

FOR THE PROFESSIONAL

the

NATIONAL RECORDING INDUSTRY DIRECTORY

VOL. 4 NO. 3

MARCH 1980

Mix



Southern California Studio Listings

ENGINEERING U.K./U.S.A.

SCOTT/SUNSTORM

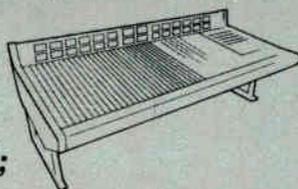
THE GRAMMYS

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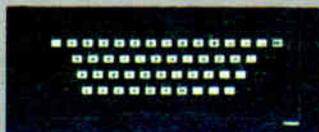
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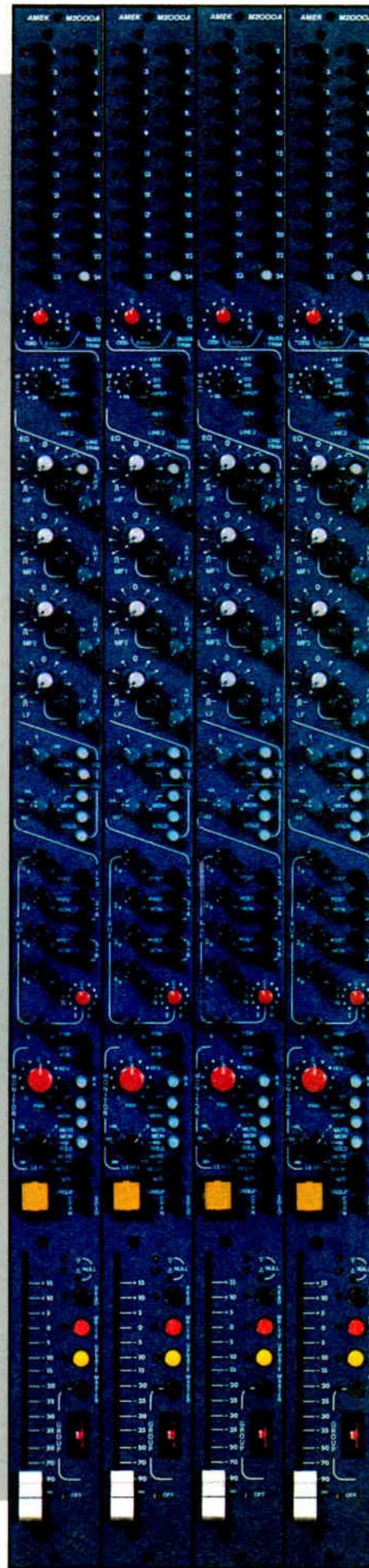


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STUDER REVOX



the Mix

Recording Industry Publications

VOL. 4, ISSUE 3



Cover:

Lyon Recording
Costa Mesa, CA

Studio Design by:
Express Sound

Photo by:
John Raley

MARCH 1980

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inside

We would like to welcome all of you new readers to the Mix. Over the last several months we have widened our distribution throughout the United States and are currently being distributed in over 1200 recording studios, as well as the major pro audio dealers, music stores and recording arts schools around the country. We appreciate the tremendous response you've been showing and urge you to let us know about other places that you would like to see distributing the Mix.

This month we focus on recording in Southern California, and list over two hundred studios between Fresno and San Diego. Also included is a listing of freelance engineers and producers in the Southern California area.

Near and dear to many of us are the Grammy Awards, recognizing superior achievement in the recording arts. In our lead feature David Goggin tells the story of the Grammy and its founding organization, the National Academy of Recording Arts and Sciences, and takes us behind the scenes with Ken Ehrlich, the producer of the recent Grammy Awards television special, to show us what makes this the top rated musical broadcast of the year.

One of L.A.'s newest studios, Scott/Sunstorm, has sprung from the remains of the old ABC studios. With a seasoned staff of music, business and technical veterans, Scott/Sunstorm appears ready to make its mark on the industry. Errol Carmel spoke with the studio's staff and presents a picture of this progressive operation.

The 'English' sound has been as imitated in this country as has been the 'American' sound in England. In an attempt to define these adjectives, Ken Kubernik has interviewed a very English engineer who does much of his recording in America and a very American engineer who, conversely, spends much of his time behind the 'desks' in England.

Of special interest to those concerned with acoustical design, we are reprinting a letter from Don Davis in our Feedback column in which he details the requirements for LEDE control room design. Don't miss that one.

Next month we will be taking a look at recording in New York and the Northeast, with some special surprises.

A few other spotlight features to keep in mind:

- May—New Products for Spring AES.
- June—Nashville, Memphis and Southeast studios.
- July—Northern California and Northwest studios.

tracks

The Mix is published at 956 San Pablo, Albany, CA 94706 and is © 1980, by Mix Publications, Inc. This is Volume 4, Number 3, March 1, 1980. The Mix (ISSN 0164-5957) is published monthly. Subscriptions are available for \$15 per year. Single or back issue price is \$2. Subscriptions outside U.S.A. are \$20. Please address all correspondence and changes of address to the Mix, P.O. Box 6395, Albany Station, Berkeley, CA 94706. (415) 526-6102. Controlled circulation postage paid at San Francisco, CA (USPS 473-870), and at Berkeley, CA (USPS 445-070).

The Mix is distributed in recording studios, pro-audio stores, music stores and other related businesses. If you have a recording or music related business and would like to distribute the Mix, please give us a call. Display advertising rates, specs and closing dates are available upon request. M.I. Musicians' Industry Magazine © 1980 by Mix Publications, Inc. This publication may not be reproduced or quoted in whole or in part by mimeograph or any other printed means, without written permission of the publishers.

CURRENT

AMPEX ANNOUNCES MERGER

On February 19, 1980, The Signal Companies, Inc. and Ampex Corporation, announced that the two companies have entered into an agreement in principle for the merger of Ampex into Signal through an exchange of common stock.

The terms of the agreement in principle call for the exchange of 0.79 Signal common share of stock for each common share of Ampex Corporation. Ampex has approximately 11 million common shares outstanding and an additional approximately 1.7 million shares reserved for issuance upon exercise of employee stock options and conversion of convertible debentures.

The merger is subject to termination by either party if, anytime up to ten days before it becomes effective, the average of the closing prices of Signal common stock on the New York Stock Exchange for any consecutive five-day period shall have exceeded \$51 per share or been less than \$40 per share.

Completion of the merger is also subject to approval by the board of directors and shareholders of each company, a favorable tax ruling, and approval of various regulatory agencies. The merger should close in mid-1980.

The agreement was jointly announced by Forrest N. Shumway, Signal chairman and chief executive

officer and Arthur H. Hausman, president and chief executive officer of Ampex.

Shumway stated, Ampex is a premier high-technology company, well respected in its markets. "Ampex meets our investment criteria in that it is non-cyclical and a leading company in a growth industry. It manufactures high quality products," said Shumway.

"Ampex is a well managed company with a great future. We contemplate no changes in its operating philosophy nor in its existing management," said Shumway.

Ampex Corporation is headquartered in Redwood City, CA. It principally designs, manufactures, and markets worldwide professional audio and video systems, computer memories and data handling products, magnetic tapes and accessories. At the end of its fiscal year ended April 28, 1979 it reported sales of \$380 million and employs 12,000.

The Signal Companies is a worldwide, multi-industry company reporting sales of more than \$4 billion. It employs 53,000. Its units include The Garrett Corporation, Mack Trucks, Inc., UOP Inc., Signal Landmark, Inc., and Dunham-Bush, Inc. Signal's investments include Golden West Broadcasters and Natomas Company.



Ampex recently delivered the first ATR-124 24 track analog audio recorder to Heider Recording in Los Angeles. Pictured left to right are Larry Estrin and Dave Brand from Heiders and Alistair Heaslett and Edwin W. Engberg from Ampex.

PRODUCTION SOCIETY FOUNDED

Members of the industry that provides creative and technical services for touring entertainment events met in North Hollywood on January 12th and 13th and founded the Professional Entertainment Production Society (P.E.P.S. Inc.).

The Society will act as an information center for sound, lighting, transportation, scenic, and staging companies. It will also serve individual designers, production managers, equipment people, riggers, and the other technical specialists who supervise touring entertainment productions.

Membership, Organization, Ethics, Finance, and Publicity committees were formed to work out the detailed structure of the society so that it can be in full operation by Spring.

The Society will publish a newsletter to convey legal, insurance, safety, technical, ethical, and membership information. The newsletter will provide data on products designed for the industry, will discuss techniques of using equipment that improve safety and reliability, and will pass on modifications suggested and tested by the membership.

The North Hollywood meeting grew out of an impromptu gathering at the International Entertainment Exposition in Las Vegas last December. The Las Vegas meeting established that many members of the industry felt a strong need for a trade association and the January meeting was called.

Production entertainment industry professionals, companies, and manufacturers who wish more information should write to: P.E.P.S. Inc., 7020 Hayvenhurst Avenue, Suite L, Van Nuys, CA 91406

EVENTS

... **G.C. (Jeep) Harned**, President of **MCI, Inc.**, announced today that the company has opened a Sales/Service Center in Nashville, Tennessee. The new office will be headed by **Graeme Goodall**. It will serve all customers formerly served by **ACI**... **Paramount Recording Studios** in Hollywood is set to open their second room, featuring a Harrison console and UREI monitors... **The Aspen Music Festival**, now in its thirty-first season, is an intensive three-week workshop for those interested in learning basic audio-recording techniques. **Harold Boxer**, music director of the Voice of America, is director of the **Aspen Audio-Recording Institute**, which will be held three times during the summer (June 23 - July 13, July 14 - August 3, and August 4 - 24) and will have a maximum of ten students per session. Tuition is \$400. For further information, contact the Aspen Music Festival, 1860 Broadway, Suite 401 New York, N.Y. 10023 or phone (212) 581-2196... On Monday, January 28, the **Miami Members Association of the National Academy of Recording Arts and Sciences** held their fourth formative meeting at Q. L. Productions, Down South Studios, in South Miami. The next NARAS meeting in Miami will be taking place at Studio Center in North Miami on Monday, March 3, at 8:00 p.m.... **W3 Public Relations**, the Los Angeles-based entertainment public relations firm, has relocated its offices, effective immediately, according to W3 owner, **Sharon Weisz**. The new address is: 8913 Sunset Blvd., Los Angeles, CA 90069. The new phone number is: 213/855-1299. **The Country Music Foundation Library and Media Center** announces the opening of its new Audio Restoration Laboratory. Designed and built by **Art Shifrin**, a leading sound restoration authority, the Foundation's Audio Restoration Laboratory is the result of over 18 months of planning and construction. In addition to handling Country Music Foundation sound restoration projects, the Laboratory will be available to outside companies for commercial uses and to record companies involved in reissuing historical recordings... **Holland-Kastner Enterprises**, a professional freelance recording budget service, announces the opening of its offices in Studio City, California. The firm offers budgeting and cost monitoring, contracting of musicians and vocalists, studio bookings, equipment rentals and a complete follow-up on all aspects of the recording projects... **Ball State University**, in Muncie, Indiana, announces an opening for a Graduate Assistant or Doctoral Fellow in Music Theory and/or Composition, Recording Technology, or Music Performance, to supervise central recording services for the School of Music; possibly teach one course in Recording Technology. Applicants should submit resume to: **Dr. Cleve L. Scott**, Director, Electronic Systems for Music Synthesis, School of Music, Ball State University, Muncie, IN 47306... In a recent **Billboard Magazine** survey, **JBL** was named the leading supplier of loudspeaker products to discos across the continent for the third straight year. New personnel appointments at JBL include **Bill Hamilton** as Eastern Regional Sales Manager for professional products and **Mark Gander**, Applications Engineer for James B. Lansing Sound, Inc.'s Professional Division, it was announced by **Ron Means**, Division Manager.

VIEWPOINT

STUDIO BUILDERS CONFIDENT

As 1979 was a year with sharp impact on this country's record companies, nowhere was this impact felt more than Los Angeles, the Mecca of the popular music industry. Of the ten major record labels that disappeared from the charts in 1979, nine were L.A. based. It was a year of apprehension for the recording studios that depend on major label business and a testament to diversification for the others.

While most music people admit that the business went a little soft in 1979, the major studio builders in Los Angeles are optimistic about the future and see the rapid development of technology as momentum for the industry.

Brian Cornfield, president of Everything Audio, in Encino, notes "a trend toward very sophisticated automation with powerful computer control. A dramatic change in building materials," according to Cornfield, "will provide better acoustical conditioning in less physical space." He also sees a shift away from wood toward new materials less sensitive to L.A.'s fire codes.

At Express Sound, in Costa Mesa, president Jerry Smith agrees that new construction materials, especially substitutes for fiberglass insulation, are providing quicker and lower cost solutions in many applications. Smith feels that the LEDE (Live end, Dead end) type approach to control room design has "arrived" and also sees a wide-spread trend towards elimination of transformers in the audio chain.

"New studio construction began to pick up after the first of the year," says Bret Thoeny, architect/designer for Westlake Audio. Thoeny finds that his clients are generally looking for studios that are larger and more live than previous Westlake rooms.

"Video is the big news," according to Sierra Audio chief Kent Duncan. "All of the major rooms we are involved in are giving thought to video, if not building it in now, at least allowing for its entrance in the near future."

At Audio Industries Corporation, in Hollywood, Ike Benoun notes a sharp rise in artist-owned studios. While he also receives increasing requests for video compatibility, Benoun finds strong anticipation for digital stereo mastering recorders.

Although the past twelve months have not set new records for studio construction starts in Los Angeles, studio builders are generally confident in the industry's economic recovery and look toward technology to lead the way.

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cassettes are famous for. Play after play, TDK D's jam-proof precision mechanism will deliver the music. Now get all this performance and more at even bigger savings. Buy TDK D in multi-packs at your TDK dealer.

 **TDK**

changing times and **NEW** **DIRECTIONS**

by Larry Blakely

Today many of us are very concerned about the status of the record industry. Record companies are cutting back on their spending and affecting not only the recording artists, but mixing engineers, independent recording studios, professional recording equipment manufacturers, equipment suppliers, etc...as well. Many record companies are laying off personnel and independent recording studios are doing likewise. The purchase of new recording equipment has seen a dramatic decrease by both record companies and independent studios and many in our industry are sitting back and scratching their heads, wondering where all of this is going to take us. I have my own ideas and would like to share them with those who are equally concerned about the future of the recording industry.

In my twenty years in this business the recording industry has been a ticket to ride the glory train. During the 1960's and 70's this industry has grown by leaps and bounds and, I might add, it grew much larger than many industry veterans had ever dreamed possible. Large independent recording facilities were built at great expense all over the world and most of them managed to survive the last decade or two.

The record business has been very lucrative and major labels have spent money like it was water for as long as I can remember. When multi-track recording became very popular along with rock and roll in the 60's, studio time increased in price and it seemed to require more and more studio time to finish a record album. It did seem, however, that increased costs made no apparent difference to record companies as they just payed the bills and asked few, if any, questions about the amounts. More and more people worked on new albums, which meant more studios were built and most of them were usually successful. I don't mean to infer that no one ever had a tough time in this business, but the overall attitude of "money was free as air" did prevail, especially in the larger studios which were doing the larger acts.

According to close friends in some of the larger studios, it was nothing for groups to spend \$100,000 to \$250,000 in studio time alone and the record labels never seemed to question the amounts — they just payed the bills that were submitted to them.

Other factors came along that seemed to compound the problem. The increased cost of petroleum products caused a substantial increase in

the cost of vinyl. Inflation caused increases in record manufacturing costs, personnel costs, distribution, etc. The result: retail prices of phonograph records had to be increased. The one-time \$4.00 record album in many cases has now become \$8.00.

For the first time in history the gas tank is competing with record sales. When it costs \$20.00 for the youth to fill the car with gasoline and another \$10.00 or \$20.00 to take out his favorite girl, there is not much, if any, money left for purchasing records. Combine this with many major labels investing more money in new albums for their already successful artists in order to ship these new albums initially in gold or several-times gold quantities. Not even famous artists can provide hit albums on a continuing basis, and this fact soon revealed itself when many labels had warehouses full of unsellable returned albums which were placed in the re-grind pile. Obviously record company profits took a dive and it was time for a change of attitude in the record industry.

Age old successful business practices say that a company must produce a profit. When times get tough one must take a look at their "hold cards" and regroup, and watch expenses carefully while making sound business decisions. This brings us to date. For the first time in the history of our industry major labels are watching the amounts of money spent on studio time instead of seemingly giving artists a blank check to produce a record album. Many labels are calling independent studios each day for the costs incurred by a group the night before. Budgets are being cut and the artists' contracts are becoming more realistic — the net result being less money flowing.

Many independent studios are now forced to assume the more practical business approach employed by the record labels. Some studios find it possible to work with less maintenance personnel, office personnel, and staff minors (when applicable). There is no question in my mind that many record companies, as well as independent studios, are over-staffed and over-equipped. Larger studios who need to purchase any new "widget" that comes down the pike are saying "no" more often today and using the saved money for maintenance supplies.

What does all this mean? We are undoubtedly facing more difficult economic times. The record industry has found it necessary to tighten it's belt and this restriction of available funds will no doubt affect those who supply the record indus-

try. The better and more popular independent studios will possibly suffer some losses in revenue, while others may not feel a thing. Some of the middle-of-the-road independent studios may "bite the dust" or find it necessary to look for other sources of income like radio commercials, ad agency business, etc. All of this will most likely cause a "weeding out" process that will have a negative effect on some labels, studios, equipment manufacturers and suppliers. Those who are involved in "me too" type equipment and studios will probably be the hardest hit. Everyone will have to get their "business chops" together. Although this will pose difficulty for many, it is my feeling that after a year or two the record industry and support industries and services will become stronger and more stable through the implementation of better business practices, and the industry will become much stronger and better because of it.

The Bright Side

On the brighter side we can look back at history and see that the record industry has held its own and actually increased in size in the face of bad economic times. When times are bad people need music.

One area that will be the least likely hit and will continue to grow by leaps and bounds is the home recording industry. Individuals who desire to record their own music with economy recording equipment will continue to hock their houses, cars, etc., to purchase equipment to use in their living rooms, basements and/or garage-type studios. This new segment of our industry is experiencing an explosive growth that has only begun and will continue to blossom for the next several years. In my opinion, this new segment of the industry will bring about many changes. Read this column in last month's MIX to see some new potential that I see in the area of regional recording opportunities.

All of us have entered some difficult times. As always when the going gets tough, the tough get going and the next few years will separate the adults from the kids in our industry. When all is said and done the strong will have survived, the recording industry will have employed better business practices along with some constructive changes and we will all have the privilege of working in a better and more stable industry than at any time in the past. Keep your ear to the ground and roll with the punches and, most of all, employ good business while identifying and responding to the new directions and needs of our maturing industry. ☺

THE 'OVER EASY' COMPRESSOR/LIMITER. YOU'LL SWEAR IT ISN'T THERE.

Until now the recording engineer had to settle for a compressor/limiter that was somehow... limiting. Most compressor/limiters utilize a threshold above which compression kicks in, suddenly and audibly. The engineer has to use this device quite sparingly to preserve the "naturalness" of the music he's recording.

The dbx Model 165 is a compressor/limiter that is nothing short of revolutionary. "Over Easy"[™] compression allows the signal level to pass through the threshold and gradually adds the desired amount of gain change over the range of several dB. The result is compression that doesn't sound "compressed." Engineers who have used it have checked to make sure it was really connected.

