

FOR PRO & SEMI PRO

SOUTHERN CALIF EDITION

RECORDING STUDIO DIRECTORY

VOL 2 ISSUE 3 SEPTEMBER 1978

the Mix

Record Plant

CHRIS STONE INTERVIEW

Ambrosia

A BAND BEYOND L.A.

Audio MEETS Video

I.A.M. STUDIO

Listings

4, 8, 16, 24 TRACK STUDIOS

FREE

01 AUG 78
STUDIO COST ESTIMATE FOR:

*****NICE LITTLE PLACE TO RECORD*****

THIS ANALYSIS PREPARED BY: EVERYTHING AUDIO
7037 LAUREL CANYON BLVD
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TELEPHONE 213/982-6200
TELEX 651485

THE TOTAL TECHNICAL AREA REQUIRED FOR THIS FACILITY IS:
780 SQUARE FEET.

DRAWINGS FOR THIS FACILITY WILL COST BETWEEN:
\$2250 AND \$6200.

THE TOTAL COST OF CONSTRUCTION WILL RUN BETWEEN:
\$37,500 AND \$75,000.

ADDITIONAL SPACE REQUIRED FOR OFFICES AND MISC. AREAS IS:
570 SQUARE FEET.
THIS FIGURE INCLUDES 10% OF TOTAL AREA FOR HALLS.

TOTAL SPACE REQUIRED FOR THE FACILITY IS NOW:
1320 SQUARE FEET.

APPROXIMATE CONSTRUCTION COST FOR NON-TECHNICAL AREA IS:
\$22,800.

*****TOTALS FOR "NICE LITTLE PLACE TO RECORD"*****

WITH THE FOLLOWING:
■ A STUDIO TO CONTAIN 5 MUSICIANS AND 3 OFFICES
■ AN AMEK M-2000 CONSOLE
■ NO AUTOMATION
■ EQUIPMENT SUPPLIED FOR 16-TRACK OPERATION

| | |
|----------------------------|-----------|
| DESIGN AND DRAWING COSTS | \$ 5,250 |
| STUDIO CONSTRUCTION COSTS | 56,250 |
| OFFICE CONSTRUCTION COSTS | 22,800 |
| CONSOLE AS SELECTED COSTS | 25,000 |
| BALANCE OF EQUIPMENT COSTS | 65,000 |
| *** GRAND TOTAL *** | \$174,300 |

01 AUG 78
STUDIO COST ESTIMATE FOR:

*****BIG PLACE TO RECORD*****

THIS ANALYSIS PREPARED BY: EVERYTHING AUDIO
7037 LAUREL CANYON BLVD
NORTH HOLLYWOOD, CA 91605
TELEPHONE 213/982-6200
TELEX 651485

THE TOTAL TECHNICAL AREA REQUIRED FOR THIS FACILITY IS:
2039 SQUARE FEET.

DRAWINGS FOR THIS FACILITY WILL COST BETWEEN:
\$6,117 AND \$16,312.

THE TOTAL COST OF CONSTRUCTION WILL RUN BETWEEN:
\$101,950 AND \$203,900.

ADDITIONAL SPACE REQUIRED FOR OFFICES AND MISC. AREAS IS:
2183.9 SQUARE FEET.
THIS FIGURE INCLUDES 10% OF TOTAL AREA FOR HALLS.

TOTAL SPACE REQUIRED FOR THE FACILITY IS NOW:
4222.9 SQUARE FEET.

APPROXIMATE COST OF CONSTRUCTION FOR NON-TECHNICAL AREAS IS:
\$87,356.

*****TOTALS FOR "BIG PLACE TO RECORD"*****

WITH THE FOLLOWING:
■ A STUDIO TO CONTAIN 35 MUSICIANS
■ A STRING ROOM
■ AN ISOLATION BOOTH
■ A DRUM BOOTH
■ 12 OFFICES
■ AN AMEK M-3000 CONSOLE
■ WITH VCA COMPUTER-CONTROLLED AUTOMATION
■ EQUIPMENT SUPPLIED FOR 32-TRACK OPERATION

| | |
|----------------------------|-----------|
| DESIGN AND DRAWING COSTS | \$ 14,273 |
| STUDIO CONSTRUCTION COSTS | 152,925 |
| OFFICE CONSTRUCTION COSTS | 87,356 |
| CONSOLE AS SELECTED COSTS | 100,000 |
| BALANCE OF EQUIPMENT COSTS | 110,000 |
| *** GRAND TOTAL *** | \$464,554 |

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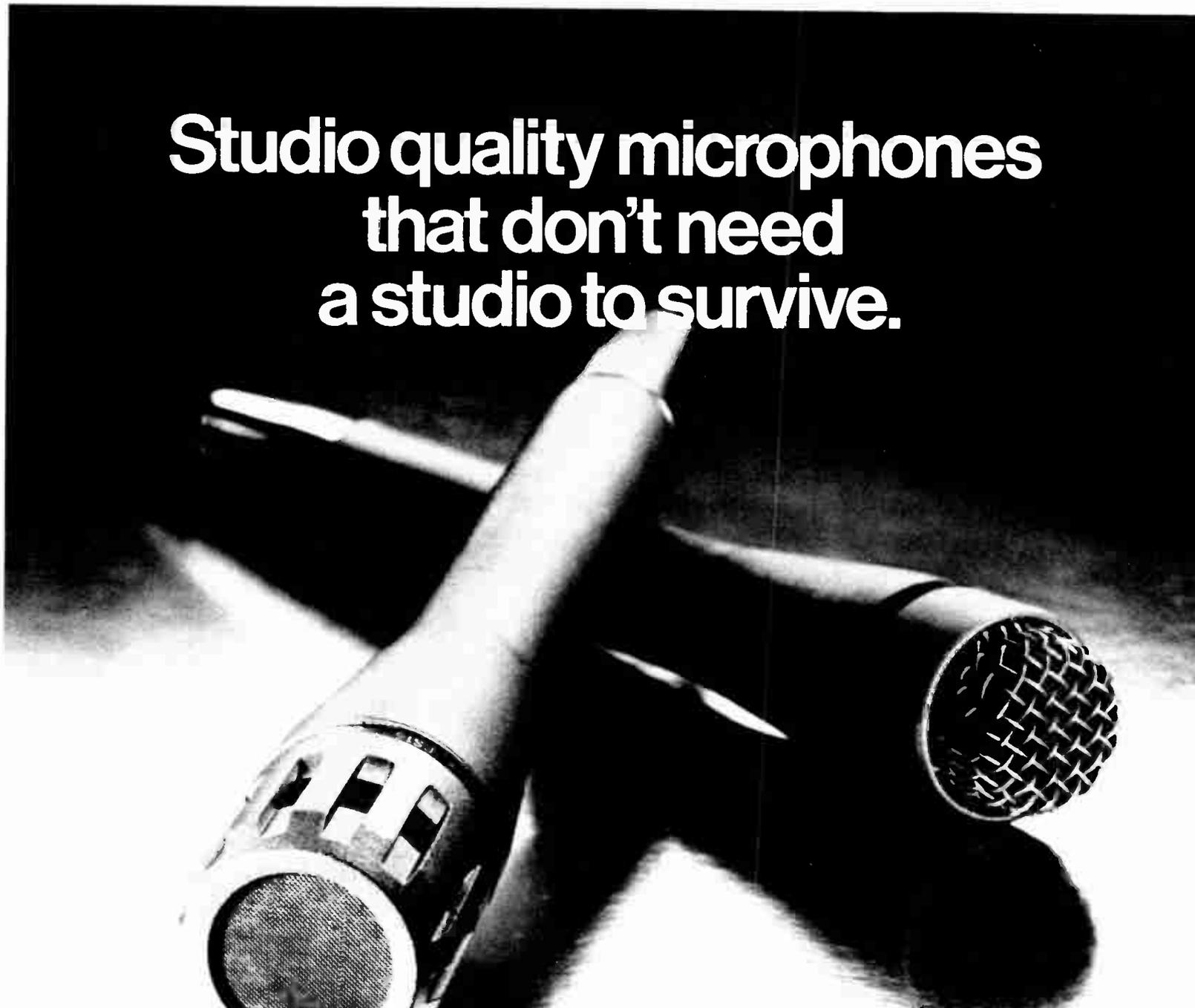
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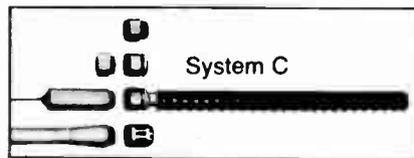
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CO15P condenser omni frequency response to the very low end of the audio spectrum. Like the CS15P, the CO15P maintains a directional polar pattern at the very highest frequencies. Perfect for the distant miking of an entire orchestra as well as up close on individual instruments. And like the CS15P, it's phantom powered and it's rugged.

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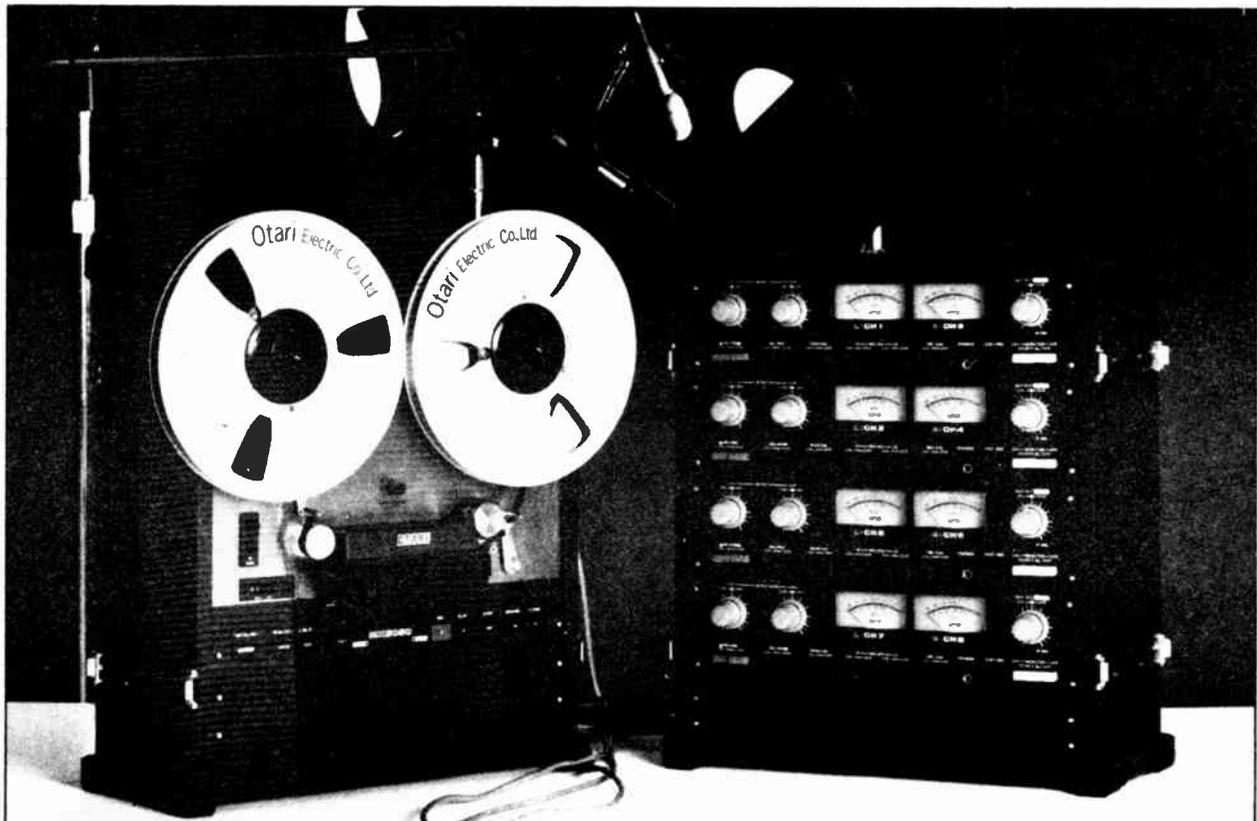
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| Coast Recording 6114 Santa Monica Blvd. Hollywood 90038 462-6058 | Suntronics 1620 W. Foothill Blvd. Upland 91786 985-0701 |
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Northern California

- | | |
|---|--|
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the Mix

Recording Studio Publications

SEPTEMBER 1978

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Quincy Jones... demands quality



Photographed at RECORD PLANT, Los Angeles, CA
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inside tracks

TAKE 2

SOUTHERN CALIFORNIA

Anyone following the progress of the recording industry for the last few years has been stunned by the rapid growth in the number of studios and the excitement generated by the quantum leaps in technological development. Three years ago, a digital tape recorder was one you worked with your fingers. Today, digital, not just referring to tape machines but consoles and outboard gear as well, is a word seldom missing from any discussion of modern recording. The advocates of digital battle the defenders of analog with unflagging ferocity, each side convinced of its beliefs for the future. The conclusion of this heated confrontation is anyone's guess.

The pundits of prediction see everything from 300 tracks on 1/4-inch tape with 90db signal to noise ratio, to video discs replacing records in order to see, as well as hear, the artist in session. Others see the use of lasers for every possible application in the recording process. And, the way things move, many of today's technological theories will probably be realities before this issue is off the press.

The dubious benefactors of this burgeoning technology are the recording studios who, as never before in history, are being forced into the position of having to compete with each other for their survival. Today's studio not only has to stay in sync with current technology, but has to offer the finest in creative atmosphere to its clients. The proper blend of engineering excellence and creature comforts can assure that a studio is booked up months in advance.

Recording studios are at long last entering into public awareness. For years, album jackets carried little or no indication of where the inside product was produced. This is no longer the case. Now, the place an album is recorded and the people responsible for it are nearly as significant as the the artist. The "sound" created at a particular studio is a highly desirable component of a record, sought after by producers and artists alike. Today's finest studios have met and exceeded every technical and musical challenge placed before them and have achieved a celebrity status.

This is a high technology business which thrives on change. It is a combination of electronic sophistication and creative genius which has joined to form the perfect marriage of science and art. It is a revolutionary industry whose subtle touch has reached people all over the world.

The Mix exists because of this revolution. It was created and developed to fill a communications gap in the recording industry; to shed some light on the mysteries so long concealed behind control room doors; and to make more information available to everyone

interested in recording. It is our intent to make The Mix an invaluable tool for studio personnel, engineers, producers, musicians, aspiring recordists, manufacturers of audio products, and all others involved in the professional recording studio and services industry.

We plan to do our best to keep our readers up to date on all of the changes and developments as they relate to studios. Our next step in this direction will be The Mix New Product Directory for 1979. Scheduled for publication this November, the directory will feature listings of audio products introduced in the year 1978 including information such as product descriptions, recommended usages, specifications, price and dealer availability. It will be a detailed and informative guide to the state-of-the-art in professional audio equipment. The New Product Directory will also have articles on product research and development by authorities in the industry. As with our studio directory, The Mix New Product Directory will be free and available at your favorite studio or pro-audio dealer.

We are fortunate to have some fine people joining us in this issue. Chris Stone, president of The Record Plant, gives us an insider's look at the history, development and philosophy of one of the busiest and most respected studios in the world.

Editor David Schwartz interviewed Ambrosia and their producer Freddie Piro at Mama Jo's Studio in North Hollywood two days before the release of their new album "Life Beyond L.A." (Warner Brothers) and gives us an indepth look at the group.

Our Innovations column looks at the mating rites of audio and video at International Automated Media in Irvine, a marvelous studio of the future.

Jerry Smith, president of Express Sound Company in Costa Mesa shares his ideas and opinions on designing and constructing recording studios.

Open Session features a forum with five Southern California independent engineers sharing anecdotes and opinions from their perspectives in the industry.

We are introducing a new feature in this issue: Listings for Independent Engineers and Producers. If you are interested in being listed with us, please fill in and return the coupon on page 78.

We have listed 185 studios in this issue, thirty more than in our last, with the promise of dozens more on the horizon. We do a lot of research in order to keep up with the growing number of studios, but we occasionally do miss a few. If you have a commercially available studio in Southern California, 4 track or more, and would like to be listed in our next directory (March 1979), please use the coupon on page 53.

We would like to remind our readers that the information in the listings is provided by the studios and is accurate as of July, 1978. Studios are constantly upgrading and changing equipment, so we advise you to call any studio you plan on using to verify that the information is correct.

The Mix would like to extend its appreciation to all of the people who gave so generously of their time and energy to make this issue happen. Thanks to all of our friends who believe in and support what we're doing.



feedback

Dear Mix,
I would like to thank you for your extensive coverage of the available facilities in both Northern and Southern California. We have had tremendous response at our facility since your last issue and we traced the origin of most of our inquiries back to The Mix. You're doing a great job for the recording studios and their clients.
Samuel McWhorter
Fifty-four East Sound Recorders, Pasadena

Dear Mix,
Its really great that there is a magazine out there that will give me free ad space. Beyond that, I appreciate such a complete gathering of information by which artists and producers may compare recording facilities, in order to find out what will fit their budgets and needs.
Thank you, Gary Gladstone
Gladstone Recording, N. Hollywood

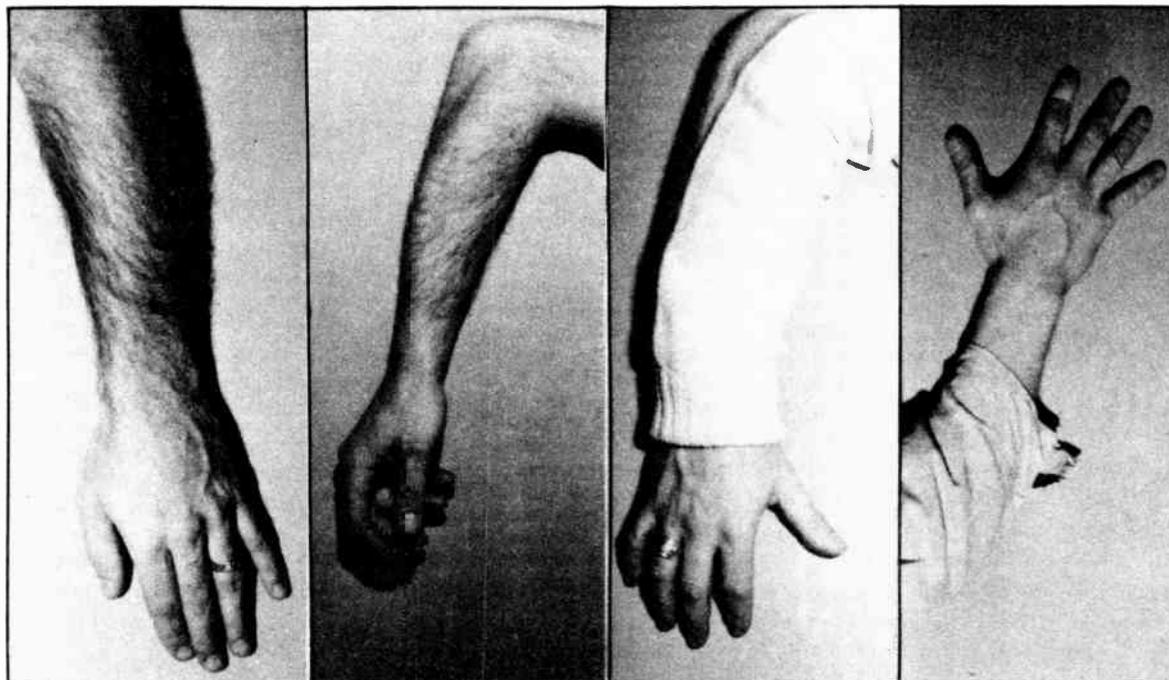
Dear Mix,
Thanks for including four track studios in your listings. Your paper is tops — beats all trade magazines — and its made us feel needed, wanted and close to other studios. San Diego has always had to play little sister to L.A., but finally there are some studios here starting to get noticed.
Michael Dollins
Bostonia Sound, El Cajon

Dear Mix,
We have had a substantial response from prospective customers as a result of our listing with your publication.
Thank you, Monty DeWitt
DeWitt Associates, Thousand Oaks

The Mix heartily welcomes comments, questions, criticisms and kind words. We encourage you to call, write, telegraph, or send smoke signals and let us know how you feel. We need your input. Thanks...and...Catch it in The Mix.

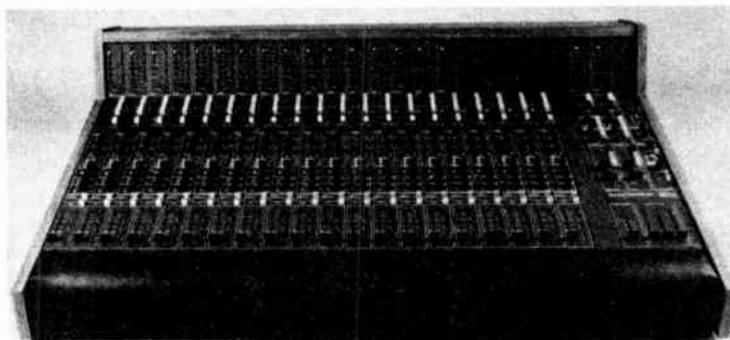


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The Record Plant is home away from home for many artists, engineers and producers. Probably more than any other privately owned studio, the Record Plant has a clientel that reads like a rock and roll all stars list. Even from day one, with the recording of Jimi Hendrix' infamous "Electric Ladyland", the Record Plant's destiny seems to have been predetermined.

We cornered Chris Stone, President of the Record Plant, to reveal the secret of the Plant's success. Chris was generous with his time, despite the day of the interview being the opening of the new Studio C.

Following is our interview with the proud father.

How and where did the Record Plant begin?

My partner, Gary Kellgren and I formed the Record Plant in October of 1967, in New York. Tom Wilson, a black producer who was working with Bob Dylan and Frank Zappa, and some money people were also partners in this venture. We opened in Los Angeles July 15, 1969, and had our first session here in December of 1969. Our Sausalito studio opened in October of 1972 and the rebuild of Studio C, here in L.A., is the 15th studio we've built.

The first year we were in business we had one room in New York. Now, in California alone, we have six rooms and three remote trucks. We have nothing to do with Record Plant in New York, which is still there and very active, having sold our interests in that studio August 1, 1972.

We got into the recording business because there was a crying need for studios. The demand was much greater than the supply in those days; and, it became very obvious when we started looking at it as a business, that there was a great need for more recording facilities. In fact, the day we opened, we were booked for three months.

Who were the active members in the original company?

The Record Plant originally operated as a triumverate. Gary was the creative audio mind, I took care of business, and Tom Hidley, who we originally found doing maintenance at TTG on Sunset in 1969, did the research and development. The Hidley monitor, which we patented, was developed by Tom on the deck above the reception area of the L.A. studio. When he left us, we helped him form Westlake Audio, more or less as a favor, because he'd done so much for us. We gave him the patent to the monitor and he's sold about 5000 of them. Tom now heads up Eastlake Audio, out of Montreaux, Switzerland, and is involved in the design of 54 rooms this year.

Gary Kellgren has become a legendary

the Record Plant

an interview with
Chris Stone



figure to many people in recording. Can you tell us about his career and your experience with him?

Gary died very untimely July 20, 1977. He drowned in a swimming pool. Born in Shenandoah, Iowa, Gary got involved in recording coming through New York on his way to go to the Sarbonne. One thing led to another and he found himself in the studio business. That was in 1964.

When I met him in 1967, he was one of the leading audio engineers in New York. Among his clients were Jimi Hendrix, Frank Zappa and Wes Farrel. We met through a mutual friend and Gary invited me to see the studio where

he worked. I liked it and we decided to go into business together. So we found some money and formed Record Plant.

At the time we started the studio, I was the national sales manager for Revlon Cosmetics and I used to come over to the studio on my lunch hour to do the paper work. Gary, having worked all night, would very often be out cold on the couch, with Jimi still in the studio glaring through the haze at the speakers. They would sometimes go three and four days without stopping. Out of those sessions came "Electric Ladyland", the Record Plant's first record. Other people have taken credit for the record, but about ninety percent of it was done in Studio A in New York with Gary and Jimi.

I think the reason for our success is that Gary and I were diametrically opposed and, between us, covered both sides of the road. My whole background was marketing and sales, his background was creative audio.

Gary was an institution. He single handedly was responsible for changing studios from what they were — fluorescent lights, white walls and hardwood floors — to the living rooms that they are today. His feeling, more than anyone else's, was that a studio should be a comfortable place to record. He was the one who first thought of the diversions, like the Jacuzzi he built in 1969. In those days that was unheard of. The only reason he built it was that I wouldn't agree to an olympic size swimming pool in the parking lot. The jacuzzi was Gary's compromise — and quite a surprise to me! Of course today there are probably a hundred studios with jacuzzis.

What about those famous jams Gary put together?

When we first opened Studio C in L.A. Gary put together a series of jams under the name of the Jim Keltner Fan Club Hour. He and Jim were good friends and Jim, being a very charismatic guy in the industry as well as one of the best drummers around, would attract great musicians to these sessions. Oh, the groups of people who would come here to jam with Jim. One night we had Ringo, John, Mick Jagger, Ronnie Wood and Pete Townsend — it read like a Who's Who of rock and roll.

Besides comfortable studio environments what other innovations has Record Plant brought us?

We were responsible for the first room designed for quadrasonic — Studio A, in New York, which we presented in 1970. We had twenty-four track here in L.A., in 1970. That was a monstrous machine Hidley built for \$42,000 and between 1970 and 1973 I believe it was used

on maybe four sessions. The thing that we found out early in our corporate lives was that prestige was very important. We became kind of the innovative leader, as a marketing philosophy, and decided early on that the only business we were really after was the top of the line. We have consistently averaged, over the years, between ten and fifteen percent of the top 100 albums having been recorded in our studios.

What is the story behind the rebuilding of Studio C?

On January 8, 1978, a fire destroyed Studio C here in L.A. We just finished rebuilding this studio at a cost of \$500,000. (By contrast, our Studio A in New York, including all construction and equipment, cost \$80,000. Today you can spend \$150,000 to \$200,000 for just the mixing console.)

Lee de Carlo, our chief engineer, and I got on the phone to Hidley right after the fire and started philosophising about what we wanted to do. We wanted a revolutionary room that incorporated all the things we thought were going to happen in the audio business. We all agreed, before a pencil was laid to a piece of paper, that it was going to be a studio of the eighty's.

Our statement is, basically, that video discs are happening. We believe that video and audio are going to come together in the early 1980's and that video discs are the way that the music business is going to go. With this in mind, Studio C incorporates a full set of stage lighting, designed by Chip Monck, so that we can shoot video and, at the same time, do audio. Of course the offshoot is that it will be an ideal place for showcases. We've already had requests for showcasing albums that weren't even recorded here — it's just turned out to be such a nice place to have a party.

In this room we've gone after a very, very controlled acoustical environment where the engineer and the group can determine exactly the sound they want and adjust the room to their requirements.

The control room incorporates Tom's latest thinking in terms of an acoustical environment that is pure, as far as the sound that is received at the ears of the engineer and the producer. At the same time, Tom has designed it for a minimum of fatigue to the ears, because most of our sessions run ten and twelve hours. We

generally catch artists in between tours, trying to get a record done in the shortest amount of time; which is why we have the bedrooms in the back. Some of our artists move in for a month and spend twelve hours a day, seven days a week getting the record done. These intense sessions make listening fatigue a critical problem. So, Tom's thinking to minimize fatigue involves physically lowering the monitors. In most rooms the monitors are limited by the control room window and go above it, so that the engineer is looking kind of at a 45° angle up at the monitors. We've found, through our testing, that by bringing the monitor level down, we can minimize fatigue.

Besides the comfort, your control rooms are very compact. What is your thinking behind this?

All of our control rooms are designed with the thinking that the producer/engineer is the way the industry is going. We have arranged the console, patching and outboard gear like a one-man cockpit. In fact, in our six studios, we only have three staff engineers. The vast majority of our clients are either producer/engineers or groups who bring in their own engineer. The number of engineers now who have become producers and done away with that second person is just amazing.

People always seem to want more tracks for recording and Record Plant always seems to come up with more. Where did you start and where are you going?

In 1967 we started with a Scully twelve track recorder. We blew everybody away. Everyone said things like, "no, its not going beyond eight tracks, its hype, there's too much noise..." We, on the other hand, capitalized on it because we could take everyone's eight track tape and add four tracks to it. Once we added those four tracks they couldn't go back to the eight track studio because the new tracks just fit in between the original eight and slightly erased some of the edges. So,

basically we would have them locked in to our studio — a tender trap!

The new Studio C is built as a 32 track room. We hope to be the first independent studio in the world to receive a 3M 32 track digital recording system this year. They are manufacturing only three of them. We expect one for testing in September and hope to have our own system in place in Studio C before the end of the year.

The number of tracks have been increasing over the years and, as we all know, what we'll eventually end up with is an unlimited number of tracks. One of our former engineers, who now is an independent, is a fellow named Phil Shier. Phil is now working with JVC in an operational room in Tokyo that is totally digital — microphones, console and recorder. The signal goes from digital to analog only when it goes to the monitors — and it has 256 tracks!

Besides more tracks and better specs, what else can we expect from digital?

We see it going to the point where, for example, you will be able to type into your computer exactly the echo that you want. You will be able to have "Carnegie Hall" on the drums and "The Forum" on the strings and you'll be able to duplicate that sound because of the level of sophistication the industry is getting in terms of their ability to measure.

How do you like your job?

We decided a long time ago that you have to be crazy to be in this business. I've now been with Record Plant for ten years and, before I was in the music business, I was never able to stay in an industry for more than three years without getting totally bored. I never changed jobs within an industry — I'd always change industries. But this one is still as fascinating as the day I got in it because every day is different. You never know what you are going to face tomorrow.

I think the marketing philosophy that helped me the most has been what I learned in cosmetics. Charles Revson taught me that what you sell with cosmetics is love. The same holds true for the music industry. Everybody wants to feel good and the music business continues to boom because it makes people feel good.



AMBROSIA



partment with the Ampex. Burleigh performed the rites as prescribed and, using the identical microphone and recording technique, the gong reproduced perfectly.

Make Us All Aware, which opens with a backwards tympani roll, demonstrates the vocal harmony capabilities of the group and is perhaps the album's most satisfying cut, employing many emotional transitions and turnarounds, and a Granger synthesizer which was specially constructed for the album. The following song, *Lover Arrive* is a classic gem of a ballad with a sparkling arrangement for piano, bass and flute chorus. Two Chamberlin flute voices were arranged with a real flute in the middle, to bring a reality to the chorus.

Alan Parsons performed the mixdown on the first album and produced the second album, also for 20th Century, *Somewhere I've Never Traveled*. An artier album than *Ambrosia* and, again, a Grammy nominee for best engineered recording, the second album was something the group was compelled to do. Like a portrait painter who had suppressed a lifelong urge to do a mural, *Somewhere I've Never Traveled* had been locked within the group and trying to escape. *And*, the opening cut on the album, utilizes two differently tuned zithers and a single woodblock note, digitally stretched to a ten second duration, to achieve a unique cascading effect. The album's feature track, *Dance With Me George*, an epic plea by Fredrick Chopin to George Sand, has been declared a masterpiece by no less than Leonard Bernstein. Another mind boggling potpourri of an arrangement, the tune covers the stylistic musical spectrum from the early Romantic period to late Zappa. David and Alan went to London's Abbey Road Studio to overdub the London Symphony Orchestra and the Swingle Singers for segments of the song. By contrast, *Can't Let A Woman* was the top twenty-five single from the album and was basically recorded in a warehouse. A somewhat less personal album than the first, *Somewhere I've Never Traveled* is intensely visual and suitable for framing.

Sales of the second album were discouraging, though, so Freddie and the boys began looking for a new record company. The band, at that point, had become an intra-industry favorite and when word of their availability got out, the offers came from almost every major label.

Warner Brothers' attitude and ability, being the perfect match for Ambrosia created a new recording deal which included buying and re-releasing the first two albums. With Ambrosia's full catalog intact, their artistic freedom supported, the group went back to Mama Jo's for six intense months of recording *Life Beyond L.A.*

A BAND BEYOND L.A.

by David Schwartz

As former L.A. street musicians, David Pack, Joe Puerta and Burleigh Drummond decided eight years ago to form a band that would go all the way. Though their styles evolved through surf music, rock and roll, English rock and any new musical approach they could find, their desire to succeed never changed. Augmenting their natural talent with college courses in music theory and harmony, Ambrosia practiced intently to develop their musical abilities and writing skills.

In 1974 Mama Jo's Recording Studio was under construction in North Hollywood. Through a mutual friend Ambrosia was introduced to owner Freddie Piro, a producer active with rock, country and gospel acts since the early sixties. Through this connection David and Joe brought the group's demo tape to Freddie, who became as impressed by Ambrosia's will-not-fail attitude as by their music. With tape in hand Freddie sought out his long time friend Russ Regan, at that time president of 20th Century Records. Shortly thereafter, the nod to go ahead was given and the first album for Ambrosia on 20th was under production, Piro at the helm.

With Mama Jo's at their disposal, Freddie and the group agreed from day one that this album could not be just good — it had to be great. Putting it together became a labor of love for everyone involved, each inspired by the shared musical ideas, attitudes and mutual respect. The first album, *Ambrosia*, was released in 1975 and, although little

promotion was put behind the album, a strong cult following developed and the single, *Holding On To Yesterday*, became a hit.

Recognized for its engineering superiority with a Grammy nomination, the album established Ambrosia's broad base of stylistic abilities. A unique style is evident throughout the album, however strong musical influences are also apparent in the material. Side One opens with *Nice, Nice, Very Nice*, with instrumentals reminiscent of Yes, and Reggae-affected vocals and lyrics from Kurt Vonnegut's "Cat's Cradle". An ethereal synthesizer sweep at the end is typical of the clever and unexpected twists in Ambrosia's arrangements, and the song's percussion effects include tummy toms and Arrowhead water cooler.

The English art rock sound is also present on the cut *Time Waits for No One*, a style somewhere between King Crimson and Moody Blues, which opens with 50 Hz tones from a 300 year old Javanese gong.

As a religious artifact, the gong required a chant prior to its use. Unaware of this prerequisite, the group had carried the 16-track Ampex recorder into a major university's Ethnomusicology Department to find the instrument, set microphones and record the sound. Back at the studio, the playback revealed a strange distortion on the gong track. After much head-scratching the band learned of the pre-performance ritual and returned to the Ethnomusicology De-

What came out of those sessions was an album more built on feel than on the technical wizardry associated with the first two LP's. In fact, the 24 track tape machine used for the first two albums was abandoned in favor of a ten year old Ampex 16 track. More 'American' sounding than their previous work, the album is also their most commercial package with an emphasis on putting across the song and special consideration given to drum and rhythm tracks. Superb engineering and production, as always, enhance the album and audiophiles will appreciate the clean pressing quality of the record.

The title cut carries the theme of trying to make it in the frustrating L.A. music scene, with the band in its most ambitious rock mood.

*Livin' out here you soon come to know
That it ain't how good you are
as much as who you know
and how you fake it.
Workin' this dive it's a matter of time
'Cause I'm a good lead player
got a way with a line
And I can make it.*

The musical intensity is built around Lee Ritenour's \$50,000 Yamaha guitar synthesizer progressing to a wall of fifteen guitar overdubs in the bridge section.

Apothacary, a pharmaceutical lament, evolves into a jazz jam with Crusader Joe Sample on keyboards and David playing Barney Kessel style guitar licks over Burleigh's drum ride a la Joe Morello. David's guitar prowess again comes to the front in a well sculpted solo on *If Heaven Could Find Me*. *How Much I Feel* is the obvious summertime single from the album. Warner Brothers was so confident with the song that they released the single unedited from its original four minutes and forty seconds. The album's novelty tune, *Angola*, is a jungle rocker with a frightening array of African percussion, a nice, nice, very nice vocal and a 'restless-natives' fade out. *Not As You Were*, a high energy progressive rock foot stomper seems a likely choice for an eventual single release.

In the studio, Ambrosia's first interest is to have each note exactly in place, every solo flawless and the vocal and instrumental sounds perfectly recorded and mixed. By refusing to settle for any less than their best possible output, Ambrosia creates powerful, yet delicate songs with strong solo voices that blend to soaring harmonies. Ingenious production and arrangements and tastefully executed instrumental virtuosity are also essential components to each of their recordings.

Success is long overdue for Ambrosia, but with a new album, *Life Beyond L.A.* and a new record company, Warner Brothers, this situation is sure to be rectified. As this piece is being written, the album has been out for about a week and is burning its way into the trade charts. Warners feels that there are three to five strong singles on the LP and things have never looked better for the group. The re-release of the first two albums this October will give many listeners a second chance to pick up Ambrosia's early works.

* *Life Beyond L.A.* © 1977 by Rubican Music, BMI.



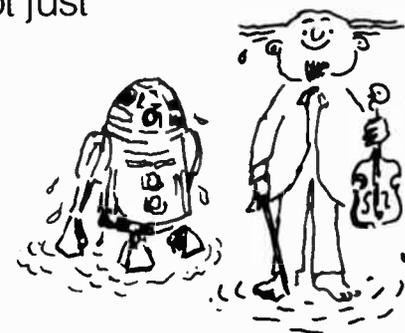
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innovations

By David Schwartz



AUDIO MEETS VIDEO AUDIO MEETS VIDEO AUDIO MEETS VIDEO AUDIO MEETS VIDEO International Automated Media

Every normal musician sooner or later dreams of owning a recording studio. This is a story about two musicians who took their dream to the limits, and a little further.

Skip Konte was playing keyboards in 1972 for the Blues Image and wrote the song, "Ride, Captain Ride" which became a good sized hit. The group, however, broke up shortly thereafter and Skip started a group called Manna which practiced at Jerry Shirar's house and rehearsed with Jerry's four track tape recorder.

Jerry, a keyboard player himself, had fallen under the spell of tape recording and had chosen that as his future. Manna, on the other hand, fizzled and Skip joined Three Dog Night in 1973. The stint with Three Dog provided

Skip with studio experience all over the country and convinced him, also, that it was all happening in the studio. On his infrequent home stops between tours, Skip would spend his time over at Jerry's, putting together demos of his new tunes and fantasizing with Jerry about the ultimate studio they should build.

By 1975 their dreams had turned to plans and Jerry and Skip found investors willing to back them for as much as it would take to build their ultimate studio — the sky was really the limit. Three years of sketches and notes were quickly assimilated and the two began searching for the right designer and builder and toured the country, researching equipment and shopping for the best of everything. Money being no object, the two agreed from

the start that the studio would have the finest equipment available and would set the state-of-the-art for recording facilities. It had to be the very best.

After reviewing many design proposals, Skip and Jerry decided that Tom Hidley, of Eastlake, had the plans they were looking for. Glenn Phoenix, of Westlake, was called in as construction coordinator, and great things started to happen when East met West.

A three-acre sight in Irvine was chosen as being just close enough but just far enough from L.A. With an airport nearby, remoteness was not a problem.

Work began from the ground up on International Automated Media, the studio that would be the first full-bore audio room built for complete video production. With Hidley and Phoenix at the controls, the room acoustics was well provided for. All wall and floor sections in the studio were structurally isolated from adjacent surfaces. The floor of the drum booth was composed of three slabs of concrete, each separated by layers of sound deadening board, fiberglass insulation, one-half inch machine rubber and visqueen. And just to make sure the studio and control room were adequately isolated, a small area window was used with three panes of 1½" to 2" plate glass. An isolation room was built next to the main studio with room for an entire orchestral string section, 70 db of isolation from the main studio, no parallel surfaces and extremely variable acoustics ranging from reverberation times of .25 to 2.5 seconds for RT 60. Both the studio and the isolation room were outfitted with complete lighting systems and four ceiling-mounted, remote-controlled video cameras with zoom lenses. Opulent comfort was the mood for overall esthetics.

At I.A.M. the control room adds new meaning to the adjective audio-visual. A forty input, thirty-two output Harrison automated console white gloves the audio signal to the 3M 24 track machine. At the starboard side of the console is the built-in video mixer with controls for hue, light level, intensity and special effects, as well as remote control of the focus, tilt and zoom functions of the four cameras. Six color video monitors share the front wall with the Hidley monitor systems, and, if not yet married, audio and video sure have found a nice place to live together.



How much does it cost for the ultimate studio? Skip and Jerry have plopped \$1.7 million into I.A.M. so far.

So now that its all together what do they do with it, you might ask. One application is in marketing an artist to a manager, booking agent, or a record company. A video tape of a performer in a studio with top quality audio is about the most impressive and convenient package around for getting fast action. A studio recorded video tape also makes excellent in-store promotion for a new album.



Jerry Shirar & Skip Konte

Perhaps the greatest application of the facilities, though, lies in the not-too-distant-future when home videoc discs, cassettes and other storage devices become available from the local record store, bringing entertainment for the eyes as well as the ears.

Studio design pioneers have known for years the inevitability of audio and video coming together. We are quickly approaching the day when the typical home entertainment center consists of a large projection screen television for broadcast reception or pre-recorded video cassettes, a video disc player employing the same projection screen with a 'surround' sound system and home computer tied in with readout on the large screen. The completely integrated entertainment/media system will be digital from input to output with no measureable noise, distortion or generation loss. It will truly be the next best thing to being there, if not better.

The video disc will also signal the decline of artists' concert tours. With exalating touring costs, higher concert ticket prices and the alternative of having a front row seat at home for one's favorite artists, more and more recording stars will depend on the video disc to reach their fans.

By the early 1980's studios like I.A.M. will become the norm, with video cameras recording the performance as the audio tracks are put together. The artist will have a comfortable and controlled environment in which to perform, where his producer can take advantage of special video effects to enhance the visual performance, just as he now uses the myriad of signal processing devices to embellish the sound.

What does I.A.M. hold in store for the producer today? Possibly his first chance at control room choreography. A full blown audio-visual recording session may employ five active members at the console: the audio engineer and his second, the video technical director and his second engineer handling lights and camera angles, and the session producer.

The session setup includes choosing correct lighting and fixing an opening camera shot as well as the usual microphone placement and level setting. When all is ready, the producer informs the musicians to "stand-by" and cues the video cameras to roll. Audio then rolls and a SMPTE time code is applied to all audio and video recorders. For the next few minutes intense concentration crescendos to a barely controlled level of pandemonium as the producer attempts to be in two places at once. According to Skip, directing video as well as audio tracks is twice the work, fun, excitement and emotional involvement for a producer.

Not all of the video work done at I.A.M. originates in the studio, though. Many projects come from remote sessions which are assembled, edited, sweetened and remixed at the studio. One recent project was California Jam II which was prepared as a two hour special for television.

If I.A.M. sounds like the place where you would like to record, its only fair to warn you that Stevie Wonder has booked the studio solid since last January. Have faith, though. Skip and Jerry are putting another half million dollars into a second room for overdubs and mixing which will be built this fall.

Although the story of I.A.M. is the stuff dreams are made of, the physical studio represents the merging of audio and video and will no doubt set the course for mixed media and home entertainment in the years to come.



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so you want to build a studio?

By Jerry Smith

Thanks to the knowledge and generosity of many qualified professionals the "magic" of studio design is now largely in the public domain. Unfortunately that does not mean that fewer studio owners screw up their new rooms than in the past. The application of proper acoustic theory, ratios treatments, absorptivity coefficients and trapping is only part, and perhaps not the major part, of a satisfactory studio project. Executing the theories within a budget and time frame that one can afford is the goal. The purpose of this article is to identify some procedures that contribute to achieving that goal.

Lack of planning is the constant problem. Adequate planning is the solution. Two extra weeks on the drawing board and a materials list will save two extra months in the construction stage. This is almost as true as Murphy's Law. It's the only sure way to cut Murph down to size. Although projects of different sizes require different degrees of documentation, all projects require some planning in these major areas: Target market identification, dollar resources, structural design, material and labor costs and time frame. Formal reports, blue prints and profundity are not required. An organized report of the information pertinent to your project, as far as you can take it, is all that's needed. Doing your homework at the earliest stage will enable you to remain friends with your backer, the local carpenter, your customers, your dog and your old lady (or man). The old "design as we go" philosophy will alienate all of the above.

There are innumerable ways to build a studio. The key is to isolate the specific differences in purpose, facility and resources that are unique to yours. If you assemble known data before diving into the theoretic cosmos you will probably find that many choices are self determining and other problems leave only a few solutions from which to choose. The studio is your vehicle for success. No one can produce what you want without your input. If a professional is retained he'll first have to acquire the same information before he can satisfy you. Better to accomplish this first stage through your self discipline than through the masturbatory process of paying him to extract it from you.

Establishing a profile of your target market is the first step. This profile contains the reasons for attempting the project in the first place. Hopefully this part is not very difficult. You should know what additional services are desirable and what level of facility is necessary to provide them. You should also feel comfortable with the amount of additional income you can reasonably expect. Define the promotional programs necessary to reaching that target market and don't forget to budget for them.

Money

Next you must discuss Money or "the source of rudest embarrassment" as it is sometimes referred to. Obviously this is a problem that no consultant can solve for you. If you are contemplating a project of over twenty-five thousand dollars and are not familiar with rudimentary cash flow projections then you should tell daddy to also hire you a studio manager. In your projections, sketch in a reasonable construction time frame and remember that overhead expenses while you're down must also be budgeted. Plug in the amount of capital available for the project and carry the projection far enough ahead to establish a realistic payback plan. When this money massage looks reasonable to you, then arrange for the funds. Hesitancy to qualify the funding at this point is a sure sign of wheel spinning. Further planning before this is accomplished is a waste of your time and of anyone else's time involved. Taking this kind of budgetary approach will clarify the construction techniques and design criterion practical for your project. It will also reveal any requirements for professional financial assistance.

Once budget limitations are established the room design can proceed realistically. Start with a rough scale drawing of the existing facility. Note the location of key utilities, structural limitations, traffic and equipment flow and any troublesome factors such as bearing walls that can't be altered, support posts, noisy air or heating units and outside noise sources. Most facilities have at least a few built in no-no's that are cheap to avoid but expensive to conquer.

Room Planning

The next step is the initial stab at basic geometric room shapes. This is the area that often requires some professional assistance. If you've done your budgetary homework you'll know whether or not outside help is affordable, and roughly to what degree. Even if money is no object the owner should attempt to evolve a preliminary sketch. His ideas, even if entirely wrong, will enable communication between the consultant and owner to be better focused and more efficient. Excellent articles available on geometrics, theory and layout are listed at the end of this article. If you're not familiar with them then become so at this stage.

When sketching control room ideas remember to start by locating the mixer's position. Templates cut out to scale for your console, machines and racks are important to visualizing the ergonomic consequences of different designs. I know of a world class studio that was completed only to find that with the console installed the door wouldn't open. Establishing the mixer's position in elevations will reveal necessary window heights and vertical monitor rotation. Most important is to remember that the relationship of the mixer's ears to the monitors is the first priority. Make sure that listening and common procedural movements are as comfortable and convenient as possible. Design around the ears. Take it as far as you can. Then if you buy professional design services, your designer can efficiently apply his craft. If budgetary and physical limitations are available to him, his plans should incorporate structural directions that accommodate your needs.

Do not get overeager at this point. Generate a materials list from the plans and identify areas where subcontractors are necessary. Get on the phone and rough-in costs. After ballpark material and subcontractor costs are assembled multiply the total by three and see if you're still within budget. A typical full-on turn-key construction project runs thirty per-cent materials and seventy per-cent labor. If you have a "friend who's a carpenter" you may save some labor money, then again you may lose a friend and go over budget. Studio construction is unlike any other kind. If either you or your carpenter friend underestimate this factor you will both lose your ass.

Studio construction technique is more like boat building than house building. There are few, if any, square corners

or parallel walls. Dealing efficiently with compound angles and airtight layering is not the forte of your basic journeyman. Usual methods of estimating labor-costs, material waste factors and quality control procedures will not make it. If you pay for an extra layer of sheet rock and one laborer misses a nail, punches through the gap and then covers with tape instead of patching, you have wasted the whole expense of the additional layer.

Experienced supervision of the actual construction phase is probably the most important outside service to consider — at any budget. The notorious overbudget studio syndrome is most often due to the honest but inaccurate cost estimates rendered by contractors encountering their first set of studio plans. The choice left to the owner in this situation is a serious one. If the dollar source is limited then such an honest mistake can be critical. Make sure that the plans contain enough detail to clearly illustrate differences between standard construction and studio construction.

Make sure that the crew is motivated and educated to the point that they realize that one sneaky oversight or one too many shortcuts can blow the whole deal. Employing experienced on-site supervision prior to actual start up can insure that costs and time frame estimates are realistic. A good supervisor will cost you much less than "headscratching" burden costs typical of "virgin" studio contractors. Also remember that if you choose to supervise yourself, you will definitely learn a lot but the price of the education will affect you for a long time and usually in a particularly irksome manner.

Take it easy

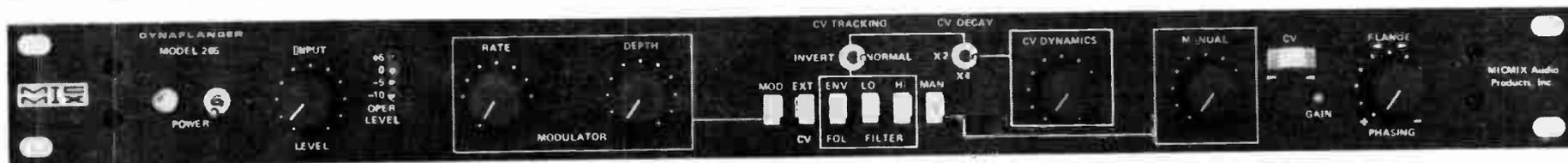
One other subject should be touched upon. Try not to create pressure for yourself by scheduling completion for Wednesday and sessions for Thursday. There are many factors concerning construction time that are beyond all of our control. Be smart and plan a little fudge factor into the publicized finish date. If you can you should also allow for a low pressure shakedown period. All audio equipment breaks and Murphy lurks in the wings. New rooms, no matter how well designed, require some degree of tweaking and pilot adjustment. Indeed pilot error is to be expected at the outset. Do yourself a favor and book a few non-critical work sessions before you put the cojones on the line.

After all is said it is still possible, and will no doubt happen this year, that hit records can come from garages, living rooms and outdoor toilets. Nothing takes the place of fine artists and good music. The role of the studio is to facilitate the businesslike execution of many projects. All rooms are different and vagueries in acoustic performance will prevail despite the best laid plans. If you do take the time to prepare as fully as possible you will limit these vagueries to the maximum extent. You will also find that well researched and thought out plans become self fulfilling prophecy and the overall quality of your endeavor will benefit.

Recommended Reading:

1. "The Myth of the Magical Studio" by Dave Harrison for "Recording Engineer/Producer Magazine", August '74.
2. "Recording Studio Acoustics" by Michael Rettinger for "dB Magazine".
3. "Control Room Acoustics" by Michael Rettinger for "dB Magazine".
4. "Acoustic and Architectural Design of Studios: Control Room Design Specifically for the Small Studio" by Woody Smith for "Recording Engineer/Producer Magazine".
5. "Building a Recording Studio (for under \$500)" by Jeff Cooper for "Modern Recording Magazine".
6. Jeff Cooper is also threatening to publish a book on studio construction. I recommend it sight unseen and hope we all see it soon.

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| BGW 750 B/C | 225 Watts/ch. | 360 Watts/ch NO FTC RATING | 20 Forced air cooling for 2 massive removable modules | Active arc-interrupting circuitry | Front panel magnetic circuit breaker | Relay operated transient delay circuitry | Full complimentary | 0.02% | \$ 999 — Model 750C \$1099 — Model 750B | 1978 |
| CROWN DC300A | 155 Watts/ch. | NO FTC RATING | 16 Passive airflow only | None provided | Rear panel fuse only | None | Quasi-complimentary | Not specified* | \$ 919 | 1974 |
| YAMAHA P2200 | 200 Watts/ch. | NO FTC RATING | 12 Passive airflow only | None provided | Rear panel fuse only | None | Full complimentary | Not specified* | \$1095 | 1976 |

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*Based on manufacturers' published specifications and prices available 7/1/78.

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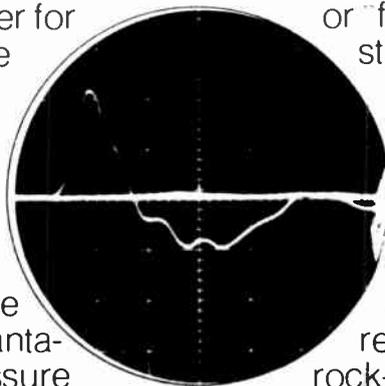
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* Outdoor test with Tektronix scope, set for 10V/division vertical, 0.1 μsec/div horizontal. 22 cal. starter's pistol mounted 15 cm from MD 421 measured pressure of 111,000 dynes/cm², 175 dB SPL. Smooth, rounded scope trace indicates total lack of distortion.

