Knights, Rock-Steady Prod.

****** JAC RECORDING**
45 W. 57th St., New York, NY 10019
(212) 753-8448

Owner: Charles Leighton, John Hawkins
Studio Manager: Kyle Davis



****** KINGDOM SOUND STUDIOS**
8801 Jericho Turnpike, Syosset, NY 11791
(516) 384-3888

Owner: Bill Civitella, Clay Hutchinson
Studio Manager: Nancy Sinann
Engineers: Clay Hutchinson, Glenn Kolotkin, Scott Powers, John Devlin maintenance engineer
Dimensions of Studios: 26' x 32' x 13'
Dimensions of Control Rooms: 16' x 26' x 13'
Tape Recorders: 3M M79 24 track, 3M M79 2 track, Studer A80 2 track, Ampex 440C 2 track
Mixing Consoles: Harrison 4032C automated, 40 in x 32 out
Monitor Amplifiers: 2 Crown 300's, 2 Crown 150's, Phase Linear 150
Monitor Speakers: Altec 604-EZ Big Reds, JBL 4311's, The New Advent loudspeaker, Auratones
Echo, Reverb, and Delay Systems: EMT 140 reverb plate, EMT 240 Gold Foil, Lexicon 224 digital reverb, Marshall Time Modulator, (2) Lexicon Prime Time digital delays, 3 Eventide Harmonizers
Other Outboard Equipment: 2 dbx 160 compressor/limiters, UREI LA3A, LA-4 limiters, (4) 1176's, 2 stereo A&D stereo Com-pex limiters, Orban D'Esser, 24 API 560 graphic EQ's, 4 Orban parametric EQ's, Eventide Flanger & Phaser, 1/6th octave White monitor EQ's, Dolby noise reduction (all machines)
Microphones: Over 50 microphones, all major manufacturers
Instruments Available: Steinway grand, Hammond B-3, 88 key Fender Rhodes, Baldwin harpachord, Yamaha CS-60, Rogers drum set, Boogie amp, Marshall amp, Yamaha bass amp
Rates: Please call for rates

****** LATIN RECORDING SOUND STUDIOS**
1733 Broadway, 3rd Floor, New York, NY 10019
(212) 541-8072

Owner: Raul Alarcon
Studio Manager: Raul Alarcon
Engineers: Jon Fausty, Sammy Valanquez, David Rodriguez, Fred Weinberg, Willy Lopez, Kevin Zambrana
Dimensions of Studios: A: 40' x 20'; B: 10' x 7'; C: 10' x 10'
Dimensions of Control Rooms: A: 20' x 30'; B: 20' x 40'; C: 10' x 15'
Tape Recorders: (2) Ampex MM1200 24 track; Ampex ATR 102 4 track; MCI 4 track; MCI 2 track; (4) Scully 280 2 track; Advent 2 track; Roberts 2 track
Mixing Consoles: Harrison, 32 in x 24 out; Audiotronics, 28 in x 24 out; TEAC 100, 10 in x 4 out.
Monitor Amplifiers: McIntosh, Crown.
Monitor Speakers: A-13 Time Aligned UREI's with White passive Eqs; Altec 604E's, JBL 4311's, ADS mu speakers, Big Reds.
Echo, Reverb, and Delay Systems: EMT 240 Gold Foil echo plate; AKG BX-20; BX-10; Quad/Eight RV-10.

Other Outboard Equipment: Eventide stereo DDL
Microphones: Neumann U 87's U 47's Sennheiser AKG, Sony
Instruments Available: Steinway and Son piano Gibson electric bass guitar Gretsch drum set, Road bass amps Hammond B 3 organs full line of Latin percussion instruments
Extras: Gates cartridge system Technics turntables Nakamichi cassette deck 24 track dbx noise reduction Dolby noise reduction complete sound effects library, vocal booth
Rates: Available upon request Please call (212) 541-6072
Direction: Latin Sound has been serving the Latin recording industry for over 5 years Our long list of prominent clients include Johnny Ventura El Gran Combo Roberto Torres, Jose Manuel Jr and Osvar de Leon among others To our completely remodeled B Room we have added a new 24 track Harrison board, UREI Time Aligned speakers EMT 240 echo unit and a brand new Ampex 24 track MM1200 Specially designed by Thomas Jabelka this room is considered by many to be one of the three best mixing rooms in the city Our Studio C has for years been the first and foremost promotional spot recording studio for the Hispanic market

•••• **LONG VIEW FARM**
 also REMOTE RECORDING
 Stoddard Road, North Brookfield, MA 01535
 (817) 887-7882, 887-7050; Toll-free (800) 225-9055

Owner: Gil Markle
Studio Manager: Geoffrey Ingalls
Engineers: Jesse Henderson, Chief Geoff Myers, Gil Markle
Dimensions of Studios: A 1-shaped 26 x 26' outside legs 19' wide at control room end, 12' wide at dead end with 8 x 6 x 7' iso booth B 30' x 24'
Dimensions of Control Rooms: A 24 x 15' x 9' B 14 x 24'
Tape Recorders: MCI JH 114 24 track 3M M79 16 track (2) Studer A 80 half track, Scully 280 half track, Ampex 440 S 4 track, Revox high and low speeds Aiwa Nakamichi Uher Superscope cassette decks, Stellavox portable
Mixing Consoles: MCI 528 28 in x 28 out Aengus Custom 1608, 18 in x 18 out
Monitor Amplifiers: Crown DC 300 A's BGW's McIntosh HH
Monitor Speakers: Alter Big Reds 604E's JBL Century 100's JBL 4311's Auratones
Echo, Reverb, and Delay Systems: FMT stereo plate acoustic live chamber AKG BX 20 BX 10 Eventide Harmonizer Eventide DDL Eventide Instant Phaser Loft flanger delay line, DeltaLab DL 2 Acousticcomputer DeltaLab DL 4 delay line
Other Outboard Equipment: Orban/Parasound stereo matrix UREI digital metronome, Roeder Mayer noise gates Kexex Gain Brain Map parametrics Aengus graphics dbx 187 noise reduction, dbx 216 noise reduction Dolby 360 single channel system API 550's API 560's
Microphones: Neumann U-87's U-47's KM-84's AKG 414's D 124, D-12, Sony 33F C-55 Sennheiser 421's 441's, Electro Voice RE 10 RE 20's, RE 55, 666's Shure SM-57's 53's, Beyer M 500, RCA 77's 44's, Schoeps
Instruments Available: Fender Rhodes, clavinet, Elka Strings ARP 2600, ARP Pro Soloist, Mini Moog, RMI electronic piano, Steinway grand piano, Baldwin grand piano upright tack piano, Ampex bass amps, Fender and Marshall guitar amps, 2 complete drum kits
Extras: Horses to ride, pinball machines, pool tables, sauna and Jacuzzi, massage, fresh milk and eggs, well stocked cookie jar, woodstoves and fireplaces, sleigh rides, 150 acres of unspoiled acreage Long View Farm is a resort
Rates: City competitive, flexible
Direction: Credits Arlo Guthrie Pat Metheny, The Blend, Rupert Holmes, Tim Curry, Stuff, Don McClean, the J Geils Band, Oregon, Aerosmith, Joanne Bamard, Cat Stevens, Dick Wagner, The Mice Long View Farm is a total environmental, total privacy, the two studios are linked by the lines, residential facility offering fine food and lodging