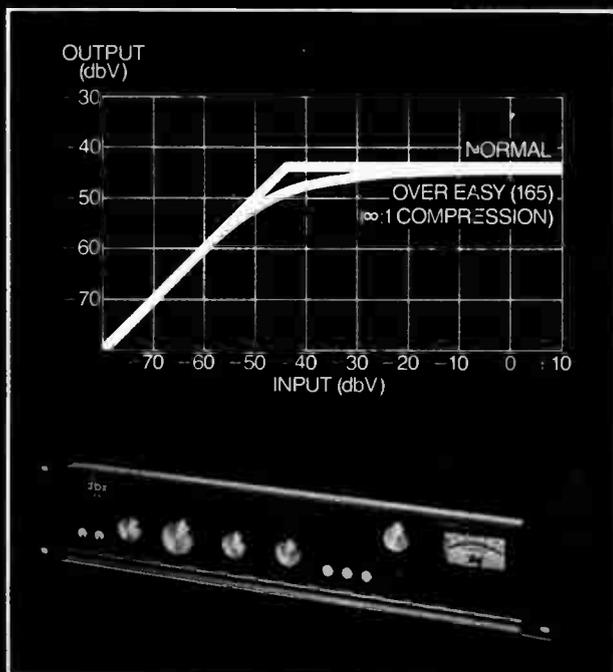
The 165 incorporates other exclusive dbx design features such as true RMS level detection and feed forward gain control. A separate input is provided to the level detector. Because attack can be completed before the signal arrives at the gain control stage, this input allows the creation of special effects.

The 165 is the most flexible compressor/limiter in the dbx line. It is strappable for true stereo operation. (A master/slave switch is located conveniently on the front panel). It has manual attack and release rate controls that can be switched on for special effects. Despite all its features, it occupies only 3 1/2" of rack space.

In the hands of a good engineer, dbx's new 165 is more than the most natural-sounding compressor/limiter you can buy; it is an integral part of the creative recording process. dbx, Incorporated, 71 Chapel Street, Newton, MA 02195, 617-964-3210.

dbx

UNLOCK YOUR EARS



the era of SPECIALIZATION

by Dr. Richie Moore

Developments in the audio field are moving with such great leaps that none of us can be expected to keep up with all the areas with which we have contact. The point is, don't feel too bad if there is an area in audio that you can honestly say "I don't know" to.

We are now entering an era of specialization. Much as the general practitioner in medicine has given way to the internist, cardiologist and etceterologist, the concept of recording engineer is also becoming increasingly subdivided. Today we have the acoustical engineer, the balance engineer, the mixing engineer, the maintenance engineer, the design engineer, and so forth. The recording engineer of the 1950's has given way to the specialist of the 1980's. There is no loss of prestige. Instead, there is a very deep understanding that we cannot know everything, and therefore must work where we are most efficient.

We are moving so fast in electronics technology that we often overlook the important area of acoustics. There have been some great steps made in the field, even though the basic design of studios and control rooms has not tremendously changed in over 30 years. While their esthetics and subtleties are continually being modified, the guts are about the same. In the last ten years we have seen the addition of active trapping for the instruments, adjustable acoustics, standardization of design that prevents us from going into aural shock when we change rooms, and the introduction of the LEDE (live end-dead end) control room based on logic and a truer understanding of what the human ear hears.

There is becoming a need now for people to get into acoustics specialization at the recording studio level, not only to know the necessary physics and sonic equations, but also to possess a true understanding of sound and its faithful reproduction. Acoustics could well use some input from audiologists, medical ear specialists, and the Occupational Safety and Health Administration (OSHA), people investigating noise and acoustics and their bearing on the human machine.

As mentioned earlier, the catch-all phrase "recording engineer" has become somewhat obsolete. There are those who are great at cutting tracks, others at mixing, and still others at fixing (maintenance). In today's modern studio it is a full time job for the control room engineer to get the sounds on tape; understanding what microphone sounds the best on what instrument, and how to place it to capture the best sound. He

should not have to worry if the equipment is going to work properly because the tech people (maintenance) are assumed to have done their job, and will assist in any unforeseen problems.

For those of us fortunate to be both balance and mixing engineers, our burden is now increased two-fold. Not only do we have to worry about recording, but we have to deal with new microprocessor-based automation to assist us in getting the 24 to 46 tracks down to two again. Granted, automation is a real asset when recording multi-multi-track, but it forces on us a new and often time-consuming mental awareness of the equipment using time that might be better spent on the product. Complexities like these have brought about a split up of the recording duties into balance and mixing engineering. The tech people are entrusted with keeping everything working for us.

The poor tech people, have they got their hands full. There are hundreds of design engineers running around out there trying to come up with devices that will help us get the right sound on our recordings. Some of these devices are analog, some are digital and all mean that the tech support people have to be aware of all the technical developments in audio so the recording people can experiment with new devices and keep them on line. This is a mind-boggling feat at it's easiest. It is for this reason, as I have continually stated, that we urgently need people who understand tech support, and just how vital it is to the recording of our product.

The microprocessor is here and it is surely just the tip of the iceberg. We now find microprocessor-based technology in almost everything that we work with, from consoles to tape machines. While offering new worlds of possibilities, the problem right now is the cost. Digital recording and microprocessor based technology are presently for the financially elite, even though some "digital" devices are only digital in small fractions of their design, to keep the cost within as many studios' budgets as possible. It's a confusing area at present and the buyer should beware since not everything is in large print! A good philosophy for the budget minded would be to get the finest hybrid (analog and digital together) equipment you can and try to put some coins away for when digital is within all of our reach.

Back to the tip of the iceberg. Lasers have been in evidence for sometime now, and their cost factor has greatly been diminished. Fiber optic devices are being installed by the phone company on a trial basis and, somewhere in the

80's, all of this will be put to the ultimate test when it is combined with microprocessors to form true digital recording.

The insides of microphones will change. They will still have a capsule that captures sound pressure fluctuations, but then a small microprocessor and laser device will convert the signal into pulses that will travel down fiber optic cables, be matrixed and fed directly to the board and onto the tape machine — all without changing its digital form. Only to the monitors will there have to be a digital to analog conversion. There is even the likelihood that tape will be replaced as a storage medium when magnetic bubble storage is perfected.

Don't think this is just science fiction. Remember, after we set our minds (and pocket-books) to it, it only took ten years to put a man on the moon — so nothing is impossible.

Probably the best direction we can take in the 80's is toward solidarity in our business. There are problems that will have to be faced, such as the decreased availability of raw materials for components, not to mention the inflated dollars that we will have to pay for less and less. Whether or not we get our names on an album or a piece of equipment, we have to support each other to arrive at a better overall product. As I have stated in other articles, we need support from all that is available in audio, and we must always continue to learn. Let us go on to even better sounds in the 80's.

Until next time, have a great Mix! 🎧

Used Equipment

In May, Sound Advice will begin a series on used professional recording equipment; where to find, what to look for, how to maintain — all the specifics for taking advantage of the wealth of good old professional gear. Stay tuned.

TAKE A FANTASTIC VOYAGE



Inside Tip:

The filters can be modified just by changing capacitor values to "roll-off" or "roll-on" at virtually any frequency. Result: *A Built-In Electronic Crossover*. Graphs for these modifications and others are in the owner's manual. We even made the owner's manual small enough to fit in a pocket and printed it on waterproof (and beer proof) paper.

Easy Access

6 screws hold the main board to the chassis. Only Velcro® could be quicker.

Gold Plated, Locking Connector

No "jiggle" quotient.

Overload Indicators

These start to flash 1dB prior to clipping at any load, at any frequency.

Toroidal Transformer

High current drive capability allows easy 2 Ohm performance. The Toroidal design also has no stray hum field, so you can put low-level stuff like preamps and digital delay lines right on top of the P50.

All Discrete, Fully Complementary Circuitry from Input to Output

If you're tired of an amplifier that sounds like a chicken being chased by a steam-roller, give the P50 a listen. . . soothes ravaged ears.

Relay

D.C. sensing protection circuit eliminates turn-on and turn-off thumps.

Fan

The P50 not only meets FTC. specs at 2 Ohms, but does it with no thermal cycling.



High Pass Filter

With this filter "in circuit" the response is 3dB down at 20Hz. Gets rid of rumble, and works very well with cinema noise reduction systems. Remove the filter and the response is flat to 0.5Hz.

Mono Input

Inserting a 1/4" phone plug into this jack disconnects the left and right stereo inputs and automatically bridges the amp for mono operation. No switches. No jumpers. No headaches.

Pem Nuts

Instead of using sheet metal screws that come loose, we use Pem Nuts. Pem Nuts are threaded pieces of metal that, when bonded with the chassis, provide extra thickness and strength. Plus, we can now use a machine screw instead of the self tapping sheet metal type. . . you can take the P50 apart and put it back together as often as you want. We use Pem Nuts. . . Obviously.

Chassis of .090" Aluminum

We even have an .090" Aluminum L-Bracket running down each side to give the amp extra rigidity when rack mounted.

Low Pass Filter

A 6dB per octave filter gives the amp a 3dB down point at 25kHz to keep R.F.I. from passing through the amp and frying tweeters. If you are interested in frying tweeters, remove this jumper and the response goes out to a couple of hundred kilohertz. (By the way, we give you a dummy pin to store the jumper on when you want it out of the circuit.)

Power Output:

At Least 70 Watts per Channel in Stereo, @ less than .05% T.H.D. 300 Watts in Mono

THE P50 PROFESSIONAL 70 WATT PER CHANNEL POWER AMP



For information write: SAE Professional Products Group, Dept. FM, P.O. Box 60271, Terminal Annex, Los Angeles, California 90060

Trade Associations

We know changes in the recording field are occurring, and we know studio owners/managers desire information about their industry — so where do they find this information? Trade associations seem to be a valid (but often overlooked) answer to this question. Most of these organizations offer a wide variety of services: seminars, associations' journals, annual meetings, regular reports, special events for members, and numerous other activities. All of these services are geared toward one purpose: to disseminate relevant and current information to the industry.

Obviously, we are not suggesting that studio operators join every trade association available to them. What we would hope for, is that the progressive studio owner has a good idea of what information sources are available to him/her, and how to locate these sources.

Below, we have analyzed pertinent information on several of the trade associations active in the recording industry.

Audio Engineering Society, (AES).
60 East 42nd St., Room 2520,
New York, New York 10017,
Phone: 212/661-8528.

A member must be active in the field of audio engineering or acoustics with an academic degree or equivalent experience. An associate member may be anyone interested in the area of audio or acoustics. Associate membership includes all privileges except voting and holding office. Annual fees are \$35.00. Student and organizational memberships are also available.

The AES is an international organization of professionals in the field of audio and acoustic technology. Its services include advance notice of and reduced rates at the three annual conventions, held each fall in New York, in Los Angeles in the spring, and in late winter in Europe. Attendance of these conventions can do a great deal for the studio owner/manager in terms of seeing what is new from equipment manufacturers, and in keeping abreast of developments in the technology. It gives the individual a chance to meet and talk with design engineers from the major tape and equipment manufacturers about problems and/or ideas for new products.

In addition to attending conventions, members of the AES receive the *AES Journal*, the foremost publication in the subject area. The journal includes technical papers, news from AES sections, new product information and stories on other developments in the industry. There are some thirty-three AES sections in areas of concentrated membership. These sections often meet and can be useful in disseminating information about local topics or problems as well as providing a way of meeting other professionals in the area.

Society of Professional Audio Recording Studios, (SPARS). Temporary headquarters: c/o Record Plant, 8456 West 3rd St., Los Angeles, CA 90048. Phone: 213/653-0240.

Membership is open to qualifying studio owners and operators. Qualifications are as follows:

1. The Professional Audio Recording Studio must have been established and in business for at least two (2) years prior to application for membership in SPARS;
2. The applicant must have at least one (1) twenty-four (24) (or more) track quality recording studio or quality mastering room.
3. The applicant must have demonstrated the highest professional and ethical business practices in the community as well as in the industry.
4. Primary Business of Applicant's studio must be professional audio recording or mastering time and material sales.
5. Initial membership and annual dues are \$2,000.00.

In June of 1979, several professional audio recording studio owners and staff members met to discuss the dynamics and the state of the art. It was determined that their profession was in need of a responsible, competent, active body for industry-wide representation. The concepts and structure of SPARS evolved to fill this need. The association is quickly becoming a focal point on expanding dialogue between the diverse elements of the professional recording field. SPARS is now recognized by manufacturers and suppliers as an authoritative source of information on matters concerning audio recording.

National Academy of Recording Arts and Sciences, (NARAS). 444 Riverside Dr., Suite 202, Burbank, CA 91505. Phone: 213/843-8233.

Active (voting) members must meet a minimum requirement of having participated in the recording of albums and/or singles. Classifications include singers, conductors, producers, songwriters, composers, engineers, musicians, arrangers, spokenwork-comedy participants, album art creators, and liner note writers. Annual fees are \$25.00. Associate (non-voting) membership is also available to those interested in the field of recording and are actively identified with the industry in executive or other capacities. Annual fees are \$20.00.

NARAS, which is also known as the Recording Academy, is organized by chapters. There are chapters in the major recording centers of Atlanta, Memphis, Nashville, Chicago, Los Angeles, New York, and San Francisco. NARAS is best known as the organization that presents the Grammy awards each year. Local chapters

participate in the awards process by forming draft committees to judge recordings in the more highly specialized fields. Each chapter is semi-autonomous and sponsors its own seminars, workshops, local awards and social events.

Full membership includes a subscription to the *NARAS Institute Journal*, and the *NARAS Awards Guide*. The journal contains articles on marketing trends, production techniques, interviews with industry personalities, relevant legislation, legal problems, bibliographies, etc. The *Awards Guide* is a bi-monthly listing of current recordings that can be obtained at reduced prices.

Recording Industry Association of America, Inc., (RIAA). 1 East 57th St., New York, NY 10022, Phone: 212/688-3778, or 9200 Sunset Boulevard, Suite 1005, Los Angeles, CA 90069, Phone: 213/278-5500.

Regular memberships are available to any person, firm, or corporation which has its main office in the United States and is engaged in the production and sales, under its own labels, of recordings of performances for home use. Dues schedules for the current year are available on request from RIAA's offices.

Although the RIAA emphasizes involvement with the distribution and sales aspects of the recording industry (i.e., record companies), there are a number of activities and services of interest to the studio owner. For example, the organization has standing and project committees on anti-piracy and engineering. Some examples of other RIAA services:

- Rights — fostering industry interest in respect to broadening copyright protection for sound recordings.
- Standards — developing and promulgating technical standards for phonograph records and pre-recorded tapes to insure uniformity and compatibility.
- Statistics — compiling and disseminating relevant industry statistics.

National Association of Recording Merchandisers, (NARM). 1060 Kings Highway North, Suite 200, Cherry Hill, NJ 08034. Phone: 609/795-5555.

Regular membership of NARM is comprised of rack jobbers, independent distributors, and retailers of pre-recorded music, accessories and equipment. The associate membership involves anyone supplying products or services to NARM's regular membership. Virtually every record manufacturing company is an associate member of NARM. Membership dues, figures and further information can be acquired by contacting the NARM office.

So why should studio operators be interested in NARM? Primarily because of the relevant information the organization makes available. NARM periodically engages research experts to provide analysis of market trends. It also has been a front runner in the fight against record piracy in the United States. Involvement with other areas of the industry is another important NARM activity. The organization's literature states that NARM, "enjoys a close working relationship with RIAA, the Harry Fox office, NARAS, CMA, and NMPA." 

by Dennis Buss & Chris Haseleu

RECORDING STUDIOS

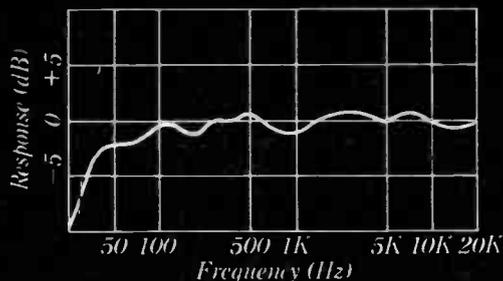
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The Grammy is a symbol which represents achievement in the field of recording. The award is presented by NARAS, the National Academy of Recording Arts and Sciences. NARAS is composed of members from all over the country who are actively involved in the recording industry.

Through the year, the Academy directs a complex system of nominations, selections, and voting which culminates in the annual Grammy Awards ceremony. In addition to this most visible aspect of the Academy's work, there are many functions which contribute to growth and education within the recording industry.

NARAS conducts seminars which deal with everything from engineering to marketing. People that are working in the industry have a chance to exchange ideas and information. Subjects include the legal and business aspects of recording, copyright problems, managing artists, radio programming, budgeting recording sessions, and songwriting, among numerous other practical topics. NARAS works with schools and colleges to make this information available to students who plan on a career in the recording industry. The Academy is very accessible and Jay Lowy, current national president, provided abundant information and assistance regarding NARAS and its work.

The story of the Grammy and NARAS goes back to 1957. The Hollywood Beautification Committee decided to immortalize entertainment greats by inscribing their names on the sidewalks of downtown Hollywood. They didn't know which recording stars to select, so they consulted with five of the west coast's leading recording executives: Capitol's Lloyd Dunn, Columbia's Paul Weston, Decca's Sonny Burke, MGM's Jesse Kaye, and RCA Victor's Dennis Farnon. At first, since there were no standards for artistic excellence, they relied on record sales. But this formula left them uneasy. Weston explained it: "We found that a lot of artists, many of whom we had the greatest respect for, didn't fit this category. Our criterion may have been right for selecting names to put in cement, but what we really needed was a proper means of rewarding people on an artistic level."

The decision was made to create an Academy of Recording Arts and Sciences, along the lines of the Motion Picture and TV academies. The five men asked Jim Conkling, recently retired president of Columbia Records, to serve as a temporary chairman. "Our major aim was to gain respect for the industry among the public," recalled Conkling. "In the beginning the idea was never to be big, but more importantly, to be selective. We felt that we had a responsibility to our industry and we wanted to recognize achievement."

Conkling sent an invitation to creative people throughout the industry to form an academy. The response was tremendous and in June in 1957 a steering committee meeting ratified the creation of an academy for the recording arts and sciences. In February of 1958, a similar meeting was held in New York, and a national academy was under way, with more chapters to follow.

One of the first responsibilities of the Academy was to create its own identifiable award. A design was chosen which combined the features of old-time Columbia, Victor, and Edison phonographs. The name



The Grammys

by David Goggin

Grammy is a nick-name for the gramophone, the device that started it all.

For the first Grammy awards, the several hundred members were asked to vote for the most worthy recordings in twenty-eight different categories. Results were announced at the Grammy Awards dinner at the Beverly Hilton Hotel. In the following year, the Academy aired its first TV show. For the next four years there were no more TV shows, but in 1964 there began a seven-year run of "Best of Record", a taped NBC series that featured numerous Grammy Winners in their award-winning performances. Then in 1971 came the first of the current "Grammy Award Show" live telecasts of the actual awards presentations, featuring numerous nominees performing selections which they hoped would be revealed as winners during an envelope-opening portion of the program. These live telecasts brought the Grammys and NARAS to the attention of the entire country.

NARAS national headquarters are in Los Angeles, with seven chapters in Atlanta, Chicago, Memphis, Nashville, New York, San Francisco, and L.A. Each of the chapters' membership is divided into two categories. The Active members are those who may vote and thus determine what the chapter does. They also vote in designated national matters, such as nominating and casting final ballots for the Grammy Awards. Associate members are non-voting, but are accorded certain other privileges. Active members qualify because they have contributed creatively to the field. Nobody else votes - no business men, no promotion men, no advertising men, no secretaries, not even heads of record companies, unless they have fulfilled Active membership requirements. No record companies belong to NARAS. Only individual members select the Grammys.

To qualify for membership, a person must have

contributed creatively to at least six recorded sides or one-half of an album in any one of nine different membership categories. For album packaging and album notes, the minimum requirement is six albums. The membership categories consist of the following:

Vocalists and Singers; Leaders and Conductors; Producers; Songwriters and Composers; Engineers; Instrumentalists and Musicians; Arrangers; Art Directors, Photographers, Graphic Artists, Designers, Annotators and Literary Editors (six albums required); Spoken Word, Documentary, Educational, Comedy and Children's Records.