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INDEPENDENT ENGINEERS FORUM

The evolution of studio recording has spawned a new unsung hero — the independent engineer/producer. As the artist behind the artist, the engineer/producer rarely receives the recognition he or she deserves in contributing to the final product. The Mix interviewed five local independent engineers to share some of their observations on recording in Southern California.

Randy Brown has served on the staffs of Bell Sound, Electric Lady Studios, Record Plant and Total Experience. With twelve years of studio experience in New York and L.A., Randy has worked with artists like Chip Taylor, Steve Goodman and The Rolling Stones and engineers such as Phil Macey, Eddie Kramer and Ken Scott.

Earning thirteen gold and three platinum album credits, Mallory Earl has engineered sessions with Billy Joel, Richie Havens, Jimi Hendrix, Steely Dan, Jefferson Airplane, Crosby & Nash, Sly Stone and many others including mixing for Don Kirshner Rock Concerts, Midnight Specials and the King Biscuit Flower Hour.

Jimmy Robinson began assisting at New York's Record Plant in 1969 and came out to California to become the chief engineer at Larabee Sound in 1973. Jimmy has worked with artists such as Jimi Hendrix, David Bowie, Sammy Hagar, Bill Wyman, The Miracles, Blood, Sweat & Tears, and Roberta Flack.

Serving on the staffs of Golden State Recorders, United Western Studios and Mom and Pops Company Store, Skip Saylor has performed engineering duties for Donny and Marie, Freddie Perrin, Gary Starbuck, David Bromberg and Jimmy Stewart. Skip has assisted for Blood, Sweat & Tears, and Player.

Howard "H. Lee" Wolen comes from a musical background, having played drums with Bo Diddley, The McCoys, Frankie Lyman, Bunny Sigler, Robert John, Michael Gately, The Coasters, New York Rock Ensemble and various others.

Photos:
L to R — Randy, Skip,
"H. Lee", Mallory & Jimmy

How did you get your first engineering job?

Howard: By osmosis, actually. Being a musician for many years, I was in and around studios and eventually had to engineer for myself.

The real clincher, though, was that I was getting a better drum sound than the engineer, but I couldn't play and engineer simultaneously. So, I had to make a decision whether to continue as a drummer or become an engineer. It was a hard choice to make but I realized drumming was a means to an end, and what I really wanted to do was make records.

Jimmy: I was an assistant at Record Plant in New York, working on a session engineered by Jack Adams. I don't even remember the artist, although it may have been Labelle, as we'd done a lot of work with them. Jack turned to me and said "I'm going to the bathroom." He walked out of the room and didn't return that night. I finished the session.

Skip: My first engineering gig was not really as an engineer. Like most recording engineers, my first job was as a go-for. The title fits the job because your job is to go for this and go for that. I got the job by hounding all the recording studios in San Francisco where I was living at the time. Finally, Leo Kulka at Golden State Recorders gave me a part-time job doing almost anything there was to be done that nobody else wanted to do. Leo taught me a lot and gave me a lot of



valuable and necessary experience.

Randy: I got my first engineering job when the regular engineer on the session got sick. This was in 1972, working on a Chip Taylor album on Buddah Records.

Mallory:

A friend told me of some people with a studio and production company.

So, we put a small band together for a jam session to record at their studio, just for kicks. Although our

band didn't make it, the studio's staff producer and I became good friends.

The owners offered me room and board in exchange for being a go-for. I was able to learn and watch every session and also had the opportunity to record friends on off hours.

One night the engineer fell asleep after taking acid in the middle of a session. The producer (who was also on acid) asked me to engineer the date, so I did. I soon became chief engineer, producer and a partner in the company, which shortly thereafter became a record company distributed by Roulette Records. This all happened after our first gold record, "This Magic Moment" by Jay and The Americans.

What are your favorite studios in L.A. and why?

Jimmy: I loved Record Plant L.A.'s Studio C because it was large, live, and unpadded. I've gotten my best drum sounds there. Unfortunately it burned down and it's anybody's guess what the room will sound like after it's rebuilt, which is now projected for mid-July. I also like the big RCA room which Wally Heiders has acquired, for the same reasons as well as for the fact that it has a Neve Console. I've found the equalization on Neve Consoles to be truly musical.

Howard: My two favorite studios right now would have to be Conway in Hollywood and Studio Sound Recorders in Studio City. Both are really laid back and easy to create in. Studio Sound has a new Harrison board and UREI Time Aligned speakers that really sing.

Mallory: I have recorded in New York, San Francisco and Los Angeles and, to my experience, the best studios are in Los Angeles. Because of the competition in this town, the studios are forced to maintain high standards. What



makes a good studio to me is how it is maintained. Hats off to maintenance men! Other than

that, atmosphere is nice to have when you spend half your life in a studio.

It's hard for me to say which is my favorite. I've only been in L.A. about two years now and I've had no complaints about any studio I've worked in. However I've recently been doing most of my work at Hollywood Sound on Selma.

Sound Labs is also an excellent room. They're all good. When you freelance, your studio is a tool for your work. You should be experienced enough to know how to make any room you walk into work for you, whether it's a three million dollar studio or a converted garage.

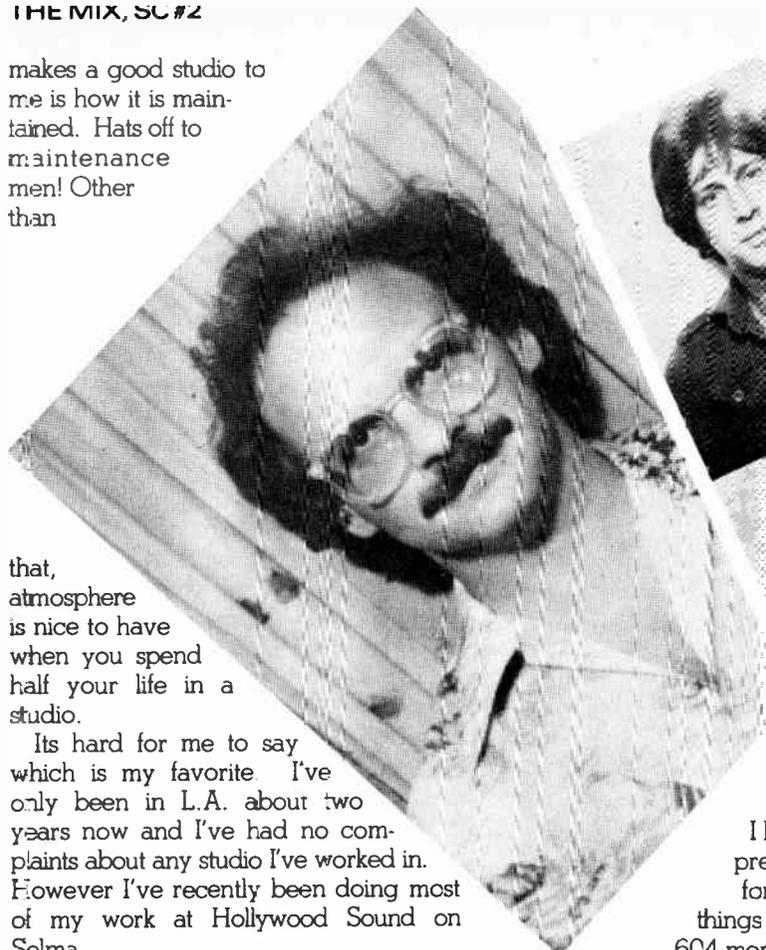
Randy: My favorite studios in L.A. are Record Plant, Total Experience and Cherokee. The Record Plant is a technically superb studio with lots of rock and pop experience. The Total is the funk and jazz room of the city. Its main recording room has a nice bright sound. Cherokee's main room is large and uses a good combination of wood and rock.

A visit to the shop gives a good clue to the attitude of the management. If you see things like Sound Technology Distortion Analyzers and Tektronix Oscilloscopes, someone cares about good sound.

Skip: I like several studios but at the top of the list would have to be United Western Studios. The room sound at United Western is great. The design of the room is very important to good sound. United Western has five different studios in their complex and every one is a good studio. They just remodeled their studio A and it is staggering. It is no. 1 with a bullet.

Sound Castle and Rusk Sound are a couple of excellent new studios. Buddy King, the owner of the Sound Castle, did a great job on the studio and has created a very secluded atmosphere.

In L.A., people who record are fortunate enough to have at least fifteen very good studios from which to choose. Sound Labs, Cherokee, Village, Studio 55, Sunset, Wally Heider, Sound Factory, Hollywood Sound, Larrabee, and many more are all good studios and a good product is recorded in all of them.



I have a preference for certain things like Altec 604 monitors and the option to mix with automation, but on a whole, studios in L.A. tend to be very competitive and very good because of it.

Tell us about one of your "magic moments" in the studio.

Mallory: It's hard to single out a "magic moment", but recording an entire album with blues singer Nappy Brown in 1969 was a special memory. We cut the album in seven hours and it was great.

Another "magic moment" was recording a conversation with Judy Garland and myself about one month before her death. We spoke and sang for over three hours. I always loved Judy Garland and it was a great thrill to be there with a living legend.

Recording the NBC Orchestra in New York was an unusually exciting thrill for me.

Recently I have been producing my wife Diane Earl, for Elektra Records. The thrill of getting off musically from someone you love is the greatest feeling I have ever had in the studio.

Skip: There is one time in the studio that was very much a dream come true. I had just gone to work for United Western as an assistant. I was assisting Producer/Engineer Jay Lewis on an Attitudes' album. David Foster, Danny Kootch, Jim Keltner, and Paul Stallworth were the band members. On one session, they got Ringo Starr to come in and play drums along with Jim. Being in the studio with a Beatle was a dream I had had since 1964. Having that happen



reassured me that I was doing the right things with my life and that making records was what I wanted to do — and that L.A. was the place in which to do it. Ringo was really

a nice guy and not at all stuffy, which left me with a really nice feeling about the experience. I was so star-struck that I must have been kind of funny to watch. This question is really bringing back old memories.

Randy: My first "magic moment" came when I realized that I could pan the drums so that the player would play across the speakers smoothly.

Another "magic moment" was when I was assisting an outside engineer and the Rolling Stones invaded Electric Lady Studios at 4:00 AM to cut a track with Eric Clapton.

Jimmy: I was at Sausalito Record Plant doing the first Paris album (Bob Welch's band after he left Fleetwood Mac). Gary Kellgren, the man who conceptualized the Record Plant studios, was up for the weekend. Besides being one of the most creative and original engineers who ever touched a fader (Gary had given me a lot of my early training while he was recording Jimi Hendrix's "Electric Ladyland", which I consider to be an engineering masterpiece), Gary was one of the partners who owned the Record Plant and had become a close personal friend. Welch, Gary and I were sort of pioneering what was affectionately known as "The Pit", an experimental room with no separation between the booth and the studio itself. It had been designed by Gary originally for Sly Stone, but when Sly gave it up the room became sort of a white elephant, a spaceship-type environment through which one took one's

friends on tour so that they could say "oh wow, what a trip", but a difficult room that nobody wanted to attempt a project in. Gary referred to "The Pit" as his Ferrari. He'd say you had to really know what you were doing to drive it.

Gary had wandered in the day before, attracted by the music he'd heard, and wound up joining us on the project for the next few days. It was the first time he'd come into the studio with me since the old days in New York, and I was really pleased to have him there. We'd gotten into one of those all day, all night, push-yourself marathons, where you look at the clock and it says three, and you really aren't sure if that's AM or PM. Gary was in one of his Genius-at-work moods. We came up with something rather by accident, which is the way most inventive sounds are born. I'd mixed down a tune of Welch's called "I Almost Got Religion". It was good, but we weren't satisfied with just good and wanted to push beyond what was just a good mix. We'd been searching for an infinite, panning effect that would weave in and out and around without altering the mix itself. What we did was to wild-sync mixes back onto the multi-track master and then re-mix the result. Not only did it move around and swirl, but it flanged itself as it did so. We were elated, and dubbed it "Astro-mixing".

Howard: I was recording Flo and Eddie at the time. They were working on a song called "The Big Showdown" and the instrumental tracks were mostly done. Howard and Mark went in to sing leads and harmonies. When they finished singing they came in to listen to the playback and, like magic, it sounded just like Bruce Springsteen!

What changes do you expect to see in studios in the next few years?

—continued on next page...

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INDEPENDENT ENGINEERS FORUM

Continued from page 21

Howard: I can foresee several changes, actually. The state-of-the-art is changing rapidly. In order to compete on a high level, studios will have to keep up with technology, i.e. digital recording, computer mixing, running water and even stereo!

Skip: I expect to see a lot of changes in studios in the upcoming years. I expect to see an increased use of automation. I would like to see recording consoles have the ability to automate the E.Q., the echo sends and echo returns as well as other effects and to basically be able to re-create everything that went down in a previous session. Harrison Consoles have come out with a new automation system that will store five mixes on two tracks — but the possibilities are endless.

I also expect to see digital recorders on the market very soon. There are some machines on the market today that are remarkably quiet. As soon as the major manufacturers are able to put a digital recorder on the market for a competitive price, magnetic recording will quickly become obsolete.

With recording consoles becoming quieter and fully automated, and digital recording taking its stand, the burden of quality will be put on the disc. The industry has needed quieter discs for a long time. Records that have been played a few times don't have a very good signal to noise ratio.

Recording is an art form and engineering as a craft, becomes more advanced every year. I am really looking forward to all the changes in recording that are going to happen in the next few years.

Randy: We will head in a digital direction more completely, where there will be no mechanical storage medium — everything will be electronic.

We will learn more about studio and control room acoustics. The new FFT (Fast Fourier Transform) analyzers used in conjunction with Time Delay Spectrometry will give us a more accurate picture of control room sound.

Jimmy: I think the entire recording process will ultimately be digital. I also see a trend toward automated consoles becoming standardized. At the moment the prohibitive cost prevents this from being a reality. This has definitely been the decade of the little black box — electronic helpers of all sorts that make the recording engineer's job a lot easier. Equipment in general will keep getting better and better, and engineers and producers will be able to hand-pick the exact set-up necessary to attain the individual audio concepts they visualize, just as a guitarist has the freedom to choose between a Les Paul or a Stratocaster.

We'll see more live, open rooms in the future, to me a much more natural sound — as opposed to the deadened, padded rooms that have been so popular in the past. Some of the eye and body-pleasing additions to California's more modern studios — Jacuzzis, games, color-coordinated relaxation areas, kitchens, arty woodwork — that kind of thing, have been well-received and will probably be capitalized on by more studio designers. A few negative comments have been that these comforts tend to encourage the artist to hang out longer than necessary, take longer

breaks, or work more slowly, all thereby running up the record company's tab. But all of the artists I've worked with, and certainly producers and engineers I know, seem to appreciate the fact that someone has catered to their sense of well-being and comfort. After all, there's going to be a lot of hours spent in the studio one way or the other, and there will be many times when, say, the guitar player has to hang around for hours while a vocal is being put on. He can't split because he may be needed at any moment. Or he's from out of town and is feeling a little strange and has no place to go but back to his hotel room. If he can play a little pinball, take a jacuzzi, have a beer and a little conversation with other musicians and maybe make a new friend or two while he's there, he's going to make a better record if he's comfortable and feels at home. I don't mean that comfort should take precedence over proper equipment and knowledgeable personnel, only that with a little thought and planning you can have both without really breaking your budget, and it will pay for itself in the long run. So why not?

Studios can also be run more efficiently than they currently are. I see the larger studios going to computers, just as major companies in other fields have done. Bookings, tape storage, tape disposition, equipment locations, remote procedures, session logging, practically every studio function can be programmed into a computer. Double bookings, lost P.O. numbers, mis-filed tapes, all the headaches which plague the office staff and drive traffic managers to states of suicidal anxiety could be eliminated. The traffic manager could program almost all needed information into the computer and have necessary information readily available whenever it was needed. Recording assistants could log sessions by computer and the bookkeeping department could file its accounts receivable and payroll information right into it. I see it as a way of eliminating errors and buck-passing, which means a waste of somebody's money and everybody's time. It would also ease tensions among employees.

Mallory: if I knew what was next, I'd copyright it and make a fortune. Certainly computer chips are making their way into the studio. However, out of all the computer assisted mixdown studios, I know very few engineers who bother using the computer.

By holding information about levels of your mix, the computer lets you come back another day and fix one or two things in your mix, while remembering all the other changes. Most engineers, like myself, would rather start from scratch on remix.

I see a lot more outboard gadgets for effects, transformerless consoles and even more use of wireless mikes and headphones.

I would like to see an organization of freelance mixers, so standards could be set up with record companies. We should be able to charge a cancellation fee, just as a studio does. I also think that some percentage point system should be determined so that engineers can reap some financial rewards for record sales. Right now a platinum record is only worth credit and the cost of the platinum. You can't pay bills with that.

The most important thing that will affect change is how much the music progresses. As the music changes, so should the recording industry change to accommodate musical creativity.



For a list of independent engineers and producers in Southern California, please see page 78.



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Owner: John Luttrell, Jay Lindsey
Engineers: John Luttrell, Jay Lindsey
Dimensions of Studios: Recording Studio: 17' x 22', Rehearsal Studio: 17' x 22'
Dimensions of Control Rooms: 7' x 10'
Tape Recorders: Dokoder Model 1140 4 track; TEAC Model 3340S 4 track; TEAC Model A4010S 2 track; TEAC Model 170S cassette.
Mixing Consoles: Tascam Model 3, 8 in x 4 out.
Monitor Amplifiers: Phase Linear 400.
Monitor Speakers: A.M.S. Custom Design.
Outboard Equipment: EQ, echo, phase.
Microphones: Sennheiser, Shure, Sony.
Instruments Available: Steinway grand piano, Mellotron, Moog synthesizer, Ludwig drums, Syn-drums, Hammond B3, various other keyboards and percussion.

Extras: Small kitchenette.
Rates: \$8.00/hr. for 4 track, 2 track and mixdown; \$6.00/hr. for tape dubbing; \$4.00/hr. for rehearsal w/P.A.; block rates available for recording and rehearsal - weekly and monthly rates for rehearsal only.

Direction: A free music studio of this kind and a better one would be our ideals for the future. Unfortunately society dictates otherwise at this time. Our profit margin is kept barely above cost to provide the musician with maximum flexibility at a minimum cost. This profit is used to expand our facilities. Hopefully, with more publications like The Mix and studios such as ours, modern music and ideas will prosper with no limits.



• **AUDIBLE SOUND SYSTEMS**
 REMOTE RECORDING

7858 Midfield Ave., Los Angeles, CA 90045
 (213) 670-1719

Owner: Richard Castleberry, George Castleberry, Wesley Sharpe

Engineers: Richard Castleberry, Wesley Sharpe

Tape Recorders: Ampex 4 track; Akai 2 track.

Mixing Consoles: Yamaha Model PM1000, 16 in x 4 out; Yamaha Model PM1000, 32 in x 4 out.

Monitor Amplifiers: Crown.

Monitor Speakers: JBL.

Outboard Equipment: Altec 1/2 octave band equalizers, dbx compressor, Roland Space Echo.

Microphones: Shure, AKG.

Extras: Swimming pool, rehearsal space.

Rates: \$10.00 per hour.

Direction: We specialize in PA rentals for tours and one nighters. Also remote recordings.



• **TONY BEECHER RECORDING**
 REMOTE RECORDING

(213) 276-8441

Owner: Tony Beecher

Engineers: Tony Beecher.

Dimensions of Studios: All recording done on location, workroom for copies and editing.

Tape Recorders: TEAC Model A3340S 4 track; Revox Model 1104 1/4 track; Revox Model 1102HS 1/2 track; Pioneer Model CTF 1000 cassette.

Mixing Consoles: TEAC Model 3, 8 in x 4 out.

Outboard Equipment: Mitsubishi Turntable

Microphones: AKG condensers, other microphones available as needed.

Rates: Concerts (classical or Big Band - no rock) \$85 plus tape; Lectures and meetings \$100; Outside LA County, add \$30. Duplication \$10/hour; editing \$15/hour. Special rates to students and series concerts.

Direction: I specialize in "in-performance" concert recording. Classical symphonic, instrumental recitals, opera, Big Band, jazz, lectures, and business meetings. Locations include Royce Hall - UCLA, Music Center, Wilshire Ebell, churches, Bovard Auditorium, USC, etc. I've been associated with Mehli Mehta and the American Youth Symphony for 8 years, Young Musicians Foundation for 4 years, Metropolitan Opera Western Region Auditions for 3 years, and have done opera productions for USC, broadcasts for KUSC and KFAC, recital recordings for students at various LA area colleges and universities. I offer the highest quality recordings at reasonable rates.

• BERKENS SOUND RECORDING LABS

1616 W. Victory Blvd., #104, Glendale, CA 91201
(213) 246-6583

Owner: William Berkuta, Richard P. Stevens II
Engineers: William Berkuta, Richard P. Stevens II
Dimensions of Studios: Studio A: 12' x 12', Studio B: 24' x 13'

Dimensions of Control Rooms: 12' x 12'

Tape Recorders: Ampex Model 300-4 (BSRL-Opamp) 4 track; Ampex Model 350 2 track; Ampex Model 400 1 track; Realistic Model 909-B 2 interlace; TEAC-Becht 8 track, dup.; Superscope Model CD-301 and CD-301-A stereo cassette.

Mixing Consoles: Collins Radio Model 212-a, 8 in x 2 out; Opamp Recording Studio Model BSRL-1A, 6 in x 4 out; 2-Realistic (aux. mixers) Model 23-468, 4 in x 2 out.

Monitor Amplifiers: Opamp 34.

Outboard Equipment: Opamp Reverb Units Model 3155, Russco Cue Masters, Carritape II mono 1-record/play, 1-play only, a lot of 45 rpm records and some LP's.

Microphones: AKAI; Condensers; AKG D-1000e; Shure 515SBG; Electro-Voice 605, and some cheap ones.

Instruments Available: Este cabinet grand piano, clarinet, violin, classical guitar, trumpet, flutophones. (With advance notice a Rhodes-88 with bass amp, drum set, deposit needed.)

Extras: Several very small refrigerators, playing of records during breaks.

Rates: Inquire about project and block rates; we can tailor one just for you.

Direction: We would like to help those people who record radio shows on tape. We have the equipment for producing just about any kind of show. To the people who could not get in touch with us, there are two things you can do: 1. Send a note in the mail or 2. Call us here after 7:00 p.m. We can also help if you need printing for your project.



• BOSTONIA SOUND

also REMOTE RECORDING

P.O. Box 2863 El Cajon, CA 92021

(714) 449-4093

Owner: Michael Dollins.

Engineers: Mike Dollins, Victor Marquez, Danny Antell, Joel Partavich.

Dimensions of Studios: Main: 12' x 20'; practice room: 12' x 18'.

Dimensions of Control Rooms: 6' x 12'.

Tape Recorders: TEAC Model 3340 4 track; Ampex Model 400 2 track; Magnecord 2 track; Hitachi Model D-720 cassette; Pioneer 8 track cartridge; Akai Model M-8 ¼ track.

Mixing Consoles: Custom design by Antell, 24 in x 4 out; Tapco 6201 stereo w/phantom power, 6 in x 8 out; Tapco Model 6000RCF, 6 in x 1 out.

Monitor Amplifiers: BGW 250, McIntosh MC-30.

Monitor Speakers: JBL.

Outboard Equipment: dbx, Dolby, EQ, compressors, limiters, echo, reverbs, Phillips pre-amp, Altair direct boxes.

Microphones: AKG CE5's, 2000, 1000, D-900, E 2000; Shure SM58, SM53; Electro-Voice 670, 671; all condenser mics phantom powered.

Instruments Available: Kincade console, Precision bass, acoustic guitar, Music Man, Fender amps, drums, MXR line drivers, Korg electronic tuner for tunable instruments.

Extras: "pats on back", musicians referral service.

Rates: Depends on size of group, flexible. Normal 4 track session are \$14.50/hour by appointment.

Direction: Moving out of 8 track Ampex. Concentrating on San Diego local talent, new comers, and "first-time-in" musicians. We are working with groups "Knock" and "Bandana". We offer good prices for new groups getting in to studio work. We also do sound installation and concert/stage/club sound systems, musical equipment consultation and system designing. Remote 2-track and 8-track studio recording available. We do musical and stage productions, duplications, mastering, sales and installation. We are all musicians and engineers. Thanks.



• CCI

6900 Santa Monica Blvd. Los Angeles, CA 90038
(213) 466-8511

Owner: Bill Muster.

Engineers: Rick Morris.

Tape Recorders: MCI 4 track, Pioneer ¼" recorder, mono and stereo Nagras.

Mixing Consoles: 12 in x 4 out.

Film Equipment: MTM 16/35 mm dubbars, MTM 16/35 mm insert recorders, ¾" Sony video cassette recorder, Spindler Saupe dessolve units accomodating 6 Ekta graphic projectors for multi-screen audio-visual presentations, KEM 16/35 mm Rapid 'S' flat bed film editors.

Direction: The CCI studio was custom designed by John P. Edwards for motion picture and audio visual recording, editing and mixing. While CCI is a complete production company specializing in industrial films and audio visual, the studio is available for rental by independent producers.



• CHATEAU EAST SOUND PRODUCTIONS

1040-R North Grove Street Anaheim, CA 92807

(714) 630-0145

Owner: S. Hager, J. Truxaw, W. Younger

Engineers: S. Hager, J. Truxaw, W. Younger

Dimensions of Studios: 24' x 40', Booths: 12 x 12 x 8, 6 x 6, 14 x 10 (drums).

Dimensions of Control Rooms: 7' x 12'.

Tape Recorders: TEAC Model 3340S 4 track.

Mixing Consoles: TEAC/Tascam Model 5, 8 in x 4 out; TEAC/Tascam Model 2, 6 in x 4 out.

Monitor Amplifiers: Pioneer SA8100, BGW 250B.

Monitor Speakers: JBL L40, Altec 1221.

Outboard Equipment: MXR flanger, Sound Workshop reverb, tape echo.

Microphones: Shure SM58, SM57; AKG C451E; Beyer M500; Electro-Voice RE10; Sonv ECM21.

Instruments Available: Fender Rhodes 88, Kogler & Campbell upright piano, Hammond C2, Leslie 910, Oberheim 2-voice and sequential circuits, Prophet 5 (synthesizers), Telecaster Thinline, Rickenbacker and Fender Fretless Precision basses, amplifiers for all instruments, assorted percussion.

Extras: Mobile, sound reinforcement services, in-house musicians and audio synthesist available, soundtracks and production services.

Rates: \$13.00/hour, block rates available upon request.

Direction: Being the best musicians in Orange County, the members of Chateau East are producing the finest sounds available in any studio in Southern California. A relaxed working atmosphere and excellent "in-house" musicians comprise a setting of creativity known only at Chateau East. Soundtracks, jazz and sound reinforcement are our specialties. Chateau East will go eight-track in September 1978. The best strawberries in Orange County — FREE AT EACH SESSION.



• CUSTOM AUDIO RECORDING SERVICE

also REMOTE RECORDING

929 California Avenue. Bakersfield, CA 93304

(805) 324-0736

Owner: Trenton T. Houston

Engineers: Trenton T. Houston

Dimensions of Studios: 18' x 25'.

Dimensions of Control Rooms: 18' x 12'.

Tape Recorders: Ampex Model 300-C 4 track; Revox Model A-77 2 track; TEAC Concertone Model 93 2 track.

Mixing Consoles: Custom Built, 8 in x 4, 2, 1 out.

Monitor Amplifiers: Sony 3130F, SAE IV, Pioneer.

Monitor Speakers: Bose 301's.

Outboard Equipment: graphic EQ, spring reverb, etc.

Microphones: Shure, Telefunken, AKG.

Rates: \$25/hr for studio time and tape, \$12/hr for mixdown, overdubbing, etc.

Direction: We've been in business for 10 years offering budget studio facilities, demo sessions, etc. We do location recording, PA services and rentals, tape copying, radio and TV soundtrack production work. We also offer portable disco service — music catered for the private party of your choice.



• CUSTOMCRAFT RECORDINGS

5440 Ben Avenue, N. Hollywood, CA 91607

(213) 766-1298.

Owner: Dean Talley.

Engineers: Dean Talley, Tom Talley, Rick Isot, Kevin Collier.

Dimensions of Studios: 26' x 27'.

Dimensions of Control Rooms: 5' x 18'.

4 TRACK

Tape Recorders: TEAC Model 3340S 4 track; Ampex Model 601 ½ track; Concertone Model 505 2 track; Ampex Model 44F 4 track.

Mixing Consoles: Sony Model MX20, 8 in x 4 out.

Monitor Amplifiers: McIntosh 275.

Monitor Speakers: Altec 604.

Outboard Equipment: 6N cutter & lathe, Bogan mixer 5 inputs & 1 out; Marantz cassette deck, 8 track deck.

Microphones: RCA, Altec, Shure.

Instruments Available: Piano, accordion.

Rates: \$12.50/hour & up.

Direction: We specialize in complete recording services: Album design, mastering, pressing, label design, recording live concerts, and producing completed albums. Customized to each job.



• DeWITT ASSOCIATES

also REMOTE RECORDING

88 Teasdale St. Thousand Oaks, CA 91360

(805) 495-3405

Owner: Monty and Rosey DeWitt

Engineers: Monty DeWitt, Steve Wager, Doug DeWitt.

Dimensions of Studios: 400 square feet (combined)

Dimensions of Control Rooms: 7' x 13'

Tape Recorders: TEAC Model 7030 2 track; Tascam Model 70 4 track.

Mixing Consoles: TEAC Model 5, 8 in x 4 out; Sony Model MX20, 8 in x 4 out. Assorted Shure mixers, headphones.

Monitor Amplifiers: McIntosh

Monitor Speakers: AR 3A's in studio, AR 4X's on location.

Outboard Equipment: Infonics Model 200 cassette tape duplication system, MICMIX/Master Room Super "C" reverb, EQ, dbx, Dolby.

Microphones: Neumann KM-86's, KM-84's; AKG D-224E's; C451E's; Shure dynamics (assorted).

Instruments Available: Kawai grand piano.

Extras: Coffee and tea.

Rates: 2 or 4 Track: \$25/hour (2 hour minimum). Over 3 Mics: ½ of hourly rate for set-up. Call for complete rate list. Mileage charges outside of radius of service.

Direction: We have been established since 1968 and feature on-location recording along with an intimate studio for smaller groups. Complete custom record and tape service is available with your label or ours. We are currently under contract with Conejo Symphony and California Lutheran College. All our work is guaranteed. We now have the highest quality hi-speed custom cassette duplication capability. We have recorded school bands, choirs, churches and youth groups; completed demo tapes and records. Our philosophy is: "Whatever you do, do heartily unto the Lord".



• DISTINCTIVE IMPRESSIONS

also REMOTE RECORDING

3790 Mohawk St. Pasadena, CA 91107

(213) 792-9604 or 796-4414

Owner: Dwight & Janet Crumb

Engineers: Dwight and Janet Crumb.

Tape Recorders: Tascam Model 70 ½ inch 4 track; Revox Model A77 hi-speed 2 track, TEAC Model 7030 hi-speed 2 track; Fisher Model 5120 cassette, Sony Model 350 (¼).

Mixing Consoles: Tascam Model 10 (modified) 8 in x 4 out; Gately 6 in x 2 out.

Monitor Amplifiers: Crown D-40, Heathkit.

Monitor Speakers: Custom JBL, Advent A2.

Outboard Equipment: 2 channels A-type Dolby; 4 channels B-type Dolby (dbx available), Orban/Parasound stereo synthesizer, Pioneer PL71 direct drive turntable, stereo spring reverb, Sony 3-band active crossover, dbx 161 compressor-limiter, multiple headsets and feeds, 15 pr. snake, 6 pr. snake.

Microphones: Neumann KM84; AKG C451 with CKI capsule; EV 634A; others available on request.

Extras: Photography, darkroom, 200 slide sorter,

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 Berkeley, CA. 94706

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 company name _____
 address _____
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 Northern California 1 year — 7.50
 Southern California 1 year — 7.50
 Northern and Southern California 1 year — 12.00

Clearlight Diamond media program equipment available on request, record production, coffee.
Rates: Negotiable: 2 track: \$50/3 hours.
Direction: We are a family owned and operated company interested in quality at affordable prices. We specialize in remote concerts, multimedia, and record production.



• **GEORGE'S RECORDING STUDIO**
 4375 Highland Place, Riverside, CA 92506
 (714) 682-8942
Owner: George Williams
Engineers: George Williams, Mark Worthington
Dimensions of Studios: 20' x 20'
Dimensions of Control Rooms: 20' x 7'
Tape Recorders: TEAC Model 3340s 4 track; Model A-1500-w cassette.
Mixing Consoles: TEAC Model 5, 8 in x 4 out.
Monitor Amplifiers: Pioneer.
Microphones: TEAC ME-80; Shure SM-57, 58; Sennheiser 421.
Instruments Available: Knabe baby grand, Rhodes, Martin D-28, electric guitars and bass, Moog, string ensemble and Hammond B-3.
Extras: Refreshments provided, breaks without charge, trees, birds, nature, etc.
Rates: \$15.00/hr., \$10.00/hr. mix down; bulk rates available.
Direction: My studio is a Christ centered business. Jesus Christ is its foundation, without whom the studio would have never come into existence. I believe in Jesus Christ as my personal Lord and Saviour as do many of those who work at the studio. However, we do not shove our religious convictions down the throats of non-believing customers. If they want to hear about our faith, we share it with them. If not, we keep our mouths shut and do a good job and do it for less. The studio was originally created to provide a place where struggling artists could lay their music down at a price they could afford. We do demo tapes as well as albums, both Christian and secular. In addition, we write and record jingles for local radio stations. We also work as producers with artists who are open to our help and provide uninformed writers with information about copyright, lead sheets and promoting their songs in Hollywood. We serve all as Jesus served all.



FLASH!!

Glacier has expanded

Call for details:
 (714) 994-4350

• **GLACIER RECORD PRODUCTIONS**
 6212 Darlington Ave. Buena Park, CA 90621
 (714) 994-4350
Owner: John Alderette
Engineers: Rick Stoner, John Alderette
Dimensions of Studios: A: 30' x 20' (is video-monitored into B); B: 20' x 20'.
Dimensions of Control Rooms: 10' x 10'.
Tape Recorders: TEAC Model 3340S 4 track 15 ips, TEAC Model 3300 ½ track 15 ips, Dokorder Model 7140 4 track, Dokorder Model 8140 4 track, Tandberg Model 6000 ½ track.

Mixing Consoles: Carvin Modified, 26 in x 8 out; Carvin 8 Channel, 8 in x 2 out; Shure stereo mixer.
Monitor Amplifiers: Custom Built Power amps.
Monitor Speakers: Auratone, JBL's (video camera).
Outboard Equipment: Twenty band equalization, dbx, Dolbys, custom built limiters, slap echo, reverb tanks modified.
Microphones: Shure, Sony, Turner, AKG, Altec.
Instruments Available: Ludwig concert drum set, guitar amps, Morley pedals, sustainers.
Extras: Liquor store and restaurant next door.
Rates: Very flexible, please call.
Direction: We are concert promoters, and we keep active with the record labels. Our engineering staff have worked, and mixed for renowned recording artists. Song writers, you can look forward to a host of talented studio musicians, should you need help putting your demo package together. "The Live Mix" is our speciality... for information regarding a "Live Mix" or eight hr. block discount rates, call 1 (714) 994-4350.



• **HAMMER SOUND RECORDERS**
 9612 Lurling, Unit "N", Chatsworth, CA 91311
 (213) 998-9641
Owner: J. Christopher & R. Brian Apthorp
Engineers: Chris & Brian Apthorp, Vic Greenwood.
Dimensions of Studios: 26' x 30'; Drum booth: 15' x 10' x 5'.
Dimensions of Control Rooms: 15' x 20'.
Tape Recorders: TEAC Model 3340S 4 track; TEAC Model 3300 (2) ½ track; Ampex (2) ¼ track.
Mixing Consoles: Tascam Model 5, 8 in x 4 out; Tascam Model 5EX, 8 in x 4 out.
Monitor Amplifiers: BGW & Marantz.
Monitor Speakers: Custom designed Hammersound Model 3 (CTS Drivers); Yamaha 500.
Outboard Equipment: dbx compressor/limiters, Tapco 4400 Reverb, MXR digital delay, Hammersound Model 2 Varidistant.
Microphones: Sony, Shure, AKG, Sennheiser, Neumann, Electro-Voice, (56 in all).
Instruments Available: Minimoog, Ludwig drums.
Extras: Den/TV, refrigerator.
Rates: \$10/hour. Block rates available.
Direction: Our staff includes a full, on-call, compliment of session players. Most of our engineers are professional musicians as well, and they understand what it takes. We have been at this long enough to know how to do it well, but we are still fresh enough to care. Give us a call and let us work with you personally. Let us tailor our services to you. Don't give up the ship!

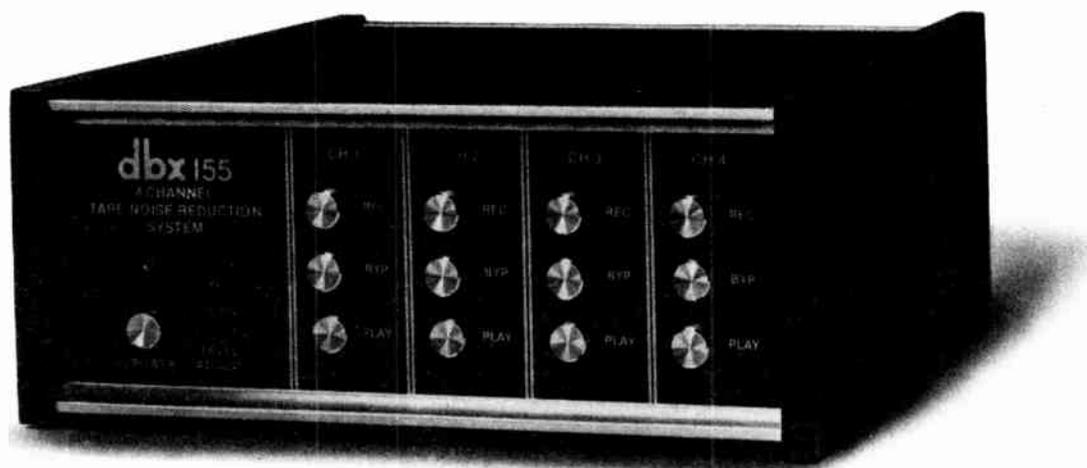


• **HARKS SOUND**
 1041 N. Orange Drive, Hollywood, CA 90038
 (213) 463-3288
Owner: H. Harland Harker.
Engineers: H. Harland Harker.
Rates: \$35/hour.
Direction: We are a full production multi-media facility specializing in audio visual, radio and television production. The studio also houses large shooting stage.



• **JOEL PRODUCTIONS**
 29613 Trotwood Ave. San Pedro, CA 90732
 (213) 833-8647
Owner: Hayden Jones & Rick Crowell.
Engineers: Hayden Jones & Rick Crowell.
Dimensions of Studios: 25' x 15'.
Dimensions of Control Rooms: 10' x 10'.
Tape Recorders: TEAC Model 3340 4 track, Revox Model A77 2 track.
Mixing Consoles: Tascam Model 10, 8 in x 4 out.
Monitor Amplifiers: Phillips 532 Motional Feedback Monitors, bi-amped power amps built-in.
Outboard Equipment: dbx noise reduction, dbx comp lim, Sound Workshop reverb.
Microphones: AKG 451E; Shure SM7, SM54, SM57.
Instruments Available: Chickering baby grand piano, 2 Martin D18's, Fender Precision bass guitar, cello, accordian, Mitchell Sand amp.
Extras: Full kitchen, basketball court, cozy family room for relaxing between tracks. Known around greater L.A. and parts of San Diego for "JOEL JAVA".

HUSH UP YOUR 4-TRACK.



Introducing dbx professional four-track tape noise reduction for under \$500.

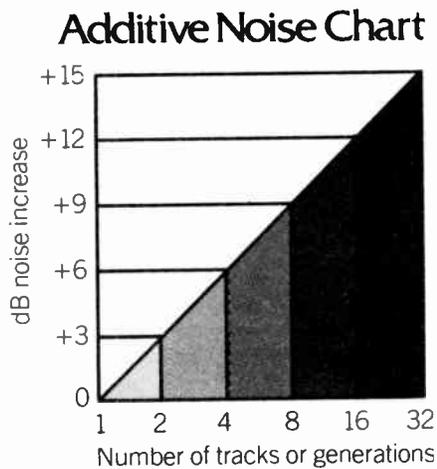
You've just settled on a TEAC, Tascam, Otari or Dokorder four-track tape deck for that studio you always wanted to have. You've chosen the mikes, the carpenter is almost finished (or maybe you even built it yourself). Your console's ready to be wired into place.

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Fear not. Help is at hand. It's the new dbx 155 four-channel tape noise reduction system. You can add it for far less money than you ever imagined possible. Here, on one compact chassis, is a complete dbx noise reduction



system. But the best part is, it will give your tape deck an extra 10 dB of headroom, and reduce tape noise by 30 dB. That means no audible noise whatsoever will be added to your tracks. And, because dbx tape noise reduction operates by linear compression/expansion, you

won't have to get involved with tedious level calibration, either.

All you need do is press the playback buttons to hear noise-free, full dynamic range reproduction of your music.

The new dbx 155 also has user-changeable modular circuit boards, so in the unlikely event that one processor fails, the other channels remain operational. You can even keep a spare on hand.

Visit your dbx professional dealer now, for a demonstration of our new 155 tape noise reduction system. Discover how you can put an end to tape hiss, without putting an end to your bankroll.

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Rates: \$10.00 per hour.

Direction: JOEL emerged as an answer to meet the recording needs of all the "little people" out there who can't afford the high priced spread, but really want a good sound. Credits: Albums from the likes of Barry McGuire; Radio commercials for KFMB, San Diego; Radio station logos; location sound track recording & scoring for motion pictures. Services available to producers: production assistance, arranging, scoring, lead sheets, instrumentalists, and vocalists.



• **MAGNETIC TAPE ENGINEERING CORPORATION (MAGTEC)**
8125 Lankershim Blvd.
North Hollywood, CA 91605
(213) 768-6200

Owner: Public Company
Engineers: Brad Pinkstaff
Tape Recorders: Ampex 300 Series with Innovonics Electronics 2 track 1/4" with 14" reel cap., 4 track 1/4".
Mixing Consoles: SpectraSonics 8 in x 4 out.
Monitor Amplifiers: SpectraSonics-Quad.
Monitor Speakers: JBL-Quad.
Outboard Equipment: Thorens turntable, Kepex Gain Brain, UREI Little Dipper, UREI 1176 LN, Orban/Parasound Reverb, Bryan Eng, strip film pulse gen.
Microphones: AKG, RCA, Shure.
Rates: \$45.



• **NOUVEAU STUDIO**
1258 E. Broadway, Anaheim, CA 92805
(714) 533-6642

Owner: Edward Warmack and Servando Gonzalez.
Engineers: Edward Warmack and Servando Gonzalez.
Dimensions of Studios: Approx. 20' x 20'
Dimensions of Control Rooms: 8' x 10'
Tape Recorders: TEAC Model 3340 4 track; TEAC Model A-2300SD 2 track.
Mixing Consoles: TEAC Model 10, 8 in x 4 out.
Monitor Amplifiers: Kenwood KA-5500.
Monitor Speakers: Jansson Classic 770.
Outboard Equipment: Ibanez Model AD-220, Analog delay and flanger, Sankyo cassette recorder and 8 track recorder.
Microphones: Shure 585, 545S, PE54D, 55SW, EV RE10.
Instruments Available: Acoustic piano with mandolin attachment, Fender amps and guitars, Peavey Musician, basic drum set (Ludwig), Elka electric piano, Epiphone FT350 acoustic, congas, bass amp (Quilter).
Rates: \$8/hour; Mixdown: \$8/hour.
Direction: Nouveau Studio was taken from the French word, "nouveau" (clever, huh?) which means "new"; also, from the art form, "art nouveau", which everyone knows was very popular during the turn of the century artists such as Aubrey Beardsley and Alphonse Mucha — bla, bla, bla! Our main concern now is the purchase of some better microphones, and later adding a couple more channels in our board — ours holds up to 12 — also an air conditioner will be a new addition to the studio very soon.



• **SOUND SPECIALTIES**
2271 Ritchey Street, Santa Ana, CA 92705
(714) 979-6200 (24 hour answering machine).

Owner: Ron Carson.
Engineers: Scott Lockwood, Rick Gardner.
Dimensions of Studios: 8' x 10'.
Dimensions of Control Rooms: 10' x 12'.
Tape Recorders: TEAC Model A3340S 4 track; Revox Model A77 2 track; Sony 2 track; Sony cassette, Sony cartridge, Gates Broadcast Cartridge.
Mixing Consoles: Sony Model MX-12, 18 (total) in x 6 out.
Monitor Amplifiers: Modified Dyna MKIII.
Monitor Speakers: Stacked Advents.
Outboard Equipment: Soundcraftsman graphic equalizer.
Microphones: AKG, Sony, Altec.
Rates: \$25/hour, including engineer & all equipment, special rates on one-to-one dubs (starts at \$7.00).
Direction: Although we specialize in broadcast production, we have had comments from the chief engineer at Capitor regarding a 'demo' recorded here: "thoroughly professional handling of recording characteristics, hard to believe it was done on

consumer type equipment."

The multiplicity of machines available at one time in our control/production room makes it uniquely suited for "involved" audio productions.



• **XEDIA PROGRAMS**
also REMOTE RECORDING
15528 Graham St. Huntington Beach, CA 92649
(714) 898-0481

Owner: Joel Naive, President; Ron Burson, General Manager.
Engineers: Dean Hergenreder, Vince Burson.
Dimension of Studios: 12' x 15'.
Dimensions of Control Rooms: 12' x 16'.
Tape Recorders: TEAC Model 2340SX 4 track; TEAC Model 3300SX 2 track; TEAC 2300SC 2 track; Ampex AG660 2 track.
Mixing Consoles: Tascam Model 5, 20 in by 4 out. Shure Model 67 pro-mixers.
Monitor Amplifiers: Crown D-60's.
Monitor Speakers: JBL 4301's, Auratone 5c's.
Outboard Equipment: UREI 1176LN's, UREI 527A's, UREI 565's, Sound Workshop 242A reverb, 210 graphic EQ, MXR digital delay.
Microphones: Shure, Electro-Voice, Sony, Sennheiser.
Instruments Available: piano.
Extras: Coffee, stove, refrigerator.
Rates: 1/2-track: \$25/hour, 4-track: \$35/hour, or as negotiated.
Direction: We specialize in location recording and cassette duplication. We are planning to upgrade our equipment to increase our capabilities for music and special purpose programs.



JOHN JOSEPH BOYLE
Dec. 20, 1947 to August 8, 1978
... in reverent quest of the last dB.

John Boyle died in the fast lane outside of Marian Illinois on August 8th. John earned a very special respect and love from those in the industry that knew him. His career benefited us all. He was the prime mover behind the emergence of the Tascam idea, and in so doing contributed tremendously to the shape of today's market. John was also a key force behind the emergence of such companies as Sound Workshop, Express Sound Co., Modern Recording Magazine and many other recording industry entities.

John's most memorable contribution was his ability to generate friendships and a sense of style and purpose. He was a catalyst for growth, strength and joy.

John was a musician, an engineer and a gifted and generous teacher. He had tremendous ears and a professional integrity that is matchless. Wherever he is now we are sure he is promoting rock and roll music and campaigning for more headroom. We owe him.



These manufacturers know us

| | | |
|--------------------------|------------|----------------|
| Diversitronics | Meteor | Shure |
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| Great American Marketing | Quantum | Tangent |
| Eventide Clockworks | Raymer | TDK |
| Inovonics | Rosco | TEAC/Tascam |
| IVIE | SAE | TSS |
| Klark-Technik | Scully | UREI |
| Lexicon | Sennheiser | White |
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You should too

LOS ANGELES:
 Burbank Sound
 1317 N. San Fernando
 Burbank, CA 91504
 (213) 841-0062

UTAH:
 Burbank Sound
 327 E. 1200 S.
 Orem, Utah 84057
 (801) 224-4848

8 TRACK



•• ACCENT RECORDS

6533 Hollywood Boulevard, Hollywood CA 90028
(213) 469-1621

Owner: Scott Seely

Engineers: Mike Dickson

Dimensions of Studios: 20' x 18'

Dimensions of Control Rooms: 18' x 6'

Tape Recorders: Ampex Model 440 8 & 2 track.

Mixing Consoles: Quantum, 8 in x 4 out.

Monitor Amplifiers: Crown.

Monitor Speakers: RSL and Altec.

Microphones: Neumann, Altec, Electro-Voice, AKG 441.

Instruments Available: All Keyboards and synthesizers.

Rates: On quote.

Direction: We are primarily an overdub studio. We have excellent sound and great vocals and can accommodate small groups. We use Annex Studio for larger dates as well as several other studios in the area.



•• ACCUSOUND RECORDING STUDIO

4274 1/2 El Cajon Blvd. San Diego, CA 92105
(714) 281-6693

Owner: John Hildebrand, Eric Denton, Craig Bartock.

Engineers: John Hildebrand, Eric Denton, Craig Bartock.

Dimensions of Studios: 22' x 42'.

Dimensions of Control Rooms: 22' x 12'.

Tape Recorders: Ampex 1-inch 8 track; TEAC/Tascam 4 track; Ampex 2 track; Tascam Model 80-8 8 track; Tascam Model 3340's 4 track; Revox and Otari 2 track.

Mixing Consoles: Tascam (modified) Model 10B, 12 in x 8 out; Tascam Model 10, 12 in x 4 out.

Monitor Amplifiers: Crown D-150A's, Crown D-60's.

Monitor Speakers: JBL 4311, Auratones.

Outboard Equipment: MICMIX Master Room reverb, Kepexes, Gain Brains, LA3A limiters, Roland Space Echo, MXR flanger, phase shifter extra EQ.

Microphones: Neumann U-87, U-47; Sennheiser 451; Beyer, AKG, Shure, Sony, etc.

Instruments Available: Baby Grand piano, Hammond B-3 w/ Leslie, Fender Rhodes 88, MiniMoog, ARP Omni (strings), Oberheim Four Voice and Sequencer, Ludwig drum set, Wurlitzer electric organ, and more.

Extras: Air conditioned, good central location, right behind San Diego County's largest instrument rental shop. (We have arranged 50% off all instruments.)

Rates: 8 track: 1", \$35/hour, 1/2", \$30/hr., 4 track: \$25/hr., 2 track: \$20/hr., Mixdown: \$15/hr.

Direction: The engineers recently purchased the studio and changed the name (formerly Meiner's). We are keeping our famous quality which included many albums and several 45's from some of San Diego's top acts. We had over three songs to our credit on last year's KGB Homegrown album and many commercials, some still on the air. We are sure to be the top 8 track studio in San Diego County. With our quality already peaking at its finest, we are investigating into aesthetics such as topless mermaids and the like. Please call us.



•• APOLLO RECORDING STUDIO

6142 Beach Blvd. Buena park, CA 90621
(714) 994-3761

Owner: Jim Davis & Ace Simpson

Engineers: Ace Simpson, Assistants: Jim Davis Jr. & Bob Simpson.

Dimensions of Studios: 24' x 20'.

Dimensions of Control Rooms: 12' x 20'.

Tape Recorders: 3M Model 23 8 track (one inch format). Tascam Model 2T 2 track (half track); TEAC Model 3340S 4 track; Dubbing Recorder; TEAC Model 420 cassette recorder.

Mixing Consoles: Tascam Model 5, 16 in x 8 out (2 Model 5's cascaded for 8 independent outputs).

Monitor Amplifiers: Marantz 1070, McMartin 10 watt cue booster amp.

Monitor Speakers: JBL 4311 - control room. JBL L100 - studio. Auratone Mixing Cubes.

Outboard Equipment: Teletronix LA2A compressor-limiter; Fairchild Conax stereo peak limiter; Tapco 4400 reverb system; VSO System for 3M Model 23 recorder; 8 track active combiner and panner for mix-down.

Microphones: RCA 77D, BX11A; Sennheiser MD 421; Altec 659A; Shure SM57; AKG D190E, D200E;

Electro-Voice 627 B; Sony F-121; two direct boxes.
Instruments Available: Acoustic piano (no fee), Framus bass guitar, electric guitar, electric piano, Fender amp (25w), wah-wah pedal and various percussion. (no drums).