MASTER SOUND PRODUCTIONS recording studios

•••• **MASTERSOUND PROD. INC.**
 921 Hempstead Turnpike, Franklin Square,
 Long Island, NY 11010
 (516) 354-3374
Owner: Ben Ruzzi Maxine Chrem
Studio Manager: Maxine Chrem
Engineers: Ben Ruzzi Dave Brody, Joe Castellon
Tape Recorders: Ampex 1200 24 track Ampex 1100 16 track, Ampex 440 R track, Ampex 440 4 track, Ampex ATR 102 (2) 2 track, Ampex 440 2 track, Ampex full track mono, Tandberg assorted cassettes and reel to reel

Mixing Consoles: API 40, new Trident 15M 48 in x 24 out, fully automated
Monitor Amplifiers: McIntosh
Monitor Speakers: Alter 9845 IBL 4-11 B.1 Red's IBL 4311's KLH 6 Auratones
Other Outboard Equipment: FMT 250 digital audio processor AKG BX 20 UREI 1176's UREI LA 4 UREI 470 Vidarac UREI 565 UREI 966 digital metronome Lexicon Prime Time DDL Eventide Clockwork Phaser Flanger and Harmonizer Kexex and Roeder Mayer noise gates D'Essee Cooper Time Cube 45mm mag 14 in x 11 in mono video 1/2 inch VHS video, etc
Microphones: Neumann AKG Sennheiser Sony E.V. Shure Beyer
Instruments Available: Mason Hamlin organ 41 and ARP 2600 synthesizer ARP Omni II Fender Rhodes 88 Hammond C 4 organ, Hohner clavinet and pianet upright tack piano, Orchestron Insta Piano, drums assorted percussion and amps
Rates: Please call
Extras: Full copy facilities, high speed audio cassettes, lounge, fridge, toys and games
Direction: We have great equipment, skilled personnel, lots of experience, and were willing to work hard for you. Member of SPARS

•••• **MEDIASOUND INC.**
 311 W. 57th St., New York, NY 10019
 (212) 765-4700

Owner: Joel Rosenman, John Roberts
Studio Manager: Susan Plator
Engineers: Fred Christie, Alex Head, Harvey Gelber, David Epstein, Mike Barbero, Michael Brauer
Dimensions of Studios: A 30 x 50 (former hall) B 20 x 20 C 10 x 15 lounge 15 x 15
Dimensions of Control Rooms: A 15 x 10 B 14 x 14 C 10 x 14 lounge control room 10 x 14
Tape Recorders: 3M M79 24 track MCI JH 114 24 track Studer A 80R/C 2 track MCI JH 114 24 track Scully 280 mono
Mixing Consoles: Neve 808E modified 42 in x 42 out Harrison 4032 32 in x 32 out API 240 mono
Monitor Amplifiers: Phase Linear 700
Monitor Speakers: Big Reds, Mastering Lab crossover
Echo, Reverb, and Delay Systems: FMT 140 AKG Gram pison Eventide DDL, Lexicon Prime Time
Other Outboard Equipment: Phaser EQ UREI limiters, Neve limiters, Eventide Phasers and Flangers MXR phaser and flangers Kexex Gain Brain, Eventide Harmonizers, Marsial Time Modulators
Microphones: Neumann AKG Shure Sennheiser E.V. Beyer, Pressure Zone
Instruments Available: Vibes xylophone Celeste Hammond organ Fender Rhodes clavinet
Rates: Upon request

•••• **MINOT SOUND**
 19 South Broadway, White Plains, NY 10601
 (914) 428-8080, (212) 828-1216

Owner: Ron Carran
Studio Manager: Thom Cimillo
Engineers: Ron Carran Ray Bardani Bruce Robbins
Dimensions of Studios: 40 x 25'
Dimensions of Control Rooms: 22' x 18'
Tape Recorders: MCI JH16 24 track, MCI JH110R 2 track, Ampex 440A 2 track, Scully 280B 2 track, Ampex 351 2 track
Mixing Consoles: Harrison 3624, 36 in x 24 out
Monitor Amplifiers: McIntosh 2300, HH TPA 50's BGW 100
Monitor Speakers: Big Reds, Secret Sound Cubes, IBL L100
Echo, Reverb, and Delay Systems: FMT 140 stereo, AKG BX 20E, Eventide Harmonizer, Cooper Time Cube, Lexicon Prime Time
Other Outboard Equipment: Kexex, Phaser, and other parametric EQ's (Orban) API EQ's, phaser, flanger, Scamp Rack, auto pan, UREI, dbx API limiters, digital metronome, VSO, VTR
Microphones: Neumann U 87, KM 84, KM 86 U 47, Sennheiser 421, Shure SM-57, AKG 414 451, E.V., plus many others
Instruments Available: Rhodes, Steinway clavinet Hammond, Fender and Marshall amps, bass amp, drums, congas, vibes, timps, misc perc equip., OBX & other synthesizers
Rates: \$125/hr Block booking rates available
Extras: Video library, full record & jingle production service, musician owned & run studio storage
Direction: Records David Sanborn (W.B.) Starpoint/Casablanca) James Last Band (Polydor) Garrett Morris (MCA) Duke Jupiter (Mercury), Nils Lofgren (A&M), Harry Chapin (Elektra), Country Joe (Fantasy), Tasha Thomas (Atlantic), Ray Gomez (Columbia), Southroad Connection (U.A.) Jingles Ivory Jordache, CBS Election Coverage O'Keefe Beer Resorts International

•••• **THE MIXING LAB, INC.**
 also REMOTE RECORDING
 100 Bellevue St., Newton, MA 02158
 (617) 964-8010
Owner: John Nagay
Studio Manager: John Nagay

•••• **MOBILE RECORDERS LTD.**
 REMOTE RECORDING
 Southbury, CT 06488
 (203) 284-2859
Owner: George Rothar

•••• **NATIONAL RECORDING STUDIOS, INC.**
 also REMOTE RECORDING
 730 5th Ave., New York, NY 10019
 (212) 757-8440

Owner: Hal Lustig, Irv Kautman
Studio Manager: Kim Llorente

•••• **THE NINETEEN RECORDING STUDIO**
 also REMOTE RECORDING
 19 Water St., South Glastonbury, CT 06073
 (203) 633-3286, 633-8634
Owner: Jonathan Freed, Ronny Scalise
Studio Manager: Jonathan Freed, Ronny Scalise
Engineers: Ronny Scalise, Jonathan Freed, Wesley Talbot, Mark Zito
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 Tascam 90 16 17 16 track, Otari MX 5050 2 track Tascam Series 70 8 track Tascam Series 70 2 track (2) Revox A 77 2 track Technics TEAC Nakamichi cassettes