Through various stages during the year a Pre-Nominations list is compiled from members throughout the organization. Placement within the various categories is debated on the chapter level and eligibility is examined. Following this extensive screening process, the Pre-Nominations List is sent to each of the Academy's voting members for the first round of voting to determine the final nominations. This is a long list, containing as many as 4,000 entries spaced throughout the many different categories.

The Pre-Nominations list is divided into various fields of recording: Pop, Rock, and Folk; Rhythm and Blues; Inspirational and Gospel; Country; Ethnic/Traditional and Latin; Children's, Comedy, and Spoken; Word/Documentary; Composing; Classical Music.

All voting members may nominate in no more than five of the eight specialized fields. In addition, they may also nominate in all four of the general categories, for Record of the Year, Album of the Year, Song of the Year, and Best New Artist.

The remaining categories cover the various recording crafts such as arranging, engineering, producing, album packaging, album notes, historical repackaging, and jazz. Here the first round of voting comes from special committees in each of the chapters composed of members who have qualified for membership in those crafts.

After the entering and nominating, comes the final stage of voting for the Grammy winners. Lists of all final nominations, including those of the craft committees, are sent to all active, voting members. In addition to being permitted to vote in the four general categories of Record, Album and Song of the Year, and Best New Artist, members may also vote in as many as seven of the fifteen fields. This restriction is made because the Academy wants members to concentrate on those fields with which they are especially familiar and thus qualified to judge and to avoid those in which they have less expertise.

All voting, both in the first phase from the Pre-Nominations List, and in the second round, which determines the ultimate winners, is strictly by secret ballot. Results are tabulated by an independent firm and forwarded to the Academy's national office in time for the annual January press conferences in Los Angeles and New York at which the names of all the finalists are announced. Nobody except the tabulating firm knows the results of the final round of voting until the sealed envelopes are opened for the first time during the course of the nationally televised Grammy Awards Show, or, in the case of the non-televised categories, directly preceding the television program.

The Ken Ehrlich Interview

Pierre Cossette Productions, the company that



The Presentation



produces the annual Grammy Awards Show, has offices in the ICM building in Los Angeles. Ken Ehrlich, of "Soundstage" TV fame is producer of the immensely complicated TV broadcast of the company. His office has stacks and stacks of record albums, life-size cardboard personalities standing around in promotional poses, framed magazine covers, and assorted music memorabilia. Ken wears a casual fisherman's sweater and has a friendly, enthusiastic expression beneath his salt-and-pepper beard and hair.

In Producing the Grammy show, how much freedom do you have? Who do you have to answer to, and how much of the shaping of the show is left up to you?

Well, in terms of the shaping of the show, our production company...Pierre Cossette, my executive producer, and I probably have the greatest input as to how the show is put together. Obviously, we're directed by the nominations. The show has always had a policy that no one performs on the show unless they're a nominee or have been a past Grammy winner or nominee. In most cases they're nominees for the present year. In terms of presenters, there's a little more latitude.

Procedurally, our first signal in shaping the show begins with the nominations that come out on January the eighth. Before that, we begin working in early December...but it's all speculation. We made calls to people we thought we might want to have on the show. We tried to clear some schedules. There is only a six-week period between the beginning of January and when the show goes on the air, so it's an awfully confining schedule...particularly for a lot of acts that are booked months in advance.

In terms of booking the show, which is what the show is really all about, all of that starts, officially, on January the eighth. We begin to put it together from there. The input that we get from NARAS is very helpful. Their television committee meets around the time of the nominations and they provide us with their input as to who they feel is important to have on the show. We are directed by that, but not limited by that...so that over the course of putting the show together we are at least in sync with what they're looking for and they're in sync with what we feel is going to make a terrific television show. We are mindful of the fact that whatever we do reflects on NARAS. I'm sure they wouldn't want to limit us in terms of what we want to put together, ultimately, as a very good television show. If there are any broad strokes from them, they are really in the area of representation. Even though the majority of records that are sold in the course of a year fall into a Pop category, NARAS is made up of Country, Pop, R&B, Classical, Jazz, Spoken Word, and all the categories that go into the Grammys. Each of those people wants to be represented in one manner or another. The most difficult job in putting the show together is making it representative, but it's also the most rewarding because you're not limited to a certain kind of music.

So you have to come up with a balance representing the categories...as well as coming up with a show that is entertaining.

Right...but it isn't necessarily trying to balance it each year. For instance, NARAS's feeling is that if a certain category has been presented one year, then the next year there should be another. There are 58 awards and only ten to fourteen that are actually presented on television. That presupposes that over a period of years there will be pretty equal representation.

What percentage of the two-hour show is taken up with actual entertainment...acts, singing, playing?

Well, it varies, although I would say, very loosely, about a third of the show is straight ahead performance. Another third of the show is awards, and about a third are things in the hazy areas. There are the other pre-telecast awards that are given out prior to the show which we re-cap on the show. There's a Hall of Fame category which is not really an award as the others are, but is given out on the show annually. There are some special presentations and things like that. Those three areas make up the body of the show.

You have to be unprejudiced...unbiased, but you have to deal with a lot of people in the industry. You must be bombarded with requests and things like that. How do you keep them all happy?

Can't keep 'em all happy. You can only rely on the longevity. I have relationships that go back for ten years or more with some of these people. Because this isn't my first television show and it won't be my last show, you hope that over the years it evens out. This whole business is a business of give and take. You just try to do the best you can. You can't trade. There's an integrity to the show, and there's a feeling of a basic honesty and a basic commitment, because it does represent such a large industry. It does mean so much to so many people. You can't sacrifice. You can't settle for less than the best, and sometimes it becomes difficult.

You get a lot of calls. There are a lot of people that would like to be on the show, and in terms of booking the show it could be a very easy show to put together if you just took the first 44 calls. But you can't do that. There is a commitment based on what the show means, and what the show is representing...you try and fulfill that.

Do you overbook, in the event that one of the acts can't appear?

No, we don't overbook on that basis. You just have a sense of timing and you know that you can go a little longer with some things if something bad happens. You know that there are things that you can do to pad a show. But the show is packed full of music, packed full of presentations. What that means is that if

somebody falls out, then it'll be a little looser, but my feeling about the show is that it has to move along very, very quickly. If one of the elements falls out, I just have a little more leisure time.

How many people are involved in putting the show together?

Well, we have a basic production team...fifteen or twenty people...that are production staff, assistants, director, art director. We have a basic staff that works on the show out of this office. Then there is a large support team which we move down to the Shrine...a technical team that numbers probably around forty to a hundred, depending on who you count...stagehands...seat-fillers when people come up to get awards...it could go up to 150 people. Our basic staff is kinda small for a show like this, but it should be because everybody knows what everybody's doing, and everybody has a function to perform.

A show like this ultimately comes together with an awful lot of people...that's the only way it really works.

Is the staff the same people from year to year?

Technically, most of them are. I'm new, and our director, Walter Miller, is new. I was very happy to inherit some people that had done the show before. There are a few people that I've worked with before that I've brought in to do some things, that I feel comfortable having them do. It's a mixture. We wind up with a pretty close-knit group of people. This show is as much a military exercise as it is a television show. The logistics of a show like this are incredible...coordinating arrivals, limos, rehearsals, sound checks, hotel rooms, arrangements, charts, audio set-up and band set-ups, seating arrangements for guests of the acts. It's not necessarily a lot harder, but it's a lot more complex than doing most other types of television.

Could you talk about the audio side of the show?

Well, the audio team of people that are on the show are the same people that have done it for years: Filmways/Heider. Ed Green is our audio guy. I've worked with both Heider and with Ed on a number of shows. They're very good people. The biggest problem, of course, is that because it's a live show, if you don't hit it when you go on the air, there are no re-takes. It's not like making a record, or doing a show where you can take it again. The rehearsal period is as much an audio rehearsal as it is a video rehearsal. We're dealing with people to whom the recorded sound is probably more important than pictures. The key is, number one, making these artists whose lives are spent in making sure they sound right on record, and in concert...making them comfortable with a television situation. Pre-setting of levels and all of this equipment for ten to twelve performances in the course of two hours is a monumental task. It's probably the most critical area because

Cont'd on page 16

Cont'd from page 15

very seldom will these people ever tell us how to shoot them, but they sure as hell want to know how they sound...both in terms of foldback on stage as well as what the house sound is like...as well as what's going out live.

What types of equipment are used?

Filmways/Heider can give you those specs.

(Norm Schwartz, remote manager and V.P. of the Filmways Audio Services group provided the following information:

Wally Heider Recording Mobile Unit II has a 32x24 API console, plus a suped-up 28x24 Audionics board, and additional submixers for a total of 90-100 inputs.

An additional remote truck houses 2 16-track tape machines and smaller type machines for recording the show as well as playing back-up recordings of pre-recorded material. Microphones: everything from Sony ECM-50 lavaliers to Neumann U-87's.

The P.A. system is provided by Filmways Audio Services as well as the foldback system for the performers. The consoles used are Yamaha PM-2000's, 1000's, 180's, etc.)

(To Erlich) How did you get to this point as producer of the Grammys?

I started in public relations in the mid-60's in Chicago. I built up a public relations firm, but woke up one morning and realized that I didn't want to do it anymore. I was making money, but it wasn't fun...so I sold my PR firm and retired for a year. Then I started working at the public television station in Chicago as director of public relations, fund raising...not really in programming, although I had done a local television show before. It was a moonlighting thing, as producer of a variety show in Chicago. After that I started a local show in Chicago called "Made in Chicago" which was a music show. I've always loved music...grew up playing the piano. As a teenager I used to compute the charts. It was more than a hobby. I worked at a radio station when I was in high school. I started the high school sports thing on Friday nights after the football games. All the high school kids would call in and give us the scores. This was in Cleveland, in the beginning of top-40 radio. No one had ever done that before. They didn't know how to get the kids. They were playing hit records, but the kids weren't really listening. It was one of the first top-40 formats. So I went to them with this idea. I said, "I'm gonna get you the kids." I was sixteen years old. "Hire me and I'll set up a network...I'll call all the high schools...get the high school sports editors..." Well, it became phenomenal. In two ratings books, WHK went from the twelfth rated station in Cleveland, where I grew up, to the number one station. Then, of course, everyone in the country started doing all of this.

Anyway, "Made in Chicago" became "Soundstage," which has been on since '74. We've done fifteen shows a year for PBS since then. Then in '76 I came out here to work on Tony Orlando and Dawn as a creative consultant, and then to do the Midnight Special...producing that. I worked there until the end of '77 and then did the Billboard Awards Show at the end of '77...which was really a good show. The Bee Gee's and Kristofferson hosted the show. It had some really nice values in it. Didn't do too well rating-wise, but it was really a good show. Then after that I did

Ringo's special in the summer of '78, went back to Chicago and did some more "Soundstages"...then the UNICEF show in January of '79...did the Bee Gee's special after that for NBC.

That did well, didn't it?

Yes, it did very well. Then, I just did the Mac Davis Christmas special...

A lot of the BeeGee's special took place in the recording studio. Was that interesting working with them? Did you have to simulate a lot of it?

We simulated it all, but the BeeGee's have a tremendous ability to recreate and make it seem real. I wouldn't call them actors...we didn't ask them to do that, but in terms of recreating what really happened in the creation of "Tragedy", for instance, they were terrific. It really came together as a piece that looked real...and in a lot of ways, was real. Obviously, we had to condense what was maybe a ten-week process into three-minute snatches, but I felt that it came across nicely to the lay person. I'm sure that professionals would see that we punched a lot of the wrong buttons and all of that stuff, but I think that people sitting at home got a sense of how a record is put together, how a song is born, I guess, and what happens after that. We actually had a couple of more things that we didn't have time to put in...you know, what happens once that record is done...merchandising and marketing and all of that, but as the show came together, we just had too much material.

Do you plan on doing any more of that type of program...within the studio...the creation of records?

Well, I've done other things in studios. Matter of fact, one of the first shows I did for PBS was a Pointer Sisters show where we went into Rubinson's place up in San Francisco (The Automatt) and did some stuff there. It's very confining for television to work in a studio situation, but on the other hand you can really get an intimacy. The Mac Davis show that I'm doing now will probably have a segment that's done in a recording studio.

When will that air?

It'll be on in May. To some extent, these things can be overdone. I don't know that the lay person has an understanding of what overdubbing and re-mixing are. We didn't give them much of that, but at least there was suggestion of what really happens in the making of a record.

Is there anything you would like to say about awards ceremonies in general?

Well, I'm a believer in them. In a lot of ways, I don't know what separates the recording industry, the movie industry, or the television industry from the plumbing industry, from the Xerox salesman industry, from the...whatever. We're all working for a living and to be able to, number one, have that recognition. I mean, to be able to accept the plaudits and recognition in front of 55 million people...it's a real kick. I think there are some inequities in it. It's impossible to make everybody happy about it, but I think that, overall, they satisfy a real need. For whatever else, they really provide that recognition that exists nowhere else. A star can make twelve million dollars a year, and be upset about not getting a Grammy. When it comes down to it, I think that once you reach a certain level in the record business...or

in television or in the movie business...the reason that most people become performers is to get an acceptance on behalf of the people in general. The only way that it exhibits itself is either in the recognition of their peers or by the recognition of the public...but it's all recognition. It's all right there. There's nothing subtle about it. It's "this is what I did this year." Sure, it may have sold four million records, but there's a thrill that I don't think can be achieved any other way...than by actually having someone say your name and then going up and getting that award. I think that it caps it off for the performers, especially since it's recognizing a previous year's work. You may start from rung one of the ladder the day afterwards, but to be nominated...and to win...

It seems that with the Academy Awards and the Emmy's there's always adverse criticism, and flack and turmoil within the organization, but there's never anything like that associated with the Grammys. Everyone seems to agree with what you just said about the ceremony itself. Is that true?

Yes, pretty much. I think that it's pretty responsive to the people who work in it. There may be one or two isolated cases where someone didn't receive the proper recognition or someone feels that they should have been nominated and weren't, but I think that overall, more than any of the others, the Grammy represents the family of music...in a much more harmonious manner than a lot of the others.

It must make the job easier...

Yes, it does.

For you personally, as producer of the awards show, what are the rewards and what do you get out of putting this yearly festival together?

I've always wanted to do this show. It's hard to top in terms of music shows. There are other specials and there are other people I'll work with and other things I will do...but it's a very special show. It really is. It brings a pretty wide spectrum of music together. For an overall feel, it's terrific. You get to play in the fields you enjoy most. I don't think I could ever do a cop show. That's not what I enjoy. But I love music. I love the ability that this show gives...even though you can't really personalize a lot of it. You have to put your personal taste aside sometimes. But it does give you the opportunity to just put together a dynamite television show...and one that really reflects what's happening in music.

Will you be accepting an award for this show at the Emmy's?

I don't know...that I don't know. ☺



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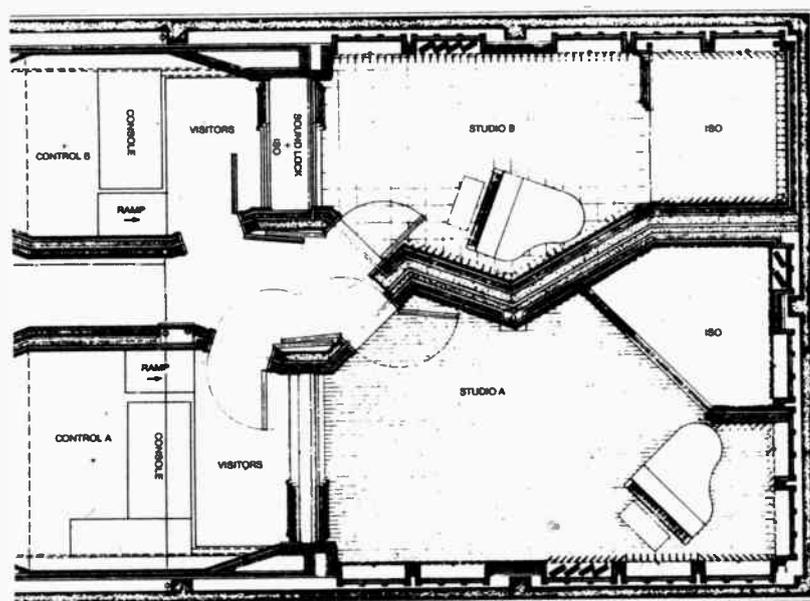
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Scott Sunstorm Studio

by Errol Carmel and Jim Gordon

Two former key ABC executives and two top ABC engineering heads are prominent among the veteran recording personalities involved in the new Scott/Sunstorm Recording Studios. Utilizing the refurbished facilities of what was formerly the ABC Records complex in West Hollywood, the operation consists of three recording studios, a disc mastering system, production facilities and artist management services.

Errol Carmel (President, Errol Carmel Market Research): *Is this a production studio or primarily a rental facility?*

Gene Mackie (Managing Director, Sunstorm): At this point it's primarily a rental facility. We are getting involved in production arrangements. It's a situation where we have to be really, really happy with the other end of the production deal.

Carmel: *Could you tell me what you feel some of the benefits really are here?*

Mackie: It's a tie-in of the services that can be offered because of the entertainment complex that we have, the facilities that are available to the recording act, to the producer, to the manager. We have mastering and full tape production on the premises. The sounds of the rooms are good, and the rooms are interchangeable. There's a lounge that we have for visitors... we try to make them comfortable, relaxed when working.

Carmel: *Where were you before managing this studio?*

Mackie: I was with Epic in '65. From '65 to '68 I worked for Clive (Davis) directly. There were times in the Columbia organization that there was so much excitement about what went on, even the competitive spirit between Epic and Columbia was great.

There was a good feeling, and I think what made me stay in the record business, or in the entertainment business, was what I experienced having been at Columbia for three years. Then I went with ABC.

Carmel: *Well, could you tell me a little about the staff engineers you have?*

Mackie: We have people who can relate to the producer on two levels. One, on the level of engineering and one on the level of music. The first person that we brought in was Reggie Dozier. Reggie originally started out in Detroit with the Motown operation. He's been involved with everything LeMont (Dozier) has ever done.

Reggie Dozier (Engineering Manager, Sunstorm): Everyone here is handpicked for a reason; Jay has a degree in music.

Carmel: *Can you tell us about your background, other than Motown?*

Dozier: I've done some Roy Clark and this "Old Mississippi" television special. I worked with Three Dog Night, Natalie Cole, Aretha Franklin, Switch, Ronnie Laws, Wayne Henderson, David Oliver, LeMont, The Grass Roots, The Four Tops, Marshall Hempt.

Carmel: *That gives me an idea of your background. Who are some other engineers here?*

Mackie: Jerry Hall is with us and Jerry is very much involved with Crosby and Nash. He has done Freida Payne, The Honeycombs. He was at Motown, then came here and worked with Crosby and Nash, the Eagles. Al Schmitt, Jr. is with us as a second engineer. Prior to coming with us Al worked on the Streisand-Donna Summer duo. He was over at Steiner's (Sound Labs) and prior to that he was at ABC.

Carmel: *How do you deal with a producer who doesn't give you enough time to do your job?*

Jerry Hall (First Engineer, Sunstorm): I tell him. If they're looking for a certain thing they have to allow you the time to experiment and try new things. If you're not allowed that, then you can't do the job. You have to be able to work with them. By the same token, the one thing you really don't want to do is disrupt the flow of the session. If things are moving right along and you'd like to try something, rather than saying, "Hey, can we take a minute..." you've got to go with the flow of the session, and not blow the feeling of something that's happening.

Dozier: I just explain to them just how much time it's going to take me to do something, and if they don't understand that, and still maintain the pace that they're going, then I do the best I can with the time that they give me.