Rates: 8 Track: \$30/hr; 4 Track or less: \$20/hr; Dubbing or copying: \$15/hr; special rates available for block time (50 hours or more).

Direction: Both owners have professional musical background and have been associated with other recording studios, publishers, and record companies over a period of 15 years. Future plans are to expand to 16 track facilities.



•• **ASCOT RECORDING STUDIO**
 5904 W. Sunset Blvd., Hollywood, CA 90028
 (213) 466-8355

Owner: James Rayton

Engineers: James Rayton

Dimensions of Studios: 18' x 25'

Dimensions of Control Rooms: 12' x 15'

Tape Recorders: Stephens Model 811C-8 8 track; Ampex Model 300-4 4 track; 3M 2 track; Ampex Model 350 full-track; Crown Model 714 ¼-stereo; Pioneer Model 1050 ½ + ¼-stereo; Kenwood stereo cassette.

Mixing Consoles: OpAmp Labs Model 1204, 12 in x 4 line out + 12 modules.

Monitor Amplifiers: OpAmp Labs #423's.

Monitor Speakers: Altec 604-E's.

Outboard Equipment: Fairchild reverb, UREI limiters, graphic EQ, Burwen noise reduction, Chorus modulator (effects), Disc cutting system.

Microphones: Neumann U-67, U-87; Electro-Voice 666; AKG D-1000, D-19; misc. Altec, RCA's, Stephens, + direct boxes.

Instruments Available: Grand piano, Lowrey organ w/synthesizer.

Extras: good vibes, good coffee, central location close to Freeway, w/easy ground-level access, free set-up.

Rates: \$18/hr. 2 track, \$24/hr. 4 and 8 track, 6 days/week. (Add ½ after 6 p.m.)

Direction: Ascot is a congenial one-man studio with a comfortable working atmosphere and attention to good sound and careful engineering. My clients range from beginning songwriters to top session musicians, and my best endorsement is in the referrals they provide.



•• **AUDIO UNLIMITED**

Also REMOTE RECORDING

8280 Clairemont Mesa Blvd., San Diego, CA 92111
 (714) 292-8900; if no answer call 566-3050

Owner: Bob Suffel

Engineers: James Alburger, Jeff Johnson, Bob Suffel

Dimensions of Studios: 20' x 30'

Dimensions of Control Rooms: 20' x 15'

Tape Recorders: TEAC/Tascam Model 80-8 8 track; Technics Model RS1500US 2 track; Revox Model A77HS 2 track; TEAC/Tascam Model A3340S 4 track; Pioneer Model RT707 2 track.

Mixing Consoles: Tascam Model 15, 12 in x 8 out; Tascam Model 38 in x 4 out.

Monitor Amplifiers: Technics SE-9060.

Monitor Speakers: JBL 4311's.

Outboard Equipment: Orban/Parasound 622 parametric equalizer, Orban/Parasound 111B Dual Reverb, dbx noise reduction.

Microphones: AKG, Neumann, Shure, Sony.

Rates: 8 track: \$25.00/hr., 4/2/1 track: \$20.00/hr., including engineer. Location recording: \$75.00 minimum. All plus tape. Quantity booking discounts.

Direction: Audio Unlimited offers high-quality studio and location recording services for those on a budget. Owner/Manager Bob Suffel has 20 years experience in radio, television and record production, and has delivered more than 50,000 custom records in the first six months of 1978. By eliminating frills, Audio Unlimited seeks to bring multi-track recording within the budgets of musicians and commercial producers who do not need the facilities of a larger studio. Let our helpful and experienced staff help you.



•• **CALIFORNIA SOUND COMPANY**
 6331 Hollywood Blvd., Hollywood, CA 90028
 (213) 462-9060

Owner: Ed Schroll

Engineers: Ed Schroll, Tim Sheriden, Steve Ditto, Eric Davis.

Dimensions of Studios: 500 square feet.

Dimensions of Control Rooms: 200 square feet.

Tape Recorders: TEAC Model 80-8 8 track; TEAC Model 3340 4 track; TEAC Model 702-704 ½ track; TEAC Model 3300 ¼ track; Sansui SC-3003 cassette.

Mixing Consoles: Tascam Model 10, 12 in x 8 out. Tascam Model 2, 6 in x 4 out.

Monitor Amplifiers: Marantz 250; SAE.

Monitor Speakers: JBL L-100's, Auratones.

Outboard Equipment: SAE parametric equalizer, dbx 160, compressor/limiters, Ibanez #A230, digital delay, flanger, Tapco reverb, graphic EQ, SAE, JVC, graphics, etc.

Microphones: Sennheiser 441, 421, ME-20, ME-40, ME-60, ME-80; Shure SM-58's, SM-7, SM-57; AKG D-140's; Electro-Voice RE-20, RE-16, and more.

Instruments Available: new baby grand piano, drums, Rhodes, strings, assorted guitars, percussion and more at no extra cost. Rentals of any instrument also available at a minimal cost.

Extras: Rehearsal hall: \$4 - \$8/hour, block time available, storage lockers.

Rates: \$18 to \$35 per hour.

Direction: We are enjoying our increasing popularity with special thanks to The MIX. We are sincerely concerned with good music and good business. Our facilities offer a full production staff plus a publishing company and record label. Also available are all musical services including lead sheets, cartridges, pressings, copies, etc. Music is what we do best.



•• **COPSEY RECORDING**

also REMOTE RECORDING

P.O. Box 367, 2021 Buena Vista Drive
 Camarillo, CA 93010

(805) 484-2415

Owner: Reese & Ceil Copsey.

Engineers: Reese Copsey.

Dimensions of Studios: 11' x 19' high ceiling.

Dimensions of Control Rooms: 11' x 12'

Tape Recorders: Ampex Model 351-8 8 track; 1 inch, 15/30 ips, Ampex Model 351-4 4 track; ½-inch, Ampex Model 351 2 track; Ampex Model 440 2 track; Revox Model A77 ¼ track; Nakamichi Model 1000 Cassette; Wollensak Model 8075A 8 track cartridge; Pentagon C1 cassette duplicator.

Mixing Consoles: Ampex Model MX-35 8 in x 4 out; Altec Custom 10 in x 2 out.

Monitor Amplifiers: Marantz Model 9's; Dynaco Stereo 70's.

Monitor Speakers: Tannoy Dual Autograph GRF's; Quad Electrostatics; JBL 4311's.

Outboard Equipment: dbx 157's noise reduction; Altec 9062A graphic equalizers; Universal Audio 500-A equalizers; RCL spring reverb; UREI LA3A Audio Leveler.

Microphones: Neumann U87's; AKG D224E's; Sennheiser 421's; Sony C22FET's.

Instruments Available: Wurlitzer studio acoustic piano.

Extras: Instant coffee, ice water, comfortable studio working conditions, a desire to please, sideman musicians and narrators.

Rates: 8 & 4 Track: \$25/hour plus tape; 2 Track & mixing/edit time: \$20.00 plus tape; Location 2 & 4 Track — No setup charge.

Direction: We specialize in location recording and provide a small but cozy studio. We use top quality equipment to do the job for a reasonable price with fewer gadgets and extras. We prefer Ampex 456 tape without noise reduction to give us a clean product; dbx is also available. We produce cartridge, cassette, and reel copies as well as high-speed cassettes and records. Our work includes A/V narration, radio jingles, sound tracks, and demos with sidemen.



•• **FUTURISTIC SOUND STUDIOS**
 1842 Burlison, Thousand Oaks, CA 91360
 (805) 495-9636

Owner: Randy Dew

Engineers: Randy Dew

Dimensions of Studios: 24' x 20'

Dimensions of Control Rooms: 10' x 12'

Tape Recorders: Tascam Model 80-8 8 track; Tascam Model 25-2 2 track; TEAC Model 1600 2 track.

Mixing Consoles: Custom built Tascam Model 5 and

3 TRACK

5EX, 20 in x 8 out.

Monitor Amplifiers: Sansui, BGW.

Monitor Speakers: JBL 4311's.

Outboard Equipment: 10 channels of dbx noise reduction, MXR Digital Delay, tape echo chamber, reverb, various equalizers.

Microphones: AKG, Shure.

Instruments Available: Gibson electric guitar, Fender bass, Fender amplifiers.

Extras: Billiard room.

Rates: \$20.00/hr., plus tape.

Direction: I am a professional musician. We have done many demos, 45's and albums. All tape is available through us. In the near future we will be moving to a new location. We have a very relaxed atmosphere.



•• **GAHLORIE RECORDING STUDIO**

10121 South Vermont Avenue

Inglewood, CA 90044

(213) 754-2971 or 754-2972

Owner: Jim Saunders

Engineers: Jim Saunders, Chester Forrest.

Dimensions of Studios: 80' x 65', height: 18'.

Dimensions of Control Rooms: 20' x 20'.

Tape Recorders: Custom 440 series 8 track; Ampex Model 3545 2 track.

Mixing Consoles: Custom built 20 in x 8 out; Peavey 1000, 10 in x 2 out.

Monitor Amplifiers: Dynaco Mark III.

Monitor Speakers: Altec 604E's, JBL.

Outboard Equipment: LA3A limiters, Shure professional mic mixers.

Microphones: Shure SM-58's, SM-57's; Electro-Voice RE-15's, 623, 664's.

Instruments Available: Piano, organ bass amp, drums.

Rates: 8 Track: \$25/hr, 2 Track: \$15/hour. Tape copies, editing or mixdowns — \$15/hour.

Direction: Future plans are to expand to 24 track. I have worked with many major studios, was chief engineer for Ike and Tina, and am now employed by The Burbank Studios as an engineer. Gahlorie has been in existence for 2 years and has recorded 12 albums and many 45's. We specialize in gospel recording only.



•• **GLADSTONE RECORDING SERVICES**

6646 Vineland Ave., N. Hollywood, CA 91606

(213) 762-3125

Owner: Gary Gladstone

Engineers: Gary Gladstone and independents

Dimensions of Studios: 20' x 18' with 2 isolation booths for amplifiers.

Dimensions of Control Rooms: 10' x 7'

Tape Recorders: Tascam Model 80-8 8 track; TEAC Model A-3340-S 4 track; Fischer (3-head cassette) Model CR-5120 2 track.

Mixing Consoles: 12 in x 10 out.

Monitor Amplifiers: Pioneer Model SA-800.

Monitor Speakers: JBL 4301.

Outboard Equipment: Universal Audio 1176 limiting/compressor, SAE 20 band/channel graphic EQ, Pultec program equalizer, Orban/Parasound 106-C reverb, Tapco stereo reverb, 3 noise gates (MXR), MXR flanger, Electro-Harmonix echo unit.

Microphones: AKG C-414-EB; EV RE11; many Shure and AKG's plus 1 Barcus-Berry.

Instruments Available: Recording amplifiers plus various percussion instruments, Rhodes piano, Mini-Moog, string ensemble. ARP and clavinet are \$25.00/day, Hammond B-3 with Leslie is \$25.00/day. If delivered, \$50.00/day.

Extras: No frills — only excellent recordings.

Rates: \$15.00/hr. or \$100.00/8 hr. day (this price includes free use of master tape, if desired).

Direction: In the past I have been mixing a lot of tapes which were recorded at other studios, in addition to tracks I have recorded myself. I will continue with 8 track at my current price as I convert to all "pro" equipment and go 16/24 track (also) by approximately Oct. 1 this year. . . therefore, even if you record somewhere else, call me for the mix.

8 TRACK

•• GOLDMINE RECORDING STUDIO
1393 Callens Road, Ventura, CA 93003
(805) 644-8341

Owner: A. E. Nelson, Tim Nelson.
Engineers: Tim Nelson, Terry Nelson.
Dimensions of Studios: 30' x 15' x 12'; Drum Booth: 9' x 10' x 12'.
Dimensions of Control Rooms: 14' x 18' x 12'.
Tape Recorders: Tascam Model Series 70 8 track; Tascam Model 25-2 2 track; Tascam Model Series 70 4 track.
Mixing Consoles: Tascam Model 10, 16 in plus expander X wired for 8 out; Tascam Model 5, 8 in x 4 or 8 out.
Monitor Amplifiers: Crown D150A, Crown D60.
Monitor Speakers: Altec 604E; JBL 4311; Pioneer car speakers.
Outboard Equipment: dbx 124 — 8 tracks, dbx 157 — 2 tracks; Phase Linear Auto Correlator (All Noise Red.); Universal Audio LA3A Audio leveler; dbx 161 compressor/limiter; Ashly Audio SC-66 stereo parametric EQ; Eventide Clockworks; Instant flanger; multi-track Dual EQ reverb.
Microphones: Electro-Voice RE-15, RE-20, 1751; AKG 451E, D202E; Sony ECM22P; Shure 545, SM57.
Instruments Available: Drums, Fender amps.
Rates: 8 track: \$20/hour.



•• GRAMOPHONE STUDIOS
13889 Meyer Road Whittier, CA 90604
(213) 941-6640 & (714) 994-6375

Owner: Dave Paton
Engineers: Dave Paton, Phil Amador, Mike Baker
Dimensions of Studios: 24' x 32'; drum enclosure — 12' x 14'.
Dimensions of Control Room: 12' x 20'.
Tape Recorders: Tascam Model 80-8 8 track; Teac 25-2 2 track; TEAC Model 3340S 4 track; Sony Model 730TC 2 track; Dokorder Model 7010 4 track.
Mixing Consoles: Tangent (special design for studios) Model 1202, 12 in x 4 out.
Monitor Amplifiers: ESS 500C, Sansui, Crown DC-60
Monitor Speakers: Special series "Grueyard", TSS cubes, Sansui mini monitors.
Outboard Equipment: Dolby, dbx, Orban/Parasound reverb, Ibanez analog delay, flanger, Sansui reverb, Fender reverb, SAE 10-band EQ, Motrotec 4-channel, AKG reverb.
Microphones: Altec 456A; Shure 545, SM57, SM54; Electro-Voice RE10, RE16, DS35; Sennheiser 451E; Univox condenser; Sony 22P condenser.
Instruments Available: 1906 John Church piano (re-built), Roger drums w/cymbals, in-house old Gibson amps, percussion accessories. All retail equipment available at a discount thru Whittier Music Company.
Extras: refrigerator, restrooms, air conditioned, easy access to studio.
Rates: \$15/hour, \$10/hour engineer, plus tape cost. Mixdown \$15/hour.
Direction: A large part of our business is for "Top 40" groups to do copy material for bookings. As a small studio, we have been booked for session time a month and a half in advance for months! We have just installed a new ¾ inch video w/color monitors for commercial use. The Whittier studio will be expanding its facilities within the year. Enlarged control room and game room are in the plans. As for expanding costs and tracks — we are staying the same — our combination works!



•• HOLDEN RECORDING
also REMOTE RECORDING
4020 W. Magnolia Blvd. Burbank, CA 91505
(213) 842-0581

Owner: Don Holden.
Engineers: Don Holden
Dimensions of Studios: 400 sq. ft.
Dimensions of Control Rooms: 130 sq. ft.
Tape Recorders: TEAC Model 80-8 8 track; Ampex Model 440-2; Revox Hi Sp 2 track; Revox ¼ track; Nakamichi 500 cassette.
Mixing Consoles: Sound Workshop 1280 BEQ,

12 in x 8 out; Custom Cabinet; Patch Bay.
Monitor Amplifiers: CIT 12; Crown D40; HK401.
Monitor Speakers: JBL 4311's; RSL 3300; 6 x 9; Auratones; Headphones; Advents.
Outboard Equipment: Sound Workshop Echo; Sound Workshop Delay; UREI LA3's.
Microphones: AKG; EV; Shure.
Instruments Available: Upright piano.
Extras: 24 hour operation; plenty of parking; central location; coffee, tea; Liquor store; restaurants; lacquer channel next door for direct-to-disc's projects or just getting some refs and masters cut.
Rates: \$35/hour. Special rates for block booking and simple demo sessions; \$50/hour 8 track remote; \$40/hour 2 track remote.
Direction: My 15 years with RCA as a staff eng. enables me to give valuable assistance to recording personnel. My studio was designed by M. Rettinger, a leading acoustic consultant in the USA! All of my equipment is portable for REMOTE RECORDING and I do outside albums at other studios as an eng. or consultant!



•• HOME RECORDING STUDIO
16052 Ludlow St., Granada Hills, CA 91344
(213) 365-0709 or 365-3234

Owner: Dave Mertens
Engineers: Chief engineer — Kim Segel
Dimensions of Studios: 32' x 20', vocal booth lounge — 11' x 12'.
Dimensions of Control Rooms: 10' x 6'.
Tape Recorders: Otari Model 7300 8 track on 1" tape; TEAC Model 3340 4 track; Revox Model A-77 2 track.
Mixing Consoles: Speck Model 800-C, 16 in x 8 out.
Monitor Amplifiers: Quatre DG-250 gain cells.
Monitor Speakers: JBL 4311.
Outboard Equipment: UREI LA-4 comp./lim., Orban/Parasound 111-B reverb.
Microphones: Neumann U-87; EV RE20, RE15; Sennheiser 421; AKG 414.
Instruments Available: Sohmer grand piano, Moog satellite synthesizer, Farfisa pro-combo organ, several acoustic and electric guitars.
Extras: Lounge, TV and cold fridge.
Rates: 8 track: \$25.00/hr., \$20.00/hr. block rate; 4 track: \$12.00/hr.
Direction: We've only been in operation four months but have already proved ourselves as far as quality, workability, and flexibility are concerned. The studio can handle everything from small groups to a full orchestra, (recently cut The Magruder Machine, an outstanding 17 pc. jazz orch.), and we've had excellent results with custom albums and song demos. We expect to be going to a 16 track format in the coming months and will be adding equipment and services for our customers all at very reasonable rates.



•• INLAND SOUND PRODUCTIONS
1225 Alton St. Santa Ana, CA 92707
(714) 546-2359 or 543-1724

Owner: Charles Christiansen & Mark Mortensen
Engineers: Mark Mortensen
Dimensions of Studios: 20' x 20' x 5'.
Dimensions of Control Rooms: 11' x 11' x 5' x 8' x 5'.
Tape Recorders: Tascam Model 80-8/DX-8 8 track; TEAC Model 3340-S 4 track.
Mixing Consoles: Tascam Model 3, 8 in x 4 out.
Monitor Amplifiers: BGW 250 B.
Monitor Speakers: Electro-Voice Sentry 5.
Outboard Equipment: Sound Workshop reverb; ¼ track tape delay & echo.
Microphones: AKG, Shure.
Instruments Available: Piano, bass guitar, electric guitar, acoustic guitar, ARP Omni, Musicians also available for singles, duos, overdubs.
Rates: 8 track: \$20/hour; 4 track: \$10/hour.
Direction: Our engineer, being a musician for many years, understands the needs and sounds of today. We strive to please. We are not into 'get 'em in/ get 'em out.' We guarantee satisfaction.



•• JPM RECORDING STUDIOS
11745 E. Washington Blvd. Whittier, CA 90606
(213) 696-0211

Owner: John Peters (owner/Chief Engineer).
Engineers: Denny Hardesty.
Dimensions of Studios: 33' x 19'.
Dimensions of Control Rooms: 19' x 16'.
Tape Recorders: Ampex Model AG440C 8 track; Ampex Model AG440 4 track; Ampex Model AG440 2 track; Revox Model A77HS 2 track; TEAC Esoteric Series cassette (stereo).
Mixing Consoles: Quantum Custom, 12 in x 8 out.
Monitor Amplifiers: Crown.
Monitor Speakers: JBL 4310's.
Outboard Equipment: Marshall Time Modulator, Gain Brain limiters, Kepex audio gates, Ashly Parametric Equalizers, VSO, Altec 1567A tube mixers, Miracord 10H turntable, Sound FX library.
Microphones: Electro-Voice RE20; RCA BK-5B and 77-DX; Sony ECM 22P; (Neumann and others SOON), direct boxes (transformerless active, and with transformer); currently — 12 mics.
Instruments Available: Piano, drums, Minimoog, percussion instruments.
Rates: \$25/hour — all hours 7 days/week. (Special tape copy rates, open reel and cassette).
Direction: Recently we've been having some fun on the side with a Science Fiction Sound Effects album we recorded. This album plus other custom effects are used by disc jockies, planetariums, Ringling Bros. Circus, and Sci-Fi films and audio dramas.
The majority of our work continues to be demos of master quality and masters. Our rooms are tuned flat so your mix sounds great through small speakers as well. We work fast and efficiently, yet love to take the extra time to help you fine tune your creative sounds. We are looking hopefully ahead to 16/24 track facilities. Live Long and Prosper!



•• KITCHEN SYNC SOUND RECORDERS
5325 Sunset Blvd. Hollywood, CA 90027
(213) 466-3035

Owner: Michael Hamilton, Larry Menshek, Jeff Snyder
Engineers: Michael Hamilton, Larry Menshek, Jeff Snyder.
Dimensions of Studios: Main Room: 16' x 14' x 9'; Vocal Booth: 5' x 7'.
Dimensions of Control Rooms: 13' x 13' x 9'.
Tape Recorders: TEAC Model 80-8 ½" 8 track w/dbx; TEAC Model 3340S 4 track w/dbx 124; Otari Model MX5050 ½ track w/VSO; TEAC Model 7030 ½ track; TEAC Model 3340's ¼ track; AKAI Model 570D cassette.
Mixing Consoles: Sound Workshop Model 1280B 12 in x 8 out; Ampex MX-10 (tube), 4 in x 2 out.
Monitor Amplifiers: SAE MK-III, SAE MK-31B, Sony, Marantz.
Monitor Speakers: JBL-100's, Auratones, RSL-3300's, in studio.
Outboard Equipment: Delta-Graph graphic eq's, dbx 161 limiters, stereo spring reverb system, Sennheiser headphone system, dbx noise reduction, delay lines.
Microphones: Neumann U-87; AKG 414, 501E's; Electro-Voice RE-20; Sony ECM-22's, 23F; Sennheiser 421's; Shure SM-53's, 545S; Nakamichi CM-300.
Instruments Available: Acoustic piano, Gretsch wood drum kit, Fender Twin Reverb amps (modified), electric bass, misc. percussion and guitar effect boxes, Pignose amps. Low rental rates on other instruments.
Extras: Lounge with TV, games, kitchen (w/sink), separate low-cost copying facility, free off-street parking, sound effects library.
Rates: 8 Track, 2 Track: \$25/hour. 4 Track, ¼ Track \$15/hour, 2 hour minimum. Copying: \$10/hour (basic rate).
Direction: At Kitchen Sync you can always count on quality sound, reliable service, and personal involvement. We go the extra distance to make your project stand out from the crowd, whether it's a demo or a master. Our room, although small, was designed and constructed to exacting acoustic and aesthetic standards. It looks, feels, and sounds great. Our clients include some of LA's top publishing, advertising, and record companies. Our product is in the stores, on the radio, and on the charts. Call us for a free studio tour and latest information — our equipment list changes faster than The Mix can keep up with.

**Whichever half-inch 8 track machine you choose,
the Sound Workshop 1280 remains as the
most together recording console in its field.**



The 1280B-8EQ with optional Meter Bridge.

the Sound Workshop 1280 recording console

Sound Workshop
PROFESSIONAL AUDIO PRODUCTS

1324 Motor Parkway, Hauppauge, Long Island, N.Y. 11787

| | |
|---|--|
| Everything Audio | Express Sound Co., Inc |
| 7037 Laurel Canyon Blvd., North Hollywood, CA 91605 | 1833 Newport Blvd., Costa Mesa, CA 92627 |
| (231) 982-6200 | Audio Concepts (714) 645-8501 |
| 7138 Santa Monica Blvd., Los Angeles, CA 90046 | (213) 851-7172 |

8 TRACK

•• KRIS STEVENS ENTERPRISES, INC.

14241 Ventura Blvd. Suite 204,
Sherman Oaks, CA 91423
(213) 981-8255

Owner: Kris Erik Stevens

Engineers: Mike Jordan, Fred Lindgren.

Dimensions of Studios: A: 10' x 19', B: 9' x 11'.

Dimensions of Control Rooms: A: 19' x 11', B: 9' x 11'.

Tape Recorders: TEAC Model 80-8 8 track; TEAC Model 3340 4 track; TEAC Model 7300's (3) 2 track; ITC cartridge machines and TEAC 400 cassette machines.

Mixing Consoles: Tascam Model 10, 12 in x 8 out; Tascam Model 5, 8 in x 8 out.

Monitor Amplifiers: SAE 2500, Sony.

Monitor Speakers: Altec, RSL's, Auratone mixdown cubes.

Outboard Equipment: dbx noise reduction, dbx compressors/limiters, Bi-Amp graphic EQ, Tapco reverb, filters.

Microphones: Neumann, Sennheiser, Beyer, Electro-Voice, Shure.

Extras: Lounge.

Rates: 8 Track: \$60/hour, 4 Track: \$50/hour, 2 Track: Mono: \$40/hour.

Direction: As well as recording sessions with musicians, we create jingles for advertising agencies and radio stations. We syndicate radio programs world-wide and our studios are also very adaptable for radio production and commercial productions. We've attracted major corporation clients for commercial productions as well as smaller companies and singular artist cutting demos.



•• LIVING PRAISE

also REMOTE RECORDING

161 Margate Drive, Anaheim, CA 92805

(714) 772-3388

Owner: Steven Jessen

Engineers: Paul Shiki, Steven Jessen.

Dimensions of Studios: 20' x 15'.

Dimensions of Control Rooms: 12' x 10'.

Tape Recorders: Otari Model MX-5050-8D 8 track; TEAC Model A3340S 4 track; Otari Model MX-5050SH 1/2 track; Revox Model A77 1/2 track; Sony Model TC-153SD cassette deck.

Mixing Consoles: (2) TEAC Model 2's, (2) TEAC Model 1's, (2) TEAC MB-20's, all interfaced to give complete EQ and monitor facility.

Monitor Amplifiers: Marantz.

Monitor Speakers: Infinity 4000, Auratone 5C, TEAC Model 1 for headphone mix with 3 Shure headphone amps.

Outboard Equipment: dbx 161 limiters, dbx 162 stereo compressor, Sound Workshop 242A stereo reverb, Soundcraftsman RP2212 graphic EQ, Phase Linear 1000 noise filters, full patch bay.

Microphones: Beyer N88's; Electro-Voice RE-16's, RE-15's, 11's; Sony ECM-280's; TEAC M-120's.

Instruments Available: Kurtsman upright grand piano, Fender jazz bass, electric guitar.

Extras: Family atmosphere, kitchen, full baths, shaded outdoor eating area and patio, understanding neighbors.

Rates: 8 Track: \$20/hour; 2 & 4 Track: \$15/hour; All location recording set-up and teardown time \$15/hour.

Direction: The imagination and creativity of our schooled staff is always reaching for musical and technical excellence. Even beyond the boundaries of the gear, we have had phenomenal results. Of course, we are here to serve and to see that our clients get exactly what they want. We mainly deal in location recording although we are in the process of building a fully professional 8 and 16 track studio in the North Hollywood area. Our experience covers both music and narrative formats. We have our own cassette duplicating facilities and packaging services.



•• MOSER SOUND PRODUCTIONS

1923 W. 17th Street, Santa Ana, CA 92706

(714) 541-6801

Owner: Richard Moser

Engineers: Richard Moser

Dimensions of Studios: 20' x 15', 10' x 7'

Dimensions of Control Rooms: 14' x 8'

Tape Recorders: Otari Model 5050-8 8 track; Dokorder Model 1140 4 track; Otari Model 5050 2 track.

Mixing Consoles: Sound Workshop Model 1280 B-8 EQ, 12 in x 8 out.

Monitor Amplifiers: BGW 250C.

Monitor Speakers: JBL 4311, EV Sentry V.

Outboard Equipment: Marshall Time Modulator, UREI graphic EQ, UREI limiters, Orban parametric EQ, MICMIX Master Room reverb, dbx compressors, dbx 158 noise reduction.

Microphones: Neumann U87, KM84; AKG 452; Sennheiser 441, 421; EV RE15; Shure SM56.

Instruments Available: Yamaha piano, Hohner clavinet, guitars.

Extras: hot tub, kitchen, 24 hour Jack-in-the-Box and Taco Bell next door. Ambulance service across the street.

Rates: \$25.00/hr. plus tape.

Direction: Since we're into recording (almost) any kind of music, we can vary our room acoustics from live to dead for the sound you need. Come in with anything from complete arrangements to a tune you can hum and we can work from there. Musicians and arrangers are available.



•• NEWJACK SOUND RECORDERS

also REMOTE RECORDING

1717 N. Highland Ave., Suite 613

Hollywood, CA 90028

(213) 466-6141

Engineers: Larry Lantz

Dimensions of Studios: Studio 1: 12' x 12', Studio 2: 13' x 7'

Dimensions of Control Rooms: Studio 1: 13' x 9', Studio 2: 11' x 11'

Tape Recorders: Ampex Model 440A 8 track; Ampex Model 440C full track; Ampex Model 350 2 track; Ampex Model 440B 4 track; Tascam Series 70 2 track.

Mixing Consoles: Audio Concepts, Inc. Concept 1, 12 in x 8 out; Tascam Model 5, 8 in x 4 out.

Monitor Amplifiers: Crown D-40 and D-60 (one in each room).

Monitor Speakers: Electro-Voice Sentry V, JBL 4311.

Outboard Equipment: Orban/Parasound dual reverb, Tapco 440 reverb, dbx noise reduction on 4 and 8 track, dbx compressor/limiters, Spectro-Acoustic EQ, plus various turntables and cassette units.

Microphones: Neumann U-87's; Sennheiser MKH 405; EV RE20, DS35.

Rates: \$45.00/hr. mono time, \$55.00/hr. for 4 track, \$65.00/hr. for 8 track.

Direction: Newjack is a commercial house. We specialize in radio commercials, film and slide narrations, sales presentations, and any other voice work. We also have facilities for 16mm and 35mm mag transfer, top quality open reel and cassette dubs, phone patch hook-ups and Newjack owns one of the largest sound effects libraries around. We also have Capitol and Southern Music libraries. We own a Nagra tape recorder for rental and also for remote recording.



•• ORION RECORDING LTD.

636 Baker St. Costa Mesa, CA 92626

(714) 546-5718

Owner: Larry Travis, Studio Manager: Mike Jacobs.

Engineers: Larry Travis, various Independents.

Dimensions of Studios: One room studio/control room 19' x 25', approx. 356 sq. ft. floor space in studio area. Control area - approx. 140 sq. ft.

Tape Recorders: TEAC Model A7300 SX-2 2 track; TEAC Model A3300 SX-2 2 track; converted Ampex FR-100 1/2" 8 track.

Mixing Consoles: Custom built console with two sections...The right side of the console is set up for doing broadcast programs and commercials, the left side is designed for multi-track recording. Total 18 in x 10 out.

Outboard Equipment: Orban 111B Dual Reverb, Bi-Amp Graphic Equalizer, Tapco Graphic Equalizer, 2 Technics SL-1500MK2 Turntables, cassette and 8 track cartridge dubbing facilities, Audiotronics high speed tape duplicator, mini-transmitter for checking recorded material on car radios in parking lot.

Microphones: Sennheiser MD 441-U, AKG D-170E, Shure 533 SB.

Rates: Please call for rates.

Direction: Studio has been designed primarily as a broadcast oriented studio; (radio commercials, Jingles, programs, voice-overs, slide presentations, etc...) Studio is made available to musicians for doing inexpensive demo tapes. The studio also supplies a "Talent Library" to clients looking for announcers, actors, musicians, etc. for commercials, jingles, etc. All local artists are encouraged to send tapes for inclusion in the library free of charge. (Sorry, no tapes can be returned). Also 16 m.m. film sound transfer available.



•• THE RECORDING PLACE

6087 Sunset Blvd. Hollywood, CA 90028

(213) 461-3693

Owner: Larry Miller.

Direction: We specialize in radio and TV commercial recording.



•• THE REEL RECORDING CO.

P.O. Box 2161, West Covina, CA 91793

(213) 967-0264

Owner: Tony Demme

Engineers: Tony Demme

Dimensions of Studios: 18' x 20'

Dimensions of Control Rooms: 10' x 12'

Tape Recorders: Tascam Model 80-8 with dbx, 8 track; Tascam Model 25-2 with dbx, 2 track; TEAC Model 3300SX 1/4 track; Pioneer Model CTF-9191 cassette stereo deck.

Mixing Consoles: 2 Tascam Model 5's patched together, 16 in x 8 out.

Monitor Amplifiers: Spectro-Acoustics 202C/100 Watts per channel.

Monitor Speakers: JBL 4311's and Auratone 5 C Sound Cubes.

Outboard Equipment: Bi-Amp 210 graphic equalizers, Spectro Acoustics 210 R graphic equalizer, Tapco 4400 reverb unit, Tascam Model 1's, used for independent headphone mixes, tape delay echo.

Microphones: Sennheiser 421's; Shure SM57 & SM58's; TEAC ME-80's.

Instruments Available: Baldwin studio acoustic piano, 6 and 12 string acoustic guitars, Les Paul Custom electric guitar, electric bass guitar, Pig Nose amplifier.

Extras: Coffee, patio, close to restaurants, central air conditioning and heating, specially engineered for minimum noise level.

Rates: 8 track: \$20.00/hr.; block and package prices on request - tape extra.

Direction: We are a full service studio, offering songwriters, groups, churches, and single artists a comfortable and private atmosphere to create highly professional, master quality demos. We also have formed our own production company, specializing in original jingles, which we write and produce for radio. In addition, we offer tape duplicating and record pressing services. Our direction for the future is to continue our record of high quality recordings and customer satisfaction.



•• RUSS'S STUDIO

305 W. Torrance Blvd., Carson, CA 90745

(213) 515-5504

Owner: Russ and Kim Bunnag

Engineers: Don Seiarrotta, Rick Lawlar, Glen Wallace

Dimensions of Studios: 28' x 36', Drum booth: 8' x 8', Vocal booth: 14' x 8', Rehearsal Studio: 20' x 20'.

Dimensions of Control Rooms: 20' x 18'.

Tape Recorders: TEAC/Tascam series Model 80-8 8 track; Otari Model MX-5050 2 track; Dokorder Model 714 4 track; Marantz 3 head cassette Model 5030-B 4 track.

Mixing Consoles: Sound Workshop with super EQ Model 1280, 12 in x 8 out; Tapco (for rehearsal uses) Model 6100 RA, 8 in x 6 out; Sunn (for rehearsal uses) Colisium slave, 8 in x 8 out.

Monitor Amplifiers: Crown DC300A; Crown D 60, Marantz 140, Neumann Phantom power supply, Heathkit 200, Randall RRM 220, Peavey 500.

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8 TRACK

Monitor Speakers: JBL 4333A, JBL 4311, Auratone cube. Altec 1204-B, Peavey column, Orange cab.

Outboard Equipment: Eventide Harmonizer, Eventide Phaser, Flanger, Doppler, SAE 2800 EQ, UREI Limiter 1176 LA3A, UREI 556 voice filter, Spectro-Acoustic Audio Pause, Sound Workshop 242, AKG BX-20 echo, MICMIX, TEAC DX-8 Noise Reduction, Soundcraftman EQ.

Microphones: Neumann U-87; AKG 452 EB, 414; Sennheiser 421; Electro-Voice RE-20; Shure SM-56, SM-57, SM-58.

Instruments Available: Ludwig drum set, Marshall amps, Fender amps, Sunn amps, Lab Series amps, Ampeg amps, Acoustic amps, Roland Space Echo, Kawai 7' grand, Fender Rhodes, Wurlitzer elec. piano. (Any other instrument or piece of equipment can be provided.)

Extras: Super large lobby, living-room, dining-room, stereo, vending machine, pin-ball; pool table in the near future.

Rates: \$30/hr, Rehearsal: \$5/hour (day), \$4/hr (night).

Direction: We're trying to do the best we can for your sound and comfort. We aim to please everyone. We have qualified sound technicians and musicians to help and advise in any questions that you might have. Russ (owner) has been a struggling musician for most of his life and he knows how it feels getting it together in a band and finding places to rehearse and record. Those were the reasons that he built this studio — to help others/technically and financially.



•• SPECTRUM STUDIO

666 Camino Campana, Santa Barbara CA 93111
(805) 967-9494 or 967-4090

Owner: Don Ollis.

Engineers: Don Ollis, Brad Royer.

Dimensions of Studios: 21' x 21' x 11'.

Dimensions of Control Rooms: 12' x 10' x 8'.

Tape Recorders: Tascam Model 80-8 8 track; TEAC 3340S 4 track; Revox 7½, 15 ips with variable speed, Model A77 2 track; Sony TC366 quarter track Model TC 366 2 track; Harman Kardon cassette deck Model 2000 2 track.

Mixing Consoles: Custom designed, 12 in x 8 out.

Monitor Amplifiers: Southwest Technical Super Tigers (80 watts a side).

Monitor Speakers: JBL 4301's; Auratones.

Outboard Equipment: Marshall Time Modulator; Spectasonics 610 Complimiters, SAE 2800 Parametric Equalizer; Sound Workshop 242 and Tapco 4400 stereo reverbs, Tascam DX-8, dbx noise reduction; Sennheiser HD-414 headphones, turntable.

Microphones: AKG 414EB's, 451E; Shure SM57's, PE50SP; Sony ECM-22P's; TEAC ME-120.

Instruments Available: Steinway grand piano (7'B), ARP String Ensemble, drums, Fender & Marshall amps, Fender Jazz bass.

Extras: 7-sided isolation booth, kitchen, air conditioning, TV lounge, video games.

Rates: \$20/hour for 2 & 4 track; \$25/hour for 8 track.

Direction: Recent credits include work for RCA, Universal Studios, Paramount Pictures and the movie "Grease". We have done albums, singles, sound tracks, radio ads, location recordings and numerous demos. Both partners are musicians as well as engineers, one having a degree in electronic engineering from UCSB. We have some exciting new special effects available such as positive, negative, and resonant flanging, Doppler panning, analog delay, cardboard tube echo, pitch shifting, automatic double and triple tracking, drum tuning, Leslie, Arpeggio, and "Computer Voice".



•• STUDIOHOUSE

6565 Sunset Blvd. #120, Hollywood CA 90028
(213) 464-1133

Owner: George Gilbreath.

Engineers: Bob Guarino, Bob Luttrell, Don Hills.

Dimensions of Studios: 13' x 14'.

Dimensions of Control Rooms: 13' x 16'.

Tape Recorders: Scully Model 280B Series 8 & 2 track.

Mixing Consoles: Studio Concepts Concept 1, 16 in x 8 out.

Monitor Amplifiers: Crown.

Monitor Speakers: EV Sentry V.

Outboard Equipment: R 500 Clover echo; dbx noise reduction, dbx limiters.

Microphones: Neumann U47, U87; AKG Dynamic.

Instruments Available: Synthesizer, production studio sound effects and music library, plus live sound effects truck.

Extras: Outdoor garden, patio.

Rates: \$50/hour.

Direction: From the beginning, our goal has been to create a more complete recording environment; that is, a cheerful, upbeat, and stimulating place to work. Our 8 track recording room was designed and built specifically for voicing, commercial production, and radio dramatic production. The equipment is all new — it is the latest and the best.



•• STUDIO 9 SOUND LABS

5504 Hollywood Blvd. Hollywood, CA 90068
(213) 462-9714, 353-7087, 466-7129

Owner: John Gillies

Engineers: John Gillies, Billy Fender, Don Fredrick, Steve Blazina.

Dimensions of Studios: 20' x 25'

Dimensions of Control Rooms: 20' x 15'

Tape Recorders: Tascam (with VSO and remote controls) Model 70 Series 8 track; TEAC Model A3340S 4 track; Sony Model TC366 2 track; Sansui SC1110 cassette.

Mixing Consoles: TEAC/Tascam 2 Model 3's, 16 in x 16 out.

Monitor Amplifiers: Sansui AUC 5500.

Monitor Speakers: JBL's Auratones.

Outboard Equipment: Tapco 4400 reverb chamber, dbx 161 limiters, Tapco 2200 graphics, VSO tape delay, dbx 122, Echoplex, phase shifter and noise gates, 128 point patch bay.

Microphones: AKG D-1000's; Shure SM-58, SM-56's; Sony ECM-33 condensers; Sennheiser 421's.

Instruments Available: upright baby grand piano, electric bass, Peavey 100-watt P.A. w/8 12" speakers; rhythm maker and many percussion instruments.

Extras: Complete list of pro studio musicians at \$6/hour, instrument rentals available at very low rates, lounge with comfortable atmosphere, big view window, 24-hour service, friendly schooled engineers at no extra cost, central location, air conditioned, free production assistance.

Rates: 8-track — \$13/hour, 4-track — \$9/hour, rehearsal — \$6/hour including piano and P.A.

Direction: We are preparing our 16-Track facility for a Grand Opening in October of 1978. Of course we will still be offering our 8 and 4 track services and rehearsal halls. Studio 9 Sound Labs will be expanding to a second location in San Francisco in the early part of 1979. This studio will be a 4 and 8 track facility. Our studio offers a unique opportunity to the record producer, in that we offer one of our engineers at no charge to accompany the client and consult on mastering sessions for any tape recorded at Studio 9. We care!



•• STUDIO ORANGE

317 S. Harbor Blvd. La Habra, CA.
Mailing Address: P.O. Box 1010, Yorba Linda CA 92686

(213) 691-4191 or (714) 524-7980

Owner: Ted Vegvari, Jeff Mulick

Engineers: Ted Vegvari, Jeff Mulick

Dimensions of Studios: 25' x 50' x 9'.

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

Tape Recorders: TEAC Model 80-8 8 track; TEAC Model 3340 4 track; pioneer Model RT120L 2 track;

Revox model A700 2 track.

Mixing Consoles: (2) Tascam Model 10, 16 in x 8 out.

Monitor Amplifiers: Crown D 150A, Kenwood 700M.

Monitor Speakers: JBL 4311.

Outboard Equipment: MXR phaser; PAIA flanger-delay; MXR noise gate, slap echo, dead room, drum booth; Op-amp stereo reverb, compressor limiter; dbx 122, 154, 160; Shure headphones.

Microphones: EV 666, 1776, 670 RE55; Sennheiser 421; Shure SM56, PE58; Sony C-22.

Instruments Available: Hammond M3 with Leslie; KORG Polyphonic synthesizer; Rhodes 73; Gibson Les Paul deluxe and LG-S; Fender precision bass; ARP ensemble, Ovation acoustic with pick-up. Acoustic piano.

Extras: Kitchen, den, bathroom.

Rates: \$25/hour plus materials.

Direction: We had the opportunity to produce the dimo (50 songs) of the soon to be released John F. Kennedy Rock Opera and film "Only In America". It was a three year effort, and we encountered a vast number of recording situations that helped us become a much used production/assistance demo studio. We love our work dearly, both the technical and aesthetic sides. We readily guarantee your recording product.



•• SUNBURST RECORDING AND PRODUCTIONS

7815 Kittyhawk Ave. Los Angeles, CA 90045
(213) 649-2873

Owners: Bob Wayne and Richard McAndrew

Engineers: Bob Wayne and Richard McAndrew

Dimensions of Studios: 14' x 18'. Isolation booths: Vocal/piano - 6' x 8'; Drum - 7' x 8'.

Dimensions of Control Rooms: 6' x 18'.

Tape Recorders: Tascam Model 80-8/dbx 8 track; Tascam Model 25-2/dbx ½ track; TEAC Model A 3340S 4 track; Fisher Model CR 5120 Dolby cassette deck.

Mixing Consoles: Sound Workshop Model 1280B-8EQ, 12 in x 8 out with meter bridge.

Monitor Amplifiers: BGW 250, Dynaco 120 for Musicians' Cue.

Monitor Speakers: Electro-Voice Sentry V's, Custom Altec's, Auratones.

Outboard Equipment: dbx noise reduction (Professional & 122-124 series), Orban/Parasound 111 B Dual reverb, dbx limiters, Phillips 212 turntable, complete patch bay facilities.

Microphones: AKG 414, 451's, 1000's; EV RE-15's; Sony ECM-33P, ECM-21; Shure 565.

Instruments Available: On premises — Schiller upright grand piano, Hammond B-3 organ w/Leslie 122 speaker, ARP string ensemble, Fender Rhodes 73, Fender Telecaster electric guitar, Gibson J 45 acoustic guitar, Fender Precision bass guitar, Therman, Ludwig drum set, various percussion instruments, Fender Twin Reverb and Pro Reverb guitar amps, Pignose Amp, MXR Flanger, phasers, and distortion box, Mutron III Effects Unit; Other instruments available upon request.

Extras: Inflatable party dolls.

Rates: Flat rate: \$20/hour. Block rate: \$16.00 to \$18/hour.

Direction: To offer our experience as engineers, musicians and songwriters assisting you in achieving optimum results in an 8-Track format. We provide a professional but relaxed and friendly atmosphere to achieve these ends.



•• SUNWOOD SOUND STUDIOS

782 W. 20th St. Costa Mesa, CA 92627
(714) 645-0950 or 545-9949

Owner: Lynne Severns, Bruce McCoy.

Engineers: Bob Werner, Bruce McCoy, Greg Krotcha.

Dimensions of Studios: 25' x 30'. 15' x 20'.

Tape Recorders: TEAC Model 80-8/dbx 8 track; TEAC 3300S/dbx 2 track; TEAC 3340/dbx 4 track. Sony cassette.

Mixing Consoles: Sound Workshop Model 1280-BPEQ, 12 in x 8 out; Sound Workshop Model 1280EX, 12 in x 8 out.

Monitor Amplifiers: BGW 250FG, BGW 100.

Monitor Speakers: Electro-Voice Sentry V, Auratone.

Outboard Equipment: Eventide Flanger, MXR ddl, Eventide Harmonizer, dbx 161, UREI 1176 LD, Orban-

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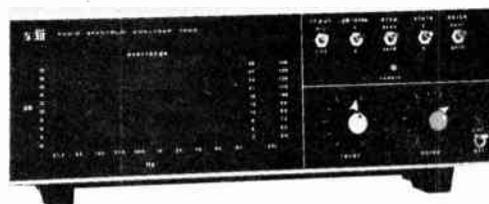
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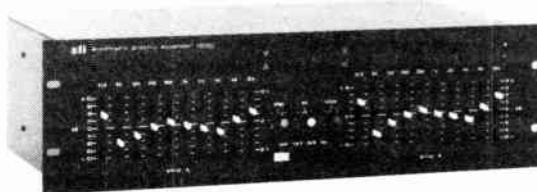
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8 TRACK

Parasound stereo reverb, dbx 157.

Microphones: Neumann U87's, KM83's, KM84's; Sennheiser 421's, SM57's; EV RE15's; Sescor Direct Boxes.

Instruments Available: Baldwin grand piano, Fender Rhodes electric piano, Roland Jass Chorus-120 amp, Rogers drums, Fender twin reverb. Any synthesizer available for rent upon advance notice and deposit. Fender P-bass, Fender 12 string.

Rates: \$25/hour.

Direction: We offer full recording services to the group, single artist, and advertiser. Sunwood provides master quality work at an affordable price. Our operation is strictly professional but done so in a relaxed atmosphere. We will also handle your disc mastering, pressing and album jacket fabrication and artwork.



•• 3D STUDIO

204 Cabrillo, Costa Mesa, CA 92627
(714) 642-6835

Owner: Doug Doyle, Dick Doyle
Engineers: Doug Doyle.

Dimensions of Studios: 20' x 20'.

Dimensions of Control Rooms: 17' x 10'.

Tape Recorders: 3M Model Series 29 8 track; Pioneer 1/2 track; Pioneer cassette.

Mixing Consoles: Custom JHD Audio design 16 in x 16 out.

Monitor Amplifiers: Custom JHD Audio bi-amped system.

Monitor Speakers: Phillips International.

Outboard Equipment: dbx 161 comp/limiter, UREI 1758 limiter, spring reverb room by JHD Audio, MXR flanger.

Microphones: Altec 626A's; Sennheiser 421; Shure SM 57; Sony EMC22.

Instruments Available: 2 bass guitars, Fender Precision, 3 electric guitars, 2 acoustic guitars, upright piano, Rhodes 88.

Extras: lunch room.

Rates: Opening special: \$15/hour.

Direction: We have put many months of effort into the studio and are working toward becoming a 16 track. We specialize in demo work and the atmosphere in our studio is great for creativity. We have services for mastering, disc pressing & graphics. Stop by and see us!



•• TRACK RECORD

5249 Melrose Ave. Los Angeles, CA 90038
(213) 467-9432

Owner: Bob Safir.

Engineers: 1st engineer: Bob Safir, 2nd engineers: Debi Neal, Kevin Braheny.

Dimensions of Studios: 14' x 23'.

Dimensions of Control Rooms: 14' x 20'.

Tape Recorders: TEAC Model 80-8 8 track; TEAC Model 3340S 4 track; TEAC Model 2300S 2 track; Sony 1/2 track; Akai 702 cassette deck.

Mixing Consoles: 2 Tascam Model 5's, 16 in x 8 out.

Monitor Amplifiers: Yamaha CA 600, Crown D-40.

Monitor Speakers: JBL 4320, TEAC Model 1 for headphone mix.

Outboard Equipment: dbx 161 limiters, dbx 119 compressor, Tapco 4400 reverb, Tapco 2200 graphic EQ, full patch bay.

Microphones: Sennheiser MD 421; Shure SM58, SM57; AKG D100E, S120E; Sony EMC 280, EMC 22P.

Instruments Available: Baldwin acoustic piano, Fender Mustang bass, Gretch electric (customized), Wurliitzer electric piano, Martin 12-string, congas, timbales, full set of Ludwig drums, Univox rhythm unit.

Extras: Coffee.

Rates: 8 track: \$20/hour, 4 track: \$15/hour.

Direction: Track Record is a studio designed for songwriters. Bob Safir is an accomplished songwriter, musician, engineer and producer. Track Record has a "track record" of demos that have been successfully placed with publishers and record companies. Our goal has always been very high quality demos at affordable rates. We also assist in production when requested. We have just expanded to 8-track. We also do voice-overs and radio commercial work.



•• UNCLE MORRIS RECORDING SERVICES, INC.

7231 Franklin Ave. Suite 19, Hollywood, Ca 90046
(213) 876-3588

Owner: Uncle Morris/Eric Acosta

Engineers: Eric Acosta, Jerry Yester, Van Karlsson, Uncle Morris

Dimensions of Control Rooms: 25' x 18'.

Tape Recorders: Stevens Model 811-C 8 track; Electro Sound Model 505-C 1/2 track; Ampex/MCI 351 1/2 track; Tascam 80-8 1/2" 8 track; Otari QXHD 1/4" 4 track; Nakamichi Model 1000 & 550 cassettes; Tandberg 33/4-7 1/2-15 ips Model 10Xd 1/4 track.

Mixing Consoles: Custom Design utilizing API 550-A EQ Modules/Faders, 16 in x 8 out.

Monitor Amplifiers: Custom Cards 200W/100W; Crown D 150A.

Monitor Speakers: Altec bi-amped; cards as above 604-E; JBL Model 4311; Auratone 5-C.

Outboard Equipment: AKG BX-10 Reverb, UREI LA4A, UREI 1176, dbx 162 Stereo limiter, Pultec Mid Range EQ/MEQ-5, UREI filters (assortment), Orban 516 Sibilance Controller, Orban 245 Stereo Synthesizer, Dolby 361, dbx K-22 Cards, Yamaha YB-801BL Turntable, SAE 5000 "click & popper".

Microphones: Neumann U87's, U67's, U47's, KM 84, KM 86, Sennheiser 421's, Electro-Voice RE-15, RE-20; Sony C-37's, ECM-22's, C-500's, AKG 451's, 414's; Beyer M-500's; RCA 44's, 77's; Assorted Shure Dynamics.

Instruments Available: New Mason-Hamlin Studio Upright, Fender Rhodes, Maracas.

Extras: Swimming pool, coffee, herb teas, Acme Supreme juice machine, bar/kitchen featuring original Uncle Morris gastro. delights.

Rates: Tell us your needs and we'll do you righteous.

Direction: We do primarily Mixdown, transfers/safties, copy, editing, voice overs, and assembly. We pick up and deliver. If you need to record anything larger than a demo, we'll take you over to Annex Studios (up to 16 track). Our clients receive prompt service and personal attention to individual needs. Your future is in our hands. Uncle Morris belongs to ASCAP, AFM Local 47, and The Audio Engin. Society and really understands your needs.



•• WATERMARK STUDIOS, INC.

10700 Ventura Blvd. North Hollywood CA 91604
(213) 980-9490

Owner: Watermark, Inc.