Mixing Consoles: Sound Workshop 1600 automated 24 in x 24 out
Monitor Amplifiers: Epcure 2 x 125W SAE 2 x 300W
Monitor Speakers: IBL 4x15 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 Compressor SAF 2 channel 1/2 octave graphic EQ parametric EQ's Phase Linear autocorrelator 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 line mics ECM 33P AKG C 451 D-1000E Sennheiser 421 44 Beyer M 500 M 260 Synchrone Shure E.V.
Instruments Available: Full set of drums 1919 Knabe baby grand piano Hammond B 3 with Leslie Fender Rhodes piano, Mellotron synthesizers Yamaha CP 70 electric arond Gibson Les Pau guitar Alembic Fender Rickenbacker and Gibson bass guitars Fender and Acoustic amplifiers full assortment of percussion instruments
Rates: 2 track \$35/hr 8 track \$45/hr 16 track 1" \$55/hr 16 track 2" \$65/hr 24 track \$70/hr Remote recording 8 track \$450/day plus tape plus mixdown 16 track \$900/day plus tape plus mixdown

•••• **NORMANDY SOUND**
 25 Market St., Warren, RI 02885
 (401) 247-0218

Owner: Bob Shuman, Arnold Freedman, Phil Greene
Studio Manager: Arnold Freedman Tracy Gillikan
Engineers: Phil Greene, Bob Wonnr Donna Soares, A.W. Dick
Dimensions of Studios: 45 x 28', 2000 cubic foot isolation booth
Dimensions of Control Rooms: 15' x 19'
Tape Recorders: MCI JH 114 24 track, Scully 280-B 2 track, Tascam 70 2 track, TEAC 3300 1/2 track, Pioneer CF 1000 cassette, Nakamichi 700 cassette deck
Mixing Consoles: APSI 2000, 30 in x 24 out
Monitor Amplifiers: Crown, Spectro Acoustics
Monitor Speakers: Alter 604-BH, Auratones, 4311's
Echo, Reverb, and Delay Systems: Audicon stereo plate, MICMIX Super C, Lexicon Prime Time, Loft delay line/flanger, MXR digital delay, tape echo
Other Outboard Equipment: Lexicon digital reverb, UREI LA4's, Ashly comp/limiters, Orban D'Essee, Ashly parametric EQ, MXR auto flanger, MXR auto phaser, graphic EQ, MXR mini limiters, 2 Roeder Mayer noise gates, dbx
Microphones: Neumann U 47 tube, U-48 tube, U-87, KM-84, AKG 414 EB's, 451's, Sennheiser 441's 421's, Beyer 160's, 260's 500's, Shure SM-53's, SM-57's, E.V. RE-20, and many more
Instruments Available: Yamaha conservatory grand piano, Hammond B 3 organ, Fender Rhodes, Stratocaster, Jazz bass, various percussion
Extras: 24 tracks of dbx noise reduction at no extra cost
Rates: \$50/hr 24 track recording and mixdown

•••• **NORTHERN RECORDING STUDIOS**
 also REMOTE RECORDING
 83 Main St., Maynard, MA 01754
 (617) 890-1944
Owner: Bill Riseman
Studio Manager: Jean Woodward

•••• **NORTH LAKE SOUND, INC.**
 3 Lakeview Drive, North White Plains, NY 10603
 (914) 882-0842/43
Owner: Joe Renda, Chip Taylor, Jon Voight
Studio Manager: Joe Renda
Engineers: Chris Cassone, Eddie Solan, Jim Reeves
Dimensions of Studios: 30' x 22' x 14' ceiling
Dimensions of Control Rooms: 22' x 22' x 14' ceiling
Tape Recorders: MCI JH 16 24 track with Auto Locator II, (2)

MCI JH 110 A&B 2 track Otari MX 5050 2 track Revox A 77 4 track Aiwa AD6900U cassette deck
Mixing Console: MCI JH 428B customized 28 in x 28 out
Monitor Amplifiers: Crown
Monitor Speakers: Big Red 604E's biamped with time sync crossover, Altec-Little Red studio, Auratone 5C JBL 4111 Altec Model 9

Echo, Reverb, and Delay Systems: AKG BX 20 Lexicon Prime Time, Scamp ADR Module Orban/Parasound dual reverberation

Other Outboard Equipment: (2) UREI compressor limiter LA4, dbx 162 stereo compressor limiter (4) dbx 160 compressor limiters, Scamp dual gates S100, Roland Rhythm 77 Rhythm Ace, Pultec EQP-1A

Microphones: Neumann U-87's KM-84's U-47 tube, Sennheiser MD 421's, AKG C-451's 414's, Sony C-37P's Shure SM 57's
Instruments Available: Kawai 74" concert grand piano Hammond B-3 with Leslie, ARP String Ensemble Fender Rhodes 73 Wuritzer electric piano various Fender amplifiers and guitars Ludwig Octaplus drum kit

Rates: Upon request
Extras: Complete live-in facilities Mike, cue and video lines throughout entire house Located in small country community next to reservoir and pine forest but only 45 minutes from midtown Manhattan Color TV video games swimming ping-pong etc

Direction: Experts in dealing with mad people Recent clients include Ace Frehley Casablanca Bob Hegel RCA Air Raid, 20th Century, Carlini, Atlantic Simms Brothers Band Elektra Asylum Crazy Joe and the Variable Speed Band Casablanca, Chip Taylor, Capitol, Joe King Carrasco and the Crowns, Still

****** PENNY LANE STUDIOS**

1350 Avenue of the Americas, New York, NY 10019
 (212) 687-4800

Owner: Harley Flaum
Studio Manager: Mandy Airmetti
Engineers: Alan Varner, John Terelle, Brian Maring
Dimensions of Studios: A 25' x 36' B 10' x 12'
Dimensions of Control Rooms: A&B 18' x 20'
Tape Recorders: 3M 79 24 track, 2 Ampex ATR 104 4 track, 3 Ampex ATR 102 2 track
Mixing Console: Trident TSM with Fader automation 32 in x 24 out Trident Fleximix, 8 in x 4 out
Monitor Amplifiers: McIntosh
Monitor Speakers: Big Red's, HM Long, Auratone
Echo, Reverb, and Delay Systems: EMT, AKG, Lexicon
Other Outboard Equipment: UREI, Allison, Trident compressor limiters, Pultec's Eventide Harmonizer Kexex's, D'Essex etc
Microphones: Neumann, AKG, Beyer, Sennheiser, Shure, E-V
Instruments Available: Drums piano (Steinway) Rhodes MESA/Boogie and Fender amps assorted percussion Prophet synth
Rates: 24 track \$200/hr 4 or 2 track \$100/hr

****** POWER STATION STUDIOS**

441 W. 53rd, New York, NY 10019
 (212) 248-2900

Owner: Bob Walters, Tony Bongiovi
Studio Manager: Lourdes Keane

****** QUEEN VILLAGE RECORDING STUDIOS**

800 S. 4th St., Philadelphia, PA 19147
 (215) 483-2200

Owner: Walter Kahn
Studio Manager: Wally Hayman
Engineers: Chief Chuck O'Brien, Lorenzo Wright, Gary McKeeny, Andy Michael, Larry Lynch
Tape Recorders: Ampex Scully, Stephens
Mixing Console: 44 channel Neve, with Ne'cam automation
Monitor Amplifiers: Crown, Phase Linear
Monitor Speakers: JBL
Echo, Reverb, and Delay Systems: EMI digital
Other Outboard Equipment: Lexicon Prime Time DDL, DL 2's, DeltaLab, Eventide, Neve, UREI dbx Orban parametric EQ's, subulance controllers
Microphones: Neumann AKG, Electro Voice, Shure, Beyer, RCA, Sennheiser
Rates: \$150/hr 24 track \$125/hr 16 track \$50/hr 2 track