Jay Antista (Technical Maintenance Supervisor, Sunstorm): We're artists just like performers are artists. To do my job for my own personal satisfaction I'd like to have time to do it right. If there isn't that time for a specific reason then you go along and do your best in the time allowed.

Walt Welskopf (Disc Mastering and Recording Engineer, Sunstorm): Usually the producer has and likes to feel quite a bit of trust in you as an engineer. He pretty much will let you do your thing in the best way that you know how. You will bring things to his attention that you think should be, and offer helpful suggestions.

Carmel: *What do you do when you have become aware that the producer is accepting rhythm tracks that have mistakes in them?*

Hall: I would discuss it with him. If there were valid points, obvious mistakes, I would point them out, in case he missed them. You have to be sort of supportive, but you don't want to undermine the producer's authority publicly. Sometimes they may have their mind on other things. They might not be listening quite as intently, and miss something. You point it out and they accept the idea or reject it.

Dozier: It depends on the producer. If the producer's a type of person that's open-minded to suggestions, then I'll say something, but if he appears not to be the type, then I'll let him go with whatever he's got.

Antista: I try to point out these mistakes. If the feel is right then the song still could go over well. If the mistake is that large, then the song's not going to be right.

Dozier: If a producer doesn't hear a guitar, say, being out of tune... to me if something is out of tune or out-of-phase... one is like the other to me. I can't sit without saying something. I'll say it automatically, "He's out of tune," or "I got a problem, he's out-of-phase." Whatever the situation is, I'll help as much as I can.

Welskopf: It's his project, it's his baby, and I will do everything I can to get him what he wants; that's what my responsibility is as mastering engineer.

Antista: If I hear something I will suggest something to him, I'll say, "Did you hear that?" ...if he says no, then I will ignore it. I do try, diplomatically, to bring it to his attention. I feel that's my responsibility because he can't hear everything, and I can't hear everything. We're really there as a team. *Cont'd on page 20*

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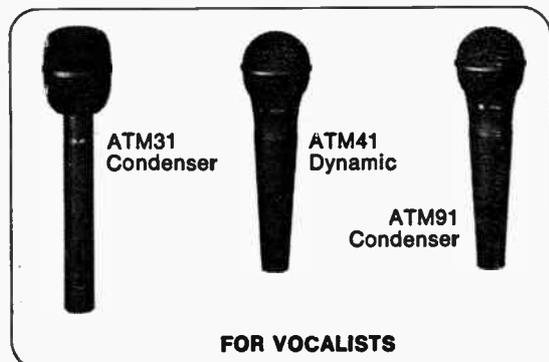
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Cont'd from page 18



Reggie Dozier, Engineering Manager

Carmel: What are you doing in this studio that's different?

Mackie: One of the things we're doing... some studios are constantly rolling tape machines from one room to another; we're not doing that. We make sure that the equipment is in the room, stays in the room, so that it's not a constant juggling and hitting them against doorways and over wooden thresholds.

Carmel: I noticed from your business background that one of the services you could offer would be business management.

Mackie: We have an affiliated company called Beverly Hills Management Consultants. They are in the business of business management. Also, we can handle an artist, not only in the studio. We can help him out in his business planning and the whole thing. We even have a computer that we purchased with the studio. It's a Compal computer that will be used in our studio operations and in the business management operation. What we're trying to do is to offer services that artists, producers, and managers need. The people that are moving into our building are managers, producers; people who definitely want to know what's going on.

Carmel: Would you be willing to make any changes in the studio for a producer?

Mackie: Ah, yes! If he were to come in here and say, "Look, I like the basic facilities that you have here, but I would like to have this and I'd like to have that," we'll sit down and say, "What is it going to cost us to do it and what kind of commitment can we get from him?"

Carmel: What about the engineer that wants to work on the board himself?

Mackie: Wide open. We will provide either first and/or second engineer. We always want to have one of our own people in the facility; acting as a second if they bring in their first engineer. We like to get outside engineers in to work on projects here. But we provide the second for the setups, for whatever help the first engineer needs.

Carmel: One of the important aspects to the relationship with the client that we haven't mentioned is the maintenance. I think that's very important. When you're spending the amount of money that people spend on a production, I'm sure you'd be very unhappy if something breaks down.

Mackie: Yup. We have a preventive maintenance plan and we have our regular maintenance. Jay Antista, who had been with ABC records and then went over to ABC television, heads up maintenance. He's also a first engineer. Right now I'd have Jay in but he's been both the recording and the mixing

engineer on the Pyramid project. Super guy. Very technically oriented, but he can also relate to music. He can go into a room and he knows if a room sounds right or if it doesn't sound right. Some technical people that are your schematics people say, "Sounds good to me," but they're not working in the studio, they're not working with the artist and the producer. Now Jay will have on his staff technical people that love soldering, the design of schematics, the whole thing. Jay is one of the few that I know that can relate on two levels: the creative end of it and the technical end of it. That was important to me. I needed to have somebody that could sit down with Reggie and understand the problems that Reggie or one of his engineers is having in the studio.

Carmel: So what happens if I'm here at 11 o'clock at night and I'm doing a session and things break down?

Mackie: Jay's available, or a member of his staff. They're a phone call away. We've had all our engineers working on maintenance. It gives them a better picture of what's needed to fix something. I thought it was necessary that they understand the problem from a maintenance viewpoint.

Carmel: What about headsets?

Mackie: Headsets: we spent literally days going through what headsets should do. We had a complete variety of the damn things here and some of them were not comfortable. We found some new Sony's that will stand up to the wear in the place, feel very comfortable and have a great sound.

Carmel: Could we walk through the board once?

Fred Addison (Regional Sales Rep. Rupert Neve): It looks like you have a thousand patch points.

Mackie: Yes. There are in and outs to virtually everything on the console.

Addison: Now one of the interesting features in the console is that there are four preset mute groups which allow you to set up things and then swap sections during the mix-down. For example: if you have a signal going to one channel, you can mult it with another channel and then, on cue, switch the signal using preset mute from one channel to the other. This is a way of setting up any kind of change in the mix-down, while rolling, to pick up a different EQ or to pick up a different echo-send level. The master section: we just have selection for the 24 track program, quad program, 24 track playback, A or B (two machines). The 3M tape machine: Are there any modifications to the machine to make punch-in a little faster?

Antista: Yes. All the punch-in modifications are updated. We are exclusive 3M. We have 24 Dolby's. We also have DBX which is activated by a flip of a switch, and these are in the rack.

Addison: The machine has been updated, 30 millisecond punch-in?

Antista: Oh, yes, it's almost instantaneous. You can do it almost in between a note; 16th notes. And we have the Audiokinetics autolocator, which is a nice function. We also have four live chambers and eight EMT's that you can select from, and with the patching and the way that you can use cues, you can actually activate all units - if you wanted to really get into echo that much.

Addison: With the extensive tie-line situation you have it makes it conceivable to use another room for an overdub.

Antista: That's correct. Another way we can do it is bring in a large orchestra. We've done Barry White, we've done TV scores, where we can open up all three rooms and utilize all three rooms off of one console. ☺



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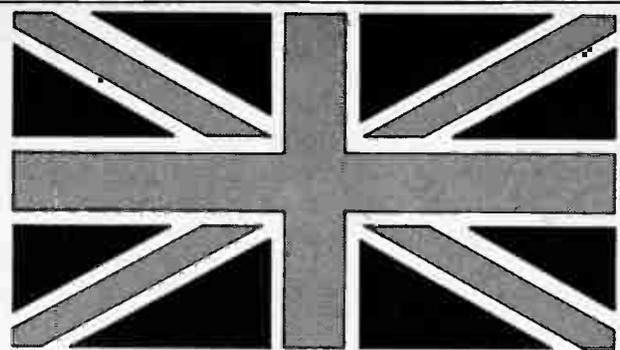
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Tracing the



Mallory Earl

ENGLISH SOUND



Andy Johns

by Ken Kubernik

Ever since the English invaded America in the early Sixties, there have been requests of American engineers and producers to get the 'English' sound. Correspondingly, and earlier in time, English record makers had been requesting the 'American' sound.

I set out to decipher these enigmatic descriptions by enlisting the aid of two transcontinental engineers:

New Yorker Mallory Earl whose credits run the gamut from Gary Kellgren's fabled late-night freak shows at the New York Record Plant to psychedelia with the Jefferson Airplane at Wally Heider's in San Francisco; and from England ("actually Ebsen, where the ponies race"), Andy Johns, veteran engineer to the Stones (*Sticky Fingers* through *It's*

Only Rock 'N Roll), Led Zeppelin (second through fourth LP's), the last three Rod Stewart albums, and much more. Both have explored the nuance and intrigue of the American and English recording scenes and their remarks point to the volatile mix that's brewing within the recording industry.

"The first person to change the recording scene was Phil Spector, according to Mallory. "He started double-tracking, layering one take upon the other that led to "the wall of sound." Then came tape-delay echo, which worked effectively to mimic the sound of the large rooms around town like A & R and Bell Sound, creating that ambient effect. The Beatles made enormous contributions to the recording process. They, along with George Martin, worked on deadening the room, throwing carpets around and isolating musical voices. These innovations led to the invention of the dead studio design ala Westlake and The Record Plant, wherein you had the total control environment. By the ability to isolate each track, the avenues for experimentation became flooded with experimenters. What happened was the rise of a new breed of engineer who didn't demand talent as much as patience to experiment with the various gadgets in the marketplace. The engineers with the most gimmicks and the most 'secrets,' became the most booked engineers. The control room, like never before, became the central focus of the recording process.

"In England things were quite different," he continues. "There was a chain of command. In order to land a job at any English studio, one had to start as a tea-boy. You know, gophering in a quaint, eccentric English way. And since all the engineers came up through the ranks, the poor tea-boy was treated like a pledge at a fraternity house. You had to learn the old school methods before you were even allowed to touch a machine. You had to learn maintenance. If you could survive all the harassment, after a year or so, you would become a tape operator. And it was only through this chain of command that you could become an engineer. It was a long, laborious process, resulting in engineers with a firm grasp of the

basics.

"I remember checking out a Glyn Johns date at Heider's in San Francisco, and I was amazed at his mike set-up. He used two U-67 mikes on the drums, no isolation, just a touch of EQ and that was it. Essentially, he used the room. I heard the sound and said to myself, 'No one would ever let me do this because it sounds like mush in the studio.' On the disc, however, all the extra ambience of the studio came through and it sounded great. This was the old style engineering and it got great results. The clients I was working with never wanted that; they wanted to hear it all through the monitors, eq'd to the max. No way could you convince them to cut it loose and wait for the master."

Recently while in England, Mallory produced and engineered two new artists, Split End and Andrew Matheson. "The players were unbelievably cordial, gentlemanly," enthuses Mallory. "Everyone would stop for tea, always a fresh cup, and then, at a leisurely pace, return to the business at hand. It was a pretty radical departure from the States, as far as attitudes were concerned. But the musicianship was always of a uniformly high quality."

"When I went to Olympic Studios, it was one large room with some antiquated equipment by West Coast standards. And brother, to get any sound at all out of there you really had to know how to use room ambience, because nothing else was going to save it. I went to AIR Studios, which is in an office building on Oxford Street. In studio Two, which is where I believe Roy Thomas Baker cut a lot of things, there's an old Neve board with linoleum floors. The control room has windows, which is something of a cardinal sin in acoustic design. The room itself was huge. Again, you had to know your basics. At Trident, the same thing. A large rectangular room with the control console perched almost thirty feet above the recording area. Abbey Road also followed this design of basic equipment in a large studio."

"I also found a trend toward Americanization of studios in London. The Manor, The Townhouse and Utopia are all outfitted with Westlake Audio design. The control rooms are more complex and the studios, much smaller. Perhaps the new breed of English engineers will reflect American attitudes: stress on outboard equipment and equalization as opposed to room ambience. I'm afraid that dead sections, piano booths, drum sections, the whole American set-up will begin to dominate. It's healthy to have conflicting ideas on sound recording and the traditionally English approach has provided some of my fondest listening experiences. I hope they don't desert the ship."

• • •

Andy Johns has experienced firsthand the grooming of the "English Sound," from its germinal state in the mid-Sixties when his brother Glyn engineered many of the breakthrough English recordings. Now a resident of Los Angeles, Andy is in redoubtable form when discussing American sounds and his concern for musical values versus technology.

"Obviously all English musicians are affected by what's happening in the States. Christ, it bloody well started here. The *All Things Must Past* LP was a big step because that was an English artist, George Harrison, being produced by Phil Spector, featuring a lot of American players. Clapton would be a very good example of someone profoundly influenced by the presence of Americans in London; from The

Cream, the definitive English band, to Derek and the Dominoes, which was pure laid-back Americana. Eric took the plunge all the way.

"The English musicians' attitudes at this time (late '60's, early '70's) was, 'Let's smoke some more joints and we'll get the groove going in a bit.' But the Americans, whew!, they blew me away. Just set up and play, perfect the first time. These guys were fucking professionals!

"There were a lot of Americans in England at this time: Bobby Keys, Jim Price, Gary Wright, and they transferred this ethic over to the local players. The first Band album, *Music From Big Pink*, changed everything. There was no such word as laid-back in England, and that record blew everybody's mind. It was a whole new approach to playing, and consequently, recording.

"The distinctions between British and American music have really been lost over the last few years. Gerry Rafferty is an example. His recent hits could have been cut in L.A. or New York, or even Miami. It's not really an English sound. The Police records have a very English quality, but the sounds they're using are the same sounds everyone else is using everywhere.

"I don't think that it's two entities anymore or even the New York versus Los Angeles thing. There are a few regional differences, but not a whole lot to speak of. If you compared The Buffalo Springfield to The Kinks in say, 1967, well, they're worlds apart, attitude and sound. I will tell you this, *The Buffalo Springfield Again* album was the first record that got me interested in getting sounds, apart from *Sergeant Pepper*. The guitar sounds were so distinct. That acoustic guitar seemed to drone on forever.

"What's happening now is that the English stay in England and the American's stay here. I can't remember the last time a major English act went out of their way to come to America to record with an American producer and engineer. It's just that the hardware is becoming uniform and things are starting to sound similar wherever you record. Westlake rooms are all over Europe. I will say that a lot of limeys are infiltrating America, but not the reverse. Who'd want to anyway? There's nothing happening in London."

"I used to wonder about the importance of sound versus feel. And with all this isolation and hardware, no one seems to be concerned about laying down the vibe but, rather, creating a sound based upon technical criteria. I remember cutting Blind Faith. I used two mikes for the tune, 'Can't Find My Way Home.' Two bloody mikes. I positioned the boys around the two mikes and got one of the best sounds I ever got. Now, I'm sitting in Studio C at the Record Plant, which looks right out of Buck Rogers, with its digital fucking readout. I don't understand computers. I don't even bother to learn any of the equipment in the room. I leave that to my assistant.

"The way it's going now..." Andy throws his arms up in the air in exasperation. "I was talking with Jeff Beck the other day. And we were talking about the old days and how great it used to be. Now you can play those old records, and they might not sound that good, but the playing was totally in the fucking pocket! It was just four or five boys playing live with just a couple of overdubs. I was one of the first to use this multi, multi, multi and I'm bored to death with it. What happens is that the ideas are great — double-track the piano, isolate, digital-delay, all bloody great

-- but you don't hear people! You only hear the lead vocal, the drum and the solo instrumental and the rest is a wash of sound. The best things I've ever gotten off on were tracks where you could hear the guys going through the changes. For example, 'Do You Think I'm Sexy,' is just a machine. Don't get me wrong. It's a great track, but it's too slick. I'm not saying we should sacrifice technology. What I'm saying is that the thought behind the studio date should be, 'Let's do it right fucking now, no bullshit,' not 'Let's see how good we can get it to sound.'

"Another thing that bothers me is the overdub situation. Players know that they don't have to be real sharp because they can always do an overdub. Things tend to get sloppy quickly. It's tough to capture that feel if the whole track is put together piecemeal. It's great, all these new inventions, but when you're sitting there with all these bloody tracks, it's just a cop-out. It's there, it's a crutch."

"I'll tell you the secret to getting sounds. When the boys start to really play, then they will make the sound. You asked me before how I got the organ sound on 'Evil Woman' by Spooky Tooth. Well, I didn't do anything. It was the way Gary (Wright) played. He was smoking and all I had to do was turn on the tape machine. And that's bloody it. There's no way the engineer is going to cut good records before the players get it together

"How do you set up the magic? You have to understand how people think when they're playing. They're usually nervous. You have to make them feel confident about the person in the control room 'cause that's where it's going to come out. You have to continuously affirm their confidence in you, even with a little gamesmanship if its necessary. One of the most important things is to know when to cut it off, when to turn the machine off and say, 'That's it, everyone go home and get some rest.' The worst thing you can do is let them stay there till six in the morning and they will, doing it over and over again.

"If they have any doubts about you, it will come out immediately. And it can get really nasty, even violent. It's one of the weirdest things, making records, man. Three, four, even five months locked up with the same boys will drive you mad. Six months I spent with The Stones in the south of France at Keith's house for *Exile On Main Street*. I nearly went bonkers. But I'll tell you one thing, I do it because I want to. The money is just a small part.

"I was so young when I started. It took me years to develop the confidence necessary to deal with these personalities. Do you know what it's like to be 21 years old and having Eric fucking Clapton turn to you and say, 'Is that solo alright?' What are you supposed to say. 'Well, er, Eric, actually that solo sucked.' I mean Christ, gimme a break. It was nerve-racking.

"I had to grow up. I couldn't talk with anyone I worked with for years and years. When I was with the Stones, it was pure paranoia. The first thing they do is try and roll over you. You can't let them intimidate you. It's test time. I passed. And even if you're wrong, you can't back down. If there's no respect you shouldn't be there in the first place, because you don't deserve it. Every day for years I'd go to the studio thinking, 'Are they going to figure me out today? They're actually going to realize that I don't have it.' Every day, paranoia. Now I'm a little older, and all I think is, 'Fuck all that shit, what does it sound like.' 'Cause that's all I can be held responsible for." 🎧

Business is business, but if a recording studio doesn't support the Art as well as the electricity bill, it might as well be a massage parlor. As long as you're fairly well booked, why not occasionally take the chance on the odd session? I couldn't resist selling an hour of studio time to the Rotary Roamers, a club of middle-aged swingers who pool their resources and go on field trips. And when the famous engineer Erie Urdu called and asked if he could use the studio for his Trackmaster School of Engineering...well, I booked them in for their orientation seminar. The third offer came from a new label, Beachsound Records. They wanted to form a company with us to produce their first artist, Mark Redwood. Mark was an old highschool buddy...and the album would be a quick and simple acoustic job...so, away we go.

Mark's first album, recorded ten years earlier, was a gigantic hit in certain frontier settlements, but then the young Redwood hit the road like Jack Kerouac, Charles Kerault, and Bing Crosby before him. He wandered, soaked up the poetry of our great country, and took his time getting back into the studio.

Mark arrived with the cream of the Beachsound people, famous for "that gritty Laguna surf 'n' sawdust sound." Producing the album would be Richard Shekol, former lead guitar with The Funky Things. Richard's Bogart grimace under a Cookie Monster hair-do kept the raucous hootenanny energy within bounds. The otherworldly Caragi Bugeler would play sax and arrange the avantgarde yet traditional, down-home but spacey, string and horn tracks on the album. Next came the posters, batiks, head-dresses, and oohloo sticks. Mark felt that he had to alter the bare walls of the studio with some inspiration from his heroes. We put up Pete Seeger, John Lennon, Walt Whitman, Gurjief, Lenny Bruce, Beaver Cleaver, Allen Ginsberg, Harpo Marx, and the Everly Brothers. How could we refuse?