Engineers: Lee Hansen, Stu Jacobs, Roger Helms, Jeff Alan, Steve Buth, Johnny Biggs. Studio Manager/Bookings: Laurie Tyler.

Dimensions of Studios: Studio A: 225 sq. ft. 8 performers; Studio B: 150 sq. ft. 4 performers; Isolation booth: 85 sq. ft., 3 performers. Studios A and B are equipped with tie lines so both studios can be combined. Studio A has an observation deck and both studios have producer's desks.

Tape Recorders: Ampex Model MM1200 8 track; 3M 8 track; Scully 4 track; Studer 2 track; Ampex 2 track; MCI 2 track; Spotmaster Cart Machines, ITC Cart Machines.

Mixing Consoles: Studio A: API, 24 in x 24 out. Studio B: Quad Eight, 16 in x 16 out.

Monitor Amplifiers: Crown.

Monitor Speakers: JBL.

Outboard Equipment: UREI limiters, Orban/Parasound reverb, EMT stereo echo; Dolby "A" System, Gain Brain, Kepex, phaser, VSO, graphic eq, API

550, ESE digital clocks, stereo turntables-2 in each studio, stereo headphone monitoring.

Microphones: Neumann U87, AKG, Electro-Voice, Sennheiser, Shure, Sony, RCA.

Extras: Coffee, soft drinks, close to Hollywood freeway, plenty of parking.

Rates: rates vary according to time period. Please call for more specific information. Duplication rates upon request.

Direction: Watermark is the most complete Radio Production facility in Los Angeles. We produce and distribute syndicated radio shows including: American Top-40 with Casey Kasem, American Country Countdown, and The Robert W. Morgan Special of the week. We also do a lot of commercials with the major advertising agencies in the area. Our clients are given the utmost in comfort, service and quality sound.



•• WESTWIND RECORDING

also REMOTE RECORDING

26483 East Baseline St. Suite A,
Highland, CA 92346
(714) 862-0404

Owner: Frank H. Cervantes and James G. Zebrowski

Engineers: Frank Cervantes, James Zebrowski

Dimensions of Studios: 27' x 30'.

Dimensions of Control Rooms: 12' x 25'.

Tape Recorders: Tascam Model 70-8 8 track; TEAC Model 3340S 4 track; Tascam Model 25-2 2 track.

Mixing Consoles: (2) Tascam Model 5's, 16 in x 8 out.

Monitor Amplifiers: BGW model 500D.

Monitor Speakers: JBL Model L300's, Auratone 5C Super Sound Cubes.

Outboard Equipment: dbx Model 154 Noise Reduction System, dbx Model 161 Compressor Limiters, SAE Model 2700B Octave Equalizers, Roland Model RE-201 Space Echo, Sound Workshop Model 242A Stereo Reverb.

Microphones: Shure SM53, SM56, SM57, SM58; Sennheiser MD421; Beyer M500; TEAC ME120.

Instruments Available: Baby grand piano, studio drum set, Hammond D-3 organ, Yamaha 6 string acoustic, Ovation Classical.

Extras: 11' x 25' lounge with Wet Bar.

Rates: 8 Track: \$35 1/2 hr. 4 Track: \$25/hr. 2 Track: \$20/hr. 8 Track mixdown: \$30/hr. 4 Track mixdown: \$25/hr. 8 Track location recording: \$50/hr. 4 Track location recording: \$40/hr. 2 Track location recording: \$40/hour.



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We've got the boards - the Sound Workshop 1600 series with ARMS (auto recall mixdown system) and the Tangent 3216. We also have the outboard gear (Marshall Time Modulator, dbx, UREI, Lexicon and over 300 other brands), but that's just the beginning.

The best thing about Bananas is the people. Our staff is involved in all phases of audio: playing, recording, manufacturing and modifying. We aren't just selling it, we're doing it. So when we set up your studio we know what equipment is going to meet your requirements, and we tune it right.

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Bananas at Large

Audio/Musical Company
802 & 804 4th St. San Rafael 415-457-7600

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- Uni-Sync/Trouper
- UREI
- White
- Yamaha

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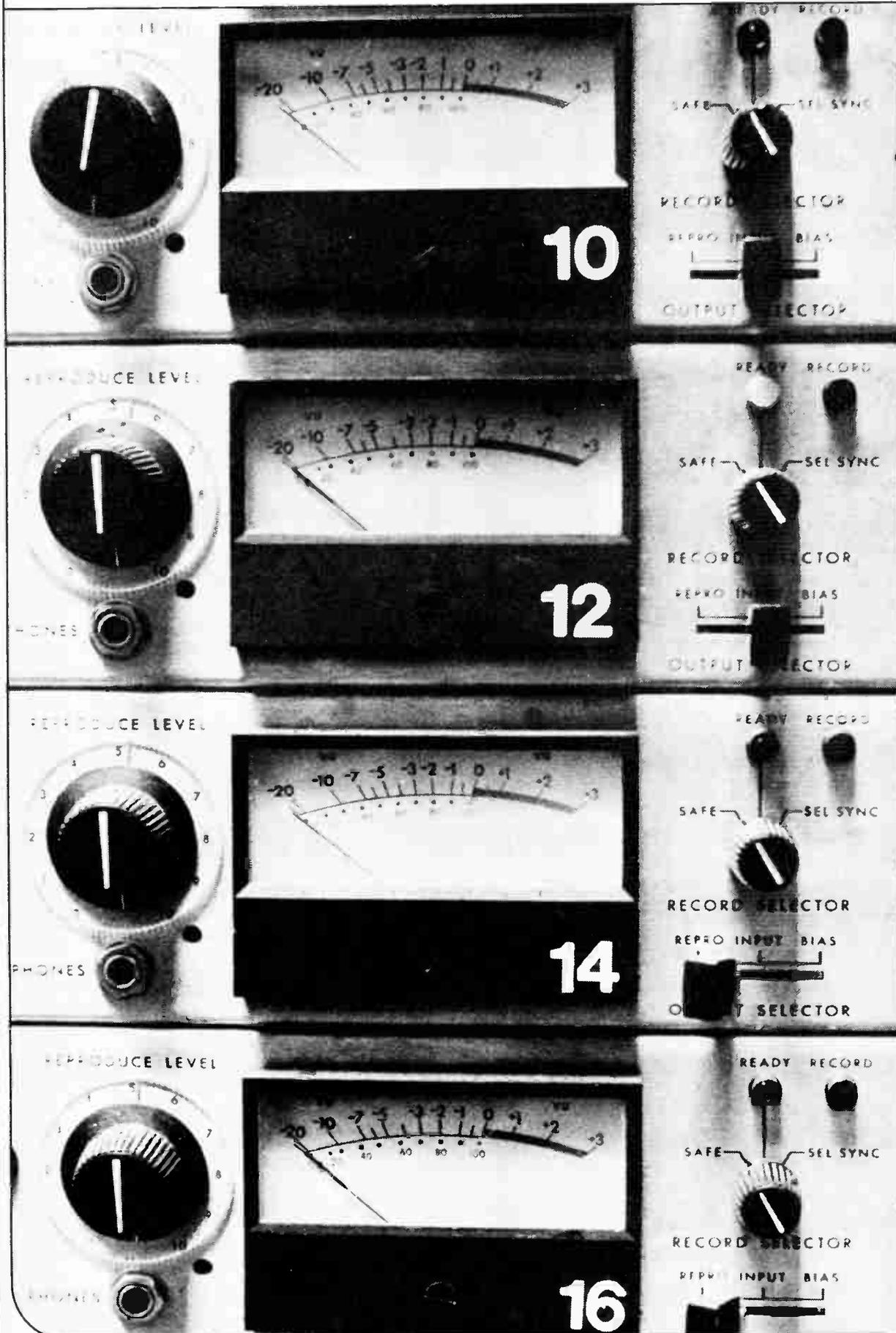
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16 TRACK



••• ANNEX STUDIOS
1032 N. Sycamore, Los Angeles, CA 90038
(213) 464-7441



••• BACK ROOM RECORDING STUDIO
13547 1/2 Ventura Blvd. (in rear)
Sherman Oaks, CA 91423
(213) 466-6141
Owner: John Morell
Engineers: Jim Ackley.
Dimensions of Studios: 25' x 40', vocal booth: 12' x 12'.
Dimensions of Control Rooms: 17' x 17'.
Tape Recorders: Ampex Model MM1000 16 & 8 track; Ampex Model 300 2 track.
Mixing Consoles: Audiotronics (modified), 24 in x 16 out.
Monitor Amplifiers: BGW.
Monitor Speakers: JBL 4311, Auratones.
Outboard Equipment: dbx limiter.
Microphones: Neumann, RCA, Sennheiser, Sony, Shure.
Instruments Available: piano.
Rates: \$45/hour for 16 track. \$30/hour for 8 track.



••• BLUE DOLPHIN STUDIOS
650 N. Bronson Ave. Hollywood CA 90004



••• BLUE SEAGULL RECORDING STUDIO
1831 Hyperion Avenue, Hollywood, CA 90027
(213) 666-4227
Owner: C.M. Sorenson, Senior & Charles M. Sorenson, Jr.
Engineers: Ralph Grasso: Head Engineer; C.M. Sorenson, Sr., Chris Thompson
Dimensions of Studios: Room A: 16' x 25'; Room B: 12' x 12'; Room C: 12' x 15'; Special Effects Room: 6' x 14'.
Dimensions of Control Rooms: 12' x 20'.
Tape Recorders: MCI Model JH-16 16 track; Ampex Model AG-440-8 8 track; Ampex Model AG-440B 2/4 track, Ampex Model 350 2 track.
Mixing Consoles: MCI Model JH 428, 18 in x 24 out.
Monitor Amplifiers: BGW 500D, BGW 250B, BGW 100.
Monitor Speakers: JBL 4333A, JBL 4311 WX, Sprite car speakers.
Outboard Equipment: UREI 1176-CN limiters; AKG-BX10 reverb; UREI, Cooper Time Cube; Klark Tekniks DN-27 graphic equalizers.
Microphones: Neumann KM-84's, U-47's; AKG 451's, 412's; Shure SM57's, SM58's; Sennheiser 421's; Electro-Voice DS-35's.
Instruments Available: Yamaha G2 5'7" piano; Yamaha & Ovation guitars.
Extras: Musicians lounge with free coffee, listening room with 4 & 2 track tapes, cassette and phono.
Rates: \$30 to \$100 per hour. Block booking available.

Direction: Our 16 track studio is completely wired for 24 tracks, which we plan to expand to within six months. Blue Seagull was designed and built to give musicians a totally relaxed, creative atmosphere and produces a state-of-the-art efficiency. No matter what your project consists of, we are here to help - from arranging, lyric composition, technical advice to marketing and sales.

Blue Seagull invites you to come on in and enjoy our good old country hospitality.

We are embarking on a new program to do master quality demo albums for new talent at a dollar figure much lower than any one would believe. William Wade, Vice President and General Manager, is a new addition to our staff and comes to us with some 25 years music experience in all facets of the industry.



••• BROADCAST ASSISTORS
also REMOTE RECORDING
7923 Duchess Drive Whittier, CA 90606
(213) 696-5503
Owner: Chuck and Madeline Minear, Sr.
Engineers: Chuck Minear, Dennis Lyall.
Dimensions of Studios: Main room: 13' x 18',

Drum and vocal room: 10' x 12'.

Dimensions of Control Rooms: 13' x 17'.

Tape Recorders: Ampex Model 1100 16 track; Ampex Model AG-350 2 track; Revox Model A-700 2 track; Revox A-700 1 track; Revox A-77 ¼ track; Revox Editing Machine Model 7030 ¼-2 track.

Mixing Consoles: Op-Amp Labs Model 210, 16 in x 6 out. (Modified for broadcast production as well as 16 track work.)

Monitor Amplifiers: Control room: McIntosh 2100; Studio: Philips A 544.

Monitor Speakers: Sentry III in control room.

Outboard Equipment: AKG BX-10 reverb, dbx 157 noise reduction, dbx 160 limiters, Telex cassette duplicator, cassette and 8 track recorders, turntable, Jensen direct box transformers.

Microphones: RCA 77; Beyer 69, 260, 500; AKG 500 series, 452EB, 414EB; Neumann KM84.

Instruments Available: Les Paul Studio Electric guitar, Fisher upright piano, Hammond organ.

Extras: Kitchen waiting area with refrigerator.

Rates: 2 Track or mono: \$22.50/hour; 16 Track: \$35/hour record and mixdown. Location 2 track: \$100 set up and travel, \$17.50/hour, dbx extra.

Direction: We now have several records out of our new studio. The sound is very good. We are looking to work for the repeat customer. We do a good job on everything. Schools are doing a lot of record and cassette selling. We are also set up to handle small orders of cassettes for demos, etc. We want to serve the small studio needs of the individual and the agency. Slide presentations, spots, jingles, demo tapes, records, cassettes, 8 tracks. Our direction is still "onward and upward".



... CALIFORNIA RECORDING STUDIOS, INC.
5203 Sunset Blvd. Hollywood, CA 90027
(213) 666-1244

Owner: Delton E. Kacher

Engineers: Various Independents.

Dimensions of Studios: 24' x 40'.

Dimensions of Control Rooms: 25' x 25'.

Tape Recorders: Various Ampex ¼" tape recorders (½ track and full track).

Mixing Consoles: Electrodyne Custom, 20 in x 16 out.

Monitor Amplifiers: McIntosh (2100; 2105).

Monitor Speakers: Altec 604-E with DeMedio cabinets and Mastering Lab Crossovers.

Outboard Equipment: Pultec equalizers; UREI limiters, LA2A, 1176 etc.; UREI Digital metronome; Instant phaser; various filters; EMT 140 stereo plate.

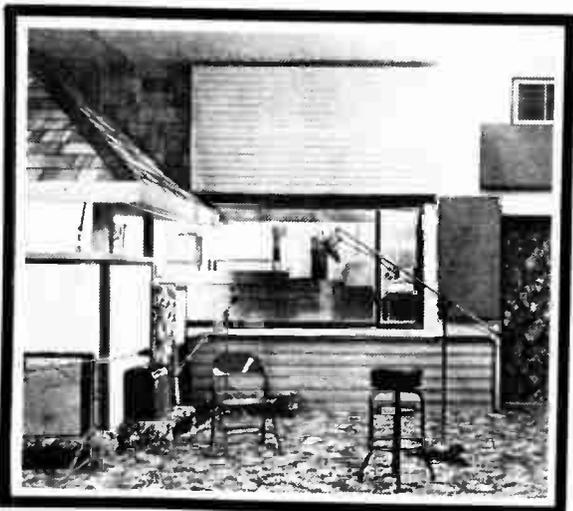
Microphones: Various neumanns: U-48, KM84's, etc.; Telefunken 251's; RCA and Beyer ribbons; Sennheiser and Shure dynamics; others available.

Instruments Available: Steinway B grand piano; various electronic keyboard instruments.

Extras: TV; snack area with refrigerator.

Rates: 16 track: \$65/hr; 2 track or mono: \$50/hr. Includes all facilities and one engineer.

Direction: Specializing in music production.



FANFARE RECORDING STUDIOS, El Cajon

... FANFARE STUDIOS

Office: 110 E. Main Street, Suite 1.

Studios: 120 E. Main St. El Cajon, CA 92020
(714) 447-2555

Owner: Ronald L. Compton.

Engineers: Ron Compton, Ken Robertson, Dave Pollard.

Dimensions of Studios: 25' x 33'.

Dimensions of Control Rooms: 17' x 20'.

Tape Recorders: MCI Model JH-16 16 track; Ampex Model MM1000 16 & 8 track; MCI Model JH-110 2 track; Ampex Model 440B 4 and 2 track; Ampex Model 440B Mono, Full track; Revox (3 machines) Model A77 ½ track and ¼ track.

Mixing Consoles: Pacific Recorders Custom, 20 in x 16 out.

Monitor Amplifiers: BGW.

Monitor Speakers: JBL.

Outboard Equipment: UREI limiters & compressors, Orban Parasound EQ, MXR Phaser & flanger, Orban Stereo Synthesizer, Orban D'esser, Pollard Metronome, Eventide Harmonizer & DDL, Amber audio spectrum display.

Microphones: Neumann U-87, KM-84, KM-86, U-47; AKG 414, 202E; Electro-Voice RE-10, RE-15, 625A; Altec 29B, 28A; Sony ECM 388; Shure SM58, 545.

Instruments Available: Yamaha 7' grand piano, Hammond B-3, Fender Rhodes electric piano, Syn-drums, Ludwig drum set with concert toms, ARP Odyssey Synthesizer, ARP Omni Strings, Roland Strings.

Rates: 16 Track: \$70/hr. 8 Track: \$50/hr. 4 Track: \$35/hr. 2 Track: \$30/hr.



... GRAMAPHONE STUDIOS
10625 Ellis Avenue, Suite "C" & "D"
Fountain Valley, CA 92708
(714) 963-8386

Owner: Dave Paton, Donald Baker

Engineers: Dave Paton, Phil Amador, Ed Beardsley, Mike Baker, Bob Somma.

Dimensions of Studios: 30' x 20'; Isolation booth: 4' x 6'; drum enclosure: 14' x 16'.

Dimensions of Control Rooms: 15' x 18'.

Tape Recorders: Ampex 16 track; TEAC/Tascam Model 80-8 8 track; TEAC Model A3340S 4 track; TEAC/Tascam Model 25-2 2 track.

Mixing Consoles: Tangent Model 3216, 24 in x 24 out.

Monitor Amplifiers: ESS, Bi-Amp Systems 500C.

Monitor Speakers: Electro-Voice Sentry III, TSS Cubes, Electro-Voice Sentry V, L-200 Bozaks.

Outboard Equipment: Orban/Parasound reverb, Dolby and dbx noise reduction, Ibanez analog delay—flanger, ADC 12-band EQ, JVC video playback and record, 10 color monitors.

Microphones: Electro-Voice RE10, DS35, RE16, RE20, RE54; Shure SM57, SM58, 545; Sony 22-P Sennheiser 451; AKG.

Instruments Available: Yamaha 6' grand piano, all makes of guitar amps available, Rhodes 88, Hammond C-3 w/Leslie, Rogers drums w/cymbals, acoustic guitars.

Extras: Game room, 3 pinball machines and games, coke machine and coffee, playback studio w/mood lighting.

Rates: 8 Track: \$40/hour; 16 Track: \$75/hour; 24 Track: \$100/hour; Engineer: \$10/hour, 8Track, \$15 per hour, 16-24 Track, \$30/hour mixdown.

Direction: Gramophone Studios has expanded its operations to Fountain Valley in Orange County. Only two studios in Orange County have in-house video — I.A.M. and us. In addition to the video, we have installed the new Tangent 3216 24 Track board. Within 6 months, we should be totally committed to name acts and record company material. Someone has to put Orange on the map and we intend to do so! A new complex is in the final stages for San Diego. WATCH OUT WALLY HEIDER!



... GOLDEN GOOSE RECORDING
2074 Pomona Ave., Costa Mesa, CA 92627
(714) 548-3694

Owner: Dennis Rose

Engineers: Dennis Rose, Steve Arambula, Lester Claypool

Dimensions of Studios: 25' x 23'

Dimensions of Control Rooms: 18' x 16'

Tape Recorders: MCI Model JH10 16 track; Ampex Model ATR 100 2 track; Ampex Model AG 440C 2 track; Scully Model 280-4 4 track; Nakamichi Model

16 TRACK

600 Cassette; Available on a daily rental basis — Sony PCM-1 Digital rec. 2 track.

Mixing Consoles: Spectra Sonics Model 1024, 24 in x 24 out.

Monitor Amplifiers: Control Room monitor: 4 channel BGW 500D; Studio Monitor: 2 channel Marantz 260; Cue Amp Stereo Marantz 260.

Monitor Speakers: Control Room: Altec 604E 4 channels; Studio: Electro-Voice 12 TR XB.

Outboard Equipment: dbx 160 complimiters, AKG-BX10 reverberation, Orban/Parasound parametric EQ, Roland delay line, Altec graphic EQ (passive), UREI Digital Metronome, Altec ½ octave EQ (monitor), Allison 500 Kepex.

Microphones: AKG C414E, C414EB, C451/452; Neumann U47 tube type, KM 84/83; RCA 77DX; Sony C500, C37A tube type, ECM22P, ECM 250, ECM 21; Sennheiser MD 421; Altec 201A; Electro-Voice RE 20, RE 15, 666; Shure SM57.

Instruments Available: 1923 8' Steinway D grand Piano, Wurlitzer upright tack piano, Jose Ramirez Flamenco Guitar, Guild F50 Guitar, Fender String Master double 8 steel guitar, Latin percussion instruments, Fender twin reverb amp, 15-watt goose amp.

Extras: Beautiful outdoor patio with Bar-B-Q, Large shade trees, ponds & fountains.

Rates: \$50/hr for 16 Track. 2 Track live: \$35/hr. \$35/hr for 4 Track. 2 Track transfer: \$25.00. Block rates of 40 hr. plus — \$40/hr in advance.

Direction: We have a pleasant country atmosphere with uptown quality but no uptown BS or rates. We have a full catalog of studio musicians from rhythm sections to strings and horns on call. We try to please the creative artist. Future expansion plans: Near/ 24 track, far/ Further R & D in digital recording.



... GOLDEN WEST SOUND STUDIOS, INC.
6429 Selma Ave. Hollywood, CA 90028
(213) 461-4231



... HIT CITY WEST
6146 West Pico Blvd., Los Angeles, CA 90035
(213) 852-0186



HIT CITY WEST, Los Angeles

Owner: Jason Bell, Ken Kravitz and Andy Wallace

Engineers: Andy Wallace, Ken Kravitz, Jason Bell and Avi Kipper

Dimensions of Studios: 17' x 30' (including 2 isolation booths)

Dimensions of Control Rooms: 14' x 16'

Tape Recorders: Ampex Model MM1100 16 track; Ampex/3M Model 440/400 8 track; Ampex Model 351 2 track; Dokorder Model 1140 4 track; Sony cassettes; VSO available for all machines.

Mixing Consoles: Quantum QA-1000 (console has been modified to include 16 channels of 3 stage MAP

16 TRACK

parametric equalization; 2 cue systems), 18 mic, 18 line in x 8 out.

Monitor Amplifiers: SAE, Crown.

Monitor Speakers: Tristat Sound Systems 4312.

Outboard Equipment: dbx 160 comp/limiters, Allison Gain Brains, UREI 527A 27-band graphic equalizers, Countryman 968 phase shifter, MXR phasers, Tapco 4400 stereo reverb.

Microphones: Neumann U-87, KM84; AKG 414, 451, 501; EV RE20; Sennheiser 441, 421; Beyer M-500; assorted Shure and Sony mics.

Instruments Available: 1890 Steinway grand piano, Cable & Sons upright piano, Wurlitzer electric piano, Fender Super-Reverb amp, Fender Bassman amp, keyboard rentals available (Fender Rhodes, clavinet, Hammond B-3, ARP 2600, Odyssey, Pro-soloist, Chamberlin, ARP string ensemble).

Extras: Lounge with free coffee service, full tape duplication facilities.

Rates: Call for information.

Direction: Hit City West was conceived as a recording facility which would provide a comfortable atmosphere, yet maintaining very high standards of quality. Client service is what we stress, with engineers capable of taking care of client needs, as well as technical understanding.



... THE HOPE STREET STUDIO
607 N. Avenue 64, Los Angeles, CA 90042
(213) 258-6741



THE HOPE STREET STUDIO, Los Angeles

Owner: Van Webster

Engineers: Van Webster, Kenn Salmon

Dimensions of Studios: A: 20' x 30' w/ 7' x 12' vocal booth (10' ceiling). B: 8' x 9' (9' ceiling).

Dimensions of Control Rooms: A: 15' x 16' x 10', B: 10' x 9' x 9'.

Tape Recorders: Scully Model 100 16 track; Ampex Model AG440 2 track; TEAC Model 3340S 4 track TEAC Model A3300S 2 track

Mixing Consoles: MC1 Model 428B, 18 in x 24 out.

Monitor Amplifiers: SAE 2400L bi-amped w/SAE crossovers, SAE 2200.

Monitor Speakers: JBL, Auratones, RSL.

Outboard Equipment: dbx, Pandora limiters, live echo chamber, MasterRoom Super "C" stereo echo chamber, DDL, Kepex, parametric EQ, VSO.

Microphones: Neumann U-47FET, U-87, KM-84; AKG 451, D224E; Electro-Voice RE-15, 666; Shure 545SD; Sony F121; American D-22; RCA 77DX; Sennheiser 403; direct box.

Instruments Available: Steinway Model B 7' grand piano, Fender amplifiers, RMI Electrapiano, Gulbransen upright piano.

Extras: kitchen, guest house, market/liquor store, super sandwich shop next door.

Rates: Studio A: \$55/hour - 16 track. Studio B:

\$30/hour.

Direction: As is always the case with such things, the deadline for this information comes about a month before we will be adding full 24 track equipment. By August 15, 1978 (if all goes well) everything will be installed and operational. Please call to check on our progress. My commitment to superior service remains paramount. As an owner/operator, I believe that every client deserves a comfortable, classy, creative atmosphere; well maintained equipment, and progressive, open-minded engineering. A project at The Hope Street Studio is the pleasure you've always expected recording to be.



... HOUND DOG RECORDING STUDIO
758 East Colorado Blvd., Pasadena, CA 91101
(213) 449-8027



HOUND DOG RECORDING STUDIO, Pasadena

Owner: Bill Cook, Doug Williams, Joel Porter Munsey.

Engineers: Joel Porter Munsey, Bill Glasser.

Dimensions of Studios: 50' x 30'.

Dimensions of Control Rooms: 22' x 17'.

Tape Recorders: Ampex Model MM1000 16 track; Ampex Model 300 1/2 track.

Mixing Consoles: Op-Amp Labs - Custom 20 in x 10 out.

Monitor Amplifiers: Phase Linear 700B, SAE Mark IV.

Monitor Speakers: 5' by 3' custom engineered JBL built-ins; JBL 4310 control monitors.

Outboard Equipment: Live echo chamber, JMF digital tuning scope, complete Patch Bay, Sennheiser and Superex phones, UA limiter, Pultec HI-LO cutoff filter, two Altec 24 point graphic equalizers, two Opamp Labs limiters, Hammond Spring Echo, Oberheim phaser, Procast compressor.

Microphones: Neumann U-87, U-88; Norelco C-60's; Sennheiser 421's; Shure 556, SM54, SM56's.

Instruments Available: Ludwig drum kit; Hammond 'D' organ with Leslie and Hammond speakers, Shuman upright piano; Kirshner upright tac piano; Pre-CBS Fender twin reverb; Cerwin Vega bass speaker; Latin percussion, bongos, misc. percussion.

Extras: Kitchen, central air, and lots of room.

Rates: \$25/hr or \$100 for five hours.

Direction: Designed in conjunction with professional musicians, artists, and audio design specialists. Set up for 16 Track master recording and mixing. Comfortable atmosphere combined with State-of-the-Art technology. Our motto - "Relax & Record".



... HOUSTON RECORDING
"REMOTE RECORDING"
9340 Foothill #32, Cucamonga, CA 91730
(714) 987-0379

Owner: Rich Houston

Dimensions of Control Rooms: 16' x 8' truck

Tape Recorders: 3M Model M-56 16 track; Ampex Model AG-440 2 track; Sony 1/4 track.

Mixing Consoles: Custom with Parametric EQ, 32 in x 16 out.

Monitor Amplifiers: Dynaco 400.

Monitor Speakers: JBL 4311, Auratone 5C.

Outboard Equipment: Closed circuit TV: 1 camera, 2 monitors, RTS 2 channel intercom system, custom reverb, mic. splitters.

Microphones: AKG C-452, C-451, D-190; EV RE15, RE11; Neumann KM84; Sennheiser MD421; Shure SM57; Sony ECM22.

Extras: air conditioned/heated, dimmable lighting, refrigerator.

Rates: \$1,200.00 per 12 hour day within So. Calif. Special rates available for multiple bookings, custom equipment needs, or areas outside of So. Calif.

Direction: Our aim is to provide complete mobile studio facilities at an affordable price for live recording, remote film/TV sound mixing, album production at client's choice of location, live radio broadcasts, etc. The control room is acoustically balanced and soundproof to allow for accurate mixdowns, as well as initial recording. We are dedicated to good service and great sound. Don't go to the studio - let the studio come to you!



... JEL RECORDING STUDIO
6100 W. Coast Hwy. #D, Newport Beach, CA 92663
(714) 646-5134

Owner: Edo Guidotti

Engineers: Edo Guidotti

Dimensions of Studios: 16' x 30' plus 2 isolation booths.

Dimensions of Control Rooms: 16' x 18'

Tape Recorders: Ampex Model MM 1100 16 track; TEAC/Tascam Model 80-8 8 track; Otari 2 track.

Mixing Consoles: Sound Workshop Model 1620, 20 in x 16 out.

Monitor Amplifiers: BGW, Marantz.

Monitor Speakers: EV Sentry IV, JBL 4311, Auratones.

Outboard Equipment: Marshall Time Modulator, Allison Kepex, Gain Brain, dbx comp/limiters, dbx dx-8, MICMIX reverb, Sound Workshop reverb, spectrum analyzer.

Microphones: Neumann U-87, KM84; EV RE20; AKG C414, 452, 451, 405; Shure SM57, SM7.

Instruments Available: Kawai grand piano, Fender Rhodes piano, Mini Moog.

Extras: coffee lounge.

Rates: 16 track: \$65/hr., 8 track: \$35/hr.; block rates available.

Direction: Our goal has been to offer a comfortable atmosphere, which we feel shows in the final product. We're involved in album projects, commercial jingles, film and TV scores, as well as artist and publishing demos. Our engineer is currently working with Paul Williams and has available some of the finest studio musicians and singers.



... LOCATION RECORDING SERVICE
2201 Burbank Blvd. Burbank, CA 91506
(213) 849-1321

Owner: Steven A. Guy and Allen J. Fraiberg.

Engineers: Al Fraiberg, Steve Guy, Bruce Kennedy, Jeff Peters, Stewart Hillner, Mike Verdick.

Dimensions of Studios: Studio 4: 12' x 14'. Mastering Room 1: 14' x 22'. Mastering Room 2: 14' x 16'. Mastering Room 3: 16' x 24'.

Dimensions of Control Rooms: For Studio 4: 13' x 17'. Mastering rooms do not have any separate control room.

Tape Recorders: Ampex Model 110 16 and 8 track; (6) Studer Model A-80 2 channel (2 with preview), (1) Ampex Model 40-B 4 channel, (2) Ampex Model 440-A 2 channel.

Mixing Consoles: Bushnell special, 4 in x 2 out; Electrodyne special, 6 in x 2 out; Electrodyne Model 1608 with monitor mix, 16 in x 8 out; Bushnell/API special, 2 in x 2 out.

Monitor Amplifiers: Crown DC-300 A and D-150 A in all rooms.

Monitor Speakers: Altec 605-B with JBL 2405 slot radiators, all rooms.

Outboard Equipment: Eventide phaser, Countryman phaser, UREI Time Cubes, UREI 'Little Dippers', ITI Parametric equalizers, Full Dolby complement for all tape channels, 3 dbx 187's, CBS-SQ encoders and decoders, UREI 1176-LN limiters, UREI LA-3A compressors, Nakamichi 700 cassette.

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\$2950

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TABER

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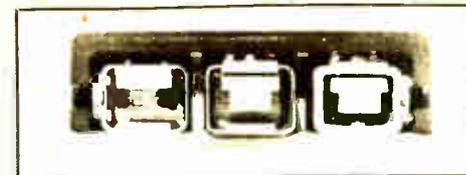
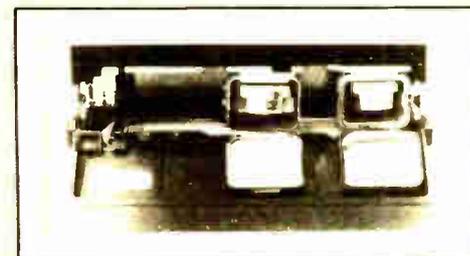
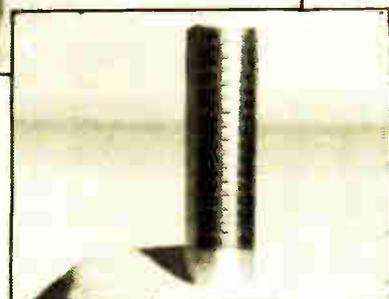
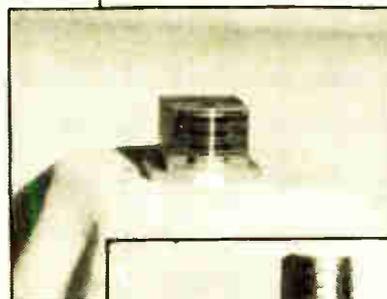
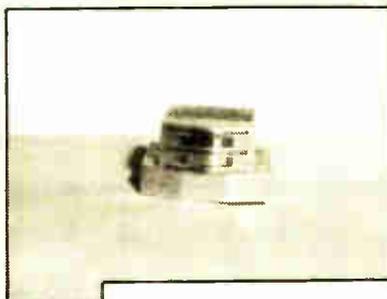
A required item for every recording studio for efficient bulk tape degaussing of all width audio and video tapes—1/4" to 2".

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16 TRACK

Microphones: Neumann M-49, U87, KM84, SM2, U47; Sennheiser D202, MD421; EV-RE15, RE20; RCA BK-5, 77BX.

Instruments Available: Yamaha U-3 piano.
Extras: Coffee Room.

Rates: LP Masters: \$65. 45 Masters: \$18.50; Rundown and rehearse prior to mastering: \$65/hour; Studio 4 rental to guest engineer: \$33. Add \$10/hr after 1:00 am.

Direction: Contrary to our company name, we do very little location recording anymore! Our principal effort is in the disc mastering field; and we are by far the largest volume independent cutting house in Western America, our annual output being approximately 18,000 sides. We also maintain, in a separate building, a complete record jacket printing and fabrication plant, together with record label printing facilities. Our main building houses a complete electronic developments lab, the products of which are for our exclusive use.



••• MARTINSOUND STUDIOS

1151 West Valley Blvd. Alhambra, CA 91803
(213) 283-2625

Owner: Joe Martinson

Engineers: Jack Joseph Puig, Greg Thompson, Chris Taylor, Toby Foster, Mark King, Bob Norberg

Dimensions of Studios: Studio 1: 45' x 47', Studio 11: 23' x 14'.

Dimensions of Control Rooms: 15' x 14'.

Tape Recorders: MCI JH114 24 track; ATR Model 100 2 track; MCI Model JH110A 4 & 2 track; ElectroSound Model ES505; Ampex Model 440G; MCI 16 and 8 track also available.

Mixing Consoles: (2) MCI Model JH428, 28 in x 28 out.

Monitor Amplifiers: Crown DC 300A, IC 150, Marantz 240.

Monitor Speakers: JBL 4340, Masterlabs 604 w/ extended bottom.

Outboard Equipment: Dolby, Cooper Time Cube, Digital metronome, UREI 1176 limiters, phaser, D'essers, EMT 140, AKG BX-20, live chamber, graphic equalizer.

Microphones: Telefunken 251, Neumann U47, U67, U87, KM84, KM88; AKG 452, 414; Sennheiser 421; Electro-Voice RE20's, RE16's.

Instruments Available: Fender Rhodes, ARP Strings, ARP Pro Soloist, 2 acoustic grand pianos, Yamaha G70 and Steinway B, Hammond B3 organ.

Extras: 2 Lounges.

Rates: \$60/hour to \$120/hour.

Direction: We are presently building a third studio on the premises and are giving our facilities a face-lift in many areas.



MEDIA ART, Hermosa Beach

••• MEDIA ART

111 Pier Avenue, Hermosa Beach, CA 90254
(213) 374-1214

Owner: David Tarling, Rolf Erickson, H. Allen Glenn
Engineers: David Tarling, Rolf Erickson, H. Allen Glenn plus spot and qualified independents

Dimensions of Studios: 25' x 30'

Dimensions of Control Rooms: 25' x 20'

Tape Recorders: 3M Model M-56 16 track; Ampex 440B 2 track; TEAC Model 3340 4 track; Revox Model A700 1/2 & 1/4 track; Nakamichi Model 600 cassette

Mixing Consoles: Tangent Model 3216, 28 in x 16 out.

Monitor Amplifiers: Cerwin-Vega A-3000, Phase Linear 400.

Monitor Speakers: JBL 4315, Auratones, JBL 4311

Outboard Equipment: UREI 1176 limiters, LA4 limiters, MasterRoom reverb, MXR digital delay, MXR flanger, Straita Head noise gate, SAE graphic EQ, V.S.O., electric metronome.

Microphones: Neumann U-67's, U-87's; AKG 414's D-20, D-224; Sennheiser 405's; Sony 377's, ECM-50; RCA 77; Electro-Voice RE-55; Shure SM-53, SM-56, SM57's; Barcus Berry.

Instruments Available: 6' Kawai grand piano, Fender jazz bass, Rickenbacker Electric 12-string, free of charge.

Extras: lounge, kitchen, darkroom, color video tape facilities. We're located one block from the ocean.

Rates: \$25/hour as of July 1, 1978, subject to change.

Direction: Media Art offers professional rooms, equipment, and engineers. At the same time, our rates are more than reasonable and will remain that way even when we go to 24 track. Artists such as Supertramp (A&M), Hartan Collins (Island), Richie Hayward of Little Feat and Dave Clark have used our facilities. We are one block east of the Pacific Ocean and 10 minutes from LAX in relatively smog-free Hermosa Beach.



••• MUSIC LAB

1836 Hyperion Avenue, Hollywood, CA 90027
(213) 666-9000 or 662-3965

Owner: Chaba Mehes

Engineers: Alex Cima, Kevin Kelly, Chaba Mehes, John Sacchetti, Gery Gardner.

Dimensions of Studios: 40' x 30' x 14'

Dimensions of Control Rooms: 20' x 16' x 10'

Tape Recorders: Ampex Model MM1100 16 track; TEAC Model 80-8 w/dbx-dx8 8 track; Otari 5050 2 track; TEAC Model 3340S w/dbx-154 4 track; TEAC 450 cassette; Nakamichi 500 cassette.

Mixing Consoles: Sound Workshop Model 1280 w/expander, 24 in x 8 out.

Monitor Amplifiers: BGW 100, BGW 250C.

Monitor Speakers: JBL 4320, Tannoy Gold, Auratone.

Outboard Equipment: Sound Workshop stereoreverb, dbx comp/limiter, Kepex's, Marshall Time Module (for flanger, delay, Doppler effect), MICMIX reverb.

Microphones: Neumann U-87's; Electro-Voice RE-20's, RE-16, RE-11; Beyer 160, 500; AKG 452's, D-1000E's; Shure SM-56's, SM-57's SM-58's; Sennheiser 421's; Neumann KM-84's; Sony 33P.

Instruments Available: ARP Omni, Baldwin grand piano, Hammond organ, Steiner SynthaSystem, Synthacon, AKS Synthi, ARP 2600, Steiner electronic trumpet, Chapman electric stick, Guitar Slavedriver, Vocorder available.

Extras: Kitchen, shower, lounge room, parking, video, central location, air conditioned, VISA and MasterCard accepted.

Rates: Recording: 16 Track: \$30/hr, 8 Track: \$20/hr. (includes engineer and use of instruments) Special Block Rates. Rehearsal: Studio A: \$8.50/hr. Studio B: \$4.50/hr including PA, mics, piano. Synthesizer room: \$5.50/hr including all synthesizers, 4 Track TEAC, 2 Track TEAC and Model 2 mixer.

Direction: In less than a year we went from 4 Track to 16 Track. Obviously we are doing something right. We can cater to symphonic orchestras or rock groups or film makers, etc. Just recently we scored a feature motion picture and several commercials. We offer full service productions and we also offer great 8 Track recording.



••• MYSTIC SOUND STUDIO

(DIV. OF MYSTIC MUSIC CENTER, INC.)
6277 Selma Ave. Hollywood, CA 90028
(213) 464-9667 or 462-0478

Owner: Doug Moody

Engineers: Coordinator— Suzy Moore, Traffic Manager— Steve Saulter. Our engineers are also musicians and are available to play on client's projects.

Dimensions of Studios: 20' x 20', 17' x 10' (this room is available for free rehearsals and auditions for our clients).

Dimensions of Control Rooms: 20' x 10' (direct boxes and vocal microphones are available for recording in control room).

Tape Recorders: Ampex Model MM1000 16 track (15 & 7 1/2 ips); Ampex Model MM1000 8 track (15 & 7 1/2 ips); Ampex Model AG440 2 track (15 & 7 1/2 ips); TEAC Model 7030 1/2 track; TEAC A-2300 1/4 track; Akai Model 200 1/4 track.

Mixing Consoles: Spectrasonics Model 1012, 16in x 16 out.

Monitor Amplifiers: Spectrasonics, bi-amped.

Monitor Speakers: JBL 4320 in control room, JBL 4310 in studio.

Outboard Equipment: We have limiters and compressors; we prefer to rent equipment in order to keep cost-per-hour to a minimum and to have access to the latest developments in outboard gear.

Microphones: AKG's, Shure's, Electro-Voice.

Instruments Available: Steinway grand piano, Hohner clavinet, Wurlitzer electric piano, Univox electric organ. (The client pays no rental charge for instruments, only tuning fees).

Rates: \$25/hr, \$200 all day (10-hours).

Direction: We specialize in making albums of new artists at low cost. 1000 LP's cost approximately \$1,300 plus recording time and tape. 500 single 45's cost \$300, 1000 single 45's cost \$400. Our musicians specialize in TV and movie soundtracks. We also have an extensive basic track library suitable for vocal or instrumental overdubbing (\$50 per track). Doug Moody (owner) has personally produced 18 Gold Records and has been involved in 60 Gold Records. He is building a new label called Mystic Records. We have a club for one night a month to showcase new artists and products. Our rehearsal room is available to our clients at no charge.



••• ORIGINAL SOUND STUDIOS

7120 Sunset Blvd. Hollywood, CA 90046
(213) 851-1147 or 851-2500

Owner: Art Laboe

Engineers: Ben C. Jordan, also Studio Manager.

Dimensions of Studios: 40' x 33'.

Dimensions of Control Rooms: Production room: 25' x 8'. Control Rooms: 30' x 21'.

Tape Recorders: Ampex Model 1100 16 track; Ampex Model AG445B 4-3-2-1 track; Ampex Model 351 1 track, Ampex Model 350-2 2 track; Ampex Model 354-2 2 track.

Mixing Consoles: Quad Eight 2082, 20 in x 20 out; Gates 3 track stereo, 8 in x 3 out.

Monitor Amplifiers: Crown DC-300, McIntosh 300.

Monitor Speakers: JBL 4320; Altec 604 E's with Mastering Lab Crossovers; Rodger Sound labs (production).

Outboard Equipment: Lang equalizers, Countryman phaser, Cooper Time Cube, Variable speed oscillator, Dual turntables, Kepex, Gain Brain, Lo & Hi pass filters, Pultec equalizers, UREI LN-1176 Limiters, Allison's Memories Little Helper, (Sound effects at request), EMT plate stereo echo.

Microphones: AKG, Neumann, RCA, Shure, Altec, Sony, EV's.

Instruments Available: 8 ft. Steinway Grand piano, Hammond B3 w/Leslie speaker, Electric clavichord, Electric Rhodes piano, Moog, ARP 2600, Electric Bass & guitar amps, Electric Wurlitzer piano.

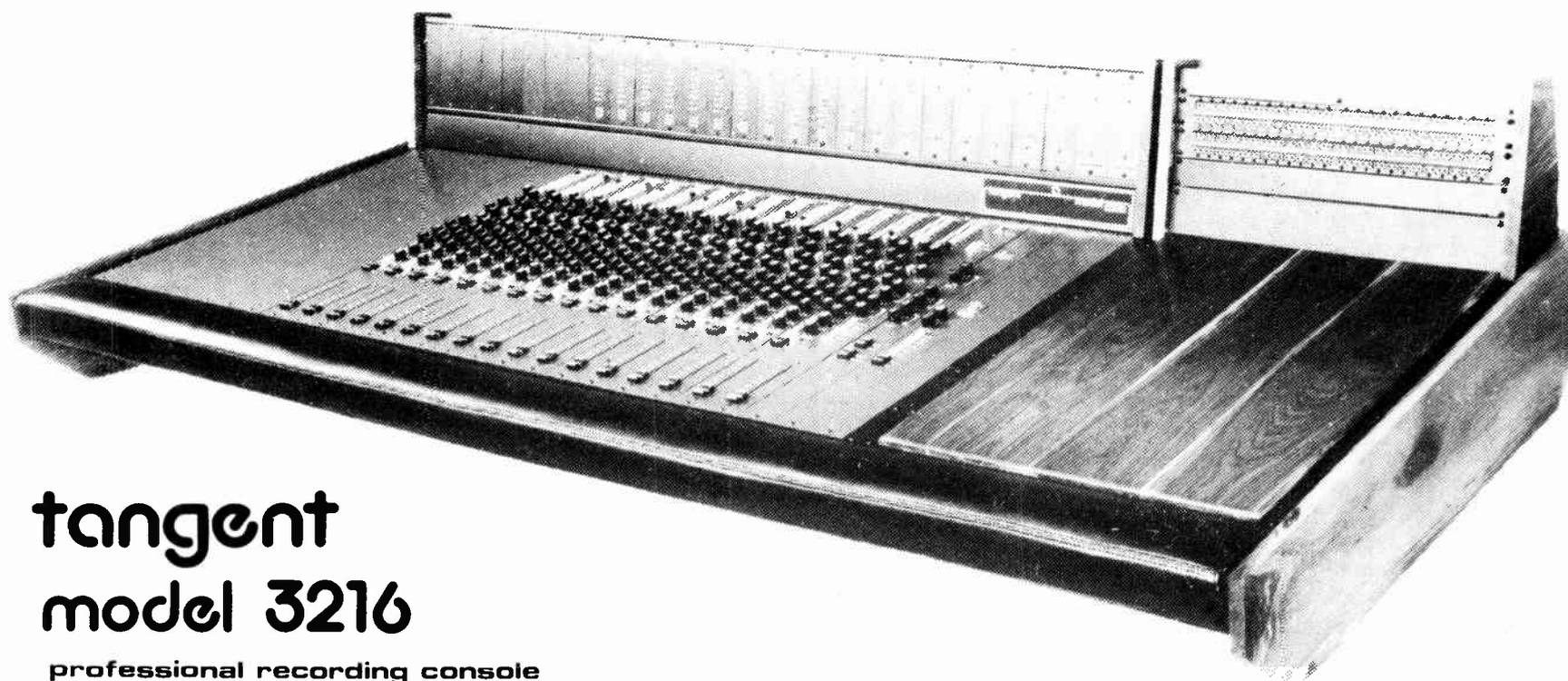
Extras: Free coffee & tea.

Rates: 9:00 am to 6:00: \$70/hour, Block booking at a reduced rate upon request.

Direction: We are ideally situated in the heart of Hollywood at Sunset & LaBrea Avenue. There is ample parking in the rear of the building. Our engineers are experts in the audio field, with over 200 Gold Records and are creative in all modes of recording, TV, motion picture, radio spots, and good rock & roll. Free coffee, tea, and ...Performance! We offer you the finest sound available. Complete automation on hand.

Specs & Price

Now someone offers both.



tangent model 3216

professional recording console

- * Output buses plus direct outs
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- * 2 echo sends
- * 2 cue sends
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- * Phantom microphone powering 48 vdc
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- * Optional patch bay with 144 patch points
- * 16 submaster assigns

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16 TRACK

••• P.D. RECORDERS

12055 Burbank Blvd., North Hollywood, CA 91411
(213) 766-9164 or (213) 769-9393

Owner: John Phillips

Engineers: Robert Grogan, Willy Stites

Dimensions of Studios: 20' x 40'

Dimensions of Control Rooms: 12' x 18'

Tape Recorders: Ampex Model MM1000 16/8 track; Ampex Model 351-2's 2 track; Ampex Model 351-4 4 track.

Mixing Consoles: Custom design Op-Amp 20 in x 8 out

Monitor Amplifiers: McIntosh (main), Fisher (studio), Electro-Voice (cue).

Monitor Speakers: Altec 604-D's.

Outboard Equipment: Soundcraftsman 20-12, dbx 160's, Eventide Instant Flanger (FL-201), Telefunken reverb, Sound Workshop reverb.

Microphones: Neumann U-87; Electro-Voice 667, 664, 665, 635A, RE-10, RE-11, 636; Sony C-37A, ECM-22P; PML EC-71; AKG 1000E; Altec; Sennheiser MD-421, MKH-415T; Shure SM-57.

Instruments Available: Bradbury baby grand piano, Hammond organ w/Leslie, Roland SH2000 synthesizer, Roland String synthesizer.

Rates: 1-hour: \$60.00, 2-6/hours - \$50/hr, 7-15/hours - \$45/hr, 16 hours and up - \$40/hour.

Direction: We offer complete service from tape to finished records. We believe we can offer you the best sound for your money. If you already have tapes mixed, we can arrange to have your records pressed, labels made and covers printed from 7" 45's to 33 1/2 LP's. Our jobs include the movies, "Dirt", "Wishbone Cutter", "Dogs", "Death Force", "Grey Eagle" and others. We can give you what you want; just ask!



••• PRANAVA PRODUCTIONS

Hollywood, CA 90048

(Please phone for appointment)

(213) 464-8489 or message 466-7127

Owner: Ganapati

Engineers: Hal Hellerman, George Johnson and other free-lance engineers.

Dimensions of Studios: 18' x 15', isolation booth 10' x 10', vocal booth - 8' x 5'.

Dimensions of Control Rooms: 15' x 10' acoustically designed.

Tape Recorders: Stephens Model 811C w/3M M56 transport 16 track; Dodorder Model 1140 4 track; Studer/Revox HS77 2 track; Aiwa Model 1800 cassette.

Mixing Consoles: Speck Electronics SP800B, 17 in x 16 out w/3-band continuously variable center frequency EQ, 3 sends, full patching.

Monitor Amplifiers: Sony 3200F's, 100 watts per channel.

Monitor Speakers: JBL 4311's, Auratone cubes.

Outboard Equipment: Eventide Harmonizer, digital delay, Eventide Instant Flanger, MXR Auto flanger, UREI 1176 limiters, dbx 161 limiters, APEG expanders, dbx noise reduction, SAE graphic EQ, Sound Workshop stereo reverb, tape delay.

Microphones: Neumann U-87's; AKG 414EB, C-451's, 1000E, 190E; Sennheiser 441, 421; Electro-Voice RE-20, 666, RE-10's, Re-15; Shure SM-57's; Sony ECM-22's, ECM 21's. We also have access to RCA DX77's, Neumann 54's and U-47's, Sony C-37's, etc., at rental rates far below rental companies.

Instruments Available: Steinway grand piano, ARP 2600 synthesizer.

Rates: \$18.50/hr. (Harmonizer is \$2.50/hour extra).

Direction: Our philosophy is to provide an excellent recording environment with friendly, professional engineers. The studio has all the facilities required for recording master-quality basic tracks and overdubs, but is inexpensive because we do not have a fortune's worth of equipment used only in mix-downs. The studio is excellent for mixdown (acoustically flattened control room); however, if additional equipment is required, it can be rented or the client may choose to use a major studio to mix, thus paying only for mixdown effects when actually using them. We have recorded releases for major record companies, independent labels, network TV, as well as many successful demos.

••• PRESENT TIME RECORDERS

5154 Vineland Ave., North Hollywood, CA 91601
(213) 762-5474

Owner: Robert L. Wurster.

Engineers: Robert L. Wurster.

Dimensions of Studios: 15' x 17'.

Dimensions of Control Rooms: 15' x 17'.

Tape Recorders: MCI custom 16 track; Revox Model A-77 2 track; Tascam Model 80-8 8 track; TEAC Model 4070 2 track; Sankyo Model 1800 cassette decks.

Mixing Consoles: Quantum (custom) 22 Grand, 16 in x 16 out.

Monitor Amplifiers: Dyna 175.

Monitor Speakers: JBL, Auratones.

Outboard Equipment: dbx limiters, echo, noise reduction.

Microphones: Electro-Voice RE-20; Sennheiser 441, 421, 416; AKG; Shure.

Instruments Available: Piano.

Rates: 16 track - \$19/hour, 8 track - \$13/hour.

Direction: We're still doing LP's and 45's. I plan to double the space in three months and am grooving in a couple of great engineers at the present.



••• RED HOUSE SOUND RECORDERS

REMOTE RECORDING

126 East Haley St. Suite A-11.

Santa Barbara, CA 93101

(805) 965-6561

Engineers: Fred Forssell.