****** RCA RECORDING STUDIOS**

also REMOTE RECORDING
 1193 Ave. of the Americas, New York, NY 10036
 (212) 930-4050

Owner: RCA
Studio Manager: Director of Recording Operations, Larry Schnapf, Studio Manager Gene Cattnai, Studio Manager Len Lawson
Engineers: Dick Baxter, Ed Begley, Tom Brown, Jim Crotty, Al Sait, Dennis Ferrante, Mike Getlin, Paul Goodman, Ray Hall, Joe Lopes, Pat Martu, Moran, Tony Salvatore, Bob Simpson Mastering Jack Adelmati, Mike Posner Jay Koopman, Cyril Russ, George Dreppot
Dimensions of Studios: A 60' x 100' x 30', B 50' x 75' x 28', C 50' x 75' x 25', D 30' x 40' x 15', E 15' x 25' x 10', F 15' x 25' x 10'
Dimensions of Control Rooms: A, B, C 30' x 40' x 25' 9 mastering rooms, 6 laquer mastering cutting channels



Tape Recorders: MCI Studer Ampex Presto 24 track MCI, Ampex 16 and B track 3M MCI Ampex 2 track Ampex 3M, MCI

Mixing Console: 5 Neve consoles 1 RCA custom 2 APIs
Monitor Amplifiers: McIntosh 2100
Monitor Speakers: 604's Utahs Mastering Lab crossovers
Echo, Reverb, and Delay Systems: 36 plat's 6 AKG's 6 live rooms

Other Outboard Equipment: All brands total complement
Microphones: Complete line 600 microphones
Instruments Available: 6 Steinway grands 3 over 100 yrs old 8 organs Extensive What we don't have we'll rent
Extras: Mobile van
Rates: On request Call manager Leonard Lawson
Direction: Donny Hathaway Roberta Flack Kansas Elvis Presley, George Benson Waylon Jennings Jefferson Starship, Lou Reed David Bowie Marshall Tucker Band The Band, Hot Tuna Frank Zappa Osiris Peterson Ella Fitzgerald Buddy Rich Lionel Hampton ABC TV AT&T Avto Embassy BCC Capitol Records Dick Clark Prod Met Opera MGM Films Motown Records

****** RECORD PLANT STUDIOS**

also REMOTE RECORDING
 321 W. 44th St., New York, NY 10036
 (212) 581-6505

Owner: Roy Chinala
Studio Manager: Lila Wassenaar

****** REGENT SOUND STUDIOS INC.**

25 W. 58th St., New York, NY 10019
 (212) 245-2830

Owner: Robert Littin
Studio Manager: Elissa Kline
Engineers: Chief engineer Bill Marino, Ken Hahn Assistant Engineers Kim Mayville, Bob Donlan Maintenance Pete Dilorio
Dimensions of Studios: A 46' x 32' B 16' x 20'
Dimensions of Control Rooms: A 16' x 18' B 16' x 20'
Tape Recorders: 4 Ampex MM1200 24 track with pure & rehearsal functions, 2 Ampex ATR 104 4 track, 3 Ampex ATR 102 2 track 2 Ampex 440 2 track, 2 Ampex 440 4 track Ampex VPH 2 track C 1" video with Dolby 2 Sony 2800 1/2" U matic with Joystick, Sony BVU 2860 1/2" U matic, 4 Aiwa cassette decks, Nakamichi 500 cassette deck Ampex modified, mono Nagra
Mixing Console: 2 MCI 528, 28 in x 28 o 8
Monitor Amplifiers: Crown
Monitor Speakers: JBL 4311's, Altec Big Red 604E's with Mastering Lab crossovers, Auratones
Echo, Reverb, and Delay Systems: Lexicon 224 live chamber in Studio A Lexicon 102, etc Marshall Time Modulator, UREI 565 filter set, Scamp Rack, Pultec EQH2, 360 programmable EQ Model 2800 LA4 limiters, 1176 limiters
Other Outboard Equipment: 2 EECO MQ3 100 computers, EECO time code generator, Lenco sync generator, Autolade (programmable), Conrac video monitors (3), Ampex sync lock accessories
Microphones: ATM 21 Neumann KM 89's U 87's, U 84's, U-47's, RCA 77 DX's, Sennheiser 421's, Shure SM-7's, E-V RE 15's, RE 16's, RE-20's, RE-55's, CS 15's, AKG 451's, Sony ECM 50's, Barcus Berry pickups
Instruments Available: Fender Rhodes Steinway & Yamaha grand pianos, Hammond B 3 tympani, drums, xylophone, vibes, Celeste, percussion kit
Rates: Computer controlled recording sweetening and mixing to picture \$170/hr 1" on line editing \$220/hr 8/16/24 track recording \$150/hr, 32/40 track \$170/hr 4/3 track \$195/hr, 8/16/24 track mixing \$140/hr Sound effects assembly and preparation \$50/hr

****** RIGHT TRACK RECORDING**

49 N. 24th St., New York, NY 10010
 188 W 48th St., New York, NY 10010
 (212) 243-4782 and 944-5770

Owner: Simon Andrews
Studio Manager: Kip Kaplan

****** RPM SOUND STUDIOS**

12 East 12th St., New York, NY 10012
 (212) 242-2100

Owner: Robert Mason
Studio Manager: Helene Greenspan

Engineers: Neal Teeman, Hugh Dwyer, Dom Mata
Dimensions of Studios: 1000 sq ft
Dimensions of Control Rooms: 400 sq ft
Tape Recorders: Studer A80 24 track, Studer A80 2 track, Studer B67 2 track, Revox A77 2 track, Scully 280 4 track
Mixing Console: Neve w/Ne'cam 8068 36 in x 32 out
Monitor Amplifiers: Crown & Yamaha
Monitor Speakers: UREI Time Aligned 811's
Echo, Reverb, and Delay Systems: EMT 140's, EMT 250 digital reverb, Lexicon Delta T
Other Outboard Equipment: Dolby LA2A's, 1176 LN's, Kexex, Gain Brains, Harmonizer, phaser sig, metronome, parametric & graphic EQ, Pultec
Microphones: Neumann, AKG, Sennheiser, Shure, Beyer, Electro Voice & RCA
Instruments Available: Grand piano, Fender Rhodes clavinet, Sonar drum set, Hammond B3 percussion
Rates: \$165/hr