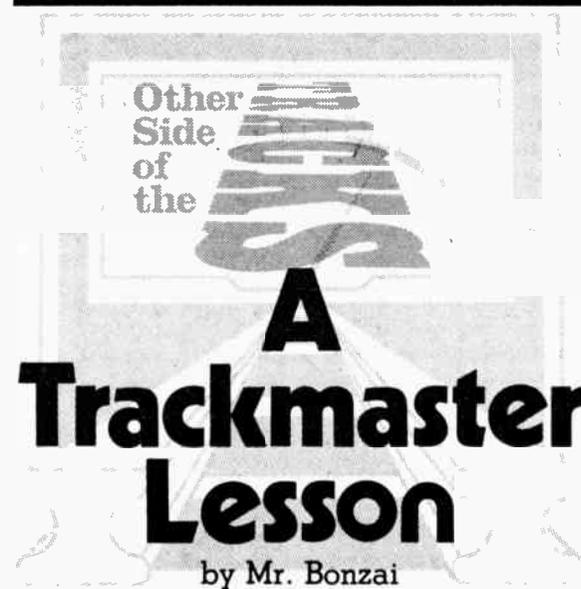
While Mark unrolled his prayer rug and began tossing coins for the I Ching, we were suddenly deluged with the forty-eight members of the Rotary Roamers. Their first stop, a nudist bowling alley, had been closed for health reasons, so they made it to the studio early. Swaying to the influence of their choir-master and a few gallons of vodka, they warmed up with a dreamy version of the Whiffenpoof Song.

Against my protest, they wanted to go direct to cassette. They said the quality didn't matter. Cutting corners can cause headaches and re-cueing was a hassle every time one of their singers burped during the "baa-baa-baa" part of their song. With encouragement of their busdriver-bartender, the Screwdrivers flowed generously. Mark had given up the I Ching and was joining the choir. One elderly lady was lasciviously French-kissing the picture of Lenny Bruce. She claimed she had been his baby sitter and taught him every thing he knew about being dirty.

We finally got a take and the Rotary Roamers filed happily out of the studio and into their bus. Some more of the Redwood musicians had arrived in the meanwhile. There was Jack Rather on acoustic bass, Karen Veranda on piano, and a very old man on violin, known only as "The Old Pro." He didn't want anybody to know his name, for fear of losing his government benefits. By now we had quite a crowd and Cart, our engineer, and Smilin' Deaf Eddie, our tech man, began planning the layout of the session. Drums in the drum booth, piano baffled off, Mark laying down rhythm guitar for pacing and timing. It didn't work.

Mark couldn't get the right feel for "Too Stoned to

Rhumba" without singing while he played guitar. He also needed the coconut percussion, sparklers, and violin at the same time. We had to stick him in the coat closet with headphones. His guitar was so soft compared with the coconuts that we would have lost it otherwise. We had just lit the sparklers and were rolling on take 100 or so, when Erie Urdu's assistant, Zippo, arrived. Zippo said he had a class coming in forty-five minutes and he could make it "hot for us" if we didn't have the entire studio available. They hadn't requested the whole studio, but they had already paid...so I told Mark and the gang to go have some chowder next door at the Crab Eater restaurant. Mark was miffed since I had told him he could rehearse while the class used the control room.



Zippo handed me a 2" tape in a worn out old Grand Master box. The track sheet was a road map of scribbles and didn't give any information for Eddie to calibrate. I asked Zippo where Erie was, since he was supposed to be engineering. Zippo answered, "Oh, don't hassle it, man...just put up the tape. These kids don't know nothin'...we're just gonna slide the faders up and down a few times and sign 'em up for the program."

Every new industry attracts unscrupulous elements of the business world. But where does the studio exercise its ethical muscle and where do we just open the door, push the buttons, and collect the cash? Since we had already collected the cash, we were uncomfortably obligated to host the Trackmaster seminar. Already, there were hopeful, future engineers streaming into the studio with crumpled, sweaty brochures clutched in their wishful grips. They saw the professional look of guitars, amps, and microphones arranged in authentic "working disorder." They saw the newly installed plasma read-out on our futuristic console. They saw Eddie, in his customary bathrobe and slippers, trying to calibrate for Urdu's tape. I gestured toward Eddie and told a few of the students: "This man has Electrocution...can't ever leave the studio again."

Erie Urdu finally arrived. He buzz-bombed into the parking lot in his orange and brown, two-tone Mercedes with "EX Q'S ME" on the license plate. As he OJ'd his way into the studio, he whacked Layla, our receptionist, on the bottom and sneered, "I always pay attention to the flip side..."

Once inside the control room, he brushed aside the calibration problems and gave his pep talk to the students:

"If you join the exciting world of the professional

recording engineer, you must be prepared for a hectic lifestyle. One week you will be recording the Rolling Stones in the south of France...the next week you'll be working with Elton John in a chalet in Colorado. It's rough, tough, demanding work...but if you like the sound of one hundred grand a year...to start...and if you like music, this could be the field for you!"

I scanned the prospective student body, reading lust and greed on their enthusiastically nodding faces. They were already scratching for cash. Erie looked at me and ordered, "Roll my 24-track master, will ya, Bonzai?"

I tried to tell him that we didn't have it calibrated, but he said not to worry, "I'll take care of it in the mix..." And then he whispered, "These little creeps are probably on drugs...they won't know the difference."

Eddie quietly informed me that the tape *couldn't* be calibrated. It was recorded at various levels and half the tracks were distorted anyway.

Disgusted, I wandered out to the lobby where Mark Redwood and his merry band were sloshing their way back into the studio. The chowder and the wine had put a playful edge on the group. I told Mark we had to wait for the Trackmaster seminar, and also told him of the unscrupulous behavior. Whether this was a mistake or not, I just can't say...but Mark called a huddle with Caragi and Richard, and the next thing I knew, they were barging past the hypnotized students and rallying their way into the control room. They attacked Erie mercilessly.

"Was your tape recorded at 0 level...or plus 3?" screamed Mark.

"Your rhythm tracks saturated the tape...didn't you notice the distortion?" snapped Caragi.

"The stereo sweep on the drums is totally out of phase!" yelled Richard as he grabbed Erie by the ascot.

The students were shocked out of their reverential hypnosis. They slapped themselves and each other in the faces and came out of the hype. They began firing questions and accusations at Mr. Urdu. He became flustered.

"Uh...I think it was plus 3...out of phase?...can't that be fixed with a phase shifter?...everybody overmodulates once in awhile..."

Mark led the disorderly group in a charging cheer and the entire mob rushed at Erie and tossed him onto their tightly packed shoulders. As he flailed and protested, they carried him past the reception desk where Layla whacked him as he floated by. They dumped him into his convertible and returned to the studio.

As compensation for their disappointing seminar, I allowed the students to hang out while we once again began working on the Mark Redwood album.

"I want to try something new on this take," informed Mark. "I'd like to get into some Chinese wind chimes, and the sound of a foghorn...also some saltshaker percussion...of course, we have to do it all live...no overdubs."

Now **this** would be educational. ☺

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4 TRACK

• AT & T RECORDING

also REMOTE RECORDING

725 North Highland Avenue, Hollywood, CA 90038

(213) 933-5701

Owner: Ted Gardner.

Studio Manager: Robert Casey.

Engineers: Robert Casey, Jim Longo, John Pierce.

Dimensions of Studios: 15' x 15'.

Dimensions of Control Rooms: 15' x 18'.

Tape Recorders: Ampex 351 (Opamp electronics) mono; Ampex 351/440 2 track; Scully 280-4 4 track; Technics 1506 ¼ & 2 track.

Mixing Consoles: Opamps Labs 210 custom, 7 in x 2 out.

Monitor Amplifiers: Crown D-150.

Monitor Speakers: Altec, Auratone.

Echo, Reverb, and Delay Systems: Master-Room, reverb.

Other Outboard Equipment: Parametric EQ, gain reduction and limiters by Allison Resaerch, Russco turntables, UMC cartridge machines.

Microphones: AKG 414EB, D-224E, E-V RE-15.

Instruments Available: Hamilton upright piano.

Extras: Video cassette playback and transfer, real time ¼" and cassette transfer; high speed ¼" and cassette duplication; AV projectors and pulsing for Dukane, Kodak carousel; complete sound effects and music library.

Rates: \$45/hr plus materials 9am to 6pm Mon - Fri. \$67.50/hr plus materials 6pm to midnight (minimum 3 hours). \$90/hr mid-night to 9am (min. 3 hrs). \$90/hr location recording.

Direction: Projected growth in commercial production services for radio and TV, slide/film sound tracks.

• AUDIBLE SOUND SYSTEMS

also 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 PM1000, 16 in x 4 out; Yamaha PM1000, 32 in x 4 out.

Monitor Amplifiers: Crown.

Monitor Speakers: JBL.

Outboard Equipment: Altec ½-octave band EQ's, dbx compressor, Roland Space Echo.

Microphones: Shure, AKG.

Extras: Swimming pool, rehearsal space.

Rates: \$10/hour.

• THE AUDIO GROUP

590 N. Vermont Ave., Los Angeles, CA 90004

(213) 660-5449

Owner: Sheldon I. Altfield.

Studio Manager: Dan Katz.

Engineers: Chief Engineer/Producer: Dan Katz.

Dimensions of Studios: 17' x 21'.

Dimensions of Control Rooms: 6' x 10'.

Tape Recorders: TEAC 3340S 4 track; TEAC 3300SX 2 track; TEAC/Tascam 3300 ¼ track; TEAC/Tascam Series 50 full mono; Sony TC-270 ¼ track; Spotmaster carts ½ track; Superscope 105 full mono.

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

Monitor Amplifiers: Spectro Acoustics Model 202.

Monitor Speakers: Auratone 5C's.

Outboard Equipment: Graphic EQ, dbx.

Microphones: Beyer M-500; Electro-Voice RE-10, RE-16, 635A; Sony ECM-16; RCA 44B (A classic! Over 40-years old).

Extras: Writing, producing, scoring, promotion, distribution, record pressing, program syndication, sound reinforcement services, still photography, complete ¾" or ½" (VHS or Beta) video tape production, extensive sound effects and music libraries.

Rates: Production: \$35/hr, commercial voice-over demos: \$20/hr, Contract rates flexible.

• AUDIO RECORDERS

3843 Richmond, San Diego, CA 92103

(714) 296-6355

Owner: J.A. Mullen.

Engineers: 3.

Dimensions of Studios: 17' x 30'.

Dimensions of Control Rooms: 17' x 13'.

Tape Recorders: Ampex 350 1 track; Ampex 351 2 track; Ampex 300 4 track.

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

Monitor Amplifiers: McIntosh.

Monitor Speakers: JBL.

Outboard Equipment: dbx.

Microphones: Neumann, Electro-Voice, AKG, Sony.

Rates: \$35 per hour.

• TONY BEECHER

REMOTE RECORDING

(213) 276-8441

Owner: Tony Beecher.

Dimensions of Studios: Remote only.

Tape Recorders: (2) TEAC A3340S 4 track; Revox B77 HS 2 track; Revox A77 ¼ track; Pioneer CTF 1000 cassette.

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

Outboard Equipment: MXR EQ, Mitsubishi turntable.

Microphones: AKG condensers and other mics available as needed.

Rates: Recording "In Performance" concerts—CLASSICAL or big band (swing) only! NO ROCK!—\$90.00. Lectures and business meetings \$110.00 per 8 hours. Outside LA County add \$35.00. Editing and tape copies \$12.00/hr. All rates plus tape.

• BERKENS SOUND RECORDING LABS

also REMOTE RECORDING

1616 W. Victory Blvd., #104, Glendale, CA 91201

(213) 246-6583

Owner: William Berkuta, Richard P. Stevens.

Studio Manager: William Berkuta.

Engineers: William Berkuta, Richard P. Stevens, Lourice Hull.

Dimensions of Studios: Studio A: 12' x 12', Studio B: 24' x 13'.

Dimensions of Control Rooms: 12' x 12'.

Tape Recorders: TEAC A2340SX 4 track; Ampex 300 2 track; Ampex 350 mono; Ampex 400 mono; Realistic 909-B 2 (¼) track; Superscope CD-301 (2) stereo cassette.

Mixing Consoles: Collins Radio Model 212-A, 10 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's.

Monitor Speakers: Custom.

Echo, Reverb, and Delay Systems: Opamp reverb units Model 3155.

Other Outboard Equipment: Russco cue masters turntables, 8-track duplicators, (2 each), Cartrape II mono.

Microphones: Akai; AKG D-1000E; Shure 515 SBG; Electro-Voice 605; Shure 300; and some cheap ones.

Instruments Available: Estey cabinet grand piano, clarinets, violin, classical guitar, trumpet, flutophones, recorders; (with advance notice a Rhodes 88 with bass amp, drum set—deposit needed).

Extras: Small refrigerator, playing of records or new radio programs upon request during breaks.

Rates: Starting rates from \$5.00 and up. We also have special rates for projects and block recordings.

• BLUE POWER RECORDS CO.

1065 E. Fairview Blvd., Inglewood, CA 90302

(213) 672-2349 or 389-3471

Owner: Bob Starr.

Studio Manager: Bob Starr.

Engineers: Alberta Haywood, Sophie Gary, Bob Starr.

Dimensions of Studios: 24' x 24'.

Dimensions of Control Rooms: 12' x 12'.

Tape Recorders: Sony TC 756 4 track.

Mixing Consoles: Sony VTB 100, 8 in x 8 out.

Monitor Amplifiers: (2) Sony.

Monitor Speakers: Sony.

Echo, Reverb, and Delay Systems: Sony.

Microphones: RCA BK 44, Altecs, and Electro-Voice.

Instruments Available: Drums, guitar, bass, piano.

Extras: Bob Starr's "All-Star Band" available to play.

Rates: \$75/hr.

• CANTRAX RECORDERS

also REMOTE RECORDING

1720 Park Ave., Suite L, Long Beach, CA 90815

(213) 597-7302

Owner: Richard Cannata.

Studio Manager: Richard Cannata.

Engineers: Richard Cannata, Martin Carmen.

Dimensions of Studios: 25' x 25'.

Dimensions of Control Rooms: 8' x 12'.

Tape Recorders: Studer B-67 2 track; Revox A700 ¼ track; TEAC A3440 4 track; Superscope CD 330 cassette; Lafayette 13BX cassette.

Mixing Consoles: Sound Workshop 1286, 8 in x 4 out.

Monitor Amplifiers: Marantz 1150, Crown D75.

Monitor Speakers: JBL L100, Auratones.

Echo, Reverb, and Delay Systems: Echo by Revox (A700); Marshall Time Modulator being installed soon.

Other Outboard Equipment: Marantz 6300 turntable with various cartridges. We feature full EQ, Dolby noise reduction. Various headphones by Sennheiser.

Microphones: Shure, Electro-Voice, Sennheiser.

Instruments Available: Fender Strat., Guild F-40, Pignose amp.

Extras: Color TV, kitchen, free coffee.

Rates: Call for rates, we have various packages for tracking, mixing, sweetening, editing, and remotes.

• CCI

also REMOTE RECORDING

6900 Santa Monica Blvd., Hollywood, CA 90038

(213) 466-8511

Owner: Bill Muster.

Engineers: Rick Morris.

Dimensions of Studios: 20' x 11'.

Dimensions of Control Rooms: 12' x 10'.

Tape Recorders: MCI JH110 4 track; MCI JH110 2 track; Pioneer 4/2 track; Nagra IV stereo; Nagra 4.2 mono; MTM 16/35mm film recorders and dubbers.

Mixing Consoles: Quantum QM 12A, 12 in x 4 out.

Monitor Amplifiers: Crown.

Monitor Speakers: JBL 4311, Altec 604E.

Echo, Reverb, and Delay Systems: Orban/Parasound.
Other Outboard Equipment: UREI LA3 and LA4 compressors, UREI graphic EQ.
Microphones: Neumann U-87, E-V RE-20, Beyer M500, Sennheiser 421, Shure SM-57 and 58.
Extras: Interlock film dubbing, complete ¾" U-matic computer controlled video editing, location recording, audio visual production and cueing.

• CREATIVE MEDIA

**7271 Garden Grove Blvd., Suite E.
 Garden Grove, CA 92641
 (714) 892-9469**

Owner: Timothy J. Keenan.

Studio Manager: Timothy J. Keenan.

Engineers: Tim Keenan, Leif Reich, Steve Grimm, Greg Carpenter, Ernie Ernst.

Dimensions of Studios: 21' x 18'.

Dimensions of Control Rooms: 12' x 10'.

Tape Recorders: Ampex AG440-B ½" 4 track; Ampex 350 full track mono; Ampex 354 half track 2 track; TEAC 3340S 4 track.

Mixing Consoles: Gates custom, 18 in x 6 out; (2) TEAC 2A, 6 in x 4 out; Sony MX 16, 8 in x 4 out.

Monitor Amplifiers: Fisher.

Monitor Speakers: JBL.

Echo, Reverb, and Delay Systems: Spring Reverb, RE 101 Space Echo.

Other Outboard Equipment: B.I.C. T-2 cassette deck, 3M high speed duplicator, 2 Gates turntables, ATC broadcast cart machines, Audiomax 111 compressor, dbx noise reduction.

Microphones: Electro-Voice Re-15's, Shure SM-57, 58's; TEAC ME-120; various others.

Instruments Available: Piano.

Extras: We also operate a two camera color television production facility at same location. Broadcast quality ¾-inch with all effects. Full library of production music and sound effects.

Rates: Audio: \$25/hr, \$15/hr editing and mixdown. Block rates available. Video rates on request.

• CUSTOM AUDIO RECORDING SERVICE

also REMOTE RECORDING

**929 California Avenue, Bakerfield, 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 300-C 4 track; Revox A77 2 track; TEAC Concertone 93 2 track.

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

Monitor Amplifiers: Sony 3130 F, 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.

• CUSTOMCRAFT RECORDINGS

also REMOTE RECORDING

**5440 Ben Ave., N. Hollywood, CA 91607
 (213) 766-1298**

Owner: Dean Talley.

Studio Manager: Thomas Dean Talley.

Engineers: Rick Isoset, Kevin Collier.

Dimensions of Studios: 26' x 20'.

Dimensions of Control Rooms: 6' x 20'.

Tape Recorders: TEAC 3340S 4 track; Ampex F-4405 4 track; Ampex 601 ½ track; Concertone 505 2 track.

Mixing Consoles: TEAC/Tascam 5, 8 in x 4 out; Sony MX-20, 8 in x 4 out; Bogen MXM, 5 in x 1 out.

Monitor Amplifiers: Dynaco 60W and 120 amp; Scott A416 integrated preamp and amplifier.

Monitor Speakers: Altec 604B, 15" with horn and midrange.(2).

Echo, Reverb, and Delay Systems: Pioneer reverberation amplifier.

Other Outboard Equipment: TEAC AN-300 noise reduction unit, ADC 500 dynamic EQ, Marantz 5420 cassette deck, Quadreflex 8-track cartridge deck, Reko-Cut disc cutter with EQ, Transcriber 8 track cartridge deck.

Microphones: RCA, Electro-Voice, AKG, Telefunken, Shure.

Instruments Available: Spinet Baldwin piano, drums, bass guitar and acoustical guitar.

Rates: \$18/hr studio recording, \$12.50/hr mixdown and editing.

• DEWITT ASSOCIATES

also REMOTE RECORDING

**88 Teasdale St., Thousand Oaks, CA 91360
 (805) 495-3405**

4 TRACK

Owner: Monty and Rosey DeWitt.

Engineers: Monty DeWitt, Steve Wager, Doug DeWitt.

Dimensions of Studios: 400 sq. ft. combined.

Dimensions of Control Rooms: 7' x 13'.

Tape Recorders: TEAC Model 7030 2 track; Tascam 70 4 track; TEAC 25-2 2 track.

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

Monitor Amplifiers: McIntosh.

Monitor Speakers: AR 3A's in studio, AR4X'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, C-451E's; Shure dynamics (assorted).

Instruments Available: Kawai grand piano.

Extras: Coffee and tea.

Rates: 2 or 4 track: \$25/hr (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".