Dimensions of Studios: Remote recording facility in a 20' truck.

Tape Recorders: Studer/Revox Model A-80's 16 track; Studer/Revox Model A-80's 2 track; Ampex Model ATR-100 2 track; Pioneer Model RT-701 2 track; Nakamichi Model 1000 II cassette.

Mixing Consoles: Custom mixing console, Red House manufactured, 24 in x 24 out.

Monitor Amplifiers: Yamaha P2200, H/H Electronics S500D.

Monitor Speakers: UREI 813 (Time Aligned 604 with sub woofer). Custom Arrays.

Outboard Equipment: SpectraSonics 610 comp-limiters, White Real Time Analyzer, UREI 1176LN limiters, 10 channels ADR noise gates, Orban/Parasound 621 stereo parametric EQ, dbx 216 noise reduction, AKG BX-10E reverb, MICMIX/Master Room Super "C" reverb, White 4004 Passive 1/2 Oct.; graphic EQ (patchable).

Microphones: AKG C414EB, C452EB, C-24; Beyer M-500, M-88; Electro-Voice RE-20, RE-16, RE-15, RE-55; Neumann U-87, U-67 tube type, U-47 tube type; Sennheiser MD-421, MD-441, MKH-416, MKH-816; Sony C-500, C-55P, ECM-64P, ECM-65P C-56P.

Direction: We are a remote recording facility geared towards producing master tapes. We offer the artist state-of-the-art recording technology anywhere, from the artist's own home to a concert hall. Red House is operated by the people who designed and built it; our involvement and abilities assure the artist of professional and reliable sound recording.



••• REMOTE RECORDERS

6124 Selma Avenue, Hollywood, CA 90028

(213) 469-1002

Owner: Criterion Music Corporation.

Engineers: Lawrence W. Wendelken.

Dimensions of Studios: 45' x 45' x 16'.

Dimensions of Control Rooms: 35' x 25' x 12'.

Tape Recorders: Stephens Model 8110 16 16 track; Ampex (Inovonics el.) Model 351 2 track; Ampex (Inovonics el.) Model 440 4 track.

Mixing Consoles: B & B Audio Model Custom, 26 in x 16 out.

Monitor Amplifiers: BGW 250B, Crown D 150, C 60.

Monitor Speakers: LA Studio monitors, Altec 604 E's.

Outboard Equipment: EMT 150, Live Chamber, Pultec EQH-2, U.A. 1176 LN, UREI LA3A, VSO's, Deane Jensen designed direct boxes.

Microphones: Electro-Voice RE 15, RE 16, RE 20; Neumann U67; Shure 545; RCA 44; B & D BM 5; Sony ECM 50, C 500.

Instruments Available: Hammond organ, Steinway baby grand piano.

Extras: Bathroom.

Rates: Base rates (9 to 5): 2 track: \$20/hr, 4 track: \$25/hr, 8 track: \$42.50/hr, 16 track: \$55/hr.



••• REMOTE SOUND

REMOTE RECORDING

775 W. 17th St., Unit F, Costa Mesa, CA 92627
(714) 646-2828

Owner: N. E. Pendley, R. S. Hoggarth

Engineers: Mark Ehel, Earl Pendley, Bob Fries and Neil Goldberg

Dimensions of Control Rooms: 15' x 6'8" in G.M.C. truck

Tape Recorders: Scully Model 288 16-8 track; Ampex Model 440 2 track; Nagra 4.

Mixing Consoles: Custom, 28 in x 16 out.

Monitor Amplifiers: McIntosh-Crown.

Monitor Speakers: Altec, Advent, Visonik David 602's.

Outboard Equipment: UREI limiters, Kepex, Pultec EQ, Orban/Parasound parametric EQ, AKG BX10 echo, transformer, isolated split snakes, video monitoring and motion picture sound capabilities.

Microphones: AKG452's; Sennheiser 421's; Neumann U-87, U-47 FET; EV RE15, RE20, 1776's; Altec 626AS.

Instruments Available: Rental service arrangements can be provided.

Rates: Competitive, based on project's needs and demands.

Direction: A remote truck that is new to the area and therefore reaching for its mark in the field of location recording. Originally from the East Coast, the truck did such projects as "Concert for Bangedesh" and two years exclusively with John Lennon and Joko Productions. The new owners of this service, along with some of the original staff, are aiming their direction at not only superior recording but also full production coordination.



SAGE & SOUND RECORDING, Hollywood
Jim Mooney, Owner and Chief Engineer

••• SAGE & SOUND RECORDING

1511 Gordon, Hollywood, CA 90028

(213) 469-1527

Owner: Jim Mooney

Engineers: Jim Mooney, Jim Mooney II

Dimensions of Studios: 20' x 32' w/ 7' x 10' isolation room.

Dimensions of Control Rooms: 16' x 18'.

Tape Recorders: Ampex Model MM1000 16 track; Ampex Model ATR100 2 track; Ampex Model AG440 2 track; Ampex Model AG440 4 track; Dokorder Model 1140 4 track; Nakamichi Model 500 cassette.

Mixing Consoles: Custom designed UREI derivative 16 in x 10 out.

Monitor Amplifiers: Phase Linear 100B and 400.

Monitor Speakers: Westlake (bi-amped), Auratone.

Outboard Equipment: Eventide Harmonizer, Eventide phaser, UREI 1176 limiters, UREI LA3 limiters,

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and call us in
the morning.



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to make your
stay in San Francisco
as painless as possible.

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H.U.N. Sound is: Humans Understanding Needs

16 TRACK

dbx 160 limiters, graphic EQ, VSO.

Microphones: Neumann U-47 (tube), U-87, KM-84; Electro-Voice RE-20's, RE-10, Re-16, 666; Shure SM-57, 545; AKG 451's, 452, 415, D1000E; Beyer M160; RCA 77DX's; Sony ECM50's.

Instruments Available: 7' Mason-Hamlin grand piano.

Extras: Coffee available.

Rates: 16 Track: \$55/hr; 8 Track: \$45/hr; 4 Track \$40/hr; 2 Track: \$30/hr; after 6 PM, slightly higher.

Direction: We specialize in jazz, also welcome rock, country and pop.



••• THE SHELTER STUDIO
5120 Hollywood Blvd. Hollywood, CA 90027
(213) 660-9774



••• SILVERLAKE RECORDING STUDIO
2413 Hyperion Ave., Los Angeles, CA
(213) 663-7664

Owner: Steve Millang, Greg Scelsa and Dan McTague

Engineers: Steve Millang

Dimensions of Studios: 24' x 30' with 10' x 10' isolation booth and 8' x 10' drum booth.

Dimensions of Control Rooms: 15' x 12' - acoustically designed room with compression ceiling.

Tape Recorders: Ampex Model 1100 16 track; Sony Model 850 2 track; 3M Model 64 2 track.

Mixing Consoles: Automated Sound Workshop Console Model 1600, 20 in x 16 out.

Monitor Amplifiers: SAE 2400.

Monitor Speakers: Altec 604 with UREI Crossovers.

Outboard Equipment: SAE Graphic Equalizer, Eventide Harmonizer, UREI 1176 Limiter, UREI LA3A Limiters, Live Echo Chamber, AKG BX10 Echo.

Microphones: Neumann U47, U87; Electro-Voice RE20; AKG; Shure; RCA.

Instruments Available: Piano, String Ensemble, Fender Rhodes, orchestra bells, amps and misc. rhythm instruments.

Extras: Lounge.

Rates: 16 track - \$50.00/hr.

Direction: We are a new studio with new equipment and a very qualified engineer. All three deliver excellent quality recordings.



••• SOUND AFFAIR RECORDING STUDIOS
2727 South Croddy Way, Unit G. Santa Ana, CA 92704
(714) 540-0063

Owner: Ron Leeper

Engineers: Ron Leeper

Dimensions of Studios: 20' x 36', drum booth: 9' x 12', isolation booth: 6' x 6'.

Dimensions of Control Rooms: 20' x 15'

Tape Recorders: Ampex Model MM1200 16 track; TEAC 701 8 track; Otari Model MX5050 2 track; TEAC Model A-170-S cassette.

Mixing Consoles: Sound Workshop Model 1600, 16 in x 16 out (with 8 channels of parametric EQ).

Monitor Amplifiers: Crown DC300A, Crown D-175, BGW 100.

Monitor Speakers: Electro-Voice Sentry 3, JBL 4311, Auratone cubes.

Outboard Equipment: ADR limiters, dbx limiters, ADR noise gates, Lexicon Primetime DDL, Sound Workshop Model 220 vocal doubler, Furman parametric EQ Model PQ-3, dbx 8 channel 154 noise reduction, MICMIX Super C reverb unit.

Microphones: Neumann U-87; AKG 414, 451; Shure SM-56, SM-57; Sennheiser MD-421; Electro-Voice RE-20.

Instruments Available: Grand piano, drums, vibes.

Extras: Complete kitchen and lounge area with TV.

Rates: 16 Track - \$50/hour; 8 Track - \$25/hr.; Minimum booking time, Monday thru Friday - 1 hr., Weekends and holidays - minimum 3 hours. Reduced rates for booking of 6 hour minimum block time.

Direction: We are one of Orange County's newest studios. We have the finest in acoustic rooms, large and comfortable, with a very relaxed atmos-

phere, complete services before, during and after sessions. Our studio is easily accessible by freeway and is near the beaches in relatively smog free Orange County.



••• SOUND-OFF RECORDING STUDIO
200 North Long Beach Blvd. Compton, CA 90221
(213) 637-5845

Owner: Jack Lauderdale

Engineers: Jack Lauderdale

Dimensions of Studios: 11' x 27', Isolation booth: 10' x 10' x 8'.

Dimensions of Control Rooms: 11' x 14'.

Tape Recorders: Ampex Model MM1000 16 track; Ampex Model AG350 1/2 and 2 track; TEAC Model 3300S 1/4 and 2 track; TEAC Model A400 cassette; Toshiba 8 track, cartridge.

Mixing Consoles: Soundcraft Series II, 16 in x 16 out.

Monitor Amplifiers: BGW 250 (monitor), Crown D-60 headphone cue amp.

Monitor Speakers: Altec.

Outboard Equipment: Bi-Amp stereo graphic equalizer, dbx 161 comp/limiter, Sony, Craig and AKG headphones, AKG BX-10 echo unit.

Microphones: RCA D77; AKG 451, 505E, D170, D1000; Electro-Voice 666, 664; Sennheiser 421-05; Shure 565.

Instruments Available: Freemans String Ensemble, Fender Rhodes.

Extras: rear lounge, front lobby.

Rates: 16 Track: \$35/hour; special rates offered for extended hours and block time.

Direction: In the last issue of "The Mix", the background and history of the studio and it's owner were told. Since then, the goals and directions have not changed, only some equipment. Sound-Off Studio decided on a 2-inch 16 Track standard format in order to remain compatible with other studios. Sound-Off's studio goals are still to provide quality low-cost recording to its clients, and to establish itself as an independent recording company.



••• SOUND SUITE RECORDERS
P.O. Box 66 Manhattan Beach, CA 90266
(213) 973-1999 or (213) 884-0435

Owner: Gary Young, Craig Moulton

Engineers: Larry Thatt; Mark McPhail

Dimensions of Studios: 20' x 40'

Dimensions of Control Rooms: 10' x 20'

Tape Recorders: 3M Model 56 16 track; TEAC/Tascam Model 80-8 8 track; Revox Model A77 2 track.

Mixing Consoles: TEAC/Tascam (2) Model 3's, 16 in x 16 out.

Monitor Amplifiers: Kenwood.

Monitor Speakers: Altec, Auratone.

Outboard Equipment: Tapco reverb, dbx compressor/limiters, SAE equalizer, Marshall Time Modulator.

Microphones: Sennheiser 421, K2; AKG D1000E; Shure SM56, SM57; Neumann U-87.

Instruments Available: Fender Rhodes, Hammond B3 w/Leslie, Arp Axxe, ARP String Ensemble, ARP Pro Soloist, Wurlitzer electric piano, acoustic piano, guitars (acoustic and electric), Ludwig drums.

Extras: Pong game.

Rates: 16-track: \$16/hour, 8-track: \$10/hour.

Direction: We offer low cost, high quality 16 and 8-track recording services to producers, publishers, managers, songwriters and musicians in the Los Angeles area. We've been doing business in the South Bay area for over 6 years. Having moved into our present location 2 years ago, we have expanded and grown to be the finest and lowest cost 16 track facility in L.A.



••• SOUNDTRAX
8170 Ronson Rd, San Diego, CA 92111
(714) 560-8449

Owner: Soundtrax Recording Studios, Inc.

Engineers: Jim Papageorge, C. J. Hutton, Dave Lynch.

Dimensions of Studios: 30' x 20'.

Dimensions of Control Rooms: 18' x 17'.

Tape Recorders: Ampex Model 1100 16 track; Tascam Model 70H-8 8 track; Ampex Model ATR-700 2 track; Studer-Revox Model A-700 full; Ken-

wood/Tandberg cassette decks.

Mixing Consoles: Tangent Model 3216, 24 in x 16 out.

Monitor Amplifiers: SAE Mark XXXI B; SAE Mark IVC.

Monitor Speakers: JBL 4343 4 way monitors in control room; JBL L166 3 way in studio.

Outboard Equipment: Marshall Time Modulator, Furman Parametric EQ, Stereo SAE Graphic EQ, Altec Acoustivoice 1/2 oct EQ (control room), SW242A reverb tank, 2000 cubic ft. live echo room, Multiple channels of: Kepex, dbx compression, MXR signal devices.

Microphones: Neumann U-87's, U-67's, tube U-47; Beyer 160's; Altec 626; Sennheiser 421, 441; Misc Shure, Sony, Electro-Voice.

Instruments Available: Steinway studio piano, Rhodes electric piano, ARP 2600 w/outboard pitch to voltage converter, drums, congas, tympani, timbales, large collection of percussion effects.

Extras: Musicians lounge with marine aquarium, kitchen, beautiful new, air-conditioned studio complex.

Rates: 16 Track: \$65/hour, 8 Track: \$35/hour, by-the-day rates and complete album packages available.

Direction: The friendly pros at Soundtrax are most proud to announce the completion (May 1978) of our new 16 Track facility. In our old four and eight track studio we made some great music, but in our first six weeks in the new studio we did a session with Dionne Warwick, music score for a national TV documentary, and began work on 6 album projects featuring various south California talents. We enjoy our work and treat every client, large and small, like they were all doing gold record work. We are happy to bid on any kind of audio project, and our in-house production company stands ready to help you anyway we can. Recording can and should professional and fun! SOUNDTRAX!!



••• STARBURST RECORDING, INC.
1402 Descanso Road, Suite H
San Marcos, CA 92069
(714) 744-9733

Owner: Starburst Corporation.

Engineers: Fred Deither, James Henry. Assistant Engineer: Ken Huncovsky.

Dimensions of Studios: 20' x 25' x 10', Isolation booth: 15' x 10' x 8'

Dimensions of Control Rooms: 20' x 17' x 10'

Tape Recorders: Stephens Model 811C-16 16 track; Studer/Revox Model A77-HS 2 track; TEAC Model 2340 4 track; TEAC 3340 4 track; JVC Model KD-75 cassette; Sony Model 756-2 2 track.

Mixing Consoles: Tangent Model 3216, 18 x 16 out.

Monitor Amplifiers: Phase Linear 400.

Monitor Speakers: JBL 4333, small mixing cubes.

Outboard Equipment: Marshall Time Modulator, dbx 160 limiters, Tapco 4400 reverb, dbx noise reduction, SAE graphic EQ.

Microphones: AKG C-414's, C-451E's, D1000M, D190E; Shure SM-57's, 545, 566, SM-82's; Electro-Voice RE-15.

Instruments Available: Steinway baby grand piano.

Extras: Talking parrots!

Rates: 16 Track: \$50/hr. 8, 4, and 2 Track: \$30 per hour. Call for block rates.

Direction: Starburst offers high quality, low-cost recording in the beautiful Northern San Diego County area. Because of the extensive, composite experience of our engineers, we are equipped to handle a wide variety of recording projects. We also hold recording workshops. We plan to add more audio equipment and musical instruments, culminating in a 24 track studio in a ranch-type environment.



••• SUN-DWYER RECORDERS
1424 N. Waterman San Bernardino, CA 92404
(714) 889-9040

Owner: Steve Sun, Terrance Dwyer

Engineers: Terrance Dwyer

Dimensions of Studios: 16' x 20'.

Dimensions of Control Rooms: 12' x 13'.

Tape Recorders: 3M Model 56 16 track; 3M Model 56 8 track; Revox 1/2 & 1/4 track.

Mixing Consoles: Speck Model C, 16 in x 16 out.

Monitor Amplifiers: Crown 150, 300.

Monitor Speakers: JBL 4311.

Outboard Equipment: dbx noise reduction, AKG reverb, Eventide, Dolby, Orban.

Microphones: Electro-Voice RE20's; Sennheiser 421, 441's; Neumann KM84; AKG 414; Shure SM54, SM58.

Instruments Available: Piano, ARP, Hammond B3, Leslies.

Extras: Complete promotional services, musicians contact service, record distribution.

Rates: 8 track: \$25/hour; 16 track: \$55/hour; block rates available.

Direction: We've been involved in many aspects of the music industry. We are songwriters published in both Nashville and Los Angeles, and producers with records charted in Billboard and Cashbox. Since 1975, we've maintained a successful studio in Hollywood and specialized in work with songwriters. The need for a professionally equipped and staffed recording facility in the San Bernardino area prompted us to fill this void. Our rooms are acoustically flat, so "what you hear is what you get!" Our emphasis is on quality at a price anyone can afford.



••• SUNSWEPT SOUND

4188 Sunswept Drive, Studio City, CA 91604
(213) 980-5442

Owner: Paul and Jeff Dongrove.

Engineers: Barron Abramovitch

Dimensions of Studios: 16' x 25'

Dimensions of Control Rooms: 16' x 18'

Tape Recorders: MCI 16 track; 3M 2 track; TEAC Model 3340S ¼ track.

Mixing Consoles: MCI, 24 in x 16 out.

Monitor Amplifiers: Crown D 150's.

Monitor Speakers: Altec 604 w/Mastering Lab Crossover, Auratones, JBL's in studio.

Outboard Equipment: UREI Limiters, Mastering Room Spring Echo, Eventide Phaser Phlanger, Parametric Equalizer, Dolbys on 2 track, Digital Timer, Test equipment.

Microphones: Neumann U87; Sony ECM22; Electro-Voice RE15, RE16, RE20; Shure SM57, SM58, RCA 77.

Instruments Available: Yamaha grand piano, ARP Omni, 12 string acoustic guitar, various percussion instruments, clarinet, trumpet.

Extras: Lounge, game room, kitchen, outdoor hill-side lounge area.

Rates: \$40/hour — includes free set-up time and engineer.

Direction: Future plans include: digital delay, 24 track console and tape machines, and a live echo chamber. We have done albums for Attitudes (Dark Horse), various Latino recordings, disco records, a Jazz album for David Garfield who plays keyboards with Freddie Hubbard, and assorted 45's for various people. We have also done TV and radio spots as well as a sound track for a children's movie. We have worked on over 200 albums in the last 3 years.



••• T.A.P.E. RECORDERS, INC.

1606 N. Highland Avenue, Hollywood, CA 90028
(213) 464-1106

Owner: John Bahler, Tony Asher

Engineers: Kevin Clark

Dimensions of Studios: 33' x 14', isolation booth — 12' x 15'

Dimensions of Control Rooms: 14' x 12'

Tape Recorders: 3M Model M56 16 track; Tascam Model 70 8 track; Tascam Model 70 4 track; Technics Model 1500 2 track; Technics w/dbx compression Model 677 cassette; TEAC Model 7030 2 track.

Mixing Consoles: Quantum Audio Model QM-168, 16 in x 8 out.

Monitor Amplifiers: SAE 2400, SAE 2200, Crown D-60.

Monitor Speakers: Altec 604E, UREI Crossovers, JBL 4311, Auratone sound cubes.

Outboard Equipment: SAE 2700 B graphic equalizer, UREI 1176 limiters, UREI Digital Metronome, Custom VSO, dbx on all channels, live stereo echo chamber, MICMIX stereo chamber, TEAC A6010 ¼ track, TEAC A1200U ¼ track.

Microphones: Neumann KM84, KM86, U87; Sennheiser 402; AKG 451, 707; Shure 57; EV RE15, RE20; Sony ECM22P, ECM21, ECM33, ECM50; RCA 44.

Instruments Available: Yamaha 7' grand piano, Fender Rhodes 88, Ludwig drums (no cymbals), Polytone bass amp, custom Fender Princeton, ARP 2600 w/sequencer, assorted percussion instruments.

Rates: Rate sheet upon request.

Direction: We are now 16 track!! And we still mix with our ears! We still specialize in commercials but we are now equipped to handle all of those "special projects" at affordable prices. Our echo chamber is considered to be one of the best in Hollywood. Joining our list of friends: Quincy Jones, Tennessee Ernie Ford, Dave Grusin, Andy Williams and Tom Bahler, are: Burt Bacharach, Seawind, John Davidson, and Saba.



••• WEST WORLD RECORDERS

7118 Van Nuys Blvd. Van Nuys, CA 91405
(213) 782-8449

Owner: Robert Schreiner.

Engineers: Robert Schreiner, Phil Van Allen, Roy Braverman.

Dimensions of Studios: 500 sq. ft.

Dimensions of Control Rooms: 350 sq. ft.

Tape Recorders: 3M Model 56 16 track; Telex Model 728 2 track; Sony model 777 ¼ track; Kenwood cassette.

Mixing Consoles: RLS Sound Console with separate 16 track cue and monitor systems, 20 in x 20 out.

Monitor Amplifiers: Phase Linear, Marantz, JBL, McIntosh.

Monitor Speakers: JBL and Altec.

Outboard Equipment: Melcor limiters, SAE equalizers, flanger-phaser, two stereo echo systems.

Microphones: Shure 545's, AKG 451's, Sony C37, Neumann U47, RCA 44's, Telefunken CM61's, Electro-Voice electret microphones.

Instruments Available: Baldwin piano, Rhodes electric piano, clavinet, Hammond B-3 organ.

Extras: Conveniently located near six restaurants.

Rates: \$20.00 to \$30.00 per hour.

Direction: This comfortable studio was designed for people who want to make records in a soothing and professional atmosphere. It is staffed by craftsmen who give all of their talent and energy to each of our patron's projects. We appreciate our clients and they appreciate us.



••• WILDER BROTHERS STUDIO

10441 Santa Monica Blvd. Los Angeles, CA 90025
(213) 279-1659 or 279-1292



••• WORLDWIDE AUDIO

1435 South Street Long Beach, CA 90805
(213) 422-2095

Owner: John A. Vestman

Engineers: John A. Vestman, Dave Baker, Steve Taylor

Dimensions of Studios: 18' x 24'; drum booth 6' x 9'; 2 isolation rooms.

Dimensions of Control Rooms: 14' x 15'.

Tape Recorders: MCI Model JH16 16 (wired for 24) track; Otari Model 7308 — 1 inch 8 track; TEAC Model 3340 4 track; Dodorder Model 1122 2 track; TEAC Model 450 cassette.

Mixing Consoles: AMEK Model 2001, 18 in x 24 out; Soundcraft Series 1, 12 in x 4 out.

Monitor Amplifiers: BGW 250B.

Monitor Speakers: Altec 9849.

Outboard Equipment: UREI 1176, tape delay, phasing, flanging, Soundworkshop stereo reverb, metronome.

Microphones: Neumann, Sennheiser, Shure, Electro Voice, AKG, Sony.

Instruments Available: Baldwin spinet acoustic piano, Fender Vibratone (Leslie), various percussion instruments.

Extras: refreshment/relaxation area with couch, TV, refrigerator, free coffee and tea.

Rates: 16 Track: \$50/hour; 8 Track: \$35/hour; 2 & 4 Track: \$25/hour; block rates and special disc packages available.

Direction: Our studio has been acoustically designed and engineered to give maximum sound versatility in a comfortable atmosphere. We pride ourselves in the clean, crisp, dynamic sound we give our clients. The "live" floor in the studio and four isolation rooms give presence and natural clarity to any kind of music. In addition to disc projects we do radio and TV commercial production, film scores, and great demo packages. We take a personal interest in every client and our strong musical backgrounds facilitate our ability to make every session a productive and successful experience.

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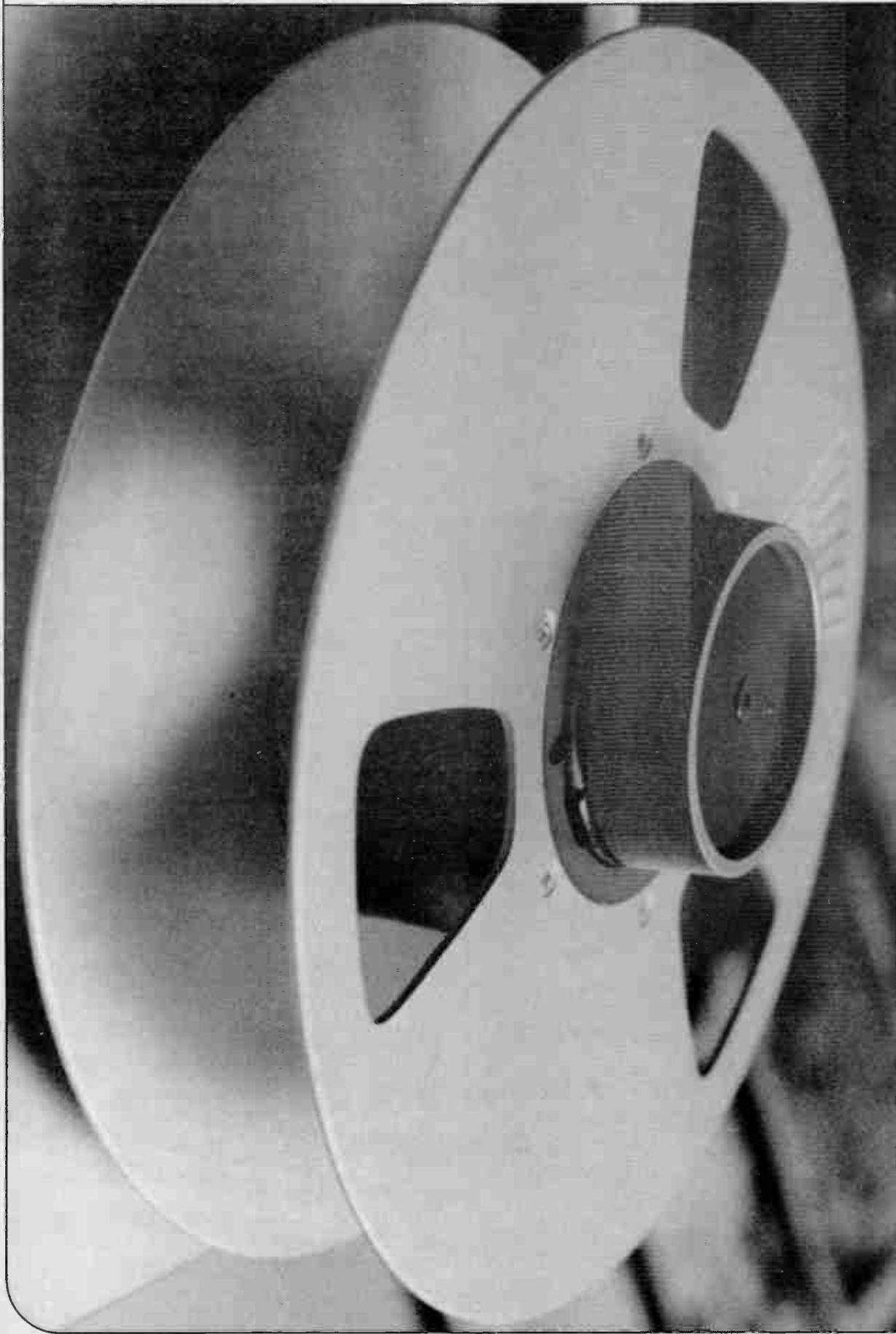
Southern California

1 year — 7.50

Northern and Southern California

1 year — 12.00

24 TRACK



•••• **A & M RECORDS**

1416 N. La Brea, Hollywood, CA 90028
(213) 469-2411

Owner: Herb Alpert, Jerry Moss (Director of Recording: Tom May).

Engineers: Dick Bogert, Larry Forkner, Ray Gerhardt, Don Hahn, Dave Iveland, Henry Lewy, Steve Mitchell.

Dimensions of Studios: A: up to 50 musicians, B: up to 20, C: up to 8, D: up to 30.

Tape Recorders: MCI 24 track.

Mixing Consoles: Custom 32 in x 8 out.

Monitor Speakers: Altec 604's with Mastering Lab Crossovers.

Outboard Equipment: Equalizers: UREI Graphics, Pultecs, Langs, Quad 8, API, Orban/Parametrics; Limiters: UREI 1176, Gain Brain, Fairchild; Filters: Langevin, UREI Little Dipper, UA, Haeco; Other: Kepex, Harmonizers, Eventide phasers, digital delay, Orban D'esser, Cooper Time Cube.

Microphones: Nearly all types of: Shure, Sennheiser, Neumann, Sony, Beyer, RCA.

Instruments Available: Steinway Grand pianos, Hammond B-3 organ, celeste.

Rates: Please call for rates.

Direction: A & M Studios have been open since 1969, going public to custom clients (ie., Columbia, RCA, Arista) in 1971. In addition to the 4 studios, we have 3 mixdown rooms, 1 of which has undergone renovation to accomodate full 24 track mixing (32 inputs, 8 outputs). The other 2 mixrooms will be renovated this year. We also have 3 mastering rooms, with Bernie Grundman, Frank DeLuna, and Bob Carbone in house staff.



•••• **ALPHA STUDIO**

Corporate Address: 4940 E. Miraloma Ave.
Anaheim, CA 92806
(714) 630-6221

Studio Address: N. Hollywood
760-2825 or 598-6698

Dimensions of Studios: 18' x 15' and 12' x 12'.

Dimensions of Control Rooms: 14' x 20'.

Tape Recorders: Ampex Model MM1200 24 track with 24 Dolby; Ampex Model ATR 100 2 track.

Mixing Consoles: API Custom, 24 in, 8 aux. in, 8 group mix, x 24 out.

Monitor Amplifiers: Crown W/ 1/3 oct. EQ.

Monitor Speakers: Westlake.

Outboard Equipment: Everything.

Microphones: AKG C-24, 414's; Neumann 87's, 67's, and more.

Instruments Available: Steinway grand.

Extras: Lounge.

Rates: \$85/hour at all times.



•••• **AUDIOTRONICS RECORDING STUDIOS, INC.**
5041 North Citrus Ave., Covina, CA 91722
(213) 967-6421

Owner: Audiotronics Recording Studios, Inc.

Engineers: Regular independent engineers: Ladd Kopp and Lew Mark

Dimensions of Studios: 30' x 40'

Dimensions of Control Rooms: 25' x 20'

Tape Recorders: MCI Model JH-124 8,16,24 track; MCI Model JH-112 2 track; Revox Model A-77 2 track; Pioneer Model RT-707 2 track; Pioneer Model CT-F1000 cassette.

Mixing Consoles: MCI Model JH 416LM with quad panning, 24 in x 24 out.

Monitor Amplifiers: Bose 1801 and Sansui 217 for control room, BGW 250 for studio and Crown D-60 for headphones.

Monitor Speakers: Control Room: JBL 4320's (bi-amped); Studio: JBL 4311's.

Outboard Equipment: Orban/Parasound Reverb, Allison Gain Brain Limiters, Sony U-matic Video Cassette Machine and Sony color monitors.

Microphones: Sony C55P, ECM-50, ECM-51; Neumann U-87, KM-85; Shure SM57; Electro-Voice RE15; Sennheiser 421U.

Instruments Available: Baldwin 6'3" Grand Piano.

Extras: Lounge for musicians, pop and beer machines, coffee, TV.

Rates: Cash Accounts: \$65.00 for 8,16,24 track; block rates available for anything over 10 hours. Billing Accounts: \$100.00 for 24 track, \$90.00 for 16 track and \$80.00 for 8 track.

Direction: We're out to provide the best possible service for a reasonable rate. This means finding out what the client wants and giving him just that. We're not out to give the client what the engineer 'knows' he wants. We believe that we have the best quality for the lowest price to be found.



•••• **BARNUM RECORDING STUDIO**
723 N. Seward St. Hollywood, CA 90038.
(213) 462-0726

Owner: H. B. Barnum and James R. Alfrey.
Engineers: Pete Abbott, Tony Alfrey, Greg Venable.
Dimensions of Studios: 35' x 19' plus Isolation booth: 6' x 12'.
Dimensions of Control Rooms: 18' x 20'.
Tape Recorders: MCI with Auto-Locate, Model JH 24-16 24 & 16 track; MCI with remote, Model JH 120 2 track; TEAC Model A2300-S 2 track; Nakamichi cassette, Model 500 2 track.
Mixing Consoles: MCI Model JH 42B-24VU, 18 in x 24 out.

Monitor Amplifiers: BGW 750A with BGW 250A for cue systems.

Monitor Speakers: JBL 4341 Quad.

Outboard Equipment: GrayGhost Phantom Mic Supply, UREI 1176 & UREI LA3A Limiters, UREI 527A Graphic Equalizers, Orban 621B dual Parametric Equalizers, Orban 516EC D'esser, Stereo MICMIX MRIV Reverberation, VSO, SyncPulse, UREI 964 Digital Metronome, Phasers, Koss headphones.

Microphones: Neumann U87, Electro-Voice RE15, RE10, CS15; Sennheiser MD441, MD421; Shure SM57, SM58; Sony SM7, Various Shotgun and Special Purpose Mics.

Instruments Available: Steinway "B" grand piano, Rhodes Electric piano, Hohner D6 clavinet, plus all instruments required for rental

Extras: Hot coffee, tea, and ample parking.

Rates: 16 track: \$95/hr; 24 track: \$110/hour.

Direction: The studio was opened in 1975 by H.B. Barnum and Jim Alfrey. Credits include: Tom Jones, Nancy Wilson, Supremes, Thelma Houston, Diana Ross, Dennis Edwards, Johnny Mathis, Sons of the Pioneers, Lola Falana, Bobby Vinton, Donald O'Connor, Frank Sinatra Jr., Gene Page, Paul Kelly, Maxine Anderson, Mal and Katie Kissoon, The O'Jays, The Pointer Sisters, Gilbert O'Sullivan, Lovelace Watkins, The Impressions, and innumerable radio and TV spots, movie scores and TV show scores (pre-recording). Label credits are: Capitol, Atlantic, Columbia, Motown, Epic, UA, Warner Bros., ABC, Granite, ATV



•••• **BIJOU RECORDING STUDIOS**
1520 North Cahuenga, Hollywood, CA 90028
(213) 462-0916

Owner: Alan Dickson, Bill Nickerson

Engineers: David Zammit, Gene Shively, Fred Mitchell

Dimensions of Studios: 28' x 32' and 32' x 35'

Dimensions of Control Rooms: 18' x 18'

Tape Recorders: MC1 24/16 track; Ampex 2 track

Mixing Consoles: M.K.S. Model 2401, 36 in x 24 out.

Monitor Amplifiers: ESS, SAE.

Monitor Speakers: Tannoy Golds, JBL 4350's.

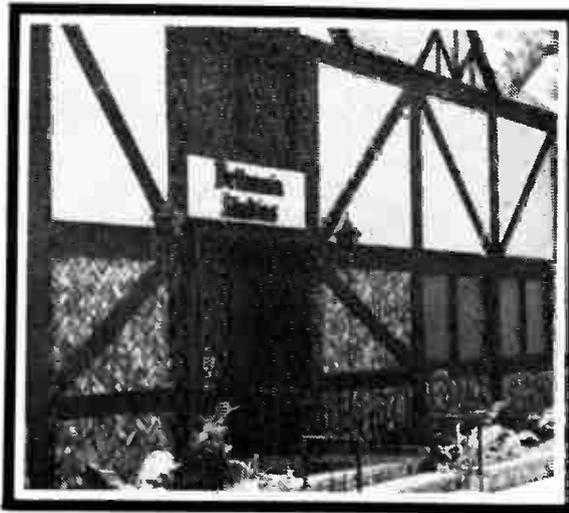
Outboard Equipment: UREI 1176's, LA3A's, dbx limiters, flanger, Kepex, Gain Brain, parametric EQ, noise reduction and digital available.

Microphones: Neumann U-87's, U-67's, SM-2; Sony EMC-22P's, 21P's, 16's; AKG C414E's, C451E's, (shotguns—CK1's, CK2's, CK1-S's, CKQ's,) D1200E's, D1000E's, D190E's, D12E's; Beyer M500's; Sennheiser MD421's, MD441's; Electro-Voice RE-20's, RE-15's; Shure SM-58's, 545D's.

Instruments Available: Steinway B 7' concert grand piano.

Extras: Lounge area with wet bar, fireplace, foosball, pinball, canteen, red tub, rock shower.

Rates: Basic tracks and mixdown—\$115/hour; Listening, editing and tape copies—\$45/hour.



BRITANNIA, Hollywood

•••• **BRITANNIA**
3249 Cahuenga Blvd. West, Hollywood CA 90068
(213) 851-1244

Owner: Gordon Mills.

Engineers: Greg Venable.

Dimensions of Studios: 45' x 30'.

Dimensions of Control Rooms: 25' x 25'.

Tape Recorders: MCI 24 track; MCI 2 track; MCI 4 track; Nakamichi cassette.

Mixing Consoles: MCI Model 536 computerized, 36 in x 36 out.

Monitor Amplifiers: BGW 1000's.

Monitor Speakers: Custom JBL, Auratones.

Outboard Equipment: Everything.

Microphones: EV, Neumann, AKG, Shure.

Instruments Available: Steinway B piano, Clavinet, Fender Rhodes, Kimball Organ.

Extras: Big lounge with full kitchen.

Rates: \$160/hour at all times, no extra charge for noise reduction.

Direction: We serve the recording industry with the best equipment available.



•••• **THE BURBANK STUDIOS**
4000 Warner Blvd. Burbank, CA 91522
(213) 843-6000

Studio Manager: Bill Lazerus.

Direction: Total film and record recording.



•••• **CAN-AM RECORDERS, INC.**
18730 Oxnard Street, Tarzana, CA 91356
(213) 34-CAN-AM

Owner: Lanny Williamson, Larry Cummins, Bill Wasson

Engineers: Lanny Williamson, Larry Cummins, Jeff Rogers, Mark Wasson

Dimensions of Studios: 25' x 35' with separate drum booth and vocal booth.

Dimensions of Control Rooms: 20' x 25'

Tape Recorders: MCI 20% VSO Model JH 114-24 24 track; MCI Model JH 110A-2 VP 2 track; Revox Model A 77 HS 2 track; Nakamichi Model 1000 2 track.

Mixing Consoles: Quad Eight Coronado with Compumix III, 40 in x 24 out.

Monitor Amplifiers: Crown DC 300, Crown DC 150.

Monitor Speakers: Custom design Goodman studio reference monitors with White 4220 room equalization, Auratones.

Outboard Equipment: 28 channels of Dolby, EMT 240 gold foil reverb, XT-24 Interlocater, UREI 1176 Comp./Lim., MXR flanger, phaser, mini-limiter, DDL, 16 Quad/Eight effect gates, Quad/Eight Comp./Lim. with D'esser, Orban Parametric EQ, ABC DDL, Marshall Time Modulator, Amber 4550 Audio Spectrum Display, IE-10A Real Time Analyzer, ESE-30 Digital Timing System.

Microphones: Full array of Neumann, AKG, EV, Sony and Beyer.

Instruments Available: Seven-foot studio grand, Fender Rhodes, ARP String Ensemble.

Extras: Artist's lounge, Poly Micro-Processor, full security system.

Rates: Available upon request.

Direction: Can-Am Recorder's new studio in the San

24 TRACK

Fernando Valley has combined a tunable ambiophonic studio environment with an extensive compliment of audio equipment to create the most ideal recording facility possible. We are the first studio in L.A. to have the new state of the art Quad/Eight board with Compumix III. This board has added a new dimension to recording which the industry is sure to follow. With the sophistication of our equipment and the skill of our production staff we are able to assist or provide complete service in all phases of record, radio, television or filmtrack production. Can-Am is dedicated to provide personal attention and professional care to insure the state of our art.



CAPITOL RECORDS STUDIO, Hollywood
John Carter, Producer

•••• **CAPITOL RECORDS**
1750 North Vine Street, Hollywood, CA 90028
(213) 462-6252

Engineers: Studio — Hugh Davies, Jay Ranellucci, Don Henderson, Charles Faris, Bob Norberg, David Cole and Cecil Jones; Disc Mastering Engs. — Wally Traugott, Ken Perry, Bill Tennis, Jay Maynard and Gene Thompson.

Dimensions of Studios: A: 60' x 45' x 25', B: 33' x 31' x 25' w/isolation booth, C: 20' x 20' x 18'

Dimensions of Control Rooms: A: 15' x 20', B: 24' x 24', C: 15' x 20'

Tape Recorders: 3M Model 79 24 track; 3M Model 56 16 track; MCI Model JH 110 2 track; Studer 2 track.

Mixing Consoles: A: Quad Eight, 32 in x 16 out; B: Neve/Necam w/automated mixdown, 32 in x 24 out; C: Quad Eight, 20 in x 8 out.

Monitor Amplifiers: McIntosh, Marantz, Phase Linear.

Monitor Speakers: JBL.

Outboard Equipment: Instant Phaser, SAE Equalizers, Eventide DDL, ITT Parametric, Cooper Time Cube, Kepex, Quad 8 Limiters, LA3A Limiters, dbx, 24 channel Dolby, 8 Live Stereo Echo Chambers.

Microphones: Neumann, AKG, Altec, Electro-Voice, FM Wireless, Sennheiser, Shure, Sony.

Instruments Available: Fender Rhodes, Hammond B3 organ, Leslie speakers, Steinway grand piano, Wuritzer, Celeste, Vibes (no fee).

Extras: Studio B has a private artist lounge, Library of Sound Effects, lots of coffee, good vibes.

Rates: Studio A: \$120.00/hr.; Studio B: \$140.00/hr.; Studio C: \$90.00/hr.

Direction: Complete inhouse facility from tracking to mastering with Neumann lathes, Neve Consoles, Studer Playback. We have been chosen by Great American Gramophone Company for the major direct to disc sessions on the West Coast. Good studio acoustics, generous console headroom, and two Neumann SAL 74 mastering systems bless our studios.

24 TRACK

•••• CBA RECORDING STUDIOS
3210 W. 54th St. Los Angeles, CA 90043
(213) 296-0352

Owner: Ollie Brown & Ray Clark
Engineers: Ollie Brown, Diane Wilson, Tony Modster.
Dimensions of Studios: 18' x 27', Isolation studio: 9' x 7'.
Dimensions of Control Rooms: 14' x 15'.
Tape Recorders: Ampex Model MM 1200 24 track.
Mixing Consoles: Quantum Model QA 2000 32 in x 24 out.
Monitor Amplifiers: McIntosh.
Monitor Speakers: JBL 4320's, Auratone.
Outboard Equipment: UREI limiters & filters, SAE Graphic Equalizers.
Microphones: Neumann U87's; Sony ECM 22's; AKG NR 1377; RCA 77 DX's; Shure 545's, SM53's, SM56's; EV RE15.
Instruments Available: Steinway Grand piano, Hammond B3 organ.
Rates: 16 & 24 track \$50/hour, 2 track: \$35/hr., Transfer: \$30.
Direction: Entering the recording business in 1970 as an 8 track studio CBA grew steadily to 16 tracks in 1974 and now to 24 tracks. In the past year CBA has been involved in projects with such artists as Jimmy Lewis, singer and writer of J.J.Hills' smash hit single "Love is So Good When You're Stealing It" and Harvey Scales, writer of Johnny Taylor's hit single "Disco Lady". CBA is home studio for Gallup Records, whose recent release "Some People Like" by Francine Babe was chosen by Billboard as Top Disco Pick, September 3rd 1977.



•••• CHATEAU RECORDERS
5500 Cahuenga, N. Hollywood, CA 91601
(213) 769-3700

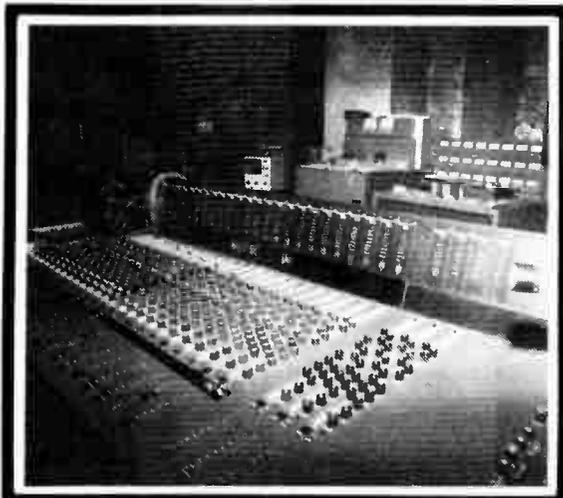
Owner: Steven Jones, Phil Houghton
Engineers: Ken Scott, Ed Thacker (Independents)
Dimensions of Studios: 30' x 45', isolation booth: 10' x 15'.
Dimensions of Control Rooms: 25' x 30'.
Tape Recorders: Studer Model A-80 24 track; Studer w/synchronizer Model A-80 16 track; Studer A-80, A-67 2 track; Nakamachi Model 1000 cassette TEAC Model 3340 4 track.
Mixing Consoles: Trident 40 in x 24 out.
Monitor Amplifiers: Spectrasonics (tri-amped).
Monitor Speakers: JBL, Gauss, Auratones, Visoniks
Outboard Equipment: Eventide DDL, UREI LA3A's, LA4's, Dolby, Trident Parametric EQ, Teletronix LA2A's, Kepex, Orban D'esser, EMT 250's, AKG BX-20, BX-10.
Microphones: Neumann U-87's, U-67's, KM-84's; Shure SM57, SM56; Sony C-37P; Sennheiser 421's; Telefunken 251; AKG 451, 414; Electro-Voice RE-20.
Instruments Available: Hammond B-3 Organ with Leslie, Mason and Hamlin grand piano, harpsichord.
Extras: Video games, coffee, refrigerator, microwave
Rates: \$145/hr for 24 track, \$55 extra for sync to 38 tracks.
Direction: We have recorded such artists as Stanley Clarke, Dee Dee Bridgewater, Neil Diamond, Temptations, Miracles, Dixie Dregs, John Luc Ponti, and Chick Chorea.



•••• CHEROKEE RECORDING STUDIOS
751 North Fairfax Ave., Los Angeles, CA 90046
(213) 653-3412

Owner: Cherokee, Inc.
Tape Recorders: 3M Model M64 4 track; MCI Model JH 24 24 track; MCI Model JH 16-24 16-24 track; MCI Model JI-100 24 track; Ampex Model 440 2 track; Ampex Model ATR100 2 track; 3M Model 56 16 track.
Mixing Consoles: Trident Model A Series, 36 in x 24 out; Trident Model A Series, 28 in x 24 out; Trident Model TSM, 32 in x 24 out.
Monitor Amplifiers: Crown DC-300, BGW.

Monitor Speakers: Custom JBL and 604.
Outboard Equipment: digital delay, Harmonizer, Kepex, Pultec EQs, Trident parametric EQ, Orban Vocal Stresser, UREI LA 2A, 3A, 1176 limiter/compressor, phasers, Cooper Time Cube, Lang freq shifter, Watt Nott Product Generator, Multi-Sync VSO, Inovonics limiters, and dbx.
Microphones: Neumann U47, U67, U87, M49, KM83, KM84, KM86; Sony C37, C37A, ECM 22, EV RE20; AKG C60, D202; MKH 415; RCA 44, DX 77, C-12, C-24, C-20; VEGA 8-10; Shure SM 58, SM 53, SM 57; Sony C500, C50, ECM 33P, EV 666, Sennheiser 421, 441, MKH 415, MD 409; Beyer 160.
Instruments Available: electric guitar, bass, Cameo, Premier and Ludwig drums, tympani, chimes, Wurliizer piano, Rhodes 77 electric piano, Steinway acoustic piano, tack piano, 9 Roland synthesizers.
Extras: various games.
Rates: Please call for rates.
Direction: We have recorded albums for numerous artists, some of which include: Rod Stewart, ELO, Bay City Rollers, Art Garfunkel, Jeff Beck, Carmine Appice, Neil Diamond, Bee Gees, Cat Stevens, Pablo Cruise, Ringo Starr, Alice Cooper, Olivia Newton John, Hall & Oates, Franki Valli, Dusty Springfield, Sly Stone, Aerosmith, Marilyn McCoo & Billy Davis, Jr., David Bowie, Rick Nelson, Bob Seger, Seals & Crofts, Burton Cummings, Manhattan Transfer, Bobby Womack, Gladys Knight & The Pips, War, Diana Ross, Stephen Bishop, Chic Corea, Angel, Cheap Trick, Joan Baez, Donovan, America, Evonne Elliman, Steely Dan, and many others. We also have done work for films and television including the Sgt. Pepper Lonely Hearts Club Band movie, Starland Vocal Band Special, Jigsaw John, The Wiz, Neil Diamond Special, Rock and Roll Olympics, and several others.



CITY RECORDING SERVICES, Hollywood

•••• CITY RECORDING SERVICES
1438 N. Gower, Level B, Hollywood CA 90028
(213) 464-6558

Owner: Scott Norton & Larry Dunlap.
Engineers: Wizard.
Dimensions of Studios: 50' x 25'.
Dimensions of Control Rooms: 20' x 12'.
Tape Recorders: MCI 24 track; 3M 2 track; Ampex Model 440 4, 8, full track, 1/2 track, 1/4 track; TEAC 4 and 2 track cassettes.
Ming Consoles: Tangent, 28 in x 24 out.
Monitor Amplifiers: SAE 2600's, SAE 2400's, SAE 2200, McIntosh.
Monitor Speakers: UREI Time Align, Auratones, JBL 4311's.
Outboard Equipment: Everything (including a full Scamp system and 27 channels of dbx).
Microphones: Neumann U-87's; AKG 451; EV RE-20's; Sennheiser 421's; Shure 56's, 57's, 58's; Sonys; other available on request.
Instruments Available: Kawai 7' grand piano.
Extras: Lounge, office space available.
Rates: 24 Track: \$75/hr. 16 Track: \$55/hr. Mix-down: \$65/hr. (Engineer extra on all.)

•••• CLOVER RECORDING STUDIO
6232 Santa Monica Blvd. Hollywood CA 90038
(213) 463-2371

Owner: Lee Houskeeper.
Engineers: Chief: Toby Scott, Staff: Wayne Dailey, Assistant: Ross Stein.
Dimensions of Studios: 25' x 23' x 10'; Isolation Room: 15' x 16'; Vocal Booth: 5' x 6'.
Dimensions of Control Rooms: 15' x 15'.
Tape Recorders: MCI Model JH116 24 track; 3M Model M-56 16 track; Studer B-67 2 track; Ampex Model 440-B 2 track; 3M Model M-64 4 track; Revox Model A-77 2 track.
Mixing Consoles: API Model 2844, 24 in x 24 out.
Monitor Amplifiers: Crown DC-300; Crown D-40.
Monitor Speakers: Custom Design Augsperger/jbl, Altec Model 604E with Mastering Lab Crossover, Auratones.
Outboard Equipment: Limiters, compressors, Teletronics LA3A, UREI 1176, EMT PDM 156, Allison Gain Brain, API 525, Allison Kepex, 26 channels, Dolby.
Microphones: Neumann 87, 86, 84, 67, 47; AKG 414, C-12, 451; Sony C-500, C-37A, C37P, EMC-22P; Sennheiser 405; Shure 545, SM56, SM57; Electro-Voice RE-20, RE-15; RCA 77, 44.
Instruments Available: Steinway 7' grand piano, Studio Instrument Rentals (across the street).
Extras: Pinball, darts, TV, drinks, coffee, nearby stores.
Rates: 24 track: \$135/hr (Dolbys included - no charge), 16 track: \$115/hour (engineer included).
Direction: Some of the artists that have worked at Clover include Rod Stewart, Andrew Gold, Neil Sedaka, Linda Ronstadt, The Section, Booker T. & the M.G.'s, Average White Band, Manhattan Transfer, and many others. For the future, we plan to expand the size of the control room and add additional monitoring facilities. Also, we are continuing to update machines and equipment to provide the best product for our clients, while maintaining a studio atmosphere enjoyable for making records.