****** HOWARD M. SCHWARTZ RECORDING, INC.**

420 Lexington Ave., Suite 1934, New York, NY 10017
 (212) 687-4180

Owner: Howard M. Schwartz
Studio Manager: Kathy Weyer

****** SECRET SOUND STUDIO, INC.**

147 West 24 Street, New York, NY 10011
 (212) 691-7874

Owner: Jack Maiken
Studio Manager: Gene Chaimin

****** SELECT SOUND**

also REMOTE RECORDING
 1585 Kenmore Ave., Kenmore, NY 14217
 (716) 873-2717

Owner: Bill and Peggy Kothen
Studio Manager: Sales Manager Chuck Mandrel Production Manager Dick Bauerle

****** SHEFFIELD RECORDINGS LTD, INC.**

13818 Sunnybrook Road, Phoenix, MD 21131
 (301) 628-7280

Owner: John J. Anosa
Studio Manager: Nancy Scaggs



Sigma Sound Studios
 New York, New York

****** SIGMA SOUND STUDIOS OF NEW YORK**

1897 Broadway, New York, NY 10019
 (212) 582-5055

Owner: Joseph D. Tarsia
Studio Manager: Barbara Tiesi, Jay Mark
Engineers: Jay Mark (Chief Engineer), Mike Hutchinson, Andy Abrams, Jim "Doc" Dougherty, Carla Bandini, John Potoker
Dimensions of Studios: Studio 5 26' x 40' Studio 7 23' x 35', Studio 8 17' x 17'
Dimensions of Control Rooms: CR 5 17' x 17', CR 6 12' x 12' (production room), CR 7 19' x 20', CR 8 18' x 22'
Tape Recorders: 4 3M M79 24 track, 4 Ampex ATH-100 2 track, 2 3M M79 2 track, 2 3M M64 2 track, 1 Scully 280 4 track, 2 Revox A700 1/2 track, 4 Nakamichi 700 Mark II cass
Mixing Console: 2-36 x 24 custom w/Allison 65K automation & "knobless" digital ladders, 1-56 x 24 custom w/Allison 65K automation & "knobless" digital ladders, 1-12 x 4 custom
Monitor Amplifiers: Crown PSA-2, DC-300, Marantz 510, Phase Linear 400
Monitor Speakers: Big Red "Time/Sync," UREI 813, JBL 4311, Audiotekniques' Little Red's, Big Red's w/Mastering Lab crossovers, Visonik 803's, ROR's
Echo, Reverb, and Delay Systems: EMT stereo 140's, EMT stereo 240's, Lexicon 224's, Denon tape delay, Lexicon Prime

Time Eventide Harmonizer, DeltaLab DL 1's

Other Outboard Equipment: Marshall Time Modulator, Eventide Phaser, Eventide Flanger, MXR Flanger/Doublers, Roland Boss Chorus, Lexicon Delta T's, Orban Parametric EQ, Pultec's API 550's, Orban D'Esser EXR exciter, Dolby, dbx, Scamp panner, Publison DHM 89 B 2 Acousticcomputer

Microphones: AKG D224, C451, C452, C-14, C414, D200, Beyer 160, 260, M500, Sony ECM 22, ECM 50, E-V RE 15, RE-20, 635A, 666, Neumann U 47, U 87, U-47 tube, KM-84, RCA BK 4, BK 5, 77DX, Sennheiser MD421, MK-816 shotgun, Shure SM 56, SM-57

Instruments Available: Steinway 7 grand pianos, mono & stereo Fender Rhodes, Hammond B3 w/ Leslie tone cabinet, Hohner clavinet, Wurlitzer piano, amps by Fender, Marshall, Mesa, Ampeg, Music Man drums by Ludwig, Hayman Sonar, various percussion instruments, Roto Toms

Rates: 24 track \$170/hr, 46 track \$250/hr, 2 track production \$85/hr, 2 track assembling, editing, dubbing (client not present) \$55/hr. Weekends add \$30/hr

Extras: Private client's lounge with each studio containing refrigerator and color TV, the best coffee in New York ("Above extras" provided at no extra charge)

Direction: With the opening this year of our third New York studio, a fully automated 46-track mix room, our commitment to serving our clients with the best possible facilities is again restated. We love music and we know what it takes to make it happen. Our current clientele represents a broad span of musical expression and includes such well-known names as Ashford & Simpson, Mtume, and Talking Heads. Studio tours can be arranged. Call Barbara or Jay for an appointment.

**** SKYLINE STUDIOS, INC.

also REMOTE RECORDING
38 West 37th Street, New York, NY 10018
(212) 594-7484

Owner: Paul R. Wickliffe III

Studio Manager: Lloyd P. Donnelly

Engineers: Paul Wickliffe, chief engineer, Dave Lichtenstein, Steve Goldman, A.T. Michael MacDonald

Dimensions of Studio: 30' x 30' x 13' plus isolation booth

Dimensions of Control Room: 25' x 20' x 10'

Tape Recorders: Ampex MM 1200 24 track, Ampex MM1000 16 track, Ampex 440-C 2 track, Ampex 440-B 2 track, Ampex 350 mono

Mixing Consoles: Tangent 3216, 30 in x 24 out

Monitor Amplifiers: Yamaha P-2200, McIntosh 2100

Monitor Speakers: Custom UREI 813 "time aligned", JBL 4311's, Auratones

Echo, Reverb, and Delay Systems: EMT 240, AKG BX-20, Lexicon Prime Time DDL, 10 story marble staircase

Other Outboard Equipment: 30 channels of Dolby A, 12 outboard EQ's, Pultec, UREI, Lang, Delta-Graph, 8 compressors, Teletronix, UREI and dbx, 7 noise gates, Roger Mayer, Kexex, Eventide Flanger, UREI digital metronome

Microphones: Neumann U 47's tube, U-47's FET, U-87's, KM-84's, Sony C-37A tubes, AKG 414's, 451's, Sennheiser 421's, 441's, Electro-Voice RE 10, RE-15, RE-20, RCA 77-DX, 44, Altec "sail shakers", Shure SM-57's, SM 58's, SM-81's

Instruments Available: Baldwin 1909 grand piano, Fender Rhodes Suitcase 73 piano, Hammond B3 w/ Leslie, Gretsch drums, Deagan vibes, vintage Fender and Ampeg amplifiers

Rates: 24 track \$115/hr, 16 track \$95/hr. Block booking rates available upon request

Direction: Skyline Studios is fast becoming one of NYC's hottest new album oriented studios. We specialize in getting great sounds for the most reasonable "package rates" and many of the major labels (including Casablanca, Buddah, CBS,) and publishers are using our facility to develop exciting new products. Our "live" recording studio is ideal for recording all styles of electric and acoustic music and our custom UREI monitoring system and large comfortable control room provide an acoustically accurate setting for mixing music that will sound as good when you get it home. Call Lloyd Donnelly for further information.