• FILAMENT PRO AUDIO

also REMOTE RECORDING

**1058 E. Edna Place, Covina, CA 91724
 (213) 331-9024, 337-4945**

Owner: Frank E. Offenstein.

Studio Manager: Frank E. Offenstein.

Engineers: Frank Offenstein, Dave Speers.

Dimensions of Studios: 16' x 24' x 14' ceiling.

Dimensions of Control Rooms: 12' x 15' x 8' ceiling.

Tape Recorders: TEAC 3340S 4 track; TEAC 2300 SD 2 track; Nakamichi 700 2 track cassette; Transaudio 2300 2 track cassette.

Mixing Consoles: (2) Allen & Heath SD 12-2, 24 in x 4 out; Kelsey 12x2, 12 in x 4 out.

Monitor Amplifiers: Crown DC 300, ESSM 500.

Monitor Speakers: Altec 604E's.

Echo, Reverb, and Delay Systems: Lexicon digital available, Kelsey spring reverb, Sescam direct box, and splitters.

Other Outboard Equipment: ADI 1500 stereo 10-band graphic EQ, ADI 1000 audio spectrum analyzer.

Microphones: Shure SM-57, SM-58, SM-56, 565 SD, 545, 585, 548; AKG D-1000Es, 200E, 451E; Altec 650 B; Sony ECM 22P.

Instruments Available: Bass & guitar amps. PA's, monitors.

Extras: 5 rehearsal studios, Remote available, rental of concert sound equipment and staging, talent booking and promotion, pro audio and musical equipment sales, lounge area, vending machines, room available for showcase.

Rates: 4 track \$15/hr, free set up time. 2 track, mix down and dubbing time \$10/hr. \$50 minimum fee. Rehearsal studio \$2.50 /hr. \$135 monthly. Remote \$25/hr—\$100 minimum.

• GEORGE'S RECORDING STUDIO

**4375 Highland Place, Riverside, CA 92506
 (714) 892-9942**

Owner: George Williams.

Studio Manager: George Williams.

Engineers: George Williams, Dan Minnick.

Dimensions of Studios: 20' x 20'.

Dimensions of Control Rooms: 7' x 20'.

Tape Recorders: TEAC 3340S 4 track; TEAC A1500-W 2 track.

Mixing Consoles: TEAC Model 5, 8 in x 4 out.

Monitor Amplifiers: Pioneer.

Monitor Speakers: Pioneer, Auratone Cubes.

Echo, Reverb, and Delay Systems: Tapco reverb.

Microphones: TEAC ME-80, Shure SM-57, 58.

Instruments Available: Knabe baby grand, Rhodes, Martin D-28, electric bass and guitar, Gibson amp, drums, String Ensemble, Moog.

Extras: Free set-up, breaks, refreshments.

Rates: Recording \$18.50/hr, mixdown \$12.50/hr. Bulk rates available.

• HARK'S SOUND STUDIO

**1041 N. Orange Drive, Hollywood, CA 90038
 (213) 463-3288**

Owner: H. Harland Harker.

Engineers: H. Harland Harker.

Dimensions of Studios: 30' x 35'.

Dimensions of Control Rooms: 30' x 25'.

Tape Recorders: MCI JH-110-1 mono; MCI JH-110-2 2 track; MCI JH-110-4 4 track; TEAC 3340 4 (¼) track.

Mixing Consoles: Quantum QM 12-B, 12 in x 4 out.

Monitor Amplifiers: Crown 150 (control room); Bogen 100 (studio talk/playback).

Monitor Speakers: JBL 4311 (2)

Outboard Equipment: Akai 725D 3-head cassette recorder, Magnasync 16mm recorder, Magnasync 35mm recorder, Califorme 3675 sync cassette recorder, dbx 4-channel noise reduction, Bryant Engineering 101 pulse signal generator, UREI 656 "Little Dipper" filter set, UREI 1176N limiter, Orban/Parasound dual reverb, stereo turntable accommodates 16" discs.

Microphones: Neumann U-87's, Shure SM-58, SM-59.

Extras: Very extensive sound effects library, and signator to several music libraries.

Rates: \$35/hr anytime.

• JOEL PRODUCTIONS

also REMOTE RECORDING

**29613 Trotwood Ave., San Pedro, CA 90732
 (213) 833-8647**

Owner: Rick Crowell & Hayden Jones.

Studio Manager: Hayden Jones.

Engineers: Rob Pearsall, Rick and Hayden.

Dimensions of Studios: 25' x 15'.

Dimensions of Control Rooms: 11' x 11'.

Tape Recorders: TEAC 3340 4 track; Revox A77 2 track; TEAC cassette A106.

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

Monitor Amplifiers: Marantz and Phillips.

Monitor Speakers: Phillips (motional feedback, biamped); Altec

Echo, Reverb, and Delay Systems: Sound Workshop 242.

Other Outboard Equipment: dbx 157 RM noise reduction, dbx 161 comp/limiter, Audio Arts 4200 parametric EQ, MXR stereo chorus, MXR Dynacomp, MXR Phase 100, MXR noise gate/line driver, and Sescam direct boxes.

Microphones: AKG 451E, Shure SM-7, SM-54, SM-57.

Instruments Available: Chickering baby grand, Rhodes, Fender, Ibanez, Ovation, Gibson guitars, Ludwig, Rogers, Slingerland drums, Fender, Roland, Mitchell, Ampeg amps, and aux. mixers on request.

Extras: Full kitchen and lounge; lead sheet writing, arranging, orchestration and production assistance.

Rates: \$15/hr.

• KOALA STUDIO

also REMOTE RECORDING

**603 North New Hampshire Ave., Los Angeles, CA 90004
 (213) 665-3670 (anytime).**

Owner: Jack and Shirley Adams.

Studio Manager: Jack Adams.

Engineers: Jack Adams, Shirley Adams, Craig M. Smith.

Dimensions of Studios: 10' x 11', 11' x 17'.

Dimensions of Control Rooms: 10' x 11'.

Tape Recorders: TEAC A-2340SX 4 track; Revox A-77 (selsync, varipitch) 2 track; Sanyo cassette 2 track.

Mixing Consoles: TEAC Model 2, 6 in x 4 out.

Monitor Amplifiers: Marantz.

Monitor Speakers: JBL, custom.

Echo, Reverb, and Delay Systems: Revox, Accutronics, TEAC.

Other Outboard Equipment: Flanging, filters, dbx.

Microphones: AKG, Shure, 3M.

Instruments Available: Synthesizers (polyphonic, sequencer, 3-voice keyboard, studio patchable), clarinets, saxes, percussion.

Extras: Scoring/arranging for films/video/radio; commercials; special sound effects; sweetening, soundtracks, lead sheets, record library, tape library, tape techniques (Musique Concrete), editing, mixdown, copying.

Rates: On request.

• **MAXTRAX RECORDING STUDIOS**
3528 Merrimac Ave., San Diego, CA 92117
(714) 274-8546

Owner: Jeff Stein.
Studio Manager: Jeff Stein.
Engineers: Jeff Stein, George Saer.
Dimensions of Studios: 15' x 15'.
Dimensions of Control Rooms: 8' x 10'.
Tape Recorders: Tascam Series 70 (1/2-inch) 4 track; TEAC A-3340S (3) 4 track; TEAC A-4300 2 track; TEAC 1230 2 track; TEAC 450 2 track cassette; Fischer 3 3/4 ips 2 track cassette.
Mixing Consoles: Stevenson Interface 100, 8 in x 4 out; Peavey 602, 6 in x 2 out.
Monitor Amplifiers: Dynaco 400, Dynaco 120 X2.
Monitor Speakers: JBL 15" (custom), JBL 8" (custom).
Echo, Reverb, and Delay Systems: Echoplex, Eventide Clockworks Phasor.
Outboard Equipment: dbx, phasor, flanger, Sennheiser & Koss headphones, Fender amplifiers.
Microphones: AKG D-1000E, D-200, Shure SM-57, E-V RE-15, RE-10, Teledyne.
Instruments Available: Baldwin upright, Fender Rhodes 88, drums, percussion, Ovation acoustic guitars, Gibson and Fender electric guitars, Fender bass, Moog synthesizer, Autoharp, zither, uke, mandolin.
Extras: Production assistance and musicians available.
Rates: Negotiable.

• **DON MESSICK STUDIO**

Mail only: P.O. Box 5426, Santa Barbara, CA 93108
Location: 62 Humphrey Rd., Montecito, CA 93108
(805) 966-3636

Owner: Don Messick.
Studio Manager: Don Messick.
Engineers: Don Messick, Dave Miller, Peggy Goff.
Dimensions of Studios: 9' x 16'.
Dimensions of Control Rooms: 6' x 11'.
Tape Recorders: Ampex ATR-700 full track mono; Ampex 600-B full track mono; Otari MX5050-4 4 (1/4) track; Magnequad 1028 2 (1/2) track; Technics 1506 2 (1/4) track; Sony 850 2 (1/2) track.
Mixing Consoles: Tascam Model 3, 8 in x 4 out.
Monitor Amplifiers: Kenwood RA 5700.
Monitor Speakers: Merit (booth); RTR (studio).
Outboard Equipment: 2 QRK 12-C turntables.
Microphones: Sennheiser MD 421; Shure 330; Electro-Voice RE-10.
Extras: Library of recorded sound effects.
Rates: \$25/hr.

• **MILLS RECORDING STUDIO**

10850 Riverside Drive, North Hollywood, CA 91602
(213) 760-3220

Owner: Jim & Jan Mills.
Studio Manager: Jim Mills.
Engineers: Kevin Sorrells.
Dimensions of Studios: 11' x 12'.
Dimensions of Control Rooms: 11' x 14'.
Tape Recorders: Otari 5050 QXD 4 track; Otari 5050 B 2 track (2); Ampex 440 2 track.
Mixing Consoles: Tascam Model 5 with talkback, 8 in x 4 out.
Monitor Amplifiers: Spectra Sonics.
Monitor Speakers: JBL.
Echo, Reverb, and Delay Systems: Sound Workshop 242-C reverb.
Other Outboard Equipment: 3 Spot Master cart players, (2) SL5100 Technics turntables with Stanton cartridges, 96-point patch bay, Akai tuner, TEAC R/P cassette unit and AKG headphones, UREI limiter and dbx.
Microphones: Shure SM-81, RCA 77-DX, Electro-Voice RE-16.
Rates: \$40/hr. Weekends and holidays: \$50/hr. Special rate for block bookings.

• **MINI STUDIO**

REMOTE RECORDING
19003 Pires Ave., Carritos, CA 90701
(213) 865-1377; Ans. Ser. 446-3534

Owner: Buster Green.
Studio Manager: Buster and Renee Green.
Engineers: Buster and Renee Green, John Wilson, Art Bailey.
Dimensions of Studios: Remote only.
Dimensions of Control Rooms: Remote only.
Tape Recorders: Pioneer RT-1050 2 track, half-track heads, 15 ips mastering; Dokorder 1140 4 track, multi-sync, 15 ips, punch in.
Mixing Consoles: Lamb Laboratories PML 420, 4 in x 2 out; Shure M688, 4 in x 2 out, using two Shure units for eight in and four out.
Monitor Amplifiers: Kenwood stereo integrated amplifier KA-6006.

4 TRACK

Monitor Speakers: Trusonic JR-200M 12" 3-way (2), Auratones (2), Pioneer Monitor 10 stereo headphones, Lamb DT-100 headphones.

Echo, Reverb, and Delay Systems: Univox echo and reverb units.

Other Outboard Equipment: Pioneer SG-9500 stereo graphic EQ, Pioneer RG-1 dynamic processor, Dolby noise reduction unit. Dolby TEAC AN-300 4 ch., TEAC AX-20 mixdown panel.
Microphones: Shure Model PE-50SP, PE-D54-CN, SM-58, PE-55, 545SD; Lamb M-500 N (C), M-67 N (C); Beyer M-88 N (C); Electro-Voice condenser 1711 and 1751; TEAC Model MC-201 electric condenser.

Instruments Available: Univox Compac Model CP 200B, electric piano with bass section, guitar and electric bass; Univox Rhythm Machine, flute and saxophone.

Extras: Lead sheets, copying and musical arrangements, photography, remote and location, black and white or color, Hitachi D-850 cassette, Super 8 movies silent.

Rates: \$75 Los Angeles County, add \$25 outside LA County. \$25 set-up fee plus cost of tape. \$75 and up (depends on type of event to be recorded). Call or write for complete price on remote recordings.

• **MOFFETT MANOR RECORDERS**

2152 Canyon Dr., Costa Mesa, CA 92627
(714) 646-3838 or 774-0680

Owner: Robert Moffett.
Engineers: Robert Moffett.
Dimensions of Studios: 11' x 22'.
Dimensions of Control Rooms: 6' x 8'.
Tape Recorders: Dokorder 1140 4 track; Toshiba 3060 2 track cassette.
Mixing Consoles: TEAC Model 2, 6 in x 4 out.
Monitor Amplifiers: Sony 7015, Sansui 2000X.
Monitor Speakers: MMR customs, Hot Cubes, Advents.
Outboard Equipment: Bi-amp graphic 20-band. Depending on the session, we can rent just about anything.
Microphones: Altec 650A, Shure PE-55, Shure SM-58, PE-56.
Instruments Available: Gulbranson piano, congas, timbales, drums, tenor-sax, rentals upon deposit.
Extras: Coffee, tea and T.L.C.!
Rates: \$10 to \$20 per hour, or swap. We're very flexible. Please call us first, then shop around.

• **NOUVEAU STUDIO**

1258 E. Broadway, Anaheim, CA 92805
(714) 533-6642, (714) 956-0895

Owner: Servando, E.J. Warmack, Jeri Gonzalez.
Studio Manager: Servando.
Engineers: E.J. Warmack, Jeri Gonzalez, Servando.
Dimensions of Studios: 20' x 20'.
Dimensions of Control Rooms: 8' x 10'.
Tape Recorders: TEAC 3340 4 track; TEAC A-2300 SD 2 track.
Mixing Consoles: Tascam Model 10, 8 in x 4 out.
Monitor Amplifiers: Kenwood KA-5500.
Monitor Speakers: Jansson Classic 770's, AFS Kriket 750 Cubes.
Echo, Reverb, and Delay Systems: Tapco 6000R reverb, Ibanez AD-220 analog delay/echo.
Other Outboard Equipment: dbx 155, Ibanez flanger, Sankyo cassette recorder, 8 track cartridge recorder, 2 track Dolby, United Audio turntable.
Microphones: Various Shure, AKG, E-V, and Altec.
Instruments Available: Baby grand piano, Ludwig drum kit, Fender amps, guitars, and bass; Peavey musician amp, ARP Odyssey, Fender Rhodes, clavinet, Epiphone acoustic guitar, QSC bass amp, Elka electric piano.
Extras: Record pressing service, video taping service, copyright service, non-union studio musicians available, drum booth, vocal booth, air-conditioning.
Rates: \$8/hr recording and mixdown without dbx. \$10/hr with dbx.

• **THE REEL THING RECORDING STUDIO**

also REMOTE RECORDING
11197 Tudor, Ontario, CA 91761
(714) 628-3024

Owner: Robert M. Hill.
Studio Manager: Robert M. Hill.
Engineers: Robert M. Hill.
Dimensions of Studios: 13' x 12'; 6' x 6' isolation booth.
Dimensions of Control Rooms: 8' x 6'.
Tape Recorders: TEAC/Tascam 40-4 w/dbx 4 track; TEAC/Tascam 35-2 w/dbx 2 track; TEAC 5300 2 track; TEAC A-601R cassette.
Mixing Consoles: TEAC/Tascam Model 3, 8 in x 4 out.
Monitor Amplifiers: Kenwood KA-7300.
Monitor Speakers: Custom built; Auratone Cubes.
Echo, Reverb, and Delay Systems: Sound Workshop reverb.
Other Outboard Equipment: JVC JL-A20 turntable, patch-bay, headphones.
Microphones: Electro-Voice 1776, Shure, AKG D1000E, TEAC ME-80, ample.
Instruments Available: Accoustic 134 amp; Peavey guitar amp; Gibson 330 electric guitar; Fender Precision Bass; Epiphone guitar, Ludwig drums.
Extras: Studio musicians and vocalist available.
Rates: \$15/hr, block rates available.

• **ROADSIDE BUSINESS RECORDING**

1705 California Trail, Topanga, CA 90290
(213) 455-2931

Owner: Steven and Alice Roberts.
Tape Recorders: Tascam Model 40-4; TEAC A3340-S.
Mixing Consoles: Tascam Model 5B, 8 in x 4 out; TEAC Model 2A, 6 in x 4 out.
Monitor Amplifiers: Kenwood Model 7100; QSC 4.2 monitor amp.
Monitor Speakers: JBL 4313, Auratone Sound Cubes.
Outboard Equipment: MXR Digital Delay, dbx noise reduction, isolation booth.
Rates: \$20/hr. Call for block rates.

• **SHOOTING STAR STUDIO**

Venice, CA 90291
(213) 399-5617 or 822-9986

Owner: Planet Productions
Engineers: Don Tittle.
Dimensions of Studios: 19' x 19'.
Dimensions of Control Rooms: 10' x 10'.
Tape Recorders: Pioneer RT-2044 4 track; Pioneer RT-2022 2 (1/2) track; JVC cassette.
Mixing Consoles: TEAC/Tascam Model 5, 8 in x 4 out, TEAC Model 2, 6 in x 4 out.
Monitor Amplifiers: Phase Linear 400 control room monitors; Spectro Acoustics 202C headphones.
Monitor Speakers: JBL 4311.
Outboard Equipment: dbx 157 noise reduction, Orban/Parasound reverb, Bi-Amp graphic EQ, dbx 11B dynamic range enhancer.
Microphones: Sennheiser 421's, Shure SM-58's, Sony ECM 280, Electret condensers.
Instruments Available: Kawai studio upright piano; Fender Rhodes, ARP Odyssey, RMI computer keyboard.
Extras: Producing, arranging, copying, transcribing charts. We have musicians of every type available.
Rates: \$15/hr, \$5 tape rental fee, \$5/session instrument rental.

• **STUX STUDIO**

20224 Sherman Way #30, Canoga Park, CA 91306
(213) 884-9761

Owner: Jerome Stocco.
Studio Manager: Ellie Miller.
Engineers: Jerome Stocco.
Dimensions of Studios: 15' x 18'.
Tape Recorders: TEAC A-3440 4 track; Toshiba PC 5060 2 track.
Mixing Consoles: TEAC Model 2A, 6 in x 6 out; Tapco 14-channel 6100ES & 6100RB, 14 in x 2 out.
Monitor Amplifiers: Crown DC-300A.
Monitor Speakers: (4) JBL.
Echo, Reverb, and Delay Systems: Tapco reverb.
Other Outboard Equipment: Tapco graphic EQ, direct box facilities, MXR phase.
Microphones: Shure SM-58, Sennheiser, Shure SM-57.
Instruments Available: Acoustic Baldwin studio piano, Fender Rhodes piano, Ovation Legend acoustic guitar, Gibson L6-S electric guitar, banjo, small percussion.
Extras: New building, clean with great atmosphere, professional studio musicians available also vocalists male or female.
Rates: \$15/hr, \$10/hr for mixdown. 1 hour free set-up time.

• **THE UNDERGROUND**

also *REMOTE RECORDING*

652 West Arbor Vitae Ave., Inglewood, CA 90301
(213) 672-4632

Owner: Tom Cherry.

Studio Manager: Richard Sandford.

Engineers: Richard Sandford plus various independents.

Dimensions of Studios: 14' x 19'.

Dimensions of Control Rooms: 9' x 13'.

Tape Recorders: TEAC 3340S 4 track; Technics RS1500US 2 track; Sansui SC 3110 cassette; Wollensak 1520 full track mono.