•••• CONWAY RECORDING STUDIO
655 N. St. Andrews Place Hollywood, CA 90004
(213) 463-2175



•••• CRYSTAL SOUND RECORDING STUDIO
1014 N. Vine St. Hollywood, CA 90038
(213) 466-6452

Owner: Andrew Berliner, Pres., John Fischback, Vice Pres.
Engineers: John Fischback, Kevin Beamish, H. David Henson, Jeff Sanders, Barry A Ober.
Dimensions of Studios: 40' x 50'.
Dimensions of Control Rooms: 27' x 30', Mix-down room & Disc-mastering facilities also.
Tape Recorders: Studer 2, 16, 24 track, Nakamichi cassettes, Dolby Noise Reduction system.
Mixing Consoles: Crystalab Model 2424, 40 in x 24 out, computer assisted digital board.
Outboard Equipment: All available outside manufacturers, including EMT-250 reverberation synthesizer and 2 live echo chambers.
Microphones: A selection of 80 professional microphones including Neumann, Sennheiser, Sony, Group 128, etc.
Instruments Available: Yamaha concert grand piano.
Rates: Please call for rates.



•••• DALTON RECORDERS
3015 Ocean Park Boulevard,
Santa Monica, CA 90405
(213) 450-2288 or 450-2266

Owner: Dirk Dalton
Engineers: Dave Ware, Tom Cummings, Gene Hobson, Dave Clark.
Studio Manager: Melody Shepherd.
Dimensions of Studios: 30' x 20'. Rehearsal studio: 20' x 12'.
Dimensions of Control Rooms: 20' x 10'.
Tape Recorders: Ampex Model MM1100 24/16 track; Ampex Model ATR-100 2 track; 3M Model 400 8 track; Also Nakamichi, Tandberg, TEAC, Sony, etc.
Mixing Consoles: Sierra Audio (Eastlake) Custom, Model 3424, 34 in x 24 out.
Monitor Amplifiers: Dyna 400's, Crown DC-300's,

**PARTIAL LIST OF
RED SERIES USERS . . .**

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 American Recording
 Applewood Studios
 A & R Recording
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 Blood, Sweat & Tears
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 Conway Recording
 Dallasonic Recording
 Davlen Sound
 Dawnbreaker Studio
 Disney World
 Dynamic Sounds
 Earth Audio
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 Wally Heider, Los Angeles
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 John Kay
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 Sigma Sound, N.Y.C.
 Sound Exchange
 Sound Factory
 Sound Ideas
 Sound Labs
 Soundmixers, N.Y.C.
 Springfield Sound
 Sundance Recording
 Sunset Sound
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 Howard Schwartz Recording
 The Guess Who
 Toronto Sound
 United Artists Studios
 Valentine Recording
 Vantone Studios
 Venture Sound
 Village Recorder
 Western Recording
 Whitney Recording

IMMEDIATE DELIVERY

1. NEW 604-E2 LOUDSPEAKERS BY ALTEC

Direct replacement for Altec's 604E loudspeakers. Handles 140 watts of power for an increase in SPL of 6 dB. Available from Red Series Monitor Dealers for \$415 each.

2.



3.

4.

2. THE BIG RED MONITOR SYSTEM

We've put a 604-E2 and a Mastering Lab Network into a 6 cubic foot bass reflex enclosure to make our Big Red, the most popular monitor system for the small to medium-sized control room. \$815 each.

3. THE MASTERING LAB FREQUENCY DIVIDING NETWORK

Add the famous M/L Network with its improved mid-range, distortion-free cross over plus extended bass to the 604-E2 to be in tune with the studios listed. \$175 each.

4. THE SUPER RED MONITOR SYSTEM

For larger control rooms, we offer a 12 cubic foot infinite baffle cabinet enclosing the 604-E2 with the M/L Network and an extended range woofer for increased SPL capability and reduced intermodulation distortion. \$1115 each.

5. THE LITTLE RED MONITOR SYSTEM (NOT SHOWN)

Big Red sound now available in a small size, ideal for listening rooms, small mix rooms, A & R departments or even the home listener who wishes to hear music as it was originally recorded. \$220 each.

For more information, see your nearest Red Series Monitor Dealer or contact . . .

audiomarketing Ltd.

652 GLENBROOK RD, STAMFORD, CT 06906 TEL: 203 359 2312 TELEX: 99 6519

24 TRACK



DALTON RECORDERS, Santa Monica

Crown D-60's.
Monitor Speakers: Tannoy, JBL, Auratone (bi-amped and equalized).
Outboard Equipment: 26 channels Dolby "A" noise reduction, LA3A limiters, Gain Brains, Kepexes, phasers, flangers, various echo chambers, AKG, MICMIX Master Room Reverb, Orban parametric EQ, Echoplex, digital delay, many extra tape delay machines.
Microphones: Neumann U-87's, U-47, KM-86's, KM-84's; AKG C414, C452EB; Sennheiser MD421, MD441; Shure SM-57's; Sony ECM21's, ECM251's.
Instruments Available: 9' Bush and Lane grand piano, 6' Steinway grand piano, Steinway upright piano, Hammond M-101 organ w/Leslie, Wittmeyer harpsichord, Baldwin electric harpsichord, MiniMoog, Wuritzer electric piano, Hohner Pianet, Rhodes 73, ARP Omni, 12-piece customized drum set.
Extras: 2 lounges, music, TV, video games, soft drinks, coffee, etc.
Rates: Individually quoted. Approximately \$100/hr. dependent on use of optional equipment, number of hours under contract, and mode of payment. Rehearsal: \$9/hour.
Direction: During 1977, we received a Platinum Record award as well as several Gold Records and so far, 1978 looks even better. Our clients have included labels such as Warner, ABC, Motown and Private Stock, with artists including Jose Feliciano, Shaun Cassidy, Van Morrison, Canned Heat, Proctor and Bergman, James Gadson, The Osmonds, and others. Part of the studio's super-clean sound is due to various unusual elements including a superb custom transformerless console with unusually versatile EQ, a nine-foot grand piano which sounds (and plays) like a dream, and monitors that are so flat and transparent that mixing becomes a much easier task. We invite you to call Melody anytime and make an appointment to see the studio at your convenience.



•••• DAWNBREAKER RECORDING STUDIO
 216 Chatsworth Drive San Fernando, CA 91340
 (213) 361-1283
Owner: Seals & Crofts, M. Day, L. Shelton, J. Bogan
Engineers: Joseph Bogan
Dimensions of Studios: 35'4" x 37'3" x 13'11"
Dimensions of Control Rooms: 35' x 30' x 12'.
Tape Recorders: Studer/Revox Model A80 24 track; Ampex Model ATR100 Electro Sound 2 track; Nakamichi Model 700 cassette.
Mixing Consoles: Helios Custom Designed 32 in x 24 out.
Monitor Amplifiers: Great American Sound Amp-

zilla, Son of Ampzilla.
Monitor Speakers: Altec 604's w/Mastering Lab Crossover, JBL's, JBL 4311's, Auratones, Visonics, Quad Electrostat.
Outboard Equipment: UREI LA3A's, UREI 1176 limiters, UA175., SpectraSonics 610 complimiter, UREI 550 filter, UREI 527-AEQ, Eventide 1745 DDL, Eventide digital delays, Harmonizer, flanger, phaser, Allison Kepex and Gain Brain, Technics EQ, ITI EQ, Pultec and Lang EQ, Orban D'esser, Aphex Aural Exciter.
Microphones: Neumann U-47, KM-86, KM-88, U-87; AKG 414, 412, 224-E, 451; Beyer 360, M-260, M-500; Sony C-37, C-500, ECM-22; Shure SM-57, SM-7; Sennheiser 416, 421; RCA DX-77, 44; Pearl DC-63.
Instruments Available: Ludwig 5-piece drum kit, Kawai-B grand piano, Stereo Rhodes, Hohner Clavinet D6, RMI 368X electric piano, ARP Odyssey synthesizer, Fender-Princeton reverb, Gretch Pro bass 6170. There is no extra charge for instruments.
Extras: Viewing loft above studio, comfortable lounge with TV and pinball, outdoor patio with plants, flowers and trees.



DAWBREAKER STUDIO, San Fernando
 Thomas Cummings, Engineer

Rates: \$140/hr (includes 2nd engineer).
Direction: Dawnbreaker is barely a year old but already we have established ourselves as one of the finest studios in the state. Our album projects include: Rufus/Chaka Khan's "Street Player", Seals and Crofts "Takin' It Easy", Maureen McGovern's "Yesterday Can't Hurt Me", and the soon to be released Alessi album on A&M. Also the soon to be released Moir Sisters album for Rocket, John Farrar - producer. We have served Cory Wells, Steve Kipner, Kansas, Becky Lopez, Marth Reeves, Cheech & Chong, Michael Dinner, Jerry Kelly Band, Flyer, Racing Cars, Detective, Jacksons, Charlie Harwood to name a few. Future plans include expansion and the building of a second studio.



•••• DAVLEN SOUND STUDIOS
 4162 Lankershim Blvd. Universal City, CA 91602
 (213) 980-8700
Owner: David Lines, Leonard Kovner.
Engineers: Various independent engineers: Alan Parsons, Ken Caillat, Len Kovner, Tom Knox, David Lines. Studio Manager: Carla Perna.
Dimensions of Studios: 60' x 50' x 18', Isolation alcove: 25' x 40'.
Dimensions of Control Rooms: 18' x 25'.
Tape Recorders: Studer Model A-80 16/24 track.
Mixing Consoles: Trident Audio Developments, 32 in x 24 out.
Monitor Amplifiers: Custom.
Monitor Speakers: Custom-Altec.
Outboard Equipment: UREI, Audio and Design Recording, Neve, Kepex, Inovonics, Eventide, Orban, EMT-PDM.
Microphones: Neumann, AKG, Beyer, Electro-Voice, Sony, Shure, Sennheiser, RCA, Telefunken.
Instruments Available: Boesendorfer 7'4" concert grand piano.
Extras: Kitchen and lounge.
Rates: Please call for rate information.

Direction: In 30 months, we have 32 gold and platinum albums and singles: "Rumors", "Year Of The Cat", "Silk Degrees" by Boz Scaggs, "Car Wash", "Rufus", "Art Garfunkel", "A Star Is Born", "Firefall", to name a few.



•••• DEVONSHIRE SOUND
 10729 Magnolia, N. Hollywood, CA 91601
 (213) 985-1945



•••• ELDORADO RECORDING STUDIO
 1717 Vine St. Hollywood, CA 90028
 (213) 467-6151
Studio Manager: John Cevetello.
Engineers: John Cevetello, Bill Dashiell, Toni Greene, Michail Fulno, M. Squeaky.
Dimensions of Studios: Large room: 26' x 30' plus vocal/string room 11' x 20'.
Dimensions of Control Rooms: 18' x 20' and 10' x 14' cutting room with Neumann Lathe.
Tape Recorders: Ampex Model MM1100 16:24 track; Ampex Model ATR100 2 track; Ampex Model 440 8 & 2 track; Scully 4 track; Ampex Model 351 mono; Nakamichi cassette; TEAC Model 3340 4 track.
Mixing Consoles: Cevetone Custom Console, 28 in x 24 out.
Monitor Amplifiers: McIntosh 100's, 75's, 40's.
Monitor Speakers: Altec 604's.
Outboard Equipment: Eventide Harmonizer, Eventide Digital Delay, Eventide Phaser, Eventide Flanger, Cooper Time Cube, Sibilance Control, Digital Metronome, AKG Echo, Kepex, Gain Brain, Parametric EQ, Lang EQ, UREI Teletronix, LA3 Limiters, Allison Automated Programmer.
Microphones: EV RE20; Telefunken 251; AKG C-12; Beyer 160; Sony ECM 250; Shure 546, 57; AKG 451E; Sony C37, 22P; Altec 650B; Sennheiser 451 & MKH 415T EV 666; Neumann U47; Technics 385DE, 3550E.
Instruments Available: Steinway grand piano, hammond B-3 organ & Leslie (Arp Odyssey, Yamaha string ensemble, clavinet on notice).
Extras: Best hamburgers and egg rolls at Sam's across the street.
Rates: 24 Track: \$105/hr. 16 Track: \$90/hr. 8 & 4 Track: \$65/hr. Mono: \$50/hr. Block rates available.
Direction: We have recently completed albums with: John Klemmer, Hal Gordon, Ray Anthony, Lionel Hampton, Gerry Mulligan, Earl "Fatha" Hines, Gordon Dexter, Nothin Serious, Tierra; the mixdown of "Rocky" single, "Gonna Fly Now", and several others too numerous to mention. Eldorado strives to provide musicians with a creative and relaxed atmosphere in which they can achieve quality master recordings with no hassles. We've evolved from a small 2 track studio to a full state-of-the-art 24 track studio and will strive to maintain a reputation of a "First Class" recording studio.



•••• ELECTRA SOUND RECORDERS
 962 N. La Cienega Blvd. Los Angeles, CA 90069
 (213) 655-8280
Owner: Electra-Asylum-Nonesuch Records/Division of Warner Communications.
Engineers: Roger Mayer, Terry Dunavan, Bill Gazecki, Tony Beecher, Bill Parr.
Dimensions of Studios: 25' x 35' x 15' plus isolation booth.
Dimensions of Control Rooms: 20' x 20' x 10'.
Tape Recorders: MCI Model JH24 24 track; 3M Model 56 16 track; 3M Model 23 4 track; MCI Model JH110 2 track.
Mixing Consoles: Custom, 24 in x 24 out with 2 separate cue systems, 24 track monitor echo.
Monitor Amplifiers: Crown DC300.
Monitor Speakers: Modified Hideley JBL.
Outboard Equipment: Eventide Harmonizer, Kepex, MXR phasor, flanger, Lang and Pultec EQ, UREI 1176 limiters, LA2A limiters, 2 live echo chambers, EMT 140 echo, EMT 240 echo, Dolbys.
Microphones: AKG C12A; Neumann U87, KM84, KM86; Shure 546; Electro-Voice RE15; Sennheiser 401, 421; Sony C37.

THE AUTOMATT

AUTOMATED RECORDING STUDIOS IN SAN FRANCISCO

*for information,
call Gail Baker
(415) 777-4111*

827 FOLSOM STREET, SAN FRANCISCO, CALIFORNIA 94107 (415) 777-4111 TELEX: 340116 D RUBINSON SFO

24 TRACK

Instruments Available: Hammond organ, Yamaha grand piano.
Extras: Mastering room, tape copy room.
Rates: 24 Track: \$110/hour; nights, holidays and weekends: \$120/hour.



•••• THE ENACTRON TRUCK (ENACTRON STUDIOS, INC.)

Also REMOTE RECORDING
Home Base: 9500 Lania Ln., Beverly Hills, CA 90210
(213) 271-9829

Owner: Brian Ahern
Engineers: Stuart Taylor, Bradley Hartman, Donivan Cowart, Lon Neuman
Dimensions of Studios: Studios built in home base, overdub room in truck, full set of baffles for location recording.

Dimensions of Control Rooms: 40' x 8' truck
Tape Recorders: Stephens 24 track; Scully Model 280-18 1/2 track; Sony Model TC-850 1/4 track; Akai Model GXC 760D 3 head cassette.

Mixing Consoles: Neve, 28 in x 16 out; Yamaha Model PM1000, 16 in x 4 out.

Monitor Amplifiers: Bryston Pro 2.

Monitor Speakers: Klipsch (Belle), Advent, Auratone, Klipsch (La Scala).

Outboard Equipment: 2 x 13 x 20 reverb, Dolby A361, Eventide DDL, Pultec Mid-Range, dbx Compressors, Orban D'esser, UREI graphic EQ, UREI Filter set, closed circuit TV system - 2 cameras, 4 monitors.

Microphones: We have a selection of 50 microphones, including: Neumann, PML, AKG, Reslo, EV, Shure, Sennheiser.

Instruments Available: Amps, Piano.

Extras: swimming pool, ping-pong table, basketball net and ball, kitchen and barbecue.

Rates: Remote: approximately \$2800 per day (cost for each gig is figured individually). Home Base: \$135.00/\$110.00 per hr.

Direction: A recording studio on wheels that offers more than many studios and the ability to turn any location into a comfortable recording situation are the main features... but we don't stop there. We can continue the process down to the delivery of the final mix with the highest quality sound. Major Credits: Emmylou Harris (all albums), Barbra Streisand - "A Star Is Born", Bob Dylan, Jesse Winchester, The Band - "The Last Waltz", Jonathan Edwards, Quincy Jones, Mary Kay Place, Bette Midler - "The Rose", plus many others.



•••• FIDELITY RECORDING

4412 Whittsett Avenue, Studio City, CA 91604
(213) 985-3800

Owner: Artie Ripp

Engineers: Chief Engineer: Joel Soifer; Engineers: Boris Menart, Larry Elliott, Steve Penacho; Studio Manager: John Bishop

Dimensions of Studios: Studio A: 17' x 30' + 3 isolation booths, Studio B: 25' x 25' + 4 isolation booths.
Dimensions of Control Rooms: Studio A: 15' x 15', Studio B: 10' x 12'

Tape Recorders: Ampex Model MM1200 24-16 track; 3M Model M79 16 track; Ampex Model ATR-100 2 track; Otari 2 track.

Mixing Consoles: Aengus custom, 24 in x 16 out plus patching; Quantum, 16 in x 8 out busses plus patching.

Monitor Amplifiers: Phase Linear, Crown, McIntosh.
Monitor Speakers: UREI time-aligned monitor system, Altec 604E, Auratone.

Outboard Equipment: Melcor GME-20 equalizer, AKG BX20E echo chamber, EMT 250 echo plate, Marshall Time Modulator, Audio Design Vocal Stresser, Aphex automated mixdown, Eventide Harmonizer and DDL, EMT-TS140 echoplate, Melcor SME 20-EQ, AP 550-EQ, UREI LA-4A and 1176 limiters, Roger Mayer stereo limiter, Teletronix LA-2A limiter, Melcor CME-20, B&B audio parametric equalizers, 8 band graphic EQ.

Microphones: Neumann U-87, U-67, U-64, U-47;

AKG 414EB, C-60, C-12; Shure SM56, SM57; Sony C-37, ECM 22-P, 50, C-500; RCA 77DX; Electro-Voice RE20; Sennheiser 421, 441MD.

Instruments Available: Hammond B-3 organ with Leslie, Mason & Hamlin grand piano, Ampeg B-15 bass amp, ARP String Ensemble, Fender Super Reverb guitar amp, Fender Rhodes electric piano.

Rates: Studio A: 24 track - \$100.00/hr., 16 track - \$75.00/hr.; Studio B: 16 track - \$50.00/hr., 8 track - \$35.00/hr.



•••• FIFTY FOUR EAST SOUND RECORDERS

54 East Colorado Blvd., Pasadena, CA 91105
(213) 449-8117

Owner: S McWhorter

Engineers: Four

Dimensions of Studios: 36' x 30' x 12'

Dimensions of Control Rooms: 10' x 21' with a 10' descending ceiling.

Tape Recorders: Ampex Model MM1200 24 track; Ampex Model MM1100 16 track; Ampex Model ATR100 2 track; Otari 2 track; TEAC 3340 (Industrial) Model 3340 SX 2 track; Kenwood cassette Model 1030SD 2 track.

Mixing Consoles: API console, 40 in x 32 out.

Monitor Amplifiers: BGW, Kenwood, Marantz.

Monitor Speakers: Custom designed JBL, JBL 4311's, Auratones.

Outboard Equipment: dbx, UREI limiters, digital delay line (two in three out), phaser, flanger, Dolby, graphic equalizer, Lang equalizer, two live chambers, two spring.

Microphones: Sony, AKG, Neumann, Electro-Voice, Sennheiser, Shure and Beyer.

Instruments Available: Baldwin 7 ft. piano, Hammond organ, Fender Rhodes and Wurlitzer elect.

Extras: Kitchen area for snacks.

Rates: 24 and 16 track: \$54.00/hr.; 2 track: \$24.00/hr.; minimum 4 hour booking required.

Direction: Our direction has not changed since the last Mix, however we have acquired more equipment which enables us to offer twice the features we offered at the last printing. By the time of publication in 1978 we are completing construction of a second studio (mainly for mixing and overdubs) with the gear available that's in our main room. We are still dedicated to creative processes of the state of the art recording and we still cater to the independent producer and engineer.



FILMWAYS/HEIDER RECORDING, Hollywood
 Phil Cross, Chief Mastering Engineer

•••• FILMWAYS/HEIDER RECORDINGS

also REMOTE RECORDING
1604 North Cahuenga Blvd. Hollywood, CA 90028
(213) 466-5474

Owner: Filmways, Inc., Century City, CA.

Engineers: Grover Heisley, Peter Granet, Biff Dawes, Jimmy Hite (commercial), Ray Thompson (remotes), Phil Cross (disc Mastering), Terry Stark (Studio Manager).

Dimensions of Studios: A: 50' x 75'; B: 50' x 75';

C: 24' x 36'; 1: 9' x 24'; 3: 15' x 31'; 4: 32' x 39'; 5: 16' x 18'; 7: 12' x 17'.

Dimensions of Control Rooms: A: 19' x 33'; B: 18' x 29'; C: 18' x 23'; D: Mixdown 15' x 25'; 1: 12' x 15'; 3: 19' x 19'; 4: 18' x 19'; 5: 16' x 18'; 7: 10' x 10' and two remote trucks.

Tape Recorders: Ampex Model MM1100/MM1200 24 track; 3M Model M56 16 track; Ampex Model 440 8 track; Ampex Model 440 2, 4, and mono track; 3M Model 79 24 track; Magnasync Model 3000 3 track; Sony 1/4 inch video tape rec. Model VO 2850 2 track; Sony 3/4 inch video tape player VP 2000 2 track.

Mixing Consoles: Neve 32 in x 24 out, API 32 in x 24 out, DeMedio 32 in x 24 out.

Monitor Amplifiers: McIntosh 2100, Twin 75, Yamaha P2200, Phase Linear 700 B.

Monitor Speakers: UREI 838 Time Align; Altec 604 (C thru E); Truesonic 15-inch; Mastering Lab Cross-over; Portable speakers, JBL 4311; Auratone, etc.

Outboard Equipment: Parametric EQ's, Eventide Instant Phaser; Kepex; D'Esser, Cooper Time Cube, Ampex VSO's, Gotham Delay, Neve limiters, Dolby's, (single and 24-track); Eventide Digital Delays, EMT Echo, Harmonizers, Live echo chambers.

Microphones: RCA 44's, 77's, BY5's; Neumann U-87's, U47 RET's, U47 tube, U67's, KM84's, AKG C414, C451; Beyer Dynamic M500, M250; Shure SM53, SM54, SM56, SM57, SM58, SM59, SM7, SM82; Electro-Voice 635A, DE 11, DE 15, DE 20; Sony C37FET, EMC 377, C500.

Instruments Available: 5 Steinway grand pianos.

Extras: Pool table, ping pong, pinball machines.

Rates: Please call for rates.

Direction: Filmways/Heider is the largest independent recording studio complex in the United States, with the finest of equipment, studios and remote facilities. As originators of the rock and roll studio concept, we understand the questions and needs of the Neophyte. We haven't always been the largest, but we've always been the first and the best. That's the way its been and that's the way it will be!!!



•••• GOLD STAR RECORDING STUDIOS, INC.

6252 Santa Monica Blvd. Hollywood, CA 90038
(213) 469-1173

Owner: Stan Ross, Dave Gold.

Engineers: Stan Ross, Dave Gold, Jerry Napier, Eddie Epstein, Don Snyder, Lacey Levine, Bruce Gold, Bill Wysock.
Dimensions of Studios: 25' x 40' (both A & B).
Dimensions of Control Rooms: A: 12' x 20'; B: 15' x 25'.

Tape Recorders: Ampex Model 1100 16 track; Ampex Model 1200 24 track; Scully 8 track.

Mixing Consoles: Gold Star - David Gold Custom Design, 28 in x 24 out; Gold Star - David Gold Custom Design, 24 in x 24 out.

Monitor Amplifiers: McIntosh custom.

Monitor Speakers: Altec 604E, custom design.

Outboard Equipment: Eventide DDL, UREI 1176 limiters, Harmonizer, flanger, Kepexes, UA digital metronome, Orban parametric EQ.

Microphones: AKG 414, 202E, 1000E; Electro-Voice RE20's, 666; Shure SM-53; Neumann U-87, U-67, U-47; Sony 377, C-500, ECM-50's.

Instruments Available: Hammond B-3, Conn Theatre Ensemble, Steinway grand piano, tack piano, celeste.

Extras: Coffee, Lounge.

Rates: Studio A: 8 track: \$70/hour, 16 track: \$90 per hour, 24 track: \$110/hour. Studio B: W/all outboard equipment: \$135/hour.

Direction: Studio B has just recently been opened. It was designed by David Gold w/The Gold Star crew as assistants. We feel it is the finest room in the western part of the United States.



•••• GOLDEN AGE RECORDERS

9737 Culver Blvd. Culver City, CA 90230
(213) 559-6058 or 839-9424

Owner: Iskcom, Inc.

Engineers: Carl Lange

Dimensions of Studios: 14' x 18'; Drum booth: 6' x 10'.

Dimensions of Control Rooms: 10' x 12'.

Tape Recorders: Stephens 24 track w/VSO; Scully Model 280B 2 track; Otari Model MX-5050 2 track; Akai Model 6X640 1/4 track; Nakamichi 700II cassette.

Mixing Consoles: AMEK Model M2000, 28 in x 24 out.

Monitor Amplifiers: Crown DC-30, G.A.S. Ampzilla.

Monitor Speakers: JBL 4311's, Electro-Voice Sentry IV's.

Outboard Equipment: 24 tracks of dbx noise reduction, EMT 240 gold foil chamber, MXR digital delay, Scamp parametric EQ, Scamp ADT flangers, Eventide Harmonizer, Audio Design compex limiters, dbx 160 limiters, MXR phaser and flanger.

Microphones: Neumann U-87's; AKG 414's, 451's; Sennheiser 421's, 441U's; Electro-Voice C515's.

Instruments Available: 6' Kawai grand piano, Rodger's drums, Fender Precision bass, Martin D24 acoustic guitar.

Extras: Kitchen facility with microwave oven, lounge.

Rates: \$85/hour; After midnight and on Sundays: \$95/hour. Block rates available on request.

Direction: We offer the finest equipment in a pleasant atmosphere at reasonable rates. We just finished remodeling our control room, built a drum booth and installed our new AMEK console. Our future plans are to add automation to the console. Our credits include: Midnight Rhythm Band (A&M Records), The Lettermen (Capitol Records), Alphonso Johnson (CBS Records), Commander Amerifunk (moton), Slim Pickins (Blue Canyon Records).



GROUP IV RECORDING

1541 No. Wilcox Avenue, Hollywood, CA 90028
(213) 466-6444

Owner: Dennis Sands, Angel Balestier

Engineers: Dennis Sands, Angel Balestier

Dimensions of Studios: 1600 sq. feet (accommodates up to 60 musicians)

Dimensions of Control Rooms: 450 sq. feet

Tape Recorders: MCI Model JH-100 24 track; MCI Model JH-100 4 track; MCI JH-110 2 track.

Mixing Consoles: Trident Model A, 32 in x 24 out.

Monitor Amplifiers: Marantz 240, Marantz 510 (bi-amped system).

Monitor Speakers: JBL 4350 (quad), JBL 4311, Auratone.

Outboard Equipment: dbx, Dolby, UREI, Trident, Eventide, Kepex, Roger Mayer, Orban/Parasound, Sony, Technics, Shure, live stereo echo chamber, EMT, JBL, sinc pulse (60 cps. 59.94 cps.), video monitoring system, 35mm high speed forward and reverse.

Microphones: Neumann U-87, U-47, KM-84, KM-88; AKG C414, C-24, C-451E, C-452EB, D-202E; Shure SM-57, SM-53; EV RE20, RE25, 635A; Sennheiser 441, 421, 415; RCA BX77; Sony C37A, C500, ECM50.

Instruments Available: Steinway 9' concert grand piano, tack piano.

Extras: Spacious kitchen.

Rates: Weekdays, 9:00 a.m. to 6:00 p.m.: \$145.00/hr.; 6:00 p.m. to 12:00 a.m.: \$150.00/hr.; 12:00 a.m. to 9:00 a.m.: \$155.00/hr.; weekends and holidays: \$165.00/hr. anytime.

Direction: Our growth plans include two additional studios. We are a newly formed company with the attitude that, above all, conscientious service and excellence in quality must be maintained. Our credits include: Cat Stevens, Linda Ronstadt, Count Basie, Oscar Peterson, The Dean Martin 1977 Christmas Special (music prerecorded), The Sylvers, an ITC double feature produced by Stanley Donin, "Movie, Movie", Don Costa producing for Cinewest "The Great Brain", "Fast Lane Fever" for EMI, produced by Charles Bernstein, Charles Bernstein producing for VIA-COM's "Fast Lane Blues", the soundtrack for "Stop The World, I Want To Get Off" for Warner/Curb, and various other television, movie and record productions.



HERITAGE STUDIOS

1207 N. Western Ave. Los Angeles, CA 90029
(213) 466-3244

Owner: Windt Audio, Inc.

Engineers: John Windt, Randy Nicklaus.

Dimensions of Studios: 35' x 24' x 14'.

Dimensions of Control Rooms: 17' x 15' x 13'.

Tape Recorders: MCI 16-24 track; MCI 2 track; TEAC Model 3340S 4 track.

Mixing Consoles: Custom.

Monitor Amplifiers: Yamaha P-2200, Crown DC-300, McIntosh MC250.

Monitor Speakers: Modified Altec 604E's, Aura-

tones. JBL 4320's in studio.

Outboard Equipment: LA2A, 117 LM-UREI, Trident Parametric equalizers, Eventide Digital-Delay Line, Kepex, dbx, Dolby, EMT-240, & live echo chamber & vocal (isolation) booth.

Microphones: Neumann U-87's, U-47; Sennheiser 442's, AKG 451's, Electro-Voice RE-15's, RE-20's; Sony C-22's; Shure SM-58's, SM-57's.

Instruments Available: Steinway grand piano, Hammond B-3 organ.

Extras: Lounge with coffee, tea, pop machine, and Arrowhead water.

Rates: \$125/hour. All equipment included - no extra charges.

Direction: We are a first-class, professional studio with a relaxed, down-home atmosphere.



HOLLYWOOD CENTRAL RECORDING

1538 Cahuenga, Hollywood, CA 90028
(213) 463-2131

Owner: Jack Lees, John Rhys.

Engineers: Jack Lees, John Rhys, Reed Stanley.

Dimensions of Studios: 40' x 20'.

Dimensions of Control Rooms: 18' x 15'.

Tape Recorders: 3M Model 79 24 track; Studer Model B67 2 track, Ampex 2 track.

Mixing Consoles: Demideo, 32 in x 24 out.

Monitor Amplifiers: McIntosh 2105.

Monitor Speakers: Mastering Lab System "Big Red", ADS, Auratones.

Outboard Equipment: anything necessary, including 2800 cubic ft. live echo chamber.

Microphones: Neumann, Telefunken, Sennheiser, etc.

Instruments Available: 9' Baldwin Concert grand.

Rates: 24 track: \$100/hour.

Direction: We are expanding right now. We have done work with Eric Jacobson, Warner Brothers, Twentieth Century, etc. We are in to great, clean, tight sound and have one of the best tracking rooms in town.



HOLLYWOOD SOUND

6367 Selma Ave. Hollywood, CA 90028
(213) 467-1411



INDIGO RANCH RECORDING STUDIO,

MALIBU
P.O. Box 24A-14, Los Angeles, CA 90024
(213) 456-9277

Owner: Michael Pinder, Richard Kaplan, Michael Hoffman

Engineers: Chris Brunt, Richard Kaplan

Dimensions of Studios: 25' x 20' plus isolation room

Dimensions of Control Rooms: 18' x 20'

Tape Recorders: 3M Model M-79 24 track; 3M Model M-79 2 track; Studer-Revox 2 track.

Mixing Consoles: Aengus-Jensen custom, 32 in x 24 out.

Monitor Amplifiers: McIntosh, Crown, E.A.

Monitor Speakers: Custom JBL's

Outboard Equipment: 32 channels of dbx noise reduction, dbx 160's, UREI 1176 LN, UREI UA 175's, Altec 436C limiter, Teletronix LA2A's, Kepex's, Harmonizer, phasers, UREI 550 Little Dippers, Orban/Parasound parametric eq, EMT echo and much more.

Microphones: Over 150 to choose from, including: AKG, Altec, Beyer, Calrec, Electro-Voice, Neumann, RCA, Sennheiser, Shure, Sony, etc. with many tube-type condensers and unusuals.

Instruments Available: Steinway grand piano, Fender Rhodes 88, Clavinet D-6, Farfisa Mini, guitar amps and accessories.

Extras: 60-acre mountain lot with kitchen and 3 bedrooms.

Rates: \$135/hour, Daily Rate: \$1350.00.

Direction: Indigo Ranch provides a unique environment conducive to musical creativity in a home-like but professional setting. Located in the Malibu Hills overlooking the Pacific Ocean, Indigo serves top recording artists from all over the world. The sixty-acre ranch offers sleeping accommodations, kitchen facilities, and a gourmet cook (on request). The ranch and its fully equipped, state-of-the-art studio are beautifully maintained by experienced and conscientious staff, doing its utmost to make clients feel welcome and comfortable.

Sound Engineering & Acoustics Seminar

YOU'LL LEARN HOW TO

Measure Acoustic Environments; Tune Auditoriums, Control Rooms & Studios; Determine Speaker Coverage Patterns; Verify Performance Specifications; Interface Equipment Properly, and more.

YOU'LL GAIN AN UNDERSTANDING OF

"Q", Directivity Factor, Reverberation Time, Power Factors, Impedance Conversions, Sound Reflection and Absorption, Time Delay Spectrometry, Equalizer characteristics, Digital Time Delay applications, and much more

WHAT YOU'LL RECEIVE

Three days of lecture/lab, supplies, textbook, Lab Manual chock full of valuable information, (including tables, charts & several handy Slide Rules) coffee breaks, luncheons and a Certificate of Completion. You'll also receive a year's subscription to the Syn-Aud-Con Newsletters and Tech Topics.

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Wash. D.C. Sept. 26-28 Orlando Oct. 31-Nov. 2
New York Oct. 4-6

Synergetic Audio Concepts

P. O. Box 1134, Tustin, CA 92680
(714) 838-2288

24 TRACK



INTERNATIONAL AUTOMATED MEDIA, Irvine

•••• INTERNATIONAL AUTOMATED MEDIA
17422 Murphy Avenue, Irvine, CA 92714
(714) 751-2015

Owner: I.A.M. Corporation, Jerry Shirar, Skip Konte
Engineers: Jerry Shirar, Bill Harlan, Bob Harlan, Don Dorsey

Dimensions of Studios: 45' x 35'
Dimensions of Control Rooms: 25' x 20'

Tape Recorders: 3M Model 79 24 track; 3M Model 79 16 track; 3M Model 79 4 track; 3M Model 79 2 track; Revox 2 & 1/4 track; Nakamichi Model 1000 cassette; 3M Selectake II computer locating.

Mixing Consoles: Harrison Model 4032 with Allison Memory Plus Automation built in, 40 in x 32 out.

Monitor Amplifiers: Crown DC 300 A's.
Monitor Speakers: Westlake TM-1, JBL 4311's, Auratones, Electrostatic.

Outboard Equipment: Allison Kepex, Allison Gain Brain, Dolby A, UREI LA3A's, UREI 1176's, Pultec P1EQ, Eventide DDL, Eventide flanger, Orban/Parasound Desser, EECO SMPTE Time Code Synchronizer, EMT 140 & 240, AKG BX20, product generator, Amber 4550 Spectrum Analyzer.

Microphones: Neumann U87's, KM84's; Beyer M500; AKG 414's, 452's, 224's; Sennheiser 421's; Electro-Voice RE20's, RE16's; Shure SM57's.

Instruments Available: 9-foot Yamaha Concert Grand, Hammond B3 w/Leslie 122's & 900, Chamberlain M4 & Riviera 800, ARP Odyssey, ARP Soloist, Fender Rhodes EP, Wurlitzer EP, Oberheim 4-Voice, Hohner Clavinets, D6 & C, vibes, misc. percussion.

Extras: 4 Built in Sony 1650 color cameras, automated pan, tilt & zoom, production desk, Shintron 370 SEG, Conrack monitors, Tektronics sync generator, Sony sync distributor, Sony phase shifter, Sony 2850 VCR, assorted video lighting, remote control curtain to tune room, lounge & kitchen.

Rates: 2, 4, 16 track \$115/hr.; 24 track \$135/hr.; 32 & 40 track \$155/hr. (base rate incl. all modes day or night w/engineer).

Direction: Seeking to evolve the performing arts both spiritually and scientifically, the people at International Automated Media are dedicated to maintaining "state of the art" facilities within a truly creative environment. I.A.M. offers a wide range of professional services including the following:

- * audio post production editing and sweetening
- * industrial and broadcast video production
- * total audio engineering and production
- * concert performance and production consultation, design and management
- * set and stage design
- * outdoor staging and site design
- * International in its scope, Automated in its technology, I.A.M.'s business is Media.



•••• JENNIFUDY RECORDING STUDIOS

11115 Magnolia Blvd.
N. Hollywood, CA 91601
(213) 980-3872

Owner: The KEWE Company
Engineers: Phil Kaye; Independent.

Dimensions of Studios: A: 37' x 25'. B: 13' x 28'.

Dimensions of Control Rooms: A & B: 26' x 25'.

Tape Recorders: 3M Model M79 24 track; 3M Model M79 2 track.

Mixing Consoles: Harrison Model 3232, 32 in x 32 out.

Monitor Amplifiers: JBL Model 6233.

Monitor Speakers: UREI 813, JBL 4311's.

Outboard Equipment: 24 channels of Dolby, Kepex, Omnipressor, Digital Delay w/pitch, LA 3A, 1176 Limiter.

Microphones: Neumann U-47, U-87, KM-84; AKG C-414; Electro-Voice RE20; Shure 546.

Instruments Available: Yamaha 9' Concert Grand Piano.

Extras: Lounge, rec room, mini kitchen, microwave oven, shower/changing room.

Rates: Studio A: \$160/hour. Studio B: \$140/hour.

Direction: We plan on adding disk mastering and tape duplicating facilities. We specialize in servicing the needs of the phonograph industry from initial recording to mixdown to disk mastering and servicing foreign licensees, all under one happy, creative roof!



•••• KENDUN RECORDERS, INC.

619 S. Glenwood Place, Burbank, CA 91506
(213) 843-8096

Owner: Kent R. Duncan

Engineers: Kent Duncan, Carl Yancher, John Golden, Rick Heenan, Geoff Sykes, Stillman Kelly, Joe Laux, Terry More, Bob Bullock, Jo Hansch, George Horn, Jackson Schwartz, Jim Sintetos.

Dimensions of Studios: Studio 1: 40' x 50', Studio 2: 40' x 30'.

Dimensions of Control Rooms: Studios 1, 2, 3, 5: 26' x 26'.

Tape Recorders: Ampex Model MM1200 24 track; (2 each in Studios 1 and 2). Ampex Model ATR 100 2 track; Studer/Revox Model A-80 2/4 track.

Mixing Consoles: Studio 1: Harrison 3232, 32in x 32 out. Studio 2: Automated Processes 2824, 32 in x 32 out. Studio 3 and 5: Sierra Audio Disc Mastering.

Monitor Amplifiers: Crown.

Monitor Speakers: Sierra/Hidley Quad Monitor System, JBL 4311, Auratone, Altec 604.

Outboard Equipment: Eventide DDL, Harmonizer, phaser, flanger, Orban D'esser, Dolby, dbx, Neve expander, PDM limiter, 171 parametric EQ, Lang Program EQ, EMT 240, EMT 250, MICMIX, Sierra Audio Acoustic chamber UREI 1176 LN, UREI LA3A, Inovonics 201, Allison Kepex, Allison Gain Brain, Allison Automation, UREI 527A graphic EQ, Orban Stereo Matrix, CSG, API Minimix.

Microphones: AKG 414EH, 414, C-24, 451, D202, 452; Beyer 160; Electro-Voice RE-15, RE-20, 666, 635A; Neumann KM-84, KM-86, KM-88, U-47, U-67, U-87; Sennheiser 406, 421, 441; Shure SM-53, SM-54, SM-57, SM-58, SM-82, SM-7, 545; Sony C-37, C-55, C-500, ECM-22, ECM-50; Beyer M-500, M-88.

Instruments Available: 2 Yamaha grand piano's, Baldwin tack piano.

Extras: Loung, PingPong, kitchen.

Rates: Studio 1 and 2: \$160/hr., Studio 3 and 5: \$110/hr.

Direction: Throughout our seven years of operation, Kendun Recorders' purpose is and has been to provide the most technically advanced facilities and superlative services that the art demands. Constantly being updated, the acoustic environment and electronic equipment work together as a system, complete, yet unobtrusive. Every staff member is keenly tuned to the client's creative endeavor. Special attention is paid to creating the atmosphere, both physical and mental, which enables the client and producer to do what they do best... make music.



•••• K S R STUDIOS

1680 Vine, Suite 515, Hollywood CA 90028
(213) 467-0768 or 467-0775

Owner: Kenneth Story, Felix Story.

Engineers: Kenneth Story, Ed Biggs, Independents.

Dimensions of Studios: A: 30' x 15'; B: 40' x 18'.

Dimensions of Control Rooms: A: 15' x 15'; B: 20' x 15'.

Tape Recorders: MCI 24 track; Ampex Model 440-C 2 & 4 track; 3M 16 track.

Mixing Consoles: MCI Model 428, 28 in x 16 out; Custom designed Electra-9, 20 in x 16 out.

Monitor Amplifiers: Crown.

Monitor Speakers: JBL.

Outboard Equipment: Eventide Harmonizers, flangers, DDL, Allison Kepex, Allison Gain Brains, UREI limiters - Model 1176.

Microphones: Electro-Voice, Shure, Neumann, AKG, Beyer, MB - different selection of models available.

Instruments Available: B: 7'4" Yamaha grand piano. A: Yamaha U-3 upright grand, M3 Hammond organ with Leslie.

Extras: Luncheonette, lounge area.

Rates: Please call for rates.

Direction: Our studios offer the latest in recording equipment, both 16 & 24 track design. Our rates include all equipment in the house at no additional cost. What aids our studios is our production, and record companies that have a staff of A & R people to assist your needs. We're here to help your entire production from recording to promotion.



•••• LARRABEE SOUND

8811 Santa Monica Blvd. Los Angeles, CA 90069
(213) 657-6750

Owner: Jack Mills, Dolores Kaniger.

Engineers: Bob Stone, Taavi Mote, Lenny Roberts, Mark Piscitelli, Randy Tominaga, Barry Rudolph.

Tape Recorders: Ampex Model 1200's 24 track; Ampex Model 1100's 24 track; ATR Model 100's; ATR Model 400's.

Mixing Consoles: 2 API's Custom Model, 32 in x 32 out, newly automated.

Monitor Amplifiers: Crown, Dynaco.

Monitor Speakers: Gauss and Cetec custom speakers.

Outboard Equipment: UREI 1176's, UREI LA4's, Eventide Omnipressor, DDL, Phaser, Inovonics Limiters, Parametric Equalization, Dolby Noise Reduction, Roger Mayer Noise Gates, Crown and Dynaco Amplifiers, SpectraSonic 610.

Microphones: Large selection.

Instruments Available: Wurlitzer electric piano, Kawai grand pianos, clavinet.

Direction: Credits: Lisa Hartman, Tommy James, Jeff Barry, Hall & Oates, Sparks, Andy Williams, Runaways, Raines & Harris, Pips, Pattie Brooks, Marcia Hines, Vickie Leandros, Michelle Phillips, KISS, Kim Fowley, Nick Venet, Snuff Garrett, Robie Porter, Willie Hutch, Jim Ed Norman, Terry Powell, Simon Soussan, Arthur Wright, Mark Simon, Jerry Fuller, Gene Pitney, Gene Page, Ian Matthew, Cher, Becky Hobbs, Rev. James Cleveland, Jan Fukumachi.



•••• LYON RECORDING STUDIO



LYON RECORDING STUDIO, Newport Beach
(L) David Goggin, (R) Curt Lyon

salt and pepper shakers?



More often than not, the house special needs a little spice. If your live performance has had to rely on the available sound system, you know what we mean. As experts in the field of sound, we will design a custom system especially for you and your needs. And that's not all we'll do. Our sophisticated remote facilities and our specialized engineering staff will capture that perfect sound on tape for your next live recording. So next time, whether it's sound reinforcement or live recording that you need, why not rely on the name that is a household word in the recording and television industry. We can give you both because our combination works. Although one might be good without the other, salt and pepper together add that extra flavor.

We're . . .

**THE AUDIO GROUP
COMPANIES:**



**FILMWAYS/HEIDER
RECORDING**

Filmways Audio Services, Inc., 5540 Cleon Avenue, North Hollywood, CA 91601 (213) 877-9711
 Filmways/Heider Recording, 1604 North Cahuenga, Hollywood, CA 90028 (213) 466-5474
 245 Hyde Street, San Francisco, CA 91402 (415) 771-5780

24 TRACK

.... LYON RECORDING STUDIO

2212 Newport Blvd. Newport Beach, CA 92663
(714) 675-4790

Owner: Curt Lyon

Engineers: Curt Lyon, David Goggin

Dimensions of Studios: 30' x 30' (including 8' x 8' drum booth).

Dimensions of Control Rooms: 20' x 15'.

Tape Recorders: Ampex Model MM1100 (w/search to cue) 24, 26, 8 track; Studer Model B67 2 (1/2 track); TEAC Model 3340 4 track; UHER Model 4200 Report Stereo 2 (1/2 track portable); Nakamichi cassette.

Mixing Consoles: MCI Model 428, 24 in x 24 out.

Monitor Amplifiers: Crown.

Monitor Speakers: JBL.

Outboard Equipment: UREI limiters, AKG reverb, Eventide flanger, Delta T Digital Delay.

Microphones: Neumann U87's; Shure SM57's; AKG 451's, D202; Electro-Voice RE15's, RE50; Sony ECM 80.

Instruments Available: Kawai grand piano 7'4"; Fender Rhodes electric piano; Hohner clavinet, Mini-Moog, ARP string ensemble, Guild acoustic guitar, Rickenbacker electric guitar & bass, Reynolds flute, full percussion compliment.

Extras: Pacific Ocean across the street, finest seafood restaurant next door, motels & hotels nearby, kitchenette.

Rates: 24 Track: \$85/hr; 16 Track: \$55/hr; 8 Track: \$40/hr; 2 Track: \$35/hr; Block rates available.

Direction: We cater to the album market as well as the advertising business. We produce every aspect of audio production: Narrators, copywriters, composers, arrangers, and musicians. Our work is always broadcast quality. We record professionals as well as amateurs and provide a comfortable seaside atmosphere. We have been in business for three years and have a reputation as one the most successful and reliable studios in Southern California.



.... MAGIC WAND RECORDING STUDIOS

1010 Oak Street Burbank, CA 91506
(213) 843-2112

Owner: Corporation

Engineers: B. "Inky" Incorvaia, Tom Oliver, Bill Hennigh.

Dimensions of Studios: 27' x 30' x 14'; Vocal booth— 8' x 10' x 8'; horn booth— 12' x 10' x 8'; Drum booth— 10'; Piano room 10' x 11' x 12'.

Dimensions of Control Rooms: 17' x 17' w/sloped ceiling.

Tape Recorders: MCI Model JH-114 24/16 track; MCI Model JH-110A 4/2 track; Technics Model-



MAGIC WAND RECORDING STUDIO, Burbank

1500 2 track; TEAC model 3300 2 track.

Mixing Consoles: Oliver Systems, 32 in x 24 out; Performance Audio Remote, 16 in x 8 out.

Monitor Amplifiers: Oliver Systems 600A, 600W tri-amped, Yamaha 2100, 2200 and B-1 with 1030 crossover tri-amped.

Monitor Speakers: JBL 4311's and Barcus Berry (Tri-amped), Barcus Berry 12 x 1 plate system, Auratones.

Outboard Equipment: Kepex, Gain Brain, Digital delays, 3000 sq.ft. live chamber, AKG BX-10, 4 x 8 Quad plate EMT, phaser, flangers, Cooper Time Cube, VSO's, Lang, Orban and Pultec EQ, LA3A's, 1176's, Harmonizers, Little Dipper, D'Esser, 26 Dolbys and dbx's.

Microphones: Neumann U-87's, U-47's, KM-84's, KM-85's, KM-86's, KM-88's; AKG 452's and 414's; Sennheisers, Beyer's, RCA's, Electro-Voice's, Sony's and Shures.

Instruments Available: Steinway 9' concert grand, Hammond B-3 w/Leslie, guitar amps, drums and percussion instruments.

Extras: Game room, Jacuzzi, listening room, copy room and kitchen.

Rates: \$130/hour, all inclusive.

Direction: The basic concept of Magic Wand is to make available to the artist the newest and most innovative state-of-the-art technology in an atmosphere of relaxed comfort. Our personnel are both qualified and personable. This all adds up to your music coming out on tape just as you want to hear it.



.... MAMA JO'S

8321 Lankershim Blvd,
North Hollywood, CA 91605
(213) 982-0305

Owner: Freddie Piro, Studio Manager: Teri Piro.

Engineers: Billy Taylor, Joe Bellamy, Stewart Whitmore.

Dimensions of Studios: 800 Sq. Ft.

Dimensions of Control Rooms: 16' x 20'.

Tape Recorders: Stevens 24 track; 3M Model M56 16 track; MCI 2 track; Scully Model 280 2 & 4 track.

Mixing Consoles: SpectraSonics Model custom, 28 in x 24 out.

Monitor Amplifiers: SpectraSonics Model 700.

Monitor Speakers: Mastering Lab.

Outboard Equipment: UREI limiters, SpectraSonics limiters, Eventide DDL, 1745M, Kepex's, Eventide flanger & phaser, Orban/Parasound D'Esser & Parametric EQ.

Microphones: Neumann 87's, 47's, 49's, KM84's; Telefunken M250's; AKG 414's, 451's; Sony C500's, C37's; RCA 77's, 44's; Sennheiser MD 421.

Instruments Available: Yamaha 7'4" Grand, Hammond B-3 and 122 Leslie.

Rates: Please call for current rates.

Direction: We are currently enlarging the studio. This will allow for twice the current space and a lounge. We plan on decorating the lounge in an atmosphere where the artists, producers and musicians, etc., feel that they are getting completely away from the studio. We will be putting in various games, TV, radio, dart boards, etc. We want everyone to feel at home and become part of the growing family at Mama Jo's.



.... MARANATHA! STUDIOS

2902 W. Garry Ave., Santa Ana, CA 92704
(714) 546-9210

Owner: Maranatha! Music — Principal Contact: Sharon McLaughlin, Traffic Mgr.; Ted Bleymaier, Studio Mgr.

Engineers: Jonathan Brown, Dan Willard, John Pantry

Dimensions of Studios: John P. Edwards Design — A: 25' x 25' B: 20' x 25' (two isolation booths)

Dimensions of Control Rooms: 20' x 25'

Tape Recorders: Stephens 24 track; Ampex Model ATR-102 2 track; Ampex Model AG440C 2 track; Sony Model 854-4 4 track; TEAC Model 3300 2 track; TEAC Model A-650 cassette.

Mixing Consoles: B.A. Roth Custom, 32 in x 24 out.

Monitor Amplifiers: Crown DC300 (mono strapped), SpectraSonics 700, Crown DC150 (playback amp) (cue amp).

Monitor Speakers: Altec 604E/Utah with Mastering Lab Crossover, JBL, Auratone.

Outboard Equipment: EMT 240, AKG BX-20, UREI LA-3A, Universal 175 limiter (tube), SpectraSonics

610 complimenter, Eventide Digital 1745M with Pitch Flange.

Microphones: Neumann U47 tube, U67, M269, M49, KM54, KM56, KM84; Sony C37A, C57, C500; Sennheiser 421, 441; Telefunken 250, 251 E; Electro-Voice RE20; RCA 77DX; Beyer 160; AKG C-60, C12A, 452, 224, 414.

Instruments Available: 1915 Steinway 9 1/2' concert grand, Hammond B-3 with two Leslies, Yamaha CP-70, Wurlitzer, Rhodes Stereo 73, Hohner D-6 Clavinet, ARP Odyssey, ARP String Ensemble, Guitar Amps, Drum Kit.

Extras: Kitchen, lounge.

Rates: Please call Sharon or Ted for a quote.