**** SOUND HEIGHTS RECORDING STUDIOS,

124 Montague St., Brooklyn, NY 11201
(212) 237-0250

Owner: Vince Trana

Studio Manager: Bob Motta

Engineers: Vince Trana, Chief Engineer, Questar Welsh, Tim Benedict

Dimensions of Studio: 25' x 30'

Dimensions of Control Room: 9' x 15'

Tape Recorders: MCI JH-114 24/16/8 track, Scully 280 4 track, Scully 280 2 track, Ampex 350 2 track/mono

Mixing Consoles: MCI 416, 24 in x 24 out

Monitor Amplifiers: Phase Linear 700-B, CR, 400, studio; Crown DC-300A, cue

Monitor Speakers: UREI Time Align 811, Big Reds with Mastering Lab crossovers

Echo, Reverb, and Delay Systems: EMT plate, Lexicon Prime Time DDL, Eventide

Other Outboard Equipment: Eventide Harmonizer, UREI parametric EQ, Pultec EQ, UREI graphic EQ, UREI 1176 limiter/compressors, UREI LA4A's, Allison Kexex, Roger Mayer gate. All tape recorders variable speed, Pultec filters, UREI digital metronome

Microphones: Neumann U-67's, U-47's, KM-84's, U-64, Sennheiser 441's, Synchron S10's, AKG 224E, D-170E, Sony ECM 377, ECM-23, ECM 22P, E-V RE-11, 666, Beyer 713, 201's, Altec M5 Birdcage



Instruments Available: Steinway Model A (1914) 7' grand piano, Rogers drums, Hammond B3 organ with Leslie, Fender Rhodes 73 (stereo) drums, percussion devices. All at no extra charge

Extras: Instrument amplifiers, Fender, Ampeg. All at no extra charge

Rates: 24 track \$100/hr., 16 track \$75/hr., 8 track \$50/hr., 4 and 2 track \$35/hr.

Direction: Automation by 1981 Credits: Harry, Tom & Steve Chapin, BT Express, Teddy Randazzo, Pete Fornatale, Ektra-Asylum Records, Dawnbreaker Music, Fantasy Records, Roadshow Records, Ron Halkine-Bob Heiler, Wright & Forrest, WKU-FM Radio, Brook Benton/Polydor Records, Bob Motta, West End Records, Bruce Kapler/Mercury Records, Bob Gallo, CBS, Jayne County, Attic Records, Baby Records, IBC Records, Mike Nork, Johnny Lytle, John Stubblefield, World Saxophone Quartet, Marty Cann

**** SOUND IDEAS STUDIOS

151 West 46th St., New York, NY 10036
(212) 575-1711

Owner: George Klabin

Studio Manager: Bob Schaffner

Engineers: Jim McCurdy, Dave Baker, Tom Roberts, Chief Technical Engineer, Paul Hulse

Dimensions of Studio: A 1200 sq ft., C 1700 sq ft.

Dimensions of Control Rooms: A 20' x 16', C 30' x 16'

Tape Recorders: 3M Digital Mastering Recorder 32 track, 3M Digital Mastering System M-81 4 track, 2 MCI JH 114-24 24 track, MCI 110B 2 track, MCI JH 110 4 track, Ampex ATR 100 2 track, Magnatech 35mm full coat recorder 3 track

Mixing Consoles: API with Allison Fadex Automation, 32/32 40 in x 32 out, Aengus Series II w/Penny & Giles, 32 in x 24 out

Monitor Amplifiers: McIntosh and SAE

Monitor Speakers: Altec A-19's, 604E's, JBL 4311's, 100's 99's, Auratones

Echo, Reverb, and Delay Systems: 2 AKG BX 20's, 2 EMT 140ST's, 2 live chambers, Eventide DDL, Harmonizer, Phaser Omnipressor, Loft analog delay flanger

Other Outboard Equipment: UREI 1176's, LA3A, LA2A, dbx 160's, Kexex, Gain Brains, Pultec & Ashly outboard EQ's, dbx and Dolby, color video projection

Microphones: All popular Neumann, AKG, Beyer, Sennheiser, Electro-Voice, RCA and Shure mics available

Instruments Available: Yamaha 74" grand piano, Steinway grand piano, Hammond B-3 organ w/ Leslie, full drum sets, bass amps, Fender, Roland, Yamaha guitar amps, misc percussion, Fender Rhodes, Hohner D-6 clavinet, Musser vibes, Roto Toms, LP conga and tumba, Roland string synth, Syndrum

**** SOUND MIXERS INC.

1619 Broadway, New York, NY 10019
(212) 245-3100

Owner: Sound One Corp

Studio Manager: Paul A. Sloman

Direction: In an ongoing effort to maintain the highest level of technical excellence, Soundmixers has updated Studio B with the installation of a Trident TSM 40/32, and Studer A-80 2-track, in the Sierra/Hidley/Eastlake control room. Studio C, reconstructed last year in the Sierra/Hidley configuration, is presently awaiting delivery of a Neve/Necam 8108-56 input console. Studio A will be updated in the very near future.

**** SPECTRUM RECORDERS

151 South Main St., Lanesborough, MA 01237
(413) 499-1818

Owner: Spectrum Recorders, Inc.

Studio Manager: Peter Seplow

**** STARR RECORDING

201 St. James Place, Philadelphia, PA 19108
(215) 925-3285

Owner: David Starobin

Studio Manager: Ross Payne

Engineers: Carl Parvolo, Chief Engineer, David Starobin

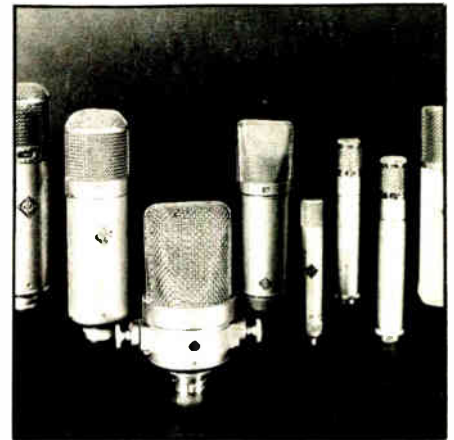
Dimensions of Studio: 10.36 x 8.30 x 4.14m (34' x 27.3' x 13.7')

Dimensions of Control Rooms: 5.6 x 3.66 x 3.20m (16.7' x 12' x 10.6')

Tape Recorders: 3M M79 24 track, Studer A-80 2 track, Revox A-700 2 track, Ampex 440 2 track, Sony Quadradial 4 track,



Starr Recording
Philadelphia, Pennsylvania



Starr Recording
Philadelphia, Pennsylvania

cassette machines by Nakamichi, Sony and TEAC, Tapecaster 700-RP cart machine 2 track

Mixing Consoles: MCI 416LM, 24 in x 24 out, Sound Workshop 1280E, 12 in x 9 out

Monitor Amplifiers: Crown PSA-2, D-50, (2) D-60, IC 150, Marantz 510, 25C headphones, Bostek CMA-50, McIntosh M60 (2); Pioneer QX949, Woodson

Monitor Speakers: Altec 604-E Big Red w/UREI x-over, JBL 4311, JBL L-100, Auratone, Jtaf, EPI, JVC, Beyer headphones, Audio-Technica electrostatic headphones

Echo, Reverb, and Delay Systems: EMT 240 Gold Foil, AKG BX-20 spring, live chamber, Lexicon Prime Time, Univox, Fender

Other Outboard Equipment: Eventide H949 Harmonizer, UREI digital metronome, Eventide Phaser, Orban dynamic balance controller, (2) LA3A, (3) LA2A, (2) 1176, (4) 175, (4) RCA BA-6A, (2) Gain Brain, (2) Kexex, 8-tube Pultec, (2) dbx 160, dbx 119, Boss Chorus, Morley Pedals, Innoconvex compressor

Microphones: Neumann M-49, U-47, U-48, U-67, KM-56, U-87's, KM-84's, U-47 FET, Telefunken, 251, AKG C-28B'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-38, 22Ps, Electro-Voice RE 10, RE 11, RE-15, RE-20, Altec 632, 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, Wurlitzer ivory piano, Fender, Peavey, Music Man amps, Tama drums, percussion instruments, Conn Sponet Rinky-Tink, Gibson Mandobass, Fender White Neck bass, Danez guitar
Rates: \$130/hr 24 track, \$85/hr 2 track. Demo rates available.