Mixing Consoles: Allen & Heath Pop Mixer, 16 in x 16 out; Shure SM68, 5 in x 1 out.

Monitor Amplifiers: Marantz 240 (3), BGW.

Monitor Speakers: JBL 4311, Auratone Sound Cubes.

Echo, Reverb, and Delay Systems: Eventide Digital Delay, Gibbs spring, Roland RE-201, tape echo.

Other Outboard Equipment: Eventide Omnipressor, Audio Arts stereo parametric EQ, UREI LA-4, Kepex, API compressor/limiter, direct boxes, dbx Professional noise reduction, Bi-Amp graphic EQ, Shure feedback controller, turntable harmonizing, phasing, flanging, delay capabilities, any type of outboard equipment is available on request.

Microphones: Neumann KM-84; Sennheiser MD421, MD 441; Shure SM-57, 548; Electro-Voice RE-20; Beyer M160C; Sony ECM 33P; AKG D202E.

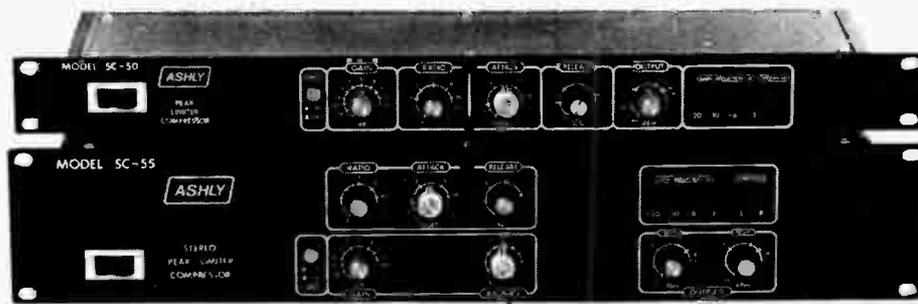
Instruments Available: Fender Twin Reverb; bass & electric guitars including Stratocaster and Les Paul; Celestion bass speaker cabinet, Ludwig and Rogers drums, Musser orchestra bells, Ludwig, Camco, and Slingerland snare drums, upright piano, PA speakers, percussive accessories.

Extras: On location shower, refrigerator, coffee machine, air conditioning, private drive/entrance, experienced industry trained personnel, on call studio musicians, production and management assistance, video equipment available on request, duplication, rehearsals, mixdowns, editing.

Rates: Special Recording Package— 12 hours of studio time with engineer; plus one 10½" reel of Ampex Grandmaster 456 for \$100. Regular studio rates: \$12/hr for 4 track recording, mixdown, editing and duplication services. \$5/hr for rehearsal with PA, mics, piano, echo, etc.



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299 List

SC-55
499 List

For loudness enhancement, clipping prevention, speaker protection, control of vocal levels, elimination of overmodulation, musical instrument sustain . . . Whatever your limiter application, check out the Ashly SC-50 (mono) or SC-55 (stereo) Peak Limiter-Compressors. You'll find incredible versatility, super packaging, and state-of-the-art design. You'll be amazed at the freedom from noise and distortion and the clean, transparent sound. Features like balanced inputs, stereo-tie connections, detector patch point, and high-current output stage are all standard. All this at a cost low enough to embarrass a lot of high-priced competition. Ashly limiters . . . clean, quiet, powerful control designed and built by people who still care about quality and reliability.

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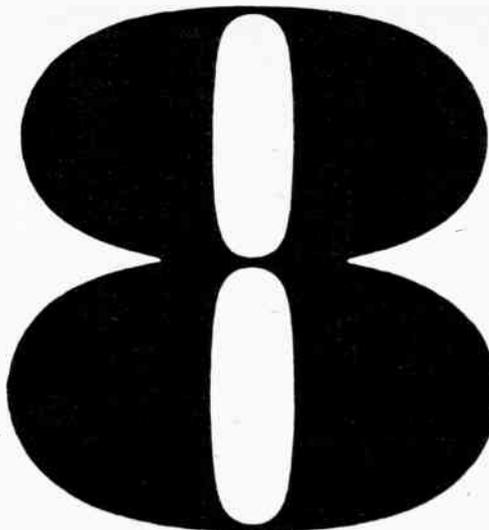
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1200 Remington Road, Schaumburg, Illinois 60195
(312) 865-1330



TRACK

•• ADAMO'S AUDIO

16571 Higgins Circle, Huntington Beach, CA 92647
(714) 842-2668

Owner: Jerry Adamowecz.

Studio Manager: Jerry Adamowecz.

Engineers: Jerry Adamowecz.

Dimensions of Studios: 20' x 20'.

Dimensions of Control Rooms: 13' x 16'.

Tape Recorders: Tascam 80-8 with dbx, 8 track; TEAC 3340 with dbx, 4 track; TEAC 7030 with dbx, 2 track; TEAC A 4010 S 2 track; Revox A77 ¼; TEAC A 107 cassette.

Mixing Consoles: Sound Workshop 1280B and 882 with Super EQ, 20 in x 8 out.

Monitor Amplifiers: Dynaco 400.

Monitor Speakers: JBL L300, Auratone 5C.

Echo, Reverb, and Delay Systems: Sound Workshop 242A stereo reverb, Marshall Time Modulator.

Other Outboard Equipment: UREI 1176 LN compressor/limiters, dbx noise reduction, Kepex, Orban D'Esser.

Microphones: Neumann U-87, KM-84's, U-47; AKG C-452's, D-1000E's, 202's; Beyer 160; Shure SM-57's; Altec 29A (tube).

Instruments Available: Yamaha 6' grand piano, Hammond C-3 with Leslie, basses, guitars, and amps available.

Rates: \$25/hr plus tape.

•• "A MUSIC SCHOOL STUDIOS"

also REMOTE RECORDING

4710 Inglewood Blvd., Culver City, CA 90230
(213) 397-1227 or (213) 391-9510

Owner: Dr. Charlie Frederick.

Engineers: Stuart Seldon, Jacques DuLong.

Dimensions of Studios: 23' x 16' x 10'.

Dimensions of Control Rooms: 8' x 8' x 7'.

Tape Recorders: Scully 280 8 track; TEAC A3300 SX 2 track; TEAC A-103 cassette.

Mixing Consoles: Tascam Model 10, 12 in x 4 out, modified for separate monitor mix.

Monitor Amplifiers: Crown DC-300.

Monitor Speakers: Auratone 5C Sound Cubes.

Outboard Equipment: Custom made reverb, compressor, limiter.

Microphones: Sennheiser 421, E-V 664, Sony ECM 22, Shure SM-57s and 58s.

Extras: Cold drinks, coffee, snacks, consultation, bookings, promotion.

Rates: \$17/hr or \$100 for 48 hours per month and Midnight Special 12:00 AM till 8:00 AM \$50.00.

•• APOLLO RECORDING STUDIO

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

Owner: Jim Davis and Ace Simpson.

Engineers: Ace Simpson (chief), Joe Blay, Bob Simpson.

Dimensions of Studios: 24' x 20'.

Dimensions of Control Rooms: 12' x 20'.

Tape Recorders: 3M 23 8 track; Tascam 25-2 2 track; TEAC 3340S 4 track; TEAC 420 stereo cassette.

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

Monitor Amplifiers: Marantz 1070, McMartin for boost.

Monitor Speakers: JBL 4311's control room, JBL L100's studio, Auratone Mixing Cubes.

Echo, Reverb, and Delay Systems: Tapco 440D reverb, variable pitch tape delay, tape phasing (VSO).

Other Outboard Equipment: Teletronix compressor/limiter, Fairchild peak limiter, 8 track Opamp active combiner with pan for independent mixdown.

Microphones: AKG D200E, D190, D119; Sennheiser MD 421H; Altec 659A; Shure SM-57; Electro-Voice 627B; RCA 77D, BX11A; Sony F-121; various quadres of each, direct boxes.

Instruments Available: Acoustic piano (no fee), Fender Rhodes, bass guitar, electric guitar, 25W Fender tube amp, Wah-Wah pedal and various percussion (no drums), also—synthesizer and Wurflitzer electric piano available by special arrangement.

Extras: Coffees and refrigeration for cold drinks.

Rates: 8 track: \$30/hr basic. Negotiable depending on requirements. 4 track: \$20/hr. Dubbing or copying \$15/hr. Special rates for block time (50 hrs minimum).

•• ASCOT RECORDING STUDIO

5904 Sunset Blvd., Hollywood, CA 90028
(213) 466-8355

Owner: James Rayton.

Studio Manager: James Rayton.

Engineers: James Rayton.

Dimensions of Studios: 18' x 25'.

Dimensions of Control Rooms: 12' x 15'.

Tape Recorders: Stephens 8 track; Ampex 4 track; 3M 2 track; Pioneer ½ & ¼ stereo; Kenwood and Pioneer cassettes (4).

Mixing Consoles: Opamp Labs 1204, 12 in x 4 line, plus 12 modules.

Monitor Amplifiers: Opamp Labs 423's.

Monitor Speakers: Altec 604E's.

Echo, Reverb, and Delay Systems: Fairchild reverb; Harmonizer w/digital delay.

Other Outboard Equipment: UREI limiters; Teletronix leveling amps; Burwen noise reduction; disc cutting system.

Microphones: Neumann U-67, U-87; AKG C-414, D-1000, D-19, D-200; Shure SM-58, 330; E-V 666; RCA 77-DX, 44-BX; misc Altec and Stephens, direct boxes.

Instruments Available: Grand piano; Lowrey organ w/synthesizer and strings.

Extras: Good vibes, good coffee. Central location close to Freeway, easy ground-level access. Free set-up. Vocal booth.

Rates: \$24/hr 2 track; \$30/hr 4 and 8 track; add ½ after 6PM.

•• AUDIO ACHIEVEMENTS

1327 Cabrillo Ave., Torrance, CA 90501
(213) 533-0073

Owner: Donovan Smith, President; John Burns, Vice President; Roy A. Smith, Chairman of Board.

Engineers: Donovan Smith.

Dimensions of Studios: 1000 sq. ft. studio, drum booth, and vocal booth, all acoustically designed.

Dimensions of Control Rooms: 22' x 20' x 12'.

Tape Recorders: Tascam 80-8 8 track; Tascam 25-2 2 track; TEAC 2 track cassette; Sharp 2 track cassette.

Mixing Consoles: Tascam Model 5, 16 in x 4 out; Tascam Model 5 EX.

Monitor Amplifiers: Marantz 510 Powerstak, Kenwood 6100.

Monitor Speakers: JBL 4333, 4311, Auratones.

Echo, Reverb, and Delay Systems: DeltaLab DL-2 stereo acoustical digital delay and reverberation synthesizer, plus flanging, doubling, chorusing, phase shift, echo.

Outboard Equipment: (2) dbx compressor/limiters, Systech flanger FL41-40.

Microphones: Sennheiser 421, ME-20, ME-22; AKG D1000E, D120E; Shure 58, 56, 61; Beyer MB-501 ribbon mic.

Instruments Available: Baldwin upright piano (soon to have 7' grand piano), Pearl drums.

Extras: Lounge, refrigerator, backgammon, beautifully designed and comfortable atmosphere.

Rates: Effective June 1, 1980: \$20/hr for 8 track. Effective from present time to June 1, 1980: \$15/hr or 8 track; block rates available.

•• B & B SOUND STUDIOS

540 Hollywood Way, Burbank, CA 91505
1313 North Vine St., Hollywood, CA 90028

(213) 848-4496, Burbank: 461-3388

Owner: Kenneth S. Berger.

Studio Manager: Kenneth S. Berger.

Engineers: Kenneth S. Berger, Warren Kleiman, Patrick Flynn, Dennis Hammermeister, Jeff Haboush.

Dimensions of Studios: Dub: 50' x 30', recording: 30' x 30'—Burbank Studio, 20' x 10'—Hollywood.

Dimensions of Control Rooms: Burbank: 15' x 30'; Hollywood: 20' x 10'.

Tape Recorders: Ampex 440 8 track mono; Ampex 440 4 track mono.

Mixing Consoles: Opamp 8 and 4 track.

Monitor Amplifiers: McIntosh, Opamps.

Monitor Speakers: JBL.

Echo, Reverb, and Delay Systems: Opamp.

Microphones: E-V RE-16s; Sennheiser 421s; Teleonic 47s; AKGs.

Instruments Available: Piano.

•• BARR RECORDERS

5238 Laurel Canyon Blvd., N. Hollywood, CA 91607
(213) 506-0100

Owner: Barron Abramovitch and Barry Schleifer.

Studio Manager: Barron Abramovitch and Barry Schleifer.

Engineers: Barron Abramovitch.

Dimensions of Studios: 10' x 25'.

Dimensions of Control Rooms: 10' x 14'.

Tape Recorders: TEAC/Tascam 80-8 8 track; TEAC 2300 2 track; TEAC 3340 4 track; (2) TEAC 1705 2 track.

Mixing Consoles: TEAC Model 5, 8 in x 2 out; Sony, 8 in x 2 out.

Monitor Amplifiers: BGW 250 B, Crown DC-60.

Monitor Speakers: (2) Mitsubishi DS-150; (2) Auratones.

Echo, Reverb, and Delay Systems: Tapco 4400 echo, tape delay.

Other Outboard Equipment: (3) 1176 UREI limiters, Orban stereo parametric EQ, stereo headphones.

Microphones: AKG C-412s, Electro-Voice RE-20, RE-15s, 666; Sony ECM-22s; Shure SM-57, SM-58s, SM-56; RCA 77.

Instruments Available: Upright piano, big amp, Skylark amp, Magnatone amp, wind chimes, drums, bass guitar, percussion instruments.

Extras: Hammond C-3 organ (slight extra charge), Foosball, ping-pong, 24-hour donut shop across street.

Rates: \$15/hr including engineer.

•• BLACK WIDOW TRACKS

305 W. Torrance Blvd., Suite B, Carson, CA 90745
(213) 515-8883

Owner: Jerry West.

Studio Manager: Jerry West.

Engineers: Jerry West.

Dimensions of Studios: 25' x 15'. Drum booth: 8' x 8', Vocal booth 8' x 9'.

Dimensions of Control Rooms: 18' x 14'.

Tape Recorders: TEAC 80-8 8 track; Technics RS 1500 US 2 track; TEAC 2340 SX 4 track; TEAC 3340 SX-2T 2 track; Technics, Marantz cassettes.

Mixing Consoles: TEAC Model 15, 16 in x 8 out.

Monitor Amplifiers: Phase Linear, Marantz.

Monitor Speakers: JBL 4330s, JBL 4311s, Auratones.

Echo, Reverb, and Delay Systems: MXR Digital Delay, Pitch Transposer, Eventide Flanger.

Other Outboard Equipment: UREI 1176 limiters, Spectro Acoustics, parametric EQ.

Microphones: Shure SM-57s, 56s; Electro-Voice RE-20; Sony C-47; AKG, Sennheiser.

Rates: \$22.50/hr; block rates and production packages available.

•• BLUE LIGHT RECORDING STUDIO

11211-M Sorrento Valley Rd., San Diego, CA 92121
(714) 455-8381

Owner: Terry W. Williams.

Studio Manager: Terry W. Williams.

Engineers: Terry W. Williams.

Dimensions of Studios: Main Studio: 22' x 24'. Drum isolation room: 11' x 12' with platform. Includes three offices and lounge. All rooms air conditioned.

Dimensions of Control Rooms: 13' x 14'.

Tape Recorders: Tascam 80-8 8 track; Revox A77 2 track; TEAC 3340S 4 track.

Mixing Consoles: Tascam Model 10, 8 in x 4 out; TEAC Model 2, 6 in x 4 out; TEAC Model 1, 8 in x 2 out.

Monitor Amplifiers: Spectro-Acoustics 202C.

Monitor Speakers: Little Red Studio Monitors, JBL 101, Auratone 5C Super Sound Cubes.

Echo, Reverb, and Delay Systems: Sound Workshop 242 A stereo reverb.

Other Outboard Equipment: TEAC DX-8 noise reduction, dbx 161 comp/limiters, Spectro-Acoustics 210 R stereo graphic EQ, Moog 3-band parametric EQ, Kenwood KR 6600 amplifier for headphones, BIC T-3 two-speed cassette recorder, 192 point patch bay.

Microphones: AKG 414; Sennheiser MD 421; Shure SM-56; Sony ECM 50PS; Nakamichi CM-100.

Instruments Available: Yamaha UD-1 professional upright piano, 8-pc. Rogers drum kit with hydraulic heads, Univox Stringman, Univox Korg Poly Ensemble, Roland SH-1000 synthesizer, Music Man 210 guitar amp, Acoustic 405/470 lead and bass guitar amp, Gibson, Ibanez, and Fender electric, acoustic, and bass guitars.

Extras: Panasonic WV-2200 color video camera, NV-3085 1/2" reel video tape recorder, Sony SL 7200 Betamax video tape recorder.

Rates: 8 track: \$30/hr. 2-4 track: \$25/hr.

•• CHATEAU EAST SOUND PRODUCTIONS

also REMOTE RECORDING

1040 N. Grove St., Suite R, Anaheim, CA 92808
(714) 830-0145

Owner: Steve Hager, Joe Truxaw, Wally Younger.

Engineers: Joe Truxaw, Steve Hager, Wally Younger.

Dimensions of Studios: 24' x 40', 12' x 12' x 8'.

Dimensions of Control Rooms: 7' x 12'.

Tape Recorders: TEAC/Tascam 80-8 8 track; TEAC/Tascam 3340S 4 track; Ampex ATR-700 2 track; Akai 2 track cassette.

Mixing Consoles: Tascam Model 5, TEAC/Tascam Model 2, TEAC/Tascam Model 1.

Monitor Amplifiers: BGW, Pioneer, Toshiba.

Monitor Speakers: JBL, Altec.

Echo, Reverb, and Delay Systems: Tape slap, Sound Workshop reverb.

Other Outboard Equipment: Scamp limiting, MXR Flanger, 2 stereo cue mikes.

Microphones: AKG, Shure, E-V, Beyer, Sony, Turner, Sears best.

Instruments Available: Kohler-Campbell upright, Hammond C-2, Leslie, Oberheim 2-voice and Sequential Circuits Prophet 5 polyphonic synthesizers, Telecaster Thinline, Rickenbacker and Fender Precision basses, Wurlitzer electric piano, Gretsch drums, multitudinous percussion, Fender, Yamaha, GMT amps.

Extras: Mobile recording, in house production and musicians, audio synthesist, professional arranger, musician referral, full record production service.

Rates: \$25/hr, block rates upon request.

•• R.E. COPSEY RECORDING

also REMOTE RECORDING

P.O. Box 387, 2021 Buena Vista Drive, Camarillo, CA 93010
(805) 484-2415

Owner: Reese and Ceil Copsey.

Engineers: Reese Copsey.

Dimensions of Studios: 10' x 19', high ceiling, plus 6' x 7' booth.

Dimensions of Control Rooms: 10' x 13'.

Tape Recorders: Wollensak 8075A 8 track cart; Wollensak 2551 AV cassette; Pentagon C1 cassette duplicator; Ampex 351-8 1" 8 track; Ampex 351-4 1/2-inch 4 track; Ampex 351-2 2 track; Ampex 440-2 2 track; Revox A77 1/4 track; Nakamichi 1000 cassette.

Mixing Consoles: Ampex 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 CRF's, Quad-Electrostatics, JBL 4311's.

Outboard Equipment: dbx 157 noise reduction (2), Altec 9062A graphic EQ's (2), Universal Audio 500A EQ's (4), RCL spring reverb, UREI LA3A audio leveler.

Microphones: Neumann U-87's; AKG C-451E's, D-224E's; Sennheiser MD-421U's; Electro-Voice Re-20's; Sony C-22 FET's.

Instruments Available: Wurlitzer studio model acoustic piano.

8

TRACK

Extras: Sideman musicians and narrators, slide soundtrack specialty; comfortable informal studio working conditions, hot coffee, a desire to please every customer completely, 7 years experience.