Direction: We are a Christian ministry, whose desire is to glorify Jesus Christ. This facility is dedicated to that purpose in service. We desire to be of assistance to likewise purposed Christian ministers.



.... MCA—WHITNEY RECORDING STUDIO, INC.

1516 West Glenoaks Blvd., Glendale, CA 91201
(213) 245-6801

Owner: MCA Records, Inc.

Engineers: Frank Kejmar, Terry Brown, Paul Elmore, George Charouhas, Steve Hall, Eddy Schreyer, Larry Boden.

Dimensions of Studios: A: 45' x 35', B: 30' x 22', D: 20' x 16'.

Tape Recorders: 3-M Model 79 24 and 2 track; Ampex Model 1100 16/24 track; Ampex Model ATR 100 4/2 track; 3-M Model 79 & 23 8 track; 3-M Model 56 16 track; Scully Model 280 B 4 & 2 track.

Mixing Consoles: Neve (studios A and B), 36 in x 24 out; Electrodyne (studio D), 16 in x 8 out.

Monitor Amplifiers: JBL, Crown, McIntosh.

Monitor Speakers: JBL, Altec.

Outboard Equipment: Eventide DDL & Flanger, Kepex, Harmonizer, dbx, Dolby, Orban/Parasound high frequency equalizer, Orban D'esser.

Microphones: Neumann, AKG, RCA, Shure, Electro-Voice, Sony.

Instruments Available: Grand piano, tack piano, celeste, Morton pipe organ, Hammond B-3 with Leslie speaker.

Extras: Disc mastering: Neumann Sal 74 Tandem system. Tape duplicating: High speed reel-to-reel, cassette & 8 track cartridge duplication.

Rates: Studio A, day time, 24 track Dolby: \$120/hr.

Direction: Presently recording pop, country, gospel, rock for various companies. Recently purchased by MCA Records, Inc. the entire Whitney Recording Studios & Tape Duplicating.



.... MOM & POPS CO. STORE

4028 Colfax Avenue, Studio City, CA 91604
(213) 769-7282

Owner: Christine and Freddie Perren

Engineers: Jack Rouben, Ric Clifford

Dimensions of Studios: A: 30' x 23', B: 21' x 15' x 15'

Dimensions of Control Rooms: A: 16' x 13' x 9', B: 11' x 9 1/2' x 8'

Tape Recorders: 3M Model 79 24 track; MCI Model JH100 24 track; MCI Model JH110 4 track; MCI Model JH110 2 track.

Mixing Consoles: Harrison with Allison 65K Series Automation Model 4032, 32 in x 32 out; MCI Model 416, 24 in x 24 out.

Monitor Amplifiers: Crown D150's, D60's and Phase Linear 700.

Monitor Speakers: JBL 4311, Altec 604's, Mitsubishi 28B, Super Red's, Auratones.

Outboard Equipment: Allison Kepex, UREI 1176LN Limiters, UREI LA4A Limiters, PULTEC, Cooper Time Cube, Eventide Instant Flanger, Digital Metronome, Eventide DDL, 2 Live Echo Chambers & EMT.

Microphones: Neumann U87, U47 (FET), KM84, U67; AKG414, 452E; Electro-Voice RE20, RE16, 666; Sennheiser 421, 441; Sony C22; RCA77, 44; Shure 57, 545, 546.

Instruments Available: Grand piano in Studio A, enclosed chamber with baby grand in Studio B, Hammond B3 with Leslie, Harpsichord, Fender Rhodes and Clavinet, ARP Pro Soloist Synthesizer, ARP OMNI Synthesizer, Pearl Drums.

Extras: 2 Full 24 Track facilities with lounge and patio area for your artist with color TV and separate wash-room facilities.

Rates: \$90.00-\$165.00. Please call for specifics.

•••• MOTHER MUSIC MANAGEMENT

415 No. Tustin Ave. Orange CA 92667
(714) 639-6420

Owner: Feliciano Enterprises

Engineers: Three Mixers and Two Maintenance

Dimensions of Studios: 60' x 40', Acoustically isolated booth: 12' x 10'

Dimensions of Control Rooms: 20' x 20' - Designer: Westlake

Tape Recorders: Ampex 24 track; Ampex 4 track; Ampex 2 track; Nakamichi Model 1000 cassette deck; Nakamichi Model 6000 Cassette Deck.

Mixing Consoles: Neve, 32 in x 24 out.

Monitor Amplifiers: Crown DC 300, McIntosh, Phase 700.

Monitor Speakers: JBL Westlake, Auratones, Mastering Lab/Altec.

Outboard Equipment: 4 Stereo EMT with remote controls independent EQ & panning, Tape Echo, Fairchild Spring Reverb, Sennheiser, RCL Reverb, Cooper Time Cube, Eventide Phaser, Kepexes, Oscillator, Omnipressor, LA-3A limiters, UREI 1176 limiters, Inovonics Limiters, Lang Parametric EQ, Pultec, EQ1, Lang PEQ1.

Microphones: Telefunken, Neumann, AKG, Sony, Sennheiser, RCA, Beyer, Shure, Electro-Voice.

Instruments Available: Hammond B3 w/Leslie, Yamaha Grand Piano, Fender Rhodes, Tack piano-amplifiers-synthesizers & other instruments on request.

Extras: Game room, Lounge, Kitchen.

Rates: \$100.00 per hour/24 track, \$70.00 per hour/16 track. Please call for bulk rates.

Direction: M3 is aimed at you the total artist who knows total service; your needs become our needs and our state-of-the-art facilities meet your demand. Special demo rates offer that new song or sound to be put on tape at minimal cost and maximum quality. Experience the Experienced! Where Albums and Hits and Themes have been produced. Such as: T.V.'s themes 'Chico and the Man' & the 'Laverne & Shirely' show, Movie scores for Disney Motion Pictures and 'Angela', Commercials for McDonalds & Olympia Beer. Only a partial list of our studio successes that you too can become a part of.



•••• MUSIC GRINDER

7460 Melrose Ave. Los Angeles, CA 90046
(213) 655-2996

Owner: Ron Filecia and Gary Skardina

Engineers: Chief engineer: Gary Skardina. Engineer: John Kovarek.

Dimensions of Studios: 30' x 15'. Production room: 15' x 15'.

Dimensions of Control Rooms: 15' x 15'.

Tape Recorders: MCI Model JH100 16 track; TEAC Model 80-8 8 track; MCI Model JH110A 2 track; MCI Model JH-114 24 track.

Mixing Consoles: MCI Model JH428B, 28 in x 28 out.

Monitor Amplifiers: Crown DC300, Marantz 240B & (2) Crown D60.

Monitor Speakers: JBL, Auratone.

Outboard Equipment: UREI 1176 Limiters, Eventide Omnipressor, dbx 160 Limiters, dbx noise reduction, Eventide Harmonizer EMT 240 echo chamber.

Microphones: Neumann U87's, U47's; AKG C414's; AKG C452's; Sennheiser 421; Sony ECM22P's; Shure SM57, SM54's, SM56's; Sony C37P's.

Instruments Available: Yamaha grand, percussion.

Extras: Kitchen

Rates: 8 Track: \$35/hr; \$40/hr after 6 pm. 16 Track: \$55/hr; \$60/hr After 6 pm.

Direction: State of the Art 24 Track, completion set for November 1978.



•••• MUSIC RECORDERS INC.

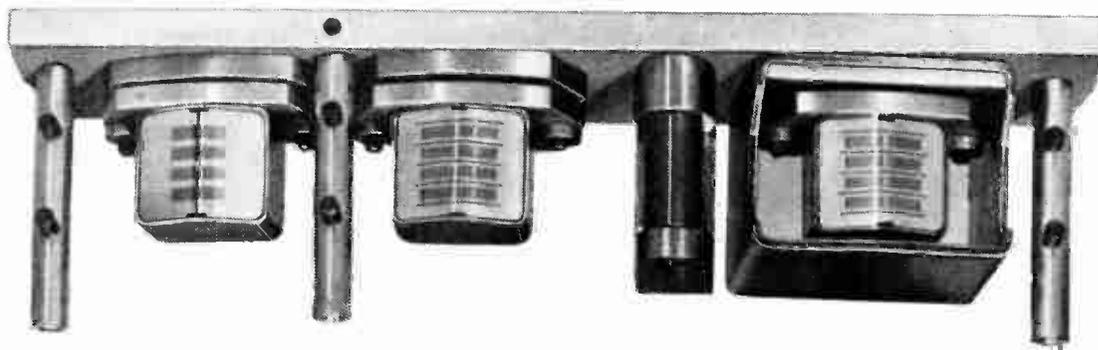
1680 North Sycamore Ave. Hollywood CA 90028
(213) 462-6897

Owner: Garry Ulmer.

Engineers: Garry Ulmer, Michael Perricone.

Dimensions of Studios: Main studio accomodates 20 musicians. String isolation room acc. 20, plus 2 additional isolation rooms for vocals (complete visibility by conductor).

Tape Recorders: MCI 24 track; MCI 4 track; 3M 4 track; MCI 2 track; Ampex 2 track; Ampex mono.

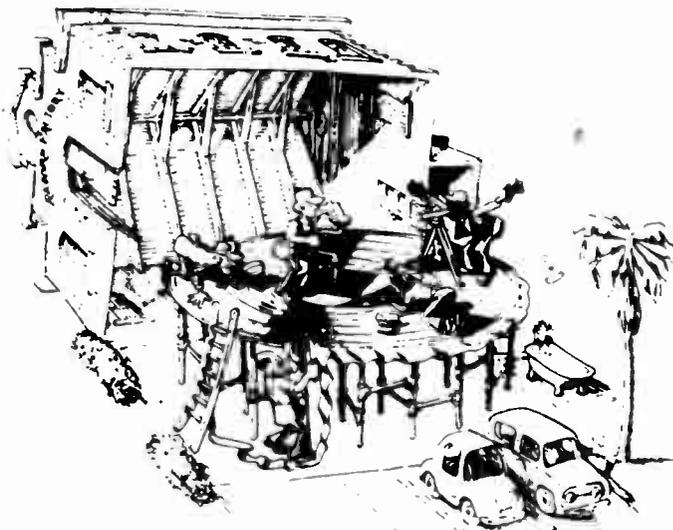
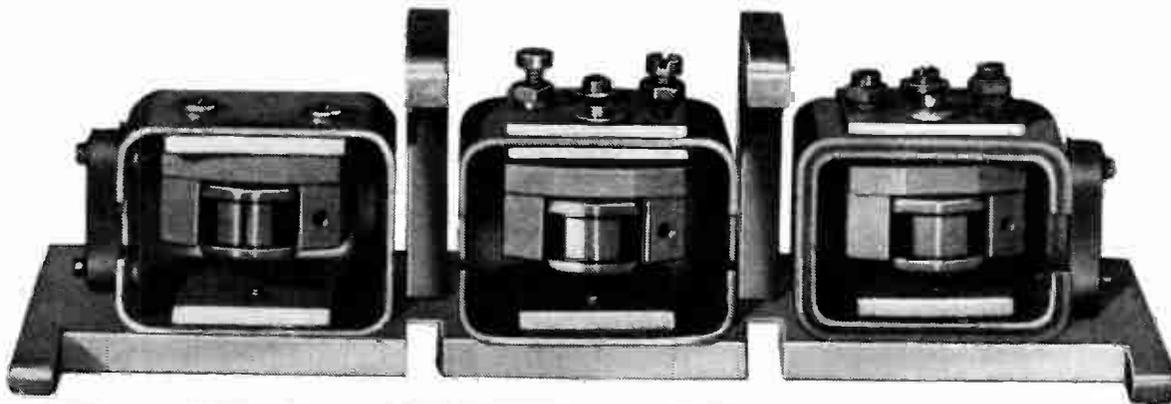


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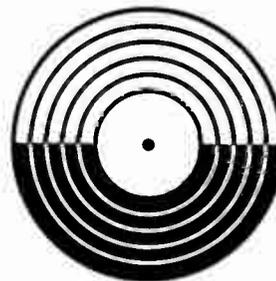
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(213) 365-3991

6550 SUNSET BLVD.
HOLLYWOOD, CALIFORNIA 90028
(213) 466-1323

24 TRACK

Mixing Consoles: Automated Processes custom console with automated mixdown, 32 in x 32 out.

Monitor Amplifiers: Crown.

Monitor Speakers: Westlake Monitors.

Outboard Equipment: Complete interlock system for dubbing, sweetening and scoring to picture, quad playback for TV broadcast, complete sound effects library.

Microphones: Neumann, AKG, Sony, Electro-Voice, RCA, Shure, Sennheiser.

Instruments Available: Grand piano, ARP Odyssey, B-3 organ, harpsichord.

Extras: 2 lounges.

Rates: Call for rate brochure.

Direction: Music Recorders Est. 1969, became the first studio in US with automated mixdown in 1973 and the first studio to computer mix a final dub with picture.

We are currently involved in dubbing TV shows, recording film scores, sound track albums and TV commercials.



•••• NSP STUDIOS

6362 Hollywood Blvd., Suite 216,
Hollywood, CA 90028
(213) 462-6524

Owner: Arthur G. Wright

Engineers: Boris Thompson, Kevin Wright, E.J. Emmons.

Dimensions of Studios: 315 sq.ft.; Drum booth: 72 sq.ft.

Dimensions of Control Rooms: 221 sq.ft.

Tape Recorders: MCI 24 track; MCI 2 track; A & W 2 track; TEAC ¼ track; Sony and TEAC cassettes; Concertone 90.

Mixing Consoles: Custom A & W Electronics Model 24, 24 in x 24 out w/26 LED meters and solo mute.

Monitor Amplifiers: A & W.

Monitor Speakers: Custom designed Model 315.

Outboard Equipment: ½ octave graphic EQ., LA-3A's limiters, Kepex, compressor.

Microphones: Electro-Voice, Neumann, Shure, AKG.

Extras: lounge.

Rates: 24 Track: \$125/hr; 16 Track: \$100/hr; 4 Track: \$55/hr; 2 Track: \$45/hour.

Direction: We have recently finished the Wright Brothers album. We are designed with a personal private touch.



•••• ONE STEP UP RECORDING STUDIOS

8207 West Third St. Los Angeles, CA 90048
(213) 655-2775

Owner: Allan H. Goodman

Engineers: Ed Bannon, Kevin Kern, Mark Curry, Ron Fundingsland.

Dimensions of Studios: 50' x 26', 17' arched ceiling.

Dimensions of Control Rooms: 32' x 19'.

Tape Recorders: MCI Model JH114 24 track (16 track Head Stack); MCI Model JH110 2 track; Dokorder Model 1140, ¼ track, Electrosound Model 505, 2 track.

Mixing Consoles: MCI Model JH-528, 28 in x 32 out.

Monitor Amplifiers: BGW; Phase Linear 700B; Crown; SAE.

Monitor Speakers: Altec 604E with Mastering Lab Crossover; JBL 4333 L100; ADS; Auratone; Sansui.

Outboard Equipment: 1176's; LA3A; Gain Brains; Phasing; Flanging; DDL; harmonizer; AKG BX10; EMT 240.

Microphones: Shure SM56; Sennheiser 421; Electro-Voice RE15, RE20, RE50, AKG C452EB, C414EB; Neumann KM86, KM84, U87, U47, U49.

Instruments Available: Hammond B-3 organ; Yamaha electric piano; ARP 2600; Clavinet D6; Baldwin (1952) grand piano.

Extras: Fully equipped kitchen w/microwave oven.

Rates: \$135/hour, \$155/hr. with Dolby.

•••• OVERLAND RECORDING STUDIO

3176 Pullman, Suite 123, Costa Mesa, CA 92646
(714) 957-0633

Owner: Freeman & Haws, Inc. (Paul Freeman and Bill Caviello).

Engineers: Paul Freeman, Scott Spain, Al Lyon.

Dimensions of Studios: 30' x 25'; Isolation booth: 10' x 5'; Vocal booth: 6' x 9'; Drum booth: 7' x 12'.

Dimensions of Control Rooms: 16' x 20'.

Tape Recorders: MCI Model JH-16 16/24 track; Otari's Model 50/50 2 track.

Mixing Consoles: MCI Model JH-400B Series, 40 in x 24 out.

Monitor Amplifiers: BGW 250's, BGW 100's.

Monitor Speakers: Electro-Voice Sentry III's and IV's (bi-amped).

Outboard Equipment: Allison Kepex's; Allison Gain Brains; Eventide flanger, MXR DDL, MICMIX Reverb, Orban parametric EQ, UREI LA3A's.

Microphones: Neumann KM-84's, U-87's; AKG 451's, 452's; Sennheiser 421; Shure SM-57's; Electro-Voice RE-20's, RE-16's.

Instruments Available: 5'8" Yamaha baby grand piano, Fender Rhodes, Martin and Mossman guitars, Hammond organs, Fender Super Reverb amps.

Extras: Kitchen, lounge with playback machines.

Rates: Mono, 2, 4 track: \$25/hr; 8 track: \$35/hr; 16 track: \$65/hr.

Direction: Overland is part of Freeman & Haws, Inc., a full service production company including personal management, bookings, publishing, accounting and consulting in all aspects of the entertainment industry.



•••• PARAMOUNT RECORDING STUDIOS

6245 Santa Monica Blvd. Los Angeles, CA 90038
(213) 461-3717

Owner: Brian G. Bruderlin.

Engineers: Kerry McNabb, Larry Hirsch, Roger Dollarhide plus numerous free-lance engineers.

Dimensions of Studios: Studio A: 45' x 38' with 22 foot ceiling. Studio B: 14' x 20' with 8 foot ceiling.

Dimensions of Control Rooms: Studio A: 20' x 27'; Studio B: 14' x 38'

Tape Recorders: 3M Model M-79T, 24/16 track; Studer Model A-80, 2 track; Studer Model A-80 4 track; 3M Model M-79, 2 track.

Mixing Consoles: Studio A: Spectra-Sonics 2416 24 in x 16/24 out; Studio B: Automated Processes Model 2488, 32 in x 24 out.

Monitor Amplifiers: Crown Model DC-300A, BGW.

Monitor Speakers: Studio A: Westlake TM-1, Altec 604E w/Mastering lab crossover; Studio B: Altec 604E w/mastering lab crossover.

Outboard Equipment: Eventide harmonizers, Teletronics LA 2A limiters, Pultec Equalizers, Pultec filters, Eventide Flanger, DDL, Lang equalizers, UREI 1176LN limiters, Kepexes.

Microphones: Neumann U-87, U-67, KM 86, KM 84, U47; Sony C37A, ECM-22, C-500; Shure 545; AKG 414, 412, C-24; Electro-Voice RE-20, RE-15.

Instruments Available: Hammond B-3 with Leslie, Stereo Rhodes, 9' Steinway grand piano, and various electrical instruments.

Extras: Private baths and showers off each control room. (see below).

Rates: \$150/hour.

Direction: The studio's main philosophy is to provide the artists and producers with a friendly, professional atmosphere conducive to creativity and productivity. The approaching addition of Studio C will see the installation of the new Harrison 40 in/32 out console with the Westlake monitoring system, providing advanced technical facilities, while clients enjoy the convenience and luxury of Jacuzzi, kitchen facilities, game rooms and living quarters, allowing maximum freedom and encouragement to the production of music. Gold Record credits include: Johnny "Guitar" Watson - "Ain't That A Bitch" and "A Real Mother For Ya"; Frank Zappa - "Over-night Sensation" and "Apostrophe"; Peter McCann - "Do You Want To Make Love"; Diana Ross - "Love Hangover"; Thelma Houston - "Don't Leave Me This Way"; George Duke - "Reach For It".



•••• PASADENA SOUND RECORDERS

276 N. Raymond Avenue, Pasadena, CA 91103
(213) 796-3077

Owner: James M. Jones, Gil Jones

Engineers: Gil Jones, Todd Anthony, Tim Sessions

Dimensions of Studios: 24' x 40' x 16'

Dimensions of Control Rooms: 17' x 25' x 10'

Tape Recorders: Ampex Model MM1000 24 track; Ampex Model AG-350 2 track; Ampex Model 351 full track; Ampex AG-500 2 & ¼ track.

Mixing Consoles: Sound Techniques Model A, 22 in x 8 (patch 24 out).

Monitor Amplifiers: SAE MK III CM; BGW 110; McIntosh.

Monitor Speakers: Altec 604E, 9844A, JBL 4301.

Outboard Equipment: Orban/Parasound parametric EQ, Orban/Parasound D'esser; UREI LA3A, LN 1176 Teletronix LA2A, Three live acoustic echo chambers, one spring reverb, two tracks of Dolby.

Microphones: AKG C414, D-190; Telefunken: Elam 251, M410; Electro-Voice 666, CS-15, RE-15, RE-20; RCA 44B, 77's; Western Electric 639.

Instruments Available: Small grand piano, upright piano, Hammond C-3 organ.

Rates: 24 Track: \$75/hour, \$65/hr for purchasing 20 hours or more in advance. 2 Track or mono: \$25/hr. 48-hour minimum notice for cancellations, otherwise 1-hour charge at full rate.

Direction: We are an old-fashioned business in operation since 1948. We believe in good music and good sound, and we like to think that quality doesn't always come in gold-lined boxes. We have recorded such groups as: Atlatic Star (formerly New Band, which is in conjunction with Weisman Production Group, sold to A&M), Above & Beyond; Bluebeard; Taste of Honey, for Capitol; the group of Phoner Mizell for Warner Brothers; Lalo Guerrero for Capitol; Latina Originator of Las Ardillas (Spanish version of 3 Chipmonks) and his hit Pancho Lopez. We are currently working with the Weisman Music Corp. of America for releases in Europe. In August '78 we plan to upgrade our monitor system with JBL 4350's with the help of Brian Cornfield of Everything Audio.



•••• THE PASHA MUSIC HOUSE

5615 Melrose Avenue,
Hollywood, CA 90038
(213) 466-3507

Owner: Spencer D. Proffer

Engineers: Larry Brown, James Simcik, Drew Bennett, Duane Baron.

Tape Recorders: MCI 24 track; Studer 2 track; MCI 2 track; Ampex 4 track; TEAC ¼ track, TEAC cassette; Sony 2 track.

Mixing Consoles: MCI Model JH500, 28 in x 24 out.

Monitor Amplifiers: Phase Linear 700.

Monitor Speakers: Altec Big Reds (customized) Auratone, ADS.

Outboard Equipment: LA3A's, 1176's, LA2A's, UREI limiters, Inovonics limiters, Marshall Time Modulator, Eventide DDL, Eventide Harmonizer, Allison Kepex, Allison Gain Brain, EMT 140 plate echo, AKG BX-20 reverb, Cooper Time Cube, MXR phaser and flanger, Lexicon Prime Time, Hi-Cor program EQ.

Microphones: RCA 77, 44; Neumann U87's, KM88's, KM841, U67; AKG 414's, 452's; Sennheiser 435T's, 421's, 441; Sony C500, C37P, C22P's; Electro-Voice RE20; Shure SM57's, SM53's.

Instruments Available: Mellotron, complete selection of Roland equipment, Oberheim 4-voice synthesizer, Yamaha 9' concert grand piano, Hammond B-3 w/Leslie, Fender Rhodes, chimes, drum kit, misc. percussion.

Extras: Lounge with fireplace.

Rates: Studio A: \$135/hr; Studio B: \$100/hour.

Direction: Pasha is a producer/engineer-owned and operated room. Therefore it is built and run from a creative point of view taking into consideration the total needs of the producer and engineer. The studio is a division of the Pasha Music Organization, a top industry record production company with artists signed on Atlantic, EMI, WEA, Polydor and Polydor International.



•••• PRODUCERS' WORKSHOP

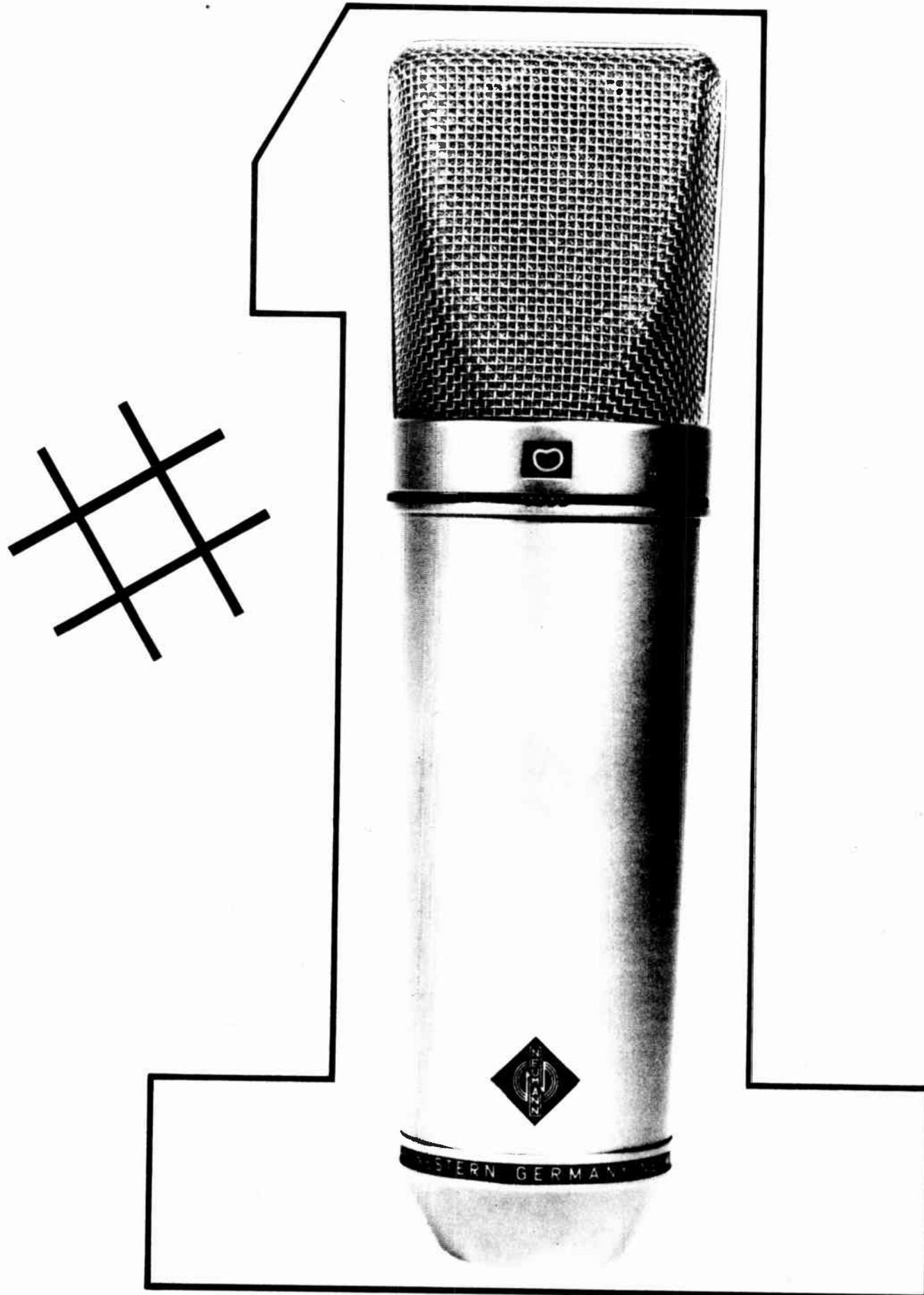
6035 Hollywood Blvd. Hollywood CA 90028
(213) 466-7766

Owner: American Variety International

Engineers: Galen Senogles, Rick Hart, David Ruffo, Ed Schaff, John Rosenthal.

Dimensions of Studios: 1: 20' x 15'.

Dimensions of Control Rooms: 1: 20' x 15'; 2: 20' x 15'.



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24 TRACK

Tape Recorders: (2) Stevens 24 track; (3) 3M Model M79 2 track; (2) Scully Model 280 2 track.
Mixing Consoles: Special 32 in x 8 out, Special 32 in x 16 out.
Monitor Amplifiers: Marantz 240's.
Monitor Speakers: Big Reds with Mastering Labs crossover.
Outboard Equipment: UREI 1176 Limiters, Inovonics 201 limiters, LA2A limiters, Cooper Time Cubes, Eventide Digital Delay, Eventide Phaser, UREI 550 filters, Kepexes, Gain Brains, Stevens DeEsser.
Microphones: Neumann U67, U87, M49, U47, KM88, KM84, U64; AKG 414, 451, 452, C61; Sennheiser MD421u, MD441u, MD211u; Shure SM56; EV 666.
Instruments Available: Baldwin 9' piano, Fender Rhodes 88, Arp String Ensemble.
Rates: 24 Track: \$125/hr (studio 1); 16 Track: \$106/hour (studio 1); 8 Track: \$80./hour (studio 2).



•••• **QUAD-TECK STUDIOS, LTD.**
4007 West 6th St. Los Angeles, CA 90020
(213) 383-2155

Engineers: Pat Burnett, Randy Cox, Tony McCashen, John Greek.
Dimensions of Studios: Studio 8: 35' x 20' w/ 2 isolation booths; Studio 5: 8' x 6' for narration; Studio 6: disc mastering, 16' x 14'.
Dimensions of Control Rooms: Studio 8: 15' x 25'; Studio 5: 8' x 8'.
Tape Recorders: 3M Model 79 24 track; Ampex 2 track; Ampex Model 354 ¼ track; Scully Model 280 2 track.
Mixing Consoles: Custom, 32 in x 24 out; Electrodyne, 10 in x 4 out; Electrodyne, 30 in x 8 out.
Monitor Amplifiers: SAE, ESS-500, McIntosh 200, Crowns.
Monitor Speakers: JBL 4310, JBL L-100's, Altec 604E, Auratone cubes, facilities for hooking up your own speakers.
Outboard Equipment: Teletronics LA2A, UREI LA3A, UREI 1176 limiters, UREI digital metronome, Eventide phaser, EMT Echo, AKG Echo, Fairhill echo, Ampex tape loop (30/60 ips w/VSO), Kepex, Pultec EQ, Lang EQ, graphic EQ.
Microphones: All types - Neumann, Sony, Shure, Electro-Voice, etc., direct boxes.
Instruments Available: Yamaha grand piano, Hammond B-3 organ.
Extras: Coffee and confection machine.
Rates: Prime time: \$125/hr for recording, \$85/hr for mixing and overdubbing. Off hours: \$85/hr for recording, \$65/hr for mixdown and overdubbing.
Direction: Studio 8 is our live studio. Studio 6 is our Stereo Disc Mastering room and is being used by many companies now: Cream Records, UA Records, Casablanca Records, Amhurst Records, Savoy Records, James Cleveland, Claridge Records, Dore Records, Diso Latin Records, Jerry Williams Productions, Swamp Dog, King Harrison, Solomon Burke, Kris Kristoferson, Billy Walker, Billy Swan, Paul Richey, LTD, Jimmy Ray, John Stewart, Art Munson (formerly with Paul Williams), and many others... Thanks to them for making this our best year yet.



•••• **QUANTUM RECORDING STUDIO**
1425 Marcelina Street, Torrance, CA 90501
(213) 328-5611, 775-1340

Owner: Don Sciarrotta
Engineers: Don Sciarrotta, Richard Lawler, Glenn Wallace
Dimensions of Studios: 60' x 40'
Dimensions of Control Rooms: 30' x 30'
Tape Recorders: MCI Model JH-24 24 track; MCI Model JH-2 2 track; Scully Model 280-2 2 track.
Mixing Consoles: Harrison Model 36-24, 36 in x 24 out.
Monitor Amplifiers: Crown DC 300, Marantz 510M-140.
Monitor Speakers: JBL 4333 WX.



QUANTUM RECORDING STUDIO, Torrance

Outboard Equipment: Digital Delay, Cooper Time Cube, phasers, pitch control, OMI compressor, harmonizers, graphic equalizers, 60IPS tape echo, VSO, Kepex, Gain Brain.
Microphones: Neumann U87, KM84, U47, U67; AKG C22, 451, 452, 414; Sony C37, C500, C47; Electro-Voice RE20, RE15; Shure SM56, SM53; Sennheiser 421, 424, 405.
Instruments Available: Meletron, ARP, harpsicord, Mini Moog, drums, grand piano, guitar amps, organ.
Extras: kitchen area, color TV, game room, pong game.
Rates: \$100.00/hr.
Direction: Audio consulting - recording eng. - to stay with the state of art is our plans. Credits: Kenny Rogers, Rod Stewart, Gary Puckett, Rufus, Jim Stafford, Gary Wright, Rare Earth, Wolfman Jack, Styx, Candy S, Jackie Lomax, Three Dog Night, Cold Blood, Daddy Dewdrop, Chaka Kahn, Barry White, Hudson Bros., Moms Mabley, Papa John Creech.



•••• **RECORD PLANT**
also REMOTE RECORDING
8456 West Third St. Los Angeles, CA 90048
(213) 653-0240

Owner: Chris Stone
Engineers: Lee DeCarlo (chief engineer); Bob Merritt; Garry Ladinsky; Mike Stone; John Stronach; Michael Braunstein; Deni King.
Dimensions of Studios: A: 40' x 20' x 15', iso. booth 8' x 15' x 10'; B: 30' x 15' x 12'; C: 50' x 35' x 23' with stage & 2 iso. booths; D: 12' x 12' x 10' overdub room.
Dimensions of Control Rooms: A: 15' x 15'; B: 16' x 16'; C: 16' x 20'; D: 16' x 16'.
Tape Recorders: 3M Digital Sound Recording system 32 track; 3M Model 79 4 track; 3M Model 79 24 track; 3M Model 79 2 track; 3M Model 64 2 track; 3M Model 64 4 track; Ampex Model 440-C 4 track.
Mixing Consoles: API's Model 2136, 32 in x 24 out; API Model 2290, 40 in x 24 out; API Model 2206 32 in x 24 out; Custom designed consoles; all have automated mix-down and groupers.
Monitor Amplifiers: Studer A68; Crown DC300A; Phase Linear 700B.
Monitor Speakers: Westlake TM-1; Altec 604E's with Mastering Lab crossovers; JBL 4311's; Auratone 5C's; Anything available by request.
Outboard Equipment: Any Eventide, UREI, Pultec, EMT, ADR, dbx, Dolby, Allison (inc. Allison 65K Computers) units in house, including Live Chamber, EMT 250 digital processor, EMT 140ST and 240, plus AKG BX-20. Any item on request.
Microphones: Neumann; AKG; Shure; Electro-Voice; Altec; Sony; Sennheiser; Studer; Telefunken, etc. Any microphone available upon request.
Instruments Available: Hammond B-3 organ and Leslie, Yamaha piano and Steinway grand piano (piano and organ included in rate).
Extras: Two game rooms, Jacuzzi, sauna, private band livingroom with full bath and TV; private bedrooms with full bath.

Rates: Call studio manager for rates.
Direction: The Record Plant has 3 Remote facilities capable of any recording situation (American Hot Wax, Buddy Holly Story, Wings - London Town, Dave Mason - Mariposa De Oro, Cal JAM 2). Contact Sharon Presser - coordinator.
 Our new studio C, designed by Tom Hidley of Eastlake Audio and Record Plant staff specialists, represents the most advanced in acoustic and electronic technology. The custom API console's versatility in recording or remix including 40 inputs, 120 automated functions and unequalled flexibility of control in any mode, allows total freedom for producer and engineer. We are the first independent studio in the world to feature the new 3M 32 track digital sound recording system...



•••• **REDONDO PACIFIC STUDIOS**
612 Meyer Lane #18, Redondo Beach, CA 90278
(213) 376-4766 and 652-9498

Owner: Leigh Genniss and Patricia Yarborough
Engineers: Dr. Richie Moore, Roger Paglia, Janet Krick
Dimensions of Studios: 35' x 25' x 14'
Dimensions of Control Rooms: 20' x 20'
Tape Recorders: Custom Modified Ampex Model MM1200 24 track; MCI Model JH110A 2 track; MCI Model JH110A 2 track; TEAC Model 3340S 4 track; Aiwa Model 6800 cassette.
Mixing Consoles: MCI Series 500 Model JH528 w/ automation, 28 in x 32 out.
Monitor Amplifiers: BGW 250B and 250C.
Monitor Speakers: UREI Custom Time-Aligned 604E, Auratones, Visonic David's.
Outboard Equipment: AKG BX-20 echo chamber, EMT 240 Gold Foil echo chamber, 26 channels dbx, Eventide harmonizer and omnipressor, Kepex noise gates, Loft digital delay, Orban/Parasound parametric EQ, UREI 1175LN limiters, UREI LA-3A audio levelers.
Microphones: Neumann KM881's, KM841's, KM861's, U87's; AKG C-414's, 452's; Beyer 201's, 250's, M69N's, 160, 260's; Shure SM57's SM7; Sony ECM 220's, ECM 56F's; Electro-Voice RE20's, RE15's, 635A; Sennheiser 441's, 421's.
Instruments Available: Steinway B grand piano; all rentals available.
Rates: 24 track: \$75.00/hr.; 24 track with automation: \$95.00/hr.; 2 track: \$50.00/hr. Block booking rates available. Ampex Grand Master 456 (2") Tape: \$100.00 per reel.
Direction: We are professional engineers and studio coordinators to assist in creating your ultimate sounds.



•••• **RPM INTL. STUDIOS**
2107 W. Washington, Los Angeles, CA 90019
(213) 737-8000

Owner: Ray Charles.
Engineers: Bob Gratts.
Rates: \$65/hour.
Direction: We are a full service 24 track studio.



•••• **RUSK SOUND STUDIOS**
1556 N. LaBrea, Hollywood, CA 90028
(213) 462-6477

Owner: Randy Urlik, Sam Kaufman
Engineers: Roman Olearczuk, Paul McKenna, Rick Hammonds, Jeff Dodge, Studio Manager: Paul McKenna, Traffic Manager: Vicky Reeslund.
Dimensions of Studios: 30' x 60'
Dimensions of Control Rooms: 20' x 20'
Tape Recorders: Ampex Model MM1200 24 track; Ampex Model ATR 102 2 track; Stephens 16 track.
Mixing Consoles: Harrison Model 3232B, 32 in x 32 out; Fisher Model 103, 10 in x 3 out.
Monitor Amplifiers: Crown DC 300A
Monitor Speakers: Sierra-Hidley monitors, Altec 604's, JBL 4311, Auratones.
Outboard Equipment: Eventide DDL, live echo chamber, Cooper Time Cube, digital metronome, Orban parametric, Burwen DNF, Eventide harmonizer, dbx 162 and 160 limiters, UREI limiters.
Microphones: Neumann, Sennheiser, AKG, Electro-Voice, Shure, RCA, Altec.
Instruments Available: Yamaha grand piano, tack

piano, Hammond B3 organ w/Leslie.
Rates: \$145/hour.
Direction: Rusk Sound Studios, formerly I.D. Sound Studios, is under new ownership. Complete renovation of studio and equipment recently completed will provide a "state-of-the-art" 24 Track facility in the heart of Hollywood. Disc mastering, transfer, duplication and film scoring are other excellent services provided. Rusk Sound Studios is looking forward to serving the industry for years to come.



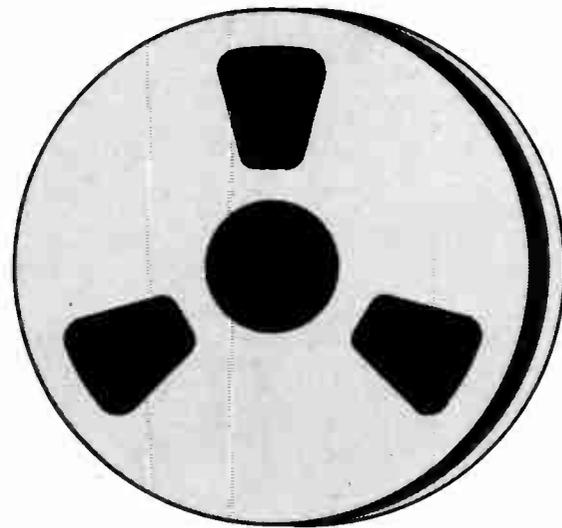
SALTY DOG RECORDING STUDIO, Van Nuys

•••• **SALTY DOG RECORDING STUDIOS**
 14511 Delano Street, Van Nuys, CA 91411
 (213) 994-9973

Owner: David Coe
Engineers: David Coe, Peter Krueger, Brian Vessa.
Dimensions of Studios: 50' x 30'.
Dimensions of Control Rooms: 20' x 25'.
Tape Recorders: Stephens 24 track; Ampex Model 440 8 track; TEAC Model 3340 4 track; Ampex 2 track.
Mixing Consoles: Custom design by David Coe.
Monitor Amplifiers: Harman Kardon, SAE, Crown.
Monitor Speakers: Altec Big Red w/Mastering Lab crossovers.
Outboard Equipment: UREI 1176 LN limiters, Inovonics 201 limiters, Cooper Time Cube, UREI Notch Filter, Kepex, Gain Brain, D'Esser, Marshall Time Modulator, EMT echo plate, level microphones.
Microphones: Neumann KM-84's, U-87's, U-47's; AKG 414's; Sennheiser 421's; RCA 44's; Sony C-37 tube; Line Level Mic (custom design). We also have misc. Sony, Shure, Beyer, AKG mics.
Instruments Available: Steinway grand piano, upright piano w/tack attachment.
Extras: Pinball room, lounge with extras, shower.
Rates: Please call Pam for rates and booking information.
Direction: We are presently building our new studio in Van Nuys which will be the only studio in the world designed to use line level microphones. That studio will also utilize current technological developments for direct-to-disc recordings. An East-lake-type control room will guarantee the sonic performance and flexibility needed to give the artist, engineer and producer what they need to accomplish their goals.



•••• **SANTA BARBARA SOUND RECORDING**
 33 W. Haley St. Santa Barbara, CA 93101
 (805) 966-6630 or 966-1271
Owner: Dean Thompson
Engineers: Dan Protheroe, Terry Nelson.
Dimensions of Studios: 35' x 30', Isolation booth: 16' x 12', all ceilings are 16 feet.
Dimensions of Control Rooms: 20' x 17'.



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**CATCH THEM
 IN THE MIX**

24 TRACK

Tape Recorders: Ampex Model MM1000 16 track; MCI Model JH114-24 24 track; Ampex Model MR70 2 track; MCI Model JH110 2 track.

Mixing Consoles: MCI Model JH500 w/Automation, 28 in x 28 out.

Monitor Amplifiers: Phase Linear 700, Marantz Model 2's, Crown DC-300.

Monitor Speakers: UREI 813, Altec 604, JBL 4310, Auratone.

Outboard Equipment: UREI 1176, RCA BA6A limiter EMT 156 stereo limiter, MXR digital delay, Pultec EQ, White EQ, EMT 140ST, AKG BX-20 reverb, Nakamichi and Revox copy machine, Kepex, Countryman phaser, UREI LA3A, Gain Brain, Eventide DDL, Harmonizer, EMT 240 Dolby M24 with dbx K-9.

Microphones: Sony C37A, C55P, C500; AKG 414, C12A, C60, C24, 451; Neumann U-47, U-67, U-87, KM-84; Sennheiser 441, 421; Electro-Voice RE-20; Shure SM-53, SM-57.

Instruments Available: Kawai 6½' piano, Hammond B-3 w/Leslie, drum kit, 24-hour instrument rental nearby.

Extras: Kitchen, shower.

Rates: Please call for quotes on rates.

Direction: The musician comes first. The studio was designed to be comfortable and efficient. We are in this because we love it!



SIERRA PACIFIC STUDIOS, INC., Studio City

•••• SIERRA PACIFIC STUDIOS
11739 Ventura Blvd., Suite 6, Studio City, CA 91604
(213) 769-3344

Owner: Leigh Kaplan, Bob Apperson, Patrick McDonald

Engineers: Patrick McDonald, Larry Staffen

Dimensions of Studios: Approx. 700 sq. ft.

Dimensions of Control Rooms: Approx. 250 sq. ft.

Tape Recorders: 3M M79 24 track (with 16 & 8 track heads); Scully Model 280 B 2 track; TEAC Model 3300 SX 2 track; TEAC Model 3300 SX ¼ track; Kenwood KX 620 cassette.

Mixing Consoles: AMEK (English) Model 2824, 28 in x 24 out.

Monitor Amplifiers: Crown DC 300 and D 150.

Monitor Speakers: Electro-Voice Sentry V.

Outboard Equipment: EMT ST140 Reverb, Eventide Harmonizer, Delta Labs DDL, Eventide FL201 Flanger, UREI LA-4 Compressor/Limiter, UREI 1176 Limiter, Universal Audio 565 Notch Filter Set, Lange PEQ-4 Equalizer, Altec 9061 Equalizer, 24 tracks of Dolby with dbx cards.

Microphones: Neumann U-87s, KM-84; Sony ECM 22s; AKG D202-E, C 452EBs; Sennheiser MD 421s; Electro-Voice RE-20s, RE-11s; Shure SM56s.

Instruments Available: Kawai grand piano.

Rates: Please phone Leigh Kaplan for rates.

Direction: We offer the finest quality recording services at affordable prices. Our clients include Warner Bros., RSO, A & M, MCA, Phonogram/Mercury, Ariola, WNET (television), Gallerie Int'l. Films (television). We also have done motion picture soundtracks, radio commercials and voice-overs. We are very proud of the work we do, and would like some of that pride to be in your next product.



•••• SILVERY MOON STUDIOS

326½ North La Cienega Blvd.

Los Angeles, CA 90048

(213) 659-0688

Engineers: Rick Bralver, Micheal Boshears, Rick Wilson, Mark Hanen

Dimensions of Studios: 30' x 22', Isolation booth: 25' x 10'.

Dimensions of Control Rooms: 22' x 12'.

Tape Recorders: MCI Model JH-100 24 track; Ampex Model 440/B 2 track; Ampex Model 440/C 2 track.

Mixing Consoles: A.S.D. Model 3024, 30 in x 24 out.

Monitor Amplifiers: A.S.D. Custom.

Monitor Speakers: Gauss, JBL.

Outboard Equipment: Lang EQ, Q-Metric EQ, LA3A limiter, UREI 1176 LN, Omnipressor, MXR phaser, Eventide phaser, DDI, Orban, Kepex, Gain Brain and anything else needed to alter time, space and tonality.

Microphones: Sony, Shure, Electro-Voice, Beyer, Neumann, AKG, etc.

Instruments Available: Steinway grand piano, Hammond B-3 organ.

Extras: Lounge.

Rates: \$125/hour.

Direction: We began as an eight track studio in December of 1972 and did the usual bootstrap to 24 track. Credits include; Rusty Weir, Richie Havens, Steven Fromholtz, Lily Tomlin, Flash Cadillac, Flower, Richard Baskin, Shotgun, Jiva. We have done soundtracks to: "Welcome to L.A.", "Nashville", "The Late Show", "California Split", and "The Buddy Holly Story".



•••• SMOKETREE RANCH

9752 Baden Ave. Chatsworth, CA 91311

(213) 998-2097

Owner: Doug Perry

Engineers: Dave Jerden.

Dimensions of Studios: 23' x 37'.

Dimensions of Control Rooms: 17' x 23'.

Tape Recorders: MCI Model JH114 24 track; MCI Model JH114 16 track; API minimag locking for 38 tracks; MCI model JH110 2 track; TEAC Model 3300 2 track; Revox Model A77 2 track; Tandberg cassette.

Mixing Consoles: MCI 528 LM, 28 in x 32 out w/8 echo returns.

Monitor Amplifiers: Crown, BGW, McIntosh.

Monitor Speakers: Altec 604 with JBL subwoofers and Mastering Lab crossover, JBL 4311's, Auratones, Visoniks, JBL 4341's; White equalized.

Outboard Equipment: Everything including 2 EMT 140 Stereo plates.

Microphones: over 65 — over 25 tube types.

Instruments Available: 7'4" Mason-Hamlin grand piano, Hammond B-3 w/Leslie, Fender Rhodes.

Extras: Guest house available.

Rates: \$125/hr, block booking negotiable.

Direction: We do mainly record company and in-house projects and occasionally take in outside projects.



•••• SOUND ARTS

2825 Hyans St., Los Angeles, CA 90026

(213) 487-5148

Owner: Peter Bergren, Bob Walter, Dan Wyman

Engineers: Peter Bergren, Jim Cypherd; Resident Synthesists — Dan Wyman, Jim Cypherd

Dimensions of Studios: 32' x 20'

Dimensions of Control Rooms: 24' x 20'

Tape Recorders: Ampex Model MM1200 24 track;

Ampex Model ATR102 2 track; Nagra Model 4SL 2 track.

Mixing Consoles: Quantum, 26 in x 8 out.

Monitor Amplifiers: Crown Model DC300, BGW Model 250B.

Monitor Speakers: JBL 4315's, JBL 4310's.

Outboard Equipment: Eventide Digital Delay, Orban/Parasound parametric equalizers, 360 Systems frequency shifters, Bode frequency shifter, Roland space echo w/chorus, Gain Brains, UREI Digital Metronome, Ampex VSO.

Microphones: Neumann U87's, KM84's; Shure SM54's; EV RE15; AKG 124E, D1000E, C12A's; FRAP and Barcus Berry.

Instruments Available: Moog Model 55C + modular system, Sequential Circuits Prophet synthesizer, Oberheim 4 voice w/programmer, Yamaha CS80, Polymoog, ARP 2600, Minimoog, ARP String Ensemble, Moog Model 15, Maxi Korg, Roland SH1000, Baldwin electric harpsichord, Yamaha EX42 organ, Hammond B-3, Hohner clavinet, Steinway grand piano.

Rates: \$95.00/hr. — studio with all synthesizers; \$75.00/hr. — block booking rate.

Direction: We are a production team of synthesists and engineers who have set up a 24 track studio with one of the largest arrays of professional synthesizers ever assembled. In addition to our own production, we work with outside producers and composers on electronic tracks that run from rock and roll to orchestral scores to specialized sound for films, television productions and commercials. Our strength as a studio is that our synthesizers and sound modification gear are already interfaced with the recording system so we can produce complex synthesizer tracks more quickly and efficiently than has been possible before.



•••• THE SOUNDCASTLE

2840 Rowena, Los Angeles, CA 90039

(213) 665-0008

Owner: Buddy King.



•••• SOUND CITY

15456 Cabrito Road, Van Nuys, CA 91406

(213) 787-3722, 873-2842

Owner: Joe Gottfried and Tom Skeeter

Engineers: Steve Escallier, Bill Drescher, Gary Lubow, Tori Swenson, and various independent engineers.

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

Dimensions of Control Rooms: A: 25' x 15', B: 25' x 20'

Tape Recorders: Studer Model A-80 24 track; Ampex Model MM-1200 24 track; Studer Model A-80 2 track; Ampex Model AG-440 4 track.

Mixing Consoles: Neve, 24 in x 16 out; Neve, 24 in x 8 out.

Monitor Amplifiers: SAE MK III A, Crown DC300.

Monitor Speakers: JBL (custom designed and tuned by George Augspurger), Auratones.

Outboard Equipment: Lexicon DDL, Eventide DDL, flanger, harmonizer, Lang and Pultec equalizers, Teletronix, UREI, Pye and Neve limiters, Cooper Time Cubes, D'esser.

Microphones: Neumann U47, U67, U47 fet, U87, KM84, KM86; AKG C451E, C12A; Electro-Voice RE20, RE15; Shure SM7, SM56, SM57; Beyer M160; RCA 77DX; Sennheiser MD421.

Instruments Available: Hammond C-3 organ with Leslie, two Steinway grand pianos.

Extras: Pinball, ping pong, darts, television and lounges.

Rates: \$125.00/hr. (includes Dolbys and an engineer or second).

Direction: Sound City is in the construction stage of building a mixdown room, which should be ready within six months. The monitor system will include JBL's and 604E's, both designed by George Augspurger.



•••• SOUND FACTORY

6357 Selma Ave. Los Angeles, CA 90028

(213) 467-2500.



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- Two delay outputs independently adjustable from 0 to 256 ms
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- 90 dB dynamic range, total distortion below 0.08% at all delay settings

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World Radio History

24 TRACK



THE SOUND INVESTMENT COMPANY, Los Angeles
Cisco de Luna, Engineer

•••• SOUND INVESTMENT

1655 Compton, Los Angeles, CA 90021
(213) 748-2057

Owner: Richard Robeson, Ben Casares.
Engineers: Cisco de Luna.

Dimensions of Studios: 30' x 60'.

Dimensions of Control Rooms: 25' x 10'.

Tape Recorders: MCI 24 track; MCI 2 track; Otari 2 track.

Mixing Consoles: MCI Model 428, 24 in x 24 out.

Monitor Amplifiers: Crown DC 300.

Monitor Speakers: JBL 4333.