**** SUNDRAGON PRODUCTIONS, INC.

9 West 20th St., New York, NY 10011
(212) 243-9000

Owner: Michael Ewing and Ned Liben

Studio Manager: Mivny Glasberg

Engineers: Michael Ewing, Ned Liben, Tom Luffly

Dimensions of Studio: Approx. 20' x 30'

Dimensions of Control Rooms: Approx. 15' x 20'

Tape Recorders: Studer A-80VU 24 and 16 track, Studer A-80VU 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 DC 30GA, Crown D-60's (cue).

Monitor Speakers: JBL L-200's, Tannoy, Auratones, ROR's, ADS
Echo, Reverb, and Delay Systems: EMT stereo, AKG stereo
Other Outboard Equipment: MXR DDL, Pultec EQ, Roger Mayer noise gates, UREI 1176 limiters, Teletronix limiters, 24 dbx noise reduction, Orban parametric EQ, ARP Phaser (The Pipe), Dolby A for 2 track Studer
Microphones: Neumann U-87, U-86, AKG C-414, D-12, Sennheiser MD 421, and more
Instruments Available: Rhodes 88, Steinway grand piano, Hammond B-3, Fender guitar and bass amps, full drum kit (mixed makes), Mellotron synthesizer by appointment
Rates: \$95/hr

**** **SUNTREADER**

Sharon, Vermont 05085
 (802) 783-7714

Owner: Ambience, Inc
Studio Manager: Jonathan Heins
Engineers: Chief Engineer David Baldwin, Jonathan Heins, John Santford, Jon Bergstrom
Dimensions of Studio: 28' x 32' x 17'
Tape Recorders: Studer A800 24 track, Studer 16 track, Studer 2 track (2), 3M M79 4 track
Mixing Consoles: API custom, 36 in x 24 out
Monitor Amplifiers: TVA, Studer, BGW, Crown, McIntosh
Monitor Speakers: Altec triamp custom w/JBL Super Tweeter, UREI Time Aligned
Echo, Reverb, and Delay Systems: Lexicon, EMT, AKG Eventide
Other Outboard Equipment: UREI, Neve, Sontec, dbx, Dolby, Kepex, Roger Mayer, Eventide
Microphones: Neumann, AKG, Electro-Voice, Sony, Studer, Sennheiser, RCA, Shure, 40+ in all
Instruments Available: Steinway 9' concert grand, assorted drums, percussion, strings, brass, amps, etc
Extras: Studio house, catered sessions, snow, very good staff.
Rates: \$9000/week
Direction: Randy VanWarmer, Brian Briggs, Foghat, Moon Martin, June Millington, Arlo Guthrie, Gino Soccio. Intend to continue our high standards, looking toward additional gold and platinum, entering video field

**** **TRITON PRODUCTIONS**

38 Brooks St., Boston, MA 02135
 (617) 787-2220

Owner: Jay Mandel
Studio Manager: Marty Feldman
Direction: The facility and staff are geared towards specialization, rather than a "something for everybody" approach. We maintain the East Coast's largest tube microphone array. There is a comprehensive automation system under development directed towards total console function control, as well as peripherals. We will continue to produce and develop the many Boston-based bands whose careers are beginning to shape the international market. Credits include albums for CBS, WEA, and A&M, live WBCN/WCOZ Broadcasts, and national spots produced by our creative staff. Can a team of NY Jews find happiness (& cheese blintzes at 5AM) in the backwoods home of the Pilgrims?

**** **VANGUARD RECORDS**

also REMOTE RECORDING
 206 West 23rd St., New York, NY 10011
 (212) 255-7732

Owner: Vanguard Recording Society, Inc
Studio Manager: Jeff Zayara, chief engineer

**** **VIRTUE RECORDING STUDIOS**

1816 N. Broad St., Philadelphia, PA 19121
 (215) 783-2825

Owner: Parr-X Corp
Studio Manager: Frank Virtue

**** **FRED WEINBERG PRODUCTIONS**

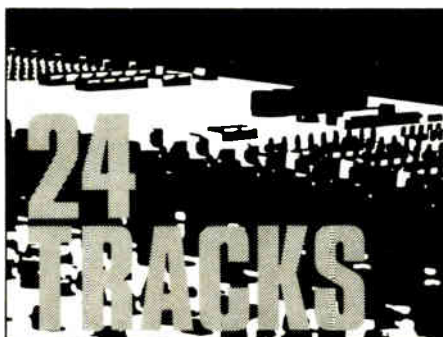
(WORLDWIDE AUDIO)
 also REMOTE RECORDING
 18 Dundee Rd., Stamford, CT 06903
 (203) 322-5778

Owner: Fred Weinberg
Studio Manager: J.R. Weinberg

**** **WIZARD RECORDING STUDIOS**

P.O. Box 25, Briarcliff Manor, NY 10510
 (914) 941-9842, (914) 782-3015

Owner: Wizard Sound Inc
Studio Manager: Mike Scott, Dave Marsac
Engineers: Mike Scott, Dave Marsac, KC Scott
Dimensions of Studio: Main Room: 13' x 22' x 18'9" x 12'9" x 14'; "Live room": 15'9" x 15'5" x 13' x 9' x 6'; Isolation room: 10'8" x 12'9" x 7'3" x 15'9"
Dimensions of Control Rooms: 20'10" x 13'4" x 14' x 14' x 7'3"
Tape Recorders: Lyrec TR 532 24 track; TEAC 730, Akai GX2 760-D cassette player; Studer A80 2 track; Nakamichi 582 cassette; Sansui 5100 cassette.