Outboard Equipment: 1176 limiters, UREI Graphic EQ's, Dolbys, Master Room III echo, EMT Gold Foil.
Microphones: Neumann U-87's, KM-84's; AKG 452's, C-414; Sennheiser MD 421; Shure SM-57's, SM-7's; Sony ECM 33F.

Instruments Available: Steinway 6' grand piano.

Extras: Refrigerator.

Rates: \$60/hr., we encourage block booking.

Direction: We are in a very secluded and private environment. We work well with large string sections, with room for 30 musicians in our large, live room.



•••• SOUND LABS, INC.

1800 N. Argyle Ave. Los Angeles CA 90028
(213) 466-3463

Owner: Armin Steiner

Tape Recorders: Studer Model A-80 UUII, 24 track, 3M Model M79 24 track; 3M Model M56 16 track; 3M Model M64 4 track; Scully Model 280 B 2 track.

Mixing Consoles: Quad 8, 32 in x 24 out; Sound Lab Model 201, 24 in x 24 out; Sound Lab Model 301, 26 in x 4 out; Sound Lab Model Outboard, 8 in x 2 out.

Monitor Amplifiers: Harman Kardon Citation 12.

Monitor Speakers: Altec 604 w/Mastering Lab Crossovers.

Outboard Equipment: Cooper Time Cubes, Instant phasers, Orban D'esser's, UREI limiters, Little Dipper, EMT Plate Stereo Chambers, live chamber in Studio 2, Gold foil chamber in Studio 3.

Microphones: Neumann U-87, U-47, KM-84, KM-88; AKG C-412, C-451, C-452; Sennheiser 441, 421; Shure 545, SM53; RCA 77 DX.

Instruments Available: All rental except upright piano in Studio 1 and grand piano in Studio 2.

Extras: Game room, TV.

Rates: Please call.



•••• SOUNDS GOOD RECORDING

11323 Santa Monica Blvd.
West Los Angeles, CA 90025
(213) 478-6416

Owner: William Fletcher

Engineers: Bill Fletcher, Andy Sells.

Dimensions of Studios: 16' x 28'.

Dimensions of Control Rooms: 15' x 14'.

Tape Recorders: Stephens Model 821A 24 track.

Mixing Consoles: API, 30 x 16 out.

Monitor Amplifiers: BGW 750.

Monitor Speakers: 4311 JBL.

Outboard Equipment: Harmonizer, DDL, MXR Auto Flangers, Eventide Instant Phase, Teletronix LA2's, 1176, SAE Graphic EQ, EMT 240 Echo, AKG BX10.

Microphones: Neumann U87, U47, EV RE-20, AKG C414, C421, D100E; Sony 22P; RCA-77, 44; Shure 56, 57.

Instruments Available: Grand piano, Bass Amp, Misc. percussion.

Extras: Coffee & Tea, refrigerator.

Rates: 16 Track: \$45/hour. 24 Track: \$60/hour.



•••• SPECTRUM STUDIOS

3015 Ocean Front Walk, Venice, CA 90291
(213) 392-2663 or 399-9218

Owner: Arne Frager

Engineers: J. Quentin Hall, Shannon O'Neill, Arne Frager, Bob Webb

Dimensions of Studios: 25' x 30', isolation room 8' x 12'

Dimensions of Control Rooms: 15' x 15'

Tape Recorders: 3M Model 79 24 track; 3M Model 79 4 track; 3M Model 79 2 track.

Mixing Consoles: Harrison with Allison Automation System Model 2824, 28 in x 24 out.

Monitor Amplifiers: Crown D150's, SAE 2400.

Monitor Speakers: JBL 4333A (bi-amped), Altec 604E/ML Crossover.

Outboard Equipment: Kepex, Gain Brain, UREI 1176 Limiters, Parametric EQ, Phaser, Flanger, DDL, Harmonizer, Dolbys, EMT reverb chambers.

Microphones: A selection of over 40 of the best solid state, condenser, dynamic and ribbon microphones including Neumann, AKG, Sennheiser, EV, Telefunken ELAM 251 and tube U47's and U67's.

Instruments Available: Yamaha grand piano, ARP 2600 and Polymoog Synthesizers, Hammond B3 organ with Leslie, Fender and Acoustic amps.

Extra: We're on the beach near shops, restaurants, bike path and fishing pier. Beautiful studio, great environment!

Rates: 24 track \$120/hr.; 16 track \$100/hr.; post production and 2 and 4 track \$75/hr.

Direction: We specialize in LP's. Recording for many jazz artists including: Bud Shank, Laurindo Almeda, LA4, Dolo Coker, Sam Most, Vinny Golia, John Carter. We have also recorded LP's for Morton Subotnik (Columbia), Kelly Patterson (Shadybrook), O.C. Smith (Shadybrook), Ann Margret, Ernst Krenek/Orion, Joseph Byrd (Takoma), Rose Maddox (Takoma), William Shatner (Lemli), Racing Cars (Chrysalis). Future Directions: Recording for new artists for various labels and further development of independent productions.



•••• STARTRACK RECORDING STUDIO

8615 Santa Monica Blvd. Los Angeles, CA 90069
(213) 855-1171

Owner: J. Russell Webb

Engineers: Brian Levi, Joe Cannizzaro, Bryce Robbley.

Dimensions of Studios: 22' x 16'.

Dimensions of Control Rooms: 22' x 15'.

Tape Recorders: MCI with Auto Locator Model JH-114 24, 16, 8 track; MCI with Auto Locator JH-110 2 track; Ampex Model AG 440 2 track; TEAC 3340 4 track; Nakamichi cassette.

Mixing Consoles: MCI JH 428-28, 28 in x 24 out.

Monitor Amplifiers: Yamaha P2200; McIntosh.

Monitor Speakers: Altec 604 E's w/Master Lab Crossovers; UREI Room Equalizers; JBL, Auratone.

Outboard Equipment: UREI Limiters, Allison Kepexs,

Orban Parametric.

Microphones: Neumann, Sennheiser, AKG, Shure, Electro-Voice.

Instruments Available: Yamaha 7'4" grand, Oberheim polyphonic, Serge Modular synthesizers.

Extras: Game room, kitchen.

Rates: 24 Track: \$115.00/hr, 16 Track: \$85.00/hr, 8 Track: \$60.00/hr.

Direction: Startrack recording studio offers the ultimate in creative atmosphere and strives to provide you with a new experience in sound recording. Startrack is a total service studio, serving you with competence, creativity and understanding.



•••• STRAITA HEAD SOUND

Also REMOTE RECORDING

7578 El Cajon Blvd., San Diego, CA 92041
(714) 465-9997, 464-1196

Owner: Gary Stauffer

Engineers: Gary Stauffer, Nancy Hills

Dimensions of Studios: 25' x 20', 25' x 18', 65' x 100'

Tape Recorders: Stephens 24 track; Stephens 16-8 track; Ampex Model 440 2 track; Revox Model A700 2 track; Revox Model A77 2 track.

Mixing Consoles: Straita Head Model M81, 32 in x 24 out; Straita Head Model M12, 32 in x 16 out; Straita Head Model 200, 32 in x 24 out.

Monitor Amplifiers: Crown D60, DC300.

Monitor Speakers: JBL 4332, 4315; Altec 604E.

Outboard Equipment: Kepex, Gain Brain, Cooper Time Cube, AKG BX20, UREI, SAE, Lang, dbx, live echo chambers.

Microphones: Neumann U87, U47, KM88, KM86, KM84; Sennheiser, AKG, Sony, RCA, Electro-Voice, Shure, Beyer.

Instruments Available: Hammond B-3, Steinway grand, Spinet piano.

Extras: Live recording theatre 650 capacity, sound stage, rehearsal hall, game room, sauna and spa, complete kitchen and dining room, apartment, video production room, conference room, catering.

Rates: Subject to change: 2 track: \$30/hr., 8 track \$50/hr., 16 and 24 track: call for quotes.

Direction: Two remote trucks available; we are a total communications complex, we work with film, video and recording. We also build recording studios for clients from an advisory capacity to a turn-key operation. Straita Head builds custom and production mixing consoles for studio and P.A. application.



•••• STUDIO 55

5505 Melrose Ave, Hollywood, CA 90038



•••• STUDIO SOUND RECORDERS

11724 Ventura Blvd. Suite "A"
Studio City, CA 91604
(213) 985-9157

Owner: George E. Tobin

Engineers: Mike Picarillo, Allen Rinde, Howard L. Wolen

Dimensions of Studios: 32' x 24'

Dimensions of Control Rooms: 24' x 20'

Tape Recorders: MCI Model JH24 24 track; MCI 2 track; TEAC Model 3340 2 track; TEAC cassette 2 track.

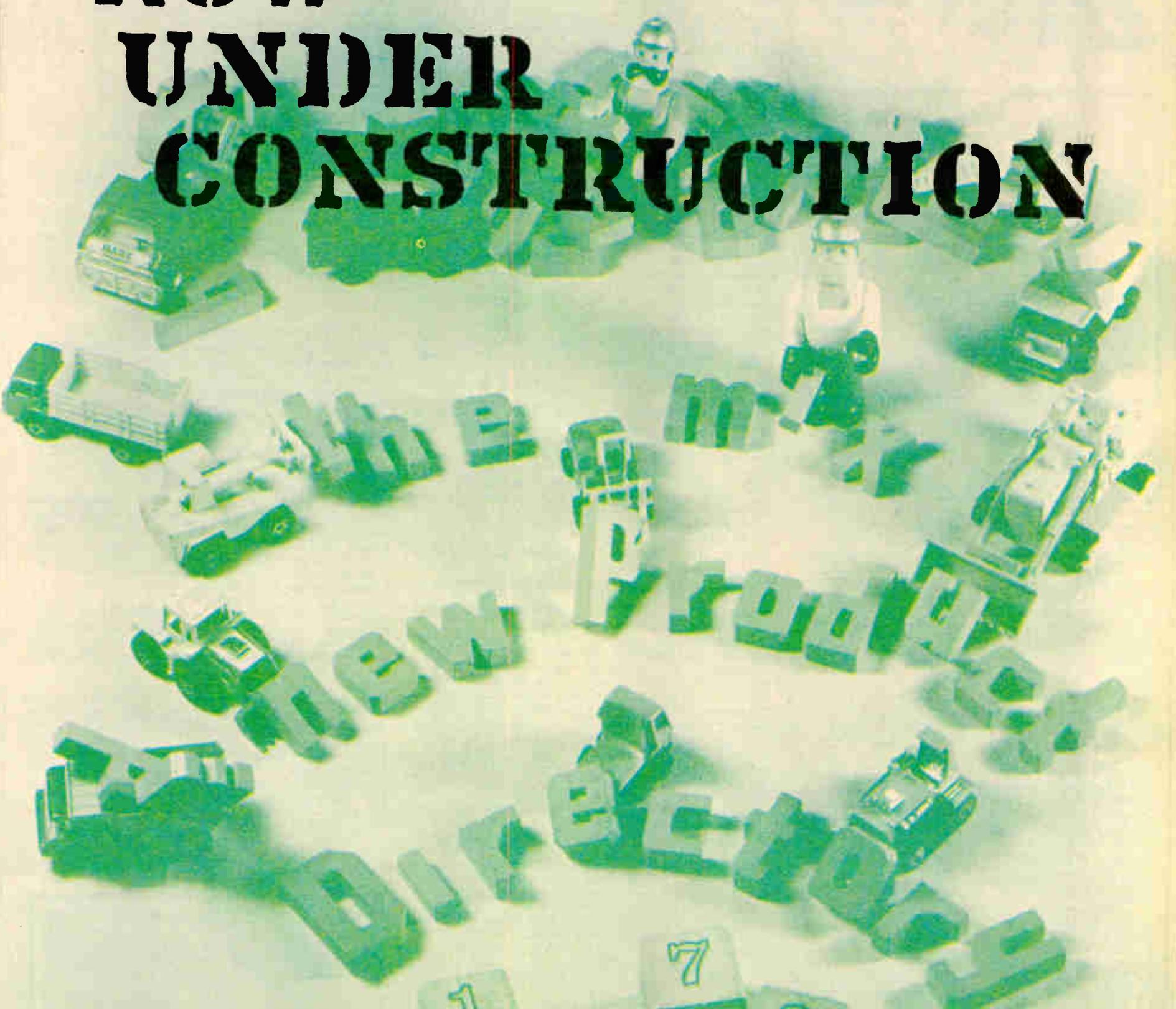
Mixing Consoles: Harrison Automated, 36 in x 24 out.

Monitor Amplifiers: Phase Linear 700.

Monitor Speakers: UREI Time Align, JBL 4311, Auratones.

Outboard Equipment: Kepex, Harmonizer, Gain Brain, digital echo, AKG Stereo Echo, Master Room Echo, space echo, digital delay.

NOW UNDER CONSTRUCTION



SCHEDULED FOR COMPLETION:

Northern California — November 1, 1978
Southern California — November 15, 1978

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Northern California — September 15, 1978
Southern California — October 1, 1978

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24 TRACK

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STUDIO SOUND RECORDERS, Studio City

Microphones: Neumann U87's, U86's, U84's; Sony electrets; Electro-Voice RE20's, RE16's, RE11's, RE10's; AKG C414's; Shure SM57's; Sennheiser 421's.
Instruments Available: Kawai 7' piano, Camco drums.

Extras: soda, pingpong, pinball, beer, wine.

Rates: \$85/hour— 9 AM to 6 PM, Monday thru Friday. \$95/hour— 6PM to 9 AM, including weekends and holidays.

Direction: The studio offers the finest equipment available and automation for about 50% of the current LA market price. The owner is a producer currently recording 4 acts for major labels and offers all other available studio time at low prices for large volume and the opportunity to meet talent.



STUDIO WEST

**5042 Ruffner St., San Diego CA 92111
 (714) 277-4714**

Owners: LeRoy Carroll, David Johnson.

Engineers: LeRoy Carroll, Greg Escherich, Jeff Johnson.

Dimensions of Studios: Music Studio A: 26' x 35'. Voice Studio C: 15' x 12'.

Dimensions of Control Rooms: Studio A: 26' x 17'. Studio C: 12' x 12'.

Tape Recorders: Stephens Electronics Model 821A-24 16 & 24 track; Scully Model 280-8 8 track; Scully Model 280-1 mono; Scully Model 280-2 2 track; Ampex Model 440B 2 track; MCI Model JH10 mono; Ampex Model 440B 4 track.

Mixing Consoles: MCI Model 428-16, 24 in x 24 out; Audiotronics Model 110-2MF, 8 in x 2 out.

Monitor Amplifiers: Crown DC 60; Threshold 400A; Spectrasonics; SAE 2200.

Monitor Speakers: Studio A Control: JBL 4331A. Studio A Studio: JBL 4320. Studio C Control: JBL 4311.

Outboard Equipment: Allison and UREI limiter/compressors, KEPEX, Eventide Harmonizer, Trident and Technics Parametric EQ, UREI Graphic EQ, Orban D'esser, UREI Metronome, ITC Cart Machines.

Microphones: Neumann condensers: U87, U86, KM84, KM83, KM88, U48, U67; Sennheiser 421's, 441U; RCA 77BX, 44BX; EV RE10, 666, 635A; Shure SM-7, A2ws.

Instruments Available: Rhodes electric piano; Steinway B 7' grand.

Extras: Musicians lounge & pool table area. Music copy service on premises.

Rates: Studio A: \$80/hr 24 track, \$70/hr 16 track, \$50/hr 8 track, \$35/hr 2 track. Live & mix. Studio C — \$20 for all.

Direction: We are ¼ mile off of highway 805 in San Diego. Take Clairemont Mesa Blvd. East

¼ mile to Ruffner.

We are mainly specializing in commercials & production work & have both "I.B.A." & "CLIO" award nominations for our work. Seven years experience. Within 6 months we will have "video sweetening"... full 16 & 24 track SMPTE interlock with one inch video tape machines. SMPTE code will display on all 3 monitors.



SUNSET SOUND

**6650 Sunset Blvd., Hollywood CA 90028
 (213) 469-1186**

Owner: S. Camarata, Bill Robinson — General Manager, Debbie Prusa — Operations

Engineers: Jim Isaacson, Corey Baily, Peggy McCreary, Mark Linett, Raffaello Mazza, Michael Swartz, Eric Benton — Chief Engineer

Dimensions of Studios: Studio 1: 22' x 36', Studio 2: 30' x 40', Studio 3: 12' x 16'

Dimensions of Control Rooms: Studio 1: 16' x 19', Studio 2: 16' x 23', Studio 3: 18' x 21'

Tape Recorders: Ampex Model 1200 24-16 track; Ampex Model 1100 24-16 track; Studer Model A-80 2 track; Ampex Model ATR-100 2 track; MCI Model JH-100 24-16 track.

Mixing Consoles: Custom designed/all studios, 32 in x 24 out.

Monitor Amplifiers: BGW 250, BGW 750, Crown DC-300, Marantz 250.

Monitor Speakers: JBL custom.

Outboard Equipment: Digital delay, harmonizers, phasers, parametric equalizers, D'essers, limiters, VSO, acoustical reverberation chambers, EMT plates, AKG echo chambers, A&D vocal stresser.

Microphones: Neumann U-87, KM-84, U-67, U-47, U-64; AKG 414E, 451; ELAM 251; EV RE-20; Shure SM56, SM57.

Instruments Available: Hammond B-3, Steinway concert grand pianos.

Extras: Main lobby game room and coffee bar, extra game room for Studio 3 with TV, coffee, etc.

Rates: 16 track: \$110.00/hr., 24 track: \$135.00/hr.; long term bookings include Dolbys.

Direction: More than 90% of our business is by independent engineers. We provide them with the best tools to create their product. Our 2nd engineers are highly qualified to provide the back-up required for a smooth session. We are intensely interested in the cost of recording to the manufacturer and we are constantly devising methods to help reduce those costs. A "home like" atmosphere prevails at Sunset. Security services provide a sense of complete protection. We are a professional studio yet we do demo work. We have completed one of the finest mixdown rooms available, isolated yet included in our complex. Our list of credits is like a who's who in the recording industry. Since 1961 we have recorded the Rolling Stones, Captain Beefheart, Herb Alpert and the TJB, Linda Rondstadt, Little Feat, Elton John, Ringo Starr, Carly Simon, Doobie Brothers, Neil Diamond and many others. Our success is based on fair dealing with major labels and competitive rates for a professional studio in a creative atmosphere. We are committed to giving our clients the finest recording possible and the best engineering backup in the industry.



SUNWEST RECORDING STUDIOS, INC

also REMOTE RECORDING

**5533-39 Sunset Blvd. Hollywood CA 90028
 (213) 466-9611 or 463-5631**

Owner: Charles D. Sullivan

Engineers: Phil Seretti, Tom Huth, Richard Masci, John Walker, Ron Bryan; 2nd's: Dean Okrand, Eric Levinson, Gregg Teall, Rex Lundy; Maint: Gary Wells, Steve Potter.

Dimensions of Studios: A: 60' x 80', B: 20' x 30', C: 12' x 16', D: in construction.

Dimensions of Control Rooms: A: 18' x 20', B: 14' x 20', C: 26' x 26'. D: in construction.

Tape Recorders: Ampex Model 1100 8 & 16 track; Ampex Model 1200 8, 16 & 24 track; Ampex Model AG 440 B/C 2, 4 track; Ampex Model ATR 100 2, 4 track; Ampex Model AVR 2 Quad video tape; JVC Model 825 helical video tape;

Nakamichi Model 1000II 2 track.

Mixing Consoles: API Modified Model 1604; Cetec Model 2000; Quad Eight modified Model 2084.

Monitor Amplifiers: BGW and Crown with Bi-amp, electronic X-over and acousta-voicing.

Monitor Speakers: Altec 604-8G; JBL; Auratone.

Outboard Equipment: dbx limiters, 1176 LN limiters, LA 2 & 3A leveling amps, Lang EQ, Pultec EQ, Orban/Parasound D'esser, 565 Dippers, 550 filters, Gain Brains, Kepex's, Dolby NR, Harmonizer/DDL, EECO Dual Cue/syncronizers.

Microphones: Neumann, Beyer, AKG, EV, Shure, Sennheiser, Sony.

Instruments Available: Yamaha and Steinway grand, Hammond B-3 organ w/Leslie, upright tack piano, Moog Micro synthesizer.

Extras: Kitchen, Lounge, client office area.

Rates: Audio: \$110-\$135/hour; video: \$145-\$200/hr.

Direction: We specialize in video tape audio, both pre and post productions, in addition to record projects. We have Emmy nominated staff mixers. Our clients are served from start to finish. Remote truck recording is also available for records and TV.



JOHN THOMAS STUDIOS

**12123 Oxnard Street, North Hollywood, CA 91606
 (213) 769-6202**

Owner: John Thomas

Tape Recorders: Ampex Model MM1200 24 track; Ampex Model ATR102 2 track; Ampex Model AG440C 2 track; TEAC Model A3340S 4 track; Sansui cassette deck.

Mixing Consoles: QAL Model QA3000, 32 in x 32 out.

Monitor Amplifiers: Crown-DC300.

Monitor Speakers: JBL.

Outboard Equipment: Eventide Omni Presser, digital delay, harmonizer, phaser, Orban/Parasound D'esser, Eventide flanger, AKG BX20 echo chambers, Parasound reverb chambers, Pultec program EQ, UREI 1176 limiters, LA3A compressors, Kepex, Cooper Time Cube, VSO, Metronome, multi-sync timer.

Microphones: AKG 414EB, 452EB, D1000E; Neumann U87, U47, KM84, KM86; Sony C500, ECM-50, ECM-22P; Sennheiser 421U; Electro-Voice RE15, RE20; Shure SM56, SM57, SM54; Beyer M160, M260, M67.

Instruments Available: Steinway grand piano, ARP Omni.

Rates: 24 track: \$35.00/hr.

Direction: Our recording credits include Gary Wright, England Dan and John Ford Coley, Peter Ivers, Captain Beefheart, The Section, Crazyhorse, Jiva, The Limelites, Glenn Yarbrough, Joe Fraizer, Ringo Starr, Universe, Iggy Pop and many more. We have also received gold and platinum record awards from Warner Brothers Records. Our label credits include Epic-Columbia, Motown, Big Tree-Atlantic, Warner Brothers, ATV-Pye, Mercury, Sky, Bomp, Claridge, Brass Dolphin, GRT, etc.



TOTAL EXPERIENCE RECORDING STUDIO, Hollywood
 Bob Hughes, Engineer

STUDIO
**6226 Yucca Street Hollywood, CA 90028
 (213) 462-6585**

Recording Studio Publications

**WHAT WHAT
WHEN WHEN
WHERE WHERE
WHAT WHAT
WHEN WHEN**

Publications Schedule
November 78 - July 79

| | |
|-------------|--|
| November 1 | Northern California New Products Directory for 1979 |
| November 15 | Southern California New Products Directory for 1979 Ad Closing: September 15 |
| 1979 | |
| January 1 | Northern California Recording Studio Directory Ad Closing: November 15 |
| March 1 | Southern California Recording Studio Directory Ad Closing: January 15 |
| May 1 | Northern California New Products Directory - Spring Update |
| May 15 | Southern California New Products Directory - Spring Update Ad Closing: March 15 |
| July 1 | Northern California Recording Studio Directory Ad Closing: May 15 |

The Mix Recording Studio Directory:
Proven to be a vital and needed communications link within the recording industry. The Mix Recording Studio Directory provides the most indepth and up-to-date information available anywhere concerning professional and semi-pro recording in California. With Northern and Southern California issues of 40,000 copies each, The Mix reaches the active recording market through the studios, pro audio dealers, music stores and schools.

The Mix New Product Directory:
Just in time for the New York and L.A. AES Shows, here is the first state-of-the-art product directory for recording and pro audio equipment. All the new professional and semi-pro audio gear will be listed with specifications, product descriptions, recommended usages, price and dealer availability - at no cost to manufacturers. Printed and distributed in the same way as the Recording Studio Directories, The Mix New Product Directories will state the art.

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24 TRACK

Owner: Lonnie Simmons
Engineers: Frank Clark, Bob Hughes, Ty Blair, Bob Higgins (all engineers are independent — they merely prefer the Total Experience.)
Dimensions of Studios: 40' x 20 (large studio) Overdub room — 14' x 16'
Dimensions of Control Rooms: 18' x 15'
Tape Recorders: 3M Model 79 24 track; 3M Model 79 2 track; Scully Model 280A 4 track; Scully Model 280A 2 track; Ampex AG440C 2 track.
Mixing Consoles: API Model 2488, 32 in x 24 out w/8 mixing busses.
Monitor Amplifiers: Harman Kardon Citation Twelve.
Monitor Speakers: Super Red monitoring system with Mastering Lab cross-overs.
Outboard Equipment: UREI 1176 LN, LA3A's, UREI 527 graphic EQ, UREI Little Dippers, UREI 550 filters, UREI Digital Metronome, Kepexes (8), Eventide phaser, Eventide Omnipressor, Lexicon Delta-T, Cooper Time Cube.
Microphones: Neumann U-87, KM-86, KM-84, M-49; AKG 414, 452; Sennheiser 421, 441; Electro-Voice RE-20, RE-16, 666; RCA-77; Sony C-37; Shure SM-57, 545.
Instruments Available: Yamaha grand piano.
Rates: Please call for rates.
Direction: We try to capture as "live" a sound as possible; i.e. "live" room, "live" echo chambers.



•••• TTT INC.
 1441 N. McCadden Place, Los Angeles, CA 90028
 (213) 464-7391



•••• UNITED AUDIO CORPORATION
 1519 South Grand Avenue Santa Ana, CA 92705
 (714) 547-5466
Owner: Henry Quinn, President and General Manager
Engineers: First Engineer - Mark Ettel; Other engineers Dave Goldstein, Kurt Bennett.
Dimensions of Studios: A: 40' x 50'; B: 16' x 20'; C: 16' x 35'.
Dimensions of Control Rooms: A: 16' x 20'; B: 16' x 18'; C: 22' x 18'.
Tape Recorders: 3M Model M-79 16 track; MCI JH-114 24 track; (2) Ampex Model 440 2 track.
 Magansync transports and Magnetec resolver.
Mixing Consoles: Studio A: Audiotronics Son of 36 Grand 20 in x 16 out; Studio C: AP1 2488, 24 in x 24 out.
Monitor Amplifiers: Crown in all rooms.
Monitor Speakers: JBL 4320 in Studio A, Altec 604E Super Reds in Studio C.



Outboard Equipment: All control rooms are equipped with UREI limiters and equalizers, Kepexes and Gain Brains, Eventide Clockworks Harmonizers, phasors, flangers, DDL, Lang equalizers, Orban/Parasound stereo synthesizers, AKG BX20's and live acoustic reverb chambers with variable decay.
Microphones: Assorted Shure and AKG dynamic mics; Sony ECM377's, C37A's, C37P's; Telefunken U47, U48, 251 (tube); Neumann U47, U67's, U87's; Sennheiser 405's; Altec C29A's; RCA 77's and 44's.
Instruments Available: Yamaha grand piano, Hammond C-3 organ with Leslie, Premier drums, Ludwig tympani, chimes, Kawai upright piano, 1873 Knabe grand piano, Mellotron, RM1 electric piano, ARP 2600 synthesizer, Gibson 345 guitar, Fender Precision bass, assorted percussion instruments.
Rates: Available on request.
Direction: United Audio is a multi-room facility specializing in music recording. Although the opening of Studio C was delayed because we changed console manufacturers from Trident to Automated Processes, it will be ready for work at the end of this summer (1978). The motion picture soundtrack facility, "Cinimax", is now completed and is turning out superb soundtracks for feature length pictures.



•••• UNITED-WESTERN STUDIOS
 6000 Sunset Blvd., Hollywood, CA 90028
 (213) 469-3983
Owner: M.T. Putnam
Engineers: Chuck Britz, Ritchie Schmitt, Ed Perry, Paul Dobbe.
Dimensions of Studios: Various accommodations from 5 to 75 musicians.
Tape Recorders: MCI 24 track; MCI and 3M 16 track; Scully 8 track; Ampex Model ATR 100 2 track; MCI mono.
Mixing Consoles: 3 Harrison's and 2 MCI's.
Monitor Amplifiers: McIntosh.
Monitor Speakers: UREI 813.
Outboard Equipment: Dolbys, flanger, Eventide DDL, Harmonizer, Kepex, Orban D'esser, etc.
Microphones: Neumann, AKG, Shure, Sony, Telefunken, Beyer, (too many to enumerate).
Instruments Available: Hammond B3, Steinway pianos, Fender Rhodes, tack piano, celeste.
Extras: Pinball, best coffee in town and it's free!
Rates: 16 Track from \$85/hr. 24 Track from \$110/hr.



•••• VALENTINE RECORDING STUDIOS
 5330 Laurel Canyon Blvd.
 North Hollywood, CA 91607
 (213) 769-1515
Owner: Jimmy Valentine
Engineers: Jimmy Valentine, James Lloyd, Jay Stanley
Dimensions of Studios: Studio A: 40' x 32' w/20' ceiling; Studio B: 14' x 15'
Dimensions of Control Rooms: A: 16' x 21', B: 14' x 12'.
Tape Recorders: MCI Model JH24 24,16,8 track; Stephens 16,8 track; Ampex Model 354/440-4 1,2,4 track; Nagra Model 4L 1 track.
Mixing Consoles: MCI Model 416-32, 32 in x 32 out; Universal Audio, 12 in x 12 out.
Monitor Amplifiers: Harman Kardon, Altec Lansing, Universal Audio.
Monitor Speakers: Altec 604E w/Mastering Lab crossovers.
Outboard Equipment: Kepex, Gain Brain, Pultec, Cinema, Hi-Cor equalizers and filters, UREI limiters, Altec limiter/compressor, VSO, digital metronome.
Microphones: Neumann, Sony, Shure, RCA, Electro-Voice, Sennheiser.
Instruments Available: Steinway B concert grand piano, Hammond B3 organ with Leslie speaker, Mason-Hamlin upright piano, celeste.
Rates: Studio A: Mono/2 track and 4 track: \$65.00/hr., 8 track: \$75.00/hr., 16 track: \$85.00/hr., 24 track: \$120/hr.; Studio B: Mono/2 and 4 track: \$35/hr., 8 track: \$45/hr., 16 track: \$55/hr. Daytime rates.
Direction: We intend to continue turning out a professional product for professionals. We are a full-service studio doing film transfers (both 16 and 35 mm), cassette duplication, disc-cutting. We've worked with and for most of the major record companies and advertising agencies.



•••• THE VILLAGE RECORDER
 1616 Butler Ave. West Los Angeles, CA 90025
 (213) 478-8227
Owner: Geordie Hormel
Engineers: Assistant Engineers: Wayne Neuendorf, Lenise Bent, Barbara Issak, Hernan Rojas, Carla Frederick, Nick van Maarth.
Tape Recorders: Ampex Model MM1200 16/24 track; Ampex Model MM1200 16 track; 3M Model 79 16/24 track; Studer Model A80 MKII 16/24 track; MCI Model JH 100 16/24 track; Ampex ATR100's; MCI JH-110A's, Ampex AG-440's 2 & 4 track.
Mixing Consoles: Harrison 3232, 32 in x 32 out; Quad-Eight Model 2404, 20 in x 16 out; Neve Model 8078, 40 in x 24 out.
Monitor Amplifiers: BGW 720, Crown DC-300 & D-150, McIntosh 2105.
Monitor Speakers: Custom JBL systems in Studios A, B, & D; equalized Altec 604's in Studio C.
Outboard Equipment: Tons — some as follows: UREI, EMT, dbx, Teletronix, Neve, and Inovonics limiters; Harmonizer, digital delays, time cubes; graphic, band pass and program equalizers; digital metronome, synthesizer, too many more to list.
Microphones: Neumann M-49, U-47 tube and FET, SM-69, U-87, U-67, KM-84, KM-86, KM-88; Sennheiser 441; Sony ECM-50, C-500; Electro-Voice RE-20, 666; Shure SM-56, SM-53; lots more including Beyer Dynamics, AKG, etc.

Instruments Available: Hammond B3 w/Leslie, synthesizer.
Extras: Kitchens, private lounge, nice lobby.
Rates: Please call for rates.
Direction: We believe in maximum service for the client. We direct our attentions toward customized response to the client's studio requirements from all aspects. Our equipment is improved and updated on a continuous program aimed at the highest level of state-of-the-art, performance and flexibility.



•••• WESTLAKE AUDIO
 6311 Wilshire Blvd. (mix-down); 8447 Beverly Blvd. (2 tracking/mix-down rooms)
 Los Angeles, CA 90048
 (213) 655-0303 and 654-2155
Owner: Glenn Phoenix — President.
Engineers: Wendi Bluth, Dave Rideau, Bob Stoughton, Erik Zabler.
Dimensions of Studios: A: 45' x 30'; B: 26' x 26'; Mix-room: 15' x 8'.
Dimensions of Control Rooms: A: 30' x 26'; B: 26' x 26'; Mix-room: 24' x 24'.
Tape Recorders: 3M Model 79 24, 16, 8, 4, 2 track; Studer Model A 80 2 track; Otari 2 track; Nakamichi cassette 1000II.
Mixing Consoles: Harrison Model 4032, 40 in x 32 out; Harrison Model 3624, 36 in x 24 out; API Model 2824, 32 in x 24 out.
Monitor Amplifiers: Crown DC300A; AB Systems 410.
Monitor Speakers: Westlake Audio Monitors.
Outboard Equipment: 3 set EECO SMPTE Dual Cue Synchronizers, all types digital delay, limiters, compressors, equalizers, and other noise toys, Allison automation and video outboard gear.
Microphones: vast selection.
Instruments Available: Yamaha 9'6" concert grand piano.
Rates: Studio A: \$155/hour, Studio B: \$145/hour, Mix room: \$35/hour.



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LAUREL ABDULLAH – ENGINEERING

1109 Barbara St. Redondo Beach, CA 90277
(213) 374-3346

Experience: Sound Master graduate, trained at ABC Studios, Hollywood. Hands-on training on 24-track console, automated mixdown, disc mastering and sound reinforcement.

Direction: Looking for a production company that needs a young, competent engineer with whom to work closely.

STUART BERK – ENGINEER

3654 Barham Blvd. Apt Q-122, N. Hollywood, CA 90068
(213) 851-6042

Experience: Toured with Peter Frampton, Yes, Beach Boys, REO Speedwagon, Nick Jameson doing live mixing. Bachelors degree in Recording Engineering from U. of Miami (16 track studio).

Direction: Jazz, rock, progressive, direct-to-disk.

RANDOLPH BROWN – ENGINEERING

2827 Angus St. Los Angeles, CA 90039
(213) 665-5641

Experience: New York: Bell Sound Studios, Electric Lady Studios. Los Angeles: Record Plant, Total Experience.

Direction: Creative recording engineering!!!

STEPHEN BROWN – ENGINEERING/PRODUCTION

13237 Danbrook Drive, Whittier, CA 90602
(213) 696-1590

Experience: Produced a number of albums. Now engineering in addition to producing. Currently producing for Daybreak Records, a contemporary Christian label. Specializes in custom record production also.

MALLORY EARL – ENGINEER

7765 W. 91st St. #3117, Playa del Rey, CA 90291
(213) 273-4025 or (213) 822-0791

Experience: Thirteen years experience, thirteen gold records. Worked with Neil Diamond, Ronnie Laws, Helen Reddy, Jefferson Airplane, Hot Tuna, Isley Brothers, Graham Central Station.

Direction: Hard rock, R & B, MOR, and jazz. Block rates available.

ED FREEMAN – PRODUCTION/ARRANGING

8439 Ridpath Drive, Los Angeles, CA 90046
(213) 656-1310

Experience: Produced/arranged albums for: Don McLean, Tim Hardin, Tom Rush, Carly Simon, Gregg Allman, New Riders, Roy Buchanan, etc.

Direction: Especially interested in acoustic and semi-acoustic bands and singer/songwriters with major label affiliations.

JOHN HILDEBRAND – ENGINEERING/PRODUCTION

1927 Reed St. San Diego, CA 92109
(714) 273-1872

Experience: Today's Recording Industry with Phil Spector (1970-1971), A Seminar in Songwriting with Al Casha (1971), Radio Free Long Beach - Ron McCoy (1971), KOCC Radio, Orange Coast College (1972-1973), R.I.A. Studio West, San Diego (1976), Meiner's Recording Studio (1976-1978), Owner of Desert Rat Productions, Co-Owner of Accusound Recording Studio, San Diego. Built present studio, play guitar and bass, Member of the Audio Engineering Society.

Direction: Presently doing albums, 45's, remote recording and concert sound work. Future plans include a publishing company and eventually a 24-track studio.

PAUL J. HINSBERGER – ENGINEERING AND PRODUCTION.

2348 Camino Rey, Fullerton, CA 92633
(714) 525-2089

Experience: Has received training at Sherwood Oaks Experimental College and has worked with such artists as: Stoner Creek, Aryian, Henry Mitchell, and other

groups in Orange County. Has also done a lot of sound reinforcement work in Orange County.

Direction: Is currently working with Aryian and with Henry Mitchell as producer. Also Head of Production with DMG Productions in Fullerton. Plans for future: An 8-track recording facility with 16-track compatibility. Stay posted.... Also, fell free to call about production needs and DMG's management service.

NIGEL L. HUSSELBY – PRODUCTION

471 Fair Drive #101, Costa Mesa, CA 92626
(714) 549-0154

Experience: Apple, Trident Air and Abbey Road in London with engineers such as Phil McDonald, Tony Clarke, Dennis McKay.

Direction: English Rock.

ROBERT KOENIGSBERG – ENGINEERING AND PRODUCTION

P.O. Box 5018, Torrance, CA 90510

Experience: Engineer/producer on album and demo projects for two years. Produced 3 LP's that are currently on the market, and 3 more will be released by the end of the year. Worked as an engineer with 16-tracks on down as well as played (piano, drums, guitar, bass, synthesizers, etc.) as studio musician and singer.

Direction: Involved solely with Christian contemporary music. Likes to produce as well as engineer and perform on the instruments available, to get the most possible out of the material. "After all, my client deserves the best."

BOB KOVACH – ENGINEERING.

1617 N. Poinsettia Place, Los Angeles, CA 90046
(213) 851-3448

Experience: Records, film, TV, commercials and industrials.

Direction: High quality professional sound recording with a minimum of hassles.

IRA LESLIE – ENGINEERING

3916 Kentucky Drive #5, Los Angeles, CA 90068
(213) 760-2271

Experience: Engineer/mixer for the past three years at Wally Heider Recording, working with top name acts.

Direction: "I have gone independent to best serve the needs of my clients."

PAUL W. MCKENNA – ENGINEERING.

1556 N. LaBrea, Hollywood, CA 90028
(213) 462-6477

LEWIS MARK – ENGINEERING AND PRODUCTION

164 S. Kingsley Drive, Los Angeles, CA 90004
(213) 383-8026

Experience: Engineer and co-producer for Kalapana. Producer for Society of Seven and many others. In the music industry over 14 years.

Direction: Production of groups and singles artists with accent on getting good major recording contracts. Any information available on request.

DAVE NODIFF – PRODUCER

1921 Whitley Ave. #18, Hollywood, CA 90068
(213) 874-0248

JIMMY ROBINSON – ENGINEERING AND PRODUCTION

8780 Shoreham Drive, W. Los Angeles, CA 90069
(213) 659-3260

Experience: Paris (I), Yesterday and Today, Detective (I), Sammy Hagar (I & 2).

Direction: progressive.

SKIP SAYLOR – ENGINEERING

(213) 466-2075

Experience: Blood, Sweat & Tears, The Section, Donny & Marie, David Bromberg, Danny Peck, Budweiser, The Wiz (Diana Ross, Michael Jackson).

Direction: "To record quality sounds for my clients."

BOB SUFFEL – ENGINEERING/PRODUCTION

9543 Caminito Toga, San Diego, CA 92126
(714) 566-3050

Experience: 20-years in radio, TV, and record pro-

duction. Location engineer and producer for numerous custom stereo LP's. Also album graphic design.

Direction: "A cool-headed, music-loving man aiming at quality sound at an affordable cost."

JEFFREY WEBER – PRODUCTION

Pirouette Productions
P.O. Box 1451, Beverly Hills, CA 90213
(213) 277-8181

Experience: Discwasher Recording, Sheffield Lab, JVC.

Direction: Specializes exclusively in Direct to Disc and digital recording.

HOWARD "H. LEE" WOLEN – PRODUCTION AND ENGINEERING

5260 Corteen Place, N. Hollywood, CA 91607
(213) 985-0989

Experience: Flo and Eddie, Sweet Inspirations, Denny Henson (Fool's Gold), Slim Pickins, The Younghearts.

Direction: Former musician, hip to the needs of the artist, from disco to country, and with various budgets.

TO ALL INDEPENDENT ENGINEERS AND PRODUCERS:

The Mix will have free listings in all future Recording Studio Directories for independent engineers and producers. If you would like to be included, please fill in and return the coupon below before December 15, 1978 to:

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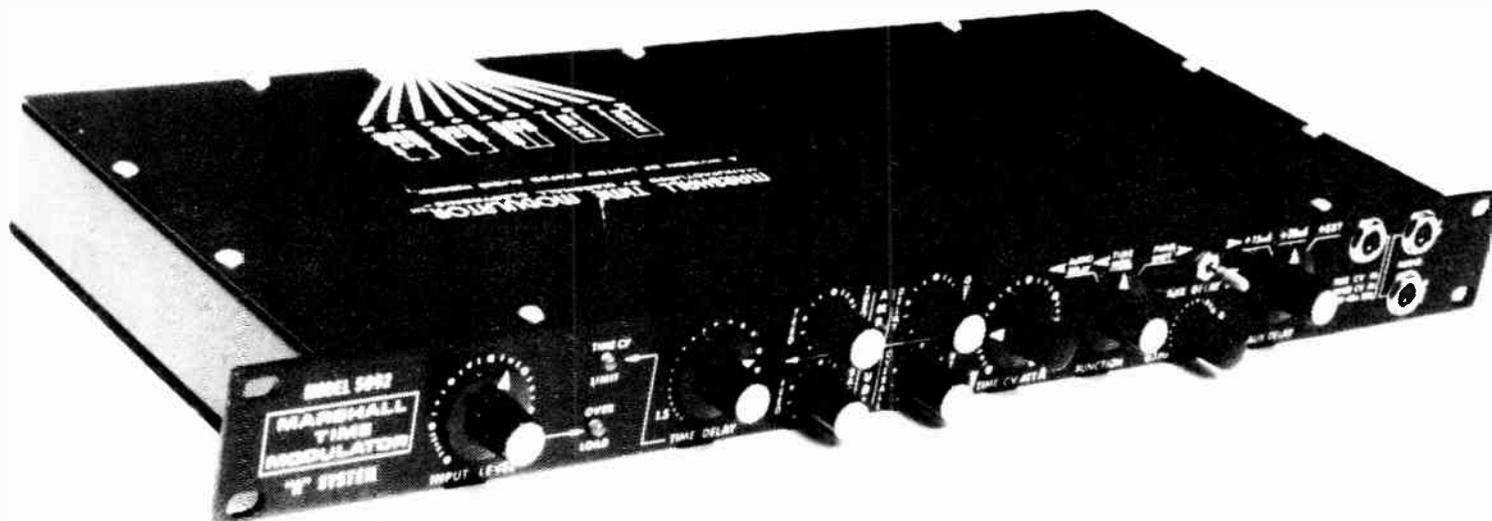
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Direction: _____

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Three years of lab and field research has helped to develop a unit entirely free of the limited sweep (4:1) capabilities and quantizing noise that plague digital delays, and the serious degradation in frequency response and signal to noise ratio that plague analog delays at longer delay settings. For some outside comments read the review in the April issue of Modern Recording.

The list of effects below should spark your creative imagination.

NEGATIVE (COSIN) FLANGE: 85dB + notch cancel depth; 100dB + dynamic range over entire 65:1 (6½ octave) sweep range without loss of amplitude, frequency response, or dynamic range. Auto or remote (voltage) control.

POSITIVE (SIN) FLANGE: Identical to flanging with two tape decks, but with far superior performance as shown for negative flange.

ECHO: Over 30 seconds of extended tone memory

DRUM TUNING: Retunes drums over 6 octave range. Front Panel, foot pedal, or remote keyboard controlled tuning.

AUTOMATIC DOUBLE TRACKING: True ADT™ with the variable pitch and timing errors needed to make it work. All voltage controlled.

AUTOMATIC TRIPLE TRACKING: As above, but with separate and different detuning and timing on each track, as little or as much as desired.

CLEAN, TRUE VIBRATO: With or without added delay, up to 100 milliseconds ± 4 octaves of vibrato detune available.

CHORUS, DELAY CHORUS, TRIPLE CHORUS, SPINNING SPEAKER: All at 100db T.D.R.

DRUM SLAP: Original plus two separate discrete slaps without using echo. Virtually infinite number of repeats using echo. Slap separation remotable.

HIGH Q FILTERING: Q of over 200 possible, set or sweeping. Can be used to entirely remove a note from a pre-recorded piano chord, etc.

PITCH QUANTIZING: Entirely removes the pitch of a voice, allowing only the consonants and vowel envelopes through. Re-assigns pitch by resonance. Pitch can then be controlled remotely by synthesizer keyboard.

ARPEGGIO: Transposes input signals alternately up and down by a musical interval of your choice, at tempos of your choice.

CARDBOARD TUBE ECHO™: Features voltage controlled tube length. This is sort of a giant flange with sustain and echo.

LOUDNESS ENHANCEMENT: Pulls vocals out front and 'fattens' quality.

HARD REVERBERATION: With multiple tap summing for softer reverb.

DOPPLER PANNING: Generates correct doppler shift for panning moving sources.

STEREO SYNTHESIS: Stereo synthesis from mono source, may add detune to fatten.

SPEAKER DELAY COMPENSATION: Dial in exact delay required; no steps.

RESONANT FLANGE: Scans chords and picks out individual notes, can flange bass guitar without detune.

PITCH DETUNE: Drive with envelope follower to put automatic portamento or slide on any instrument or voice.

TYMPANI SYNTHESIS: converts normal tom into very good tympani with voltage controlled size and head tension.

NORMAL DELAY: Continuously adjustable straight delay from ¼ millisecond to 105 milliseconds with no degradation of specified 15KHZ frequency response and 95dB dynamic range. No quantizing error.

ON BOARD SINE AND SQUARE WAVE GENERATION: Can be bypassed for use of front panel remote control facilities.

A complete technical package including a special high performance evatone recording of many of these effects is available from Marshall for two dollars.

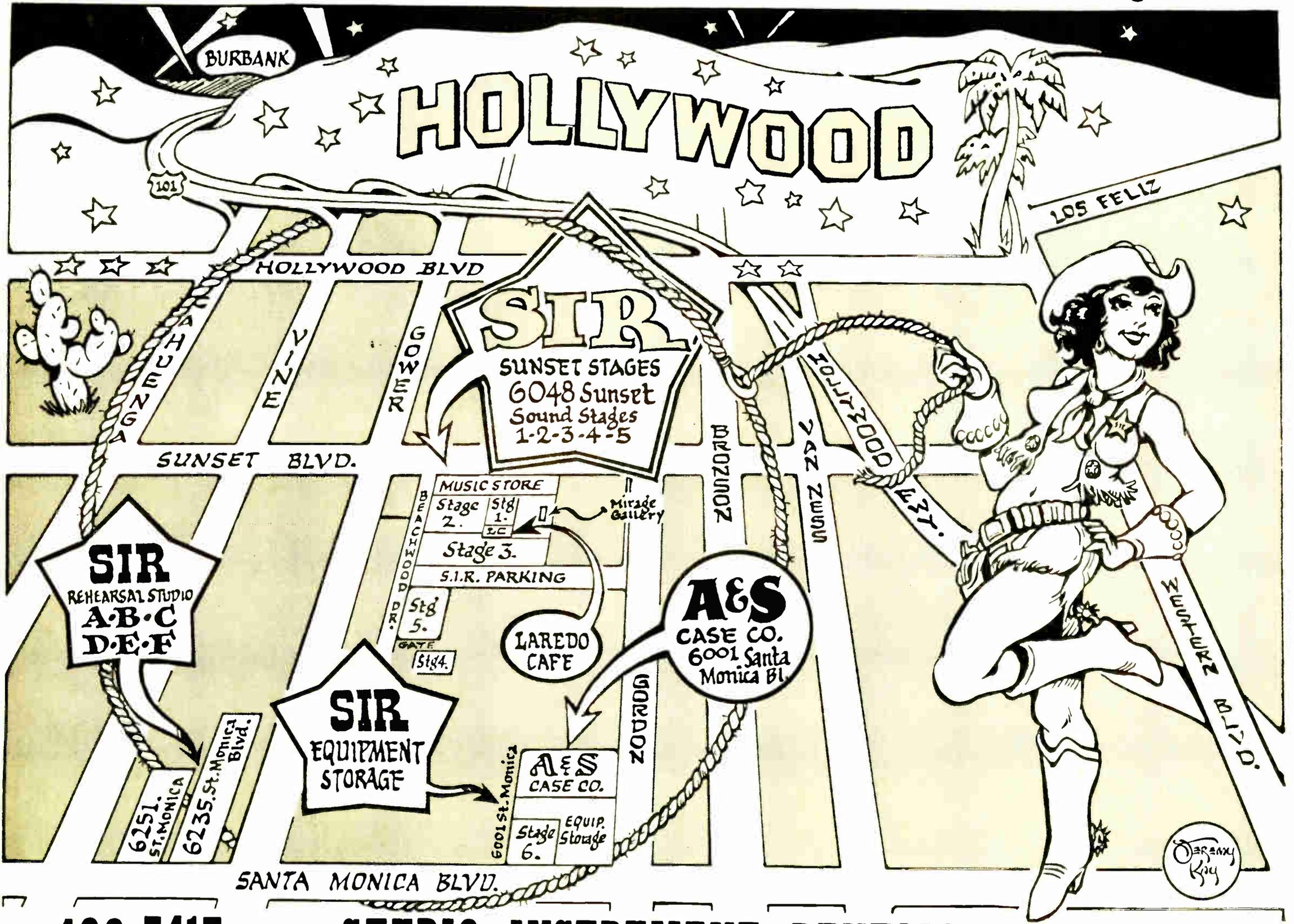
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| Frequency response | +4dBv line input to any line output at +4dBv, 20Hz to 20kHz: -1dB Signal at mic input with 50dB gain (200Ω at source), 20Hz to 20kHz: -1dB |
| Noise | Relative input noise voltage, 20kHz Bandwidth, now -128.5dBv true RMS (200Ω source). Mixing noise, 24 channels routed to mix all at unity gain, < -80dBv (DIN audio weighted) |
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There is a difference between so-called consumer decks and professional decks. Several, in fact.

That's why TASCAM SERIES created its Model 40-4 Recorder/Reproducer. While consumer decks are designed for play, our Model 40-4 is meant for work. Hard work.

It's a tough, heavy-duty deck with the professional specs, features, and functions it takes to qualify for professional, in-studio use. But our Model 40-4 costs a lot less than its in-studio peers.

Our Tascam 40-4 has a suggested retail price of \$1600*. That's more than most consumer decks, but it's designed to do a lot more.

The 40-4 transport is the same as our 80-8 half-inch eight-

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Okay. If you're just beginning, you can buy any consumer deck. TEAC makes the best around.

But if your commitment is serious enough to require a four-track recorder/reproducer you can rely on for a long time and produce studio-quality results, it's our Tascam 40-4.

Check out the details below, then check in at your authorized TASCAM SERIES Dealer.

The super-precision roller is strictly professional caliber. Along with the heavy dynamically-balanced spindles, it guarantees better tape head interface. Therefore, reducing the possibility of dropouts during a critical recording session.

Our exclusive Function Select initiates TAPE, SOURCE, PLAY, BACK, REWIND, and the ENGAGE/RECORD modes with just one button. Additionally, FET circuits (not mechanical relays) enable you to punch in and punch out without pops.

Heavy-duty motors, bearings and brakes assure you of smooth tape handling throughout the long hours of the multitrack recording process.

Individual, removable PC cards carry the electronics for record, reproduce and bias amps. So calibration or replacement comes quick and easy. Just swing down the meter panel for quick access.

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The optional dBx module (DX-4) gives you a dynamic range of over 90dB. Because it's integrated, its electronics are perfectly calibrated to match the recording/reproduce circuits of the 40-4.

The heavy-duty power supply utilizes a pre-quality toroidal transformer. This assures that each deck function will receive its correct voltage without any fluctuations. Even if your 40-4 runs constantly for 24 hours a day.

Thanks to our single record/playback head, you'll hear existing tracks in sync with full frequency response while over-dubbing at 15 ips.

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