Mixing Consoles: Tangent 3216 (heavily modified), 24 in x 24 out
Monitor Amplifiers: (2) BGW 750, BGW 500, (2) BGW 250, (3) BGW 100
Monitor Speakers: Altec Big Red w/UREI conversion, Auratones
Echo, Reverb, and Delay Systems: EMT 240 Gold Foil reverb, DeltaLab DL-1 delay, MXR digital delay, AKG BX 20
Other Outboard Equipment: (2) dbx 160, Eventide Flanger, Eventide Phaser, Eventide Omnipressor, (2) Pultec EQ's, (2) Symetrix signal gates, Ashly SC-66 parametric EQ, (2) Universal Audio LA175 limiters, (2) Universal Audio 500-A EQ's, stereo Trident limiters
Microphones: Neumann U 87's, E V RE-20, AKG 414's, 502E's, 451, D-1000E's, Sennheiser 421, Beyer M-201, Sony ECM 22P's; PML, Shure SM-57's, SM 58's, SM-59, SM-60
Instruments Available: Steinway grand piano, Baldwin harp-sichord, Hammond B-3 organ w/Leslie, Steinway upright grand piano, Fender Rhodes, ARP String Ensemble, Fender, Marshall and Lab amps, Ashly instrument pre-amp, Mini-Korg synthesizer, Ludwig drums, Tama drums, Roto-Toms
Rates: Available on request

**** **THE WORKSHOPPE RECORDING STUDIOS**

also REMOTE RECORDING
 40-35 235th St., Douglaston, New York 11383
 (212) 831-1547

Owner: Kevin M. Kelly and John J. Kracke
Studio Manager: Rob Bengston
Engineers: Jeff Kracke, Kevin Kelly, Rob Bengston, Stu Gale
Dimensions of Studio: A: 33' x 15'; B: NA
Dimensions of Control Rooms: A: 15' x 16'; B: 11' x 12'
Tape Recorders: MCI JH 10 24/16/8 track, Scully 280 2 track, Sony 850-2 1/2 track, Sony 854-4 4 track
Mixing Consoles: Sound Workshop Series 3C: 28 in x 24 out, Sound Workshop 1280-8, production room, 12 in x 8 out
Monitor Amplifiers: Phase Linear/Dynaco (Dynaco tube amps on all 4 cues)
Monitor Speakers: Altec 604E's w/extra woofers, JBL 4311's, Auratones
Echo, Reverb, and Delay Systems: Echoplex, Sound Workshop 262, Eventide and DeltaLab Digital Delay
Other Outboard Equipment: UREI 1176's, Spectra Sonics, dbx, Gately compressors and limiters, Eventide Harmonizer, asst flangers and phase shifters, Kepex noise gates, 30 tracks of dbx noise reduction, 2 channels Dolby
Microphones: Neumann U-67, E-V RE-20's, RE-15's, RE-55, 666's; Sennheiser 421's, ME 40's, AKG C-414's, Sony ECM 22P's; RCA 77DX; Shure 57's, 58's
Instruments Available: Yamaha C-7 75" grand piano, clavinet, ARP Strings, Hammond, vintage Fender and Ampeg tube amps, Ludwig drums, melodic toms, rotos, congas, asst'd percussion
Extras: 20 minutes from Manhattan's Penn. station—at the Douglaston LIRR Station on the North Shore of Long Island. Additional outboard gear/musical instruments available on request. Good food and accommodations nearby. Block time, 24 hr availability
Rates: Call for rates. Studio B (4-track commercial production and voice-over) \$40/hr.
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Correction:

The Sam Phillips/Sun Records story which appeared in the August, 1980 (Vol. 4, No. 7) issue was written by Rose Clayton and Bob Tucker, with photos by Bob Tucker.

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Employment Offered

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Consoles: Trident Fleximix 9x4, mint cond.: \$4500. • Tascam 10 12x4, balanced I/O in Anvil case: \$1800. • Sound Workshop 1280B 12x8 w/patchbay: \$2800. • MCI JH-416 20x16 in 24 frame: \$15K. • Neve 8048 16 trk, quad, mint cond.: \$33.5K. • MCI JH 416 black style, 16x16x16 loaded: \$10.5K. • Melcor EQ w/Gotham faders, all XLR in/out, 20x16x16: \$7500. • Spectra Sonics 24x24x24 quad: \$20,000. • MCI JH-528 28x 24x28 w/JH-50: \$56.2K. • MCI JH 428 loaded, extra ties, 5534 mods, prod. desk: \$24.5K. • Trident "A" Range desks: \$50K-\$110K. • Neve 8058 24x8x24: \$45K. • Auditronics 501 24x16x24: \$20K. • (2) Auditronics 501, 26x16x24, new, installed w/warranty: \$31K. • Harrison 3232 w/28, 2-prod. desks, installed w/warranty: \$48K.

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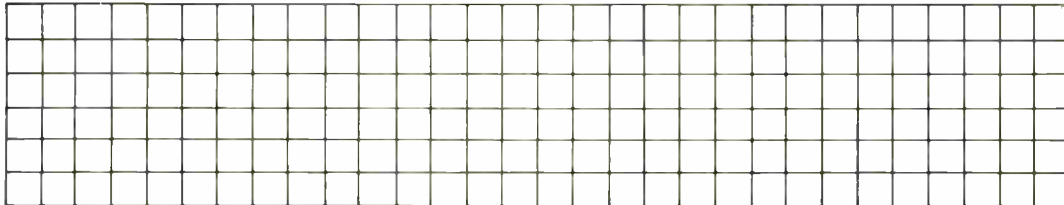
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Jim is one of the good ol' boys of Nashville. His engineering career stretches back some 18 years to the days of mono mixing. He's done everything from pop to R&B to disco—and, of course, country. The aviation industry gave Jim his technical background. But he's also prepared himself by playing four or five different instruments. Some of the names on the other side of the glass from him include Bob Dylan; Simon and Garfunkel; Peter, Paul and Mary; Loretta Lynn; Johnny Cash; Don Williams; Marty Robbins; Conway Twitty; Ray Price; and Roy Clark.

ON SPECIALISTS

"Let me say that I have sympathy for them, because they're missing the rest of the world of music. They're locked into one thing and I got it all. I have done four different styles of music in one day. I did a disco record that got to number six on the Billboard charts, 'Dance With You.' In the same day, I did a number one country record. You don't listen to the same kind of music all the time. And I don't want to listen to the same kind of music all the time, either."

ON OVERPRODUCTION

"'Swarm.' That's my term for overproduction. I've had producers who have turned and said, 'Well, how many tracks have we got left?' You may look at the chart and say, 'Well, we've got nine tracks left.' He'll say, 'Great.' And he looks into the window of the studio. 'Hey, let's put an electric piano on.' Not because the electric piano fits the song and has a place or meaning

in the rhythm or in the feel of the song, but it's because he sees one in the room and we've got nine tracks to go. And that's overproduction, abuse of multitrack recording. And that I don't condone."

ON PLAYBACKS

"I actually mix. I don't load tape. I like to sit down at the console, set my monitor levels equal and put the band together and get a monitor mix in the control room that sounds as close as I can make it to the record, so that the producer and the artist and the musicians can hear and understand what they're doing and correct their mistakes. I'm an old mono mixer. And that's what built mono mixing."

ON TAPE

"A competitor of 3M has stated that 3M has a greater print-through than their product. It's my opinion that there is no greater print-through on the Scotch® 250. It's just not masked with modulation noise. There also was a comment that the competitor's tape was brighter, when in fact, there was just more third harmonic distortion in the 10 to 12 kc range. I am very stringent on monitoring in the control room. And when I hear a signal off the floor, I want it to come back off the tape the same way. I don't want it to be embellished with third harmonic distortion to make it brighter, or modulation noise to confuse the bass line."

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JIM WILLIAMSON ON TAPE.