Rates: Studio: 8 and 4 track: \$25/hr plus tape. 2 track and edit: \$20/hr plus tape. Location: 2 track: \$25/hr, 4 track \$30/hr, 1 hour set-up charge.

•• CREATIVE MUSICAL ENGINEERING

also REMOTE RECORDING

Los Angeles, CA 90034

(213) 837-7783 (leave message)

Dimensions of Studios: 25' x 14' x 10'.

Dimensions of Control Rooms: 12' x 14' x 10'.

Tape Recorders: TEAC 80-8 with DX-8 dbx, Technics 15 ips 1/2-track with varispeed, TEAC cassette.

Mixing Consoles: TEAC Model 5, 16 in x 8 out with Model 2; plus (4) Model 1's for stereo cue, delay sends, etc.

Monitor Amplifiers: Technics.

Monitor Speakers: JBL 4311's, Auratone (C/R); RSL-100's (studio); AKG 140's (phones).

Echo, Reverb, and Delay Systems: MXR Digital Delay with three cards, Clover stereo reverb.

Other Outboard Equipment: Universal Audio (tube) limiter, dbx 161 compressor, Technics stereo parametric EQ, others available.

Microphones: Neumann U-87, Sennheiser 441, 421; Beyer M500; Electro-Voice RE-20; Shure SM-57's; direct; other mics available.

Instruments Available: Piano, Gibson SG, Tele Deluxe, others.

Extras: Tape transfers, copies, editing, leadering, timing; audio rentals and sales; rhythm section available.

Rates: \$25/hr plus materials.

•• DOCTOR SOUND

also REMOTE RECORDING

3191 Adams Ave., San Diego, CA 92116

(714) 583-0184

Owner: Rick Gord, Steve Rock.

Studio Manager: Lee Norman.

Engineers: Lee Norman.

Dimensions of Studios: Approx. 850 sq. ft. (totally non-parallel.)

Dimensions of Control Rooms: Approx. 250 sq. ft. (totally non-parallel.)

Tape Recorders: Tascam 80-8 8 track; TEAC 3340 4 track; Revox A77HS 2 track; Nakamichi 550 cassette.

Mixing Consoles: Tascam Model 5, 8 in x 4 out.

Monitor Amplifiers: Crown DC-300A, D-60, SAE 100W.

Monitor Speakers: JBL 4311, Auratone 5C, Altec A-7's modified.

Echo, Reverb, and Delay Systems: Tapco 4400.

Other Outboard Equipment: UREI LA3A, dbx 162 limiters, Furman parametric EQ, SAE graphic EQ.

Microphones: Neumann U-87; Sennheiser MD 421 and 441; Shure SM-57, 56, 53; Sony ECM 33P.

Extras: Production assistance, positive attitude.

Rates: Reasonable \$30/hr for 8 track, \$20/hr for 4 track and 2 track. In bulk we deal! Consulting \$15/hr.

•• ELECTRONIC SOUNDS

P.O. Box 1251, Reseda, CA 91335

(213) 235-3181 ext. 828.

Owner: J. Roberson.

Studio Manager: J. Roberson.

Engineers: James Roberson.

Dimensions of Studios: 26' x 26'.

Dimensions of Control Rooms: 24' x 20'.

Tape Recorders: TEAC/Tascam w/dbx 80-8 8 track; TEAC/Tascam w/dbx 40-4 4 track; Sony Solid State w/dbx T.C.5600 2 track; TEAC/Tascam w/dbx A-400 stereo 2 track; Nakamichi (Dolby) 500 2 track; Yamaha w/Dolby T.C. 800D 2 track.

Mixing Consoles: TEAC/Tascam 15, 16 in x 8 out; TEAC/Tascam 5A, 8 in x 4 out; Peavey, 16 in x 8 out; Peavey, 8 in x 4 out.

Monitor Amplifiers: Acoustic solid state, Yamaha, Alpha, Kustom

Monitor Speakers: Technics, Bose, Kustom, Road, JBL, and Altec.

Echo, Reverb, and Delay Systems: Space Echo, Echoplex, digital delay, chorus, analog delay, Boss delay.

Other Outboard Equipment: Compressor/limiter graphic EQ's, flanger, lo and hi pass filters, Ivie audio spectrum analyzer, Ivie distortor analyzer, Ivie pink noise generator, Super 8mm, 16mm or video camera film makings, bi-phaser, Blue Box, distortion.

Microphones: AKG, Electro-Voice, Shure, etc.

Instruments Available: ARP 2600, Omni, Odyssey, and noise reduction mixer, Moog, String Machine, Fender Rhodes piano, electric bass and guitar, grand piano, clavinet D6, Roland Rhythm Arranger, bell tree.

Extras: Swimming pool, air conditioned rehearsal rooms, Jacuzzi, lounge, TV.

Rates: Flexible rates with instrument availabilities for 4, 8, 16, and 24 track recording.

•• FOXY MUSIC

also REMOTE RECORDING

315 North Pacific Coast Hwy., Redondo Beach, CA 90277

(213) 372-8811

Owner: Craig Burbidge.

Studio Manager: Rick Maddox.

Engineers: Darrell Metcalf, Rick Maddox.

Dimensions of Studios: 22' x 16'.

Dimensions of Control Rooms: 16' x 9'.

Tape Recorders: Tascam 80-8, Sony 756-2T 1/2 track; TEAC 1200 1/4 track.

Mixing Consoles: (Presently) Tascam Model 5, 8 in x 4 out; Tascam Model 3, 8 in x 4 out. Upgrading before March.

Monitor Amplifiers: Marantz 250, Unisync 50.

Monitor Speakers: JBL 4311's

Echo, Reverb, and Delay Systems: Orban, MXR.

Microphones: AKG, Sennheiser, Neumann, Shure, Sony.

Instruments Available: Grand piano, Wurlitzer, Rhodes 73, Excellent set of drums, ARP String Ensemble, Quadra available.

Rates: \$25/hr and \$20/hour.

•• FULLER SOUND

P.O. Box 85051, Los Angeles, CA 90085

(213) 860-4914

Owner: Mike Fuller.

Studio Manager: Mike Fuller.

Engineers: Mike Fuller, Bob Baker.

Dimensions of Studios: Studio A: 10' x 10'. Studio B: 14' x 25'.

Dimensions of Control Rooms: 10' x 10'.

Tape Recorders: Tascam 80-8 8 track; Otari MX5050 2 track; Tascam 3440 4 track; Sony TC-650 4 track; Spotmaster broadcast cartridge; Telco broadcast cartridge; (2) Superscope CD-304 cassettes; (2) Concord SD9-D 2 track.

Mixing Consoles: Tapco 6200A, 6 in x 6 out; Tapco 6200B, 6 in x 6 out; Shure Production Master, 4 in x 1 out; Shure SE-30, 3 in x 1 out; Sony MX-12 6 in x 2 out; Lamb PML 420, 4 in x 2 out.

Monitor Amplifiers: Pioneer SA 5500 II, Pioneer SX-580.

Monitor Speakers: JBL 4311, RSL 3300, Koss E9-B.

Echo, Reverb, and Delay Systems: Fisher Space Expander, tape delay.

Other Outboard Equipment: Kepex, Inovonics Dynex (2), dbx 161 limiters (2), Parasound stereo parametric EQ, UREI, 1/3 octave EQ, Audio Control C-101 spectrum analyzer, Parasound dynamic sibilance controller, auto correlator, Burwen 1201, dbx 154 8 channels.

Microphones: Neumann U-87; E-V RE-16, RE-11, 631A, 1776; Shure 300 ribbons.

Instruments Available: Upright piano.

Extras: (2) Broadcast cartridge machines and (3) turntables, DJ cue system, Toshiba Beta Format video cassette recorder and RCA color camera, light tables for slide sorting, multimedia programmer, 20 Ekta graphics, 200 albums of cleared production music and 3 sound effects libraries.

Rates: \$25/hr all services plus materials.

•• HIT SINGLE

2549 Aaron Ct., San Diego, CA 92105

(714) 284-8042

Owner: Scottman Ltd.

Studio Manager: Rick D. Bohlman, Randy S. Fuelle.

Engineers: Rick D. Bohlman, Randy S. Fuelle.

Dimensions of Studios: 20' x 20'.

Dimensions of Control Rooms: 10' x 10'.

Tape Recorders: Tascam 80-8 8 track; TEAC 3340 SX 4 track; (2) Pioneer RT 1050 1/2 track.

Mixing Consoles: Tascam Model 5, 8 in x 4 out.

Monitor Amplifiers: Epicure Model 1, Sony TA-1150, Dyna 120.

Monitor Speakers: JBL 4311, Auratone Cubes.
Echo, Reverb, and Delay Systems: Roland Studio Reverb RV-800, MXR Digital Delay.
Other Outboard Equipment: MRX 1/3 octave EQ, Technics parametric, dbx 160's, (5) selection headphone mix, Technics SL turntables.
Microphones: AKG 414, 451s, D12; TEAC 180s; Shure SM-58, SM-53s.
Instruments Available: Piano, various amps and guitars.
Extras: Lounge and kitchen, color TV.
Rates: 8 track: \$25/hr, 4 track: \$18.50/hr, 2 track: \$15/hr.

•• **INLAND/CENTOES SOUND PRODUCTIONS**
 also **REMOTE RECORDING**

1640 Unit D, South Lyon, Santa Ana, CA 92705
 (714) 541-8205

Owner: Mark Mortensen, Greg Toscas, Bob Bennett.
Studio Manager: Bob Bennett, Mark Mortensen.
Engineers: Mark Mortensen.
Dimensions of Studios: 20' x 20', isolation booth: 6' x 12'.
Dimensions of Control Rooms: 12' x 20'.
Tape Recorders: Tascam 80-8 8 track with dbx; TEAC 3340S 4 track; TEAC A 6100 MK II Master Recorder 2 track; TEAC A-170S 2 track.
Mixing Consoles: TEAC Model 5A.
Monitor Amplifiers: BGW 250-B, Altec Lansing 714.
Monitor Speakers: Electro-Voice Sentry V, (6) custom 3-way studio monitors in studio and isolation booth.
Echo, Reverb, and Delay Systems: Lexicon Prime Time 93 Digital Delay with memory, Sound Workshop 242-A stereo reverb.
Other Outboard Equipment: (2)dbx 163 compressor/limiters.
Microphones: PML DC-63; AKG D-1000M, AKG C-501-E; Shure SM-56; Others available upon request.
Instruments Available: Baby grand, Rick Bass, acoustic guitars, electric guitars, other instruments available upon request.
Extras: Central air conditioning, relaxed lounge with refreshments, music consultation.
Rates: \$25/hr for 8 track; \$15/hr for 4 track, block rates available.

•• **JPM RECORDING STUDIOS**

11745 E. Washington Blvd., Whittier, CA 90606
 (1/2 hour from Hollywood)
 (213) 696-0211

Owner: John M. Peters (Owner/Chief Engineer).
Dimensions of Studios: 33' x 19'.
Dimensions of Control Rooms: 19' x 16'.
Tape Recorders: Ampex AG 440C 8 track; Ampex AG 440 4 track; Ampex AG 440 2 track; Revox A77HS 2 track; TEAC cassette recorder.
Mixing Consoles: Quantum Audio Labs custom, 12 in x 8 out.
Monitor Amplifiers: Crown.
Monitor Speakers: JBL 4310's.
Echo, Reverb, and Delay Systems: Spring, digital delay, tape.
Other Outboard Equipment: Marshall Time Modulator "A" System, Gain Brain limiters, Kepex audio gates, Ashly parametric EQ's, VSO, Altec 1567A tube mixers, Miracord 10H turntable.
Microphones: Electro-Voice RE-20; RCA BK-5B and 77-DX; Sony ECM 22P; Shure SM-57; direct boxes with super high slewing rates.
Instruments Available: Piano, drums, Mini Moog, percussion.
Extras: Sound effects library.
Rates: Call for rates.

•• **JR WEST SOUND RECORDERS**

also **REMOTE RECORDING**
 1628 E. Fourth St., Santa Ana, CA 92707
 (714) 542-2029, (714) 972-9085.

Owner: Jack Roberts, Jerry McFarland, Ray Deleon.
Studio Manager: Jack Roberts.
Engineers: Jack Roberts.
Dimensions of Studios: 3 rooms with a total of 423 sq. ft.
Dimensions of Control Rooms: 12' x 15'.
Tape Recorders: Tascam 80-8 8 track; TEAC 3340 4 track; TEAC A7300 2 track; JVC 3030 cassette.
Mixing Consoles: TEAC (2) Model 5A's cascaded 16 in x 4 out, TEAC cue mix.
Monitor Amplifiers: Crown DC-300, Crown D-60, Phase Linear 400.
Monitor Speakers: JBL 4311s; Phillips RH 544's; Auratones. Modulator, Orban/Parasound 111B dual reverb.
Other Outboard Equipment: dbx 161 comp/limiters (2) dbx 154 noise reduction, Orban/Parasound parametric EQ, dbx DX-8 noise reduction for Tascam 80-8 recorder.
Microphones: AKG 452 EB, 414EB; Beyer M-500; Electro-Voice RE-20, RE-15's, CS-15, 635A; Beyer 160's; Neumann U-87; Sennheiser 421's; Shure SM-57's.
Instruments Available: Helpinstill baby grand piano, Roland string synthesizer; Hammond B-3 organ with Leslie; Gibson Les Paul guitar; Guild D-40 acoustic guitar.

8 TRACK

Extras: Coffee machine, color TV, rehearsal space with full stage, PA system and lighting; sound effects library, arranging, lead sheet services, publishing and copyrighting services.
Rates: \$30/hr; Remote rates variable—call for quote.



LAB-TECH RECORDING
 Santa Ana, CA

•• **LAB TECH RECORDING**

1225 S. Parton, Santa Ana, CA 92707
 (714) 542-2373, (714) 542-2374

Owner: James E. Talley.
Studio Manager: David Wilson.
Engineers: Dave Wilson, Steve Buck.
Dimensions of Studios: 25' x 25' x 15'.
Dimensions of Control Rooms: 14' x 14' x 10'.
Tape Recorders: TEAC Series 70, 8 track and 2 track; Dokorder 1140 4 track; Toshiba PC 3460 cassette deck; all with remote.
Mixing Consoles: Dave Kelsey's Model 210B, 16-channel input x 8 output (2 TEAC Model 10s)—features solo buttons, separate monitor mix and headphone mix, easy switch from record to playback, custom EQ and monitor mixer.
Monitor Amplifiers: (2) Dynaco Model 400's, Fisher CA 2120 headphone amp, Fisher CA 2420 playback amp, Fisher 1080.
Monitor Speakers: JBL 4311; Auratones, Advents, Fisher XP95B.
Echo, Reverb, and Delay Systems: Yamaha analog delay E1010, Univox EC 80-A echo, Hammond 2 and 4 spring reverbs, 10-band graphic EQ, (2) dbx 163 limiter compressors.
Outboard Equipment: dbx 157 noise reduction; 148-point patch bay.
Microphones: Shure SM-58, SM-57's; Teledyne EC100, Teledyne EO200, Altec 626A electret condensers, optional cardioid or omni, Electro-Voice RE-20; Sennheiser MD-420.
Instruments Available: (No fee.) Acoustic piano; Fender bass; Music Man guitar; MESA/Boogie amp; electric piano; Marshall 100 watt Stack; complete drums and full percussion; Hammond B-3 with Leslie; ARP Axse synthesizer; strings; harpiscord.
Extras: Air-conditioned; ground level, easy free parking; relaxing lounge with TV; shower; ping-pong; coffee and cold drinks. Full staff of schooled musicians, all styles. Complete album or 45 production available. High-speed cassette duplicating available.
Rates: \$30/hr, call for block rates.

•• **THE "LEEBEE STUDIO"**

5664 Raber St., Los Angeles, CA 90042
 (213) 256-2778

Owner: Lee Bailey.
Studio Manager: "Sonny" Smith.
Engineers: Robert "Sonny" Smith, Keith Klawitter.
Dimensions of Studios: 8' x 12'.
Dimensions of Control Rooms: 5' x 8'.

Tape Recorders: Otari 5050B 2 track; TEAC A6100 2 track; TEAC/Tascam 80-8 8 track.
Mixing Consoles: TEAC/Tascam Model 5, 8 in x 4 out.
Monitor Amplifiers: Audire "Crescendo".
Monitor Speakers: Adventure studio monitors.
Echo, Reverb, and Delay Systems: Furman reverb, tape echo, Marshall Time Modulator.
Other Outboard Equipment: UREI 1176, Tapco stereo EQ.
Microphones: AKG 414, Sennheiser 421, Electro-Voice RE-11.
Instruments Available: Kazoo.
Extras: Technics turntable, Sony cassette deck.
Rates: \$35/hr for 8 track; \$25/hr for 2 track.

•• **LION'S GATE SOUND**

also **REMOTE RECORDING**
 1861 S. Bundy Drive., Los Angeles, CA 90025
 (213) 820-7751

Owner: Robert Altman.
Studio Manager: Suzanne Hines, Facility Coordinator.
Engineers: Bud Grenzbock, Mixing Engineer; Richard Horning, Engineering Director.
Dimensions of Studios: 28' x 60' x 25'.
Dimensions of Control Rooms: Dubbing Stage: 28' x 60' x 25'.
Tape Recorders: (3) Stephens 811D-103-8T 8 track; Stephens 821B-103-8T with Q2 Autolocator 8 track; (2) Ampex 440C with VSO and synclock resolver 2 track; (5) Magnate ch-high speed MD 10035 1-6 track; (9) Magnate ch-high speed MD 2036 1-6 track; (2) Magnate ch-high speed MRDE 2036 1-6 track; Nagra 4.2 "4" Recorder.
Mixing Consoles: Quad/Eight 2441S, 24 in x 4 out; Opamp Labs 12 04RS, 12 in x 4 out.
Monitor Amplifiers: Quad/Eight Theatre System.
Monitor Speakers: (6) Altec A-4 speaker system; (4) Altec A-7's; (9) Altec A-8's.
Echo, Reverb, and Delay Systems: Eventide 175M Digital Delay; Quad/Eight RV10 reverb; (3) live chambers designed by Michael Rettinger.
Other Outboard Equipment: dbx 160 comp/limiter; dbx K9-22 noise reduction; Dolby 360, Cat 22, Cat 43 noise reduction system; UREI 1/3-octave EQ, dip filter, Orban/Parasound stereo limiter, synth., D'Esser, parametric EQ.
Microphones: Electro-Voice 668, RE-16, RE-20; Shure SM-56.
Extras: UREI metronome, Magna Tek (8L) electronic interlock, resolver, sync., amp, footage, counter, PR 635 B projector, type 93 playback synchronizer; full complement of film equipment.
Rates: Rate cards and job estimates available on request.

•• **MAIN ST. STUDIOS**

4051 Main St., Riverside, CA 92501
 (714) 684-3785

Owner: Kevin Lamb, John Sexton, Richard Bendix, Bruce Terry.
Engineers: John Sexton, Richard Bendix, Bruce Terry.
Dimensions of Studios: 17' x 22'.
Dimensions of Control Rooms: 12 1/2' x 14 1/2'.
Tape Recorders: TEAC/Tascam 80-8 w/dbx noise reduction, 8 track; TEAC 3300 2 track; 1/4 track and cassette available.
Mixing Consoles: TEAC Model 15, 16 in x 8 out.
Monitor Amplifiers: Spectro Acoustics, Sansui.
Monitor Speakers: JBL 4311's, Auratones.
Outboard Equipment: dbx noise reduction, dbx compressor/limiter, Tapco 4400 reverb, outboard EQ and other signal processing devices available.
Microphones: Sennheiser MD 421's; AKG D1000E's; Shure SM-57, 58, 59's; E-V RE-10; TEAC ME-80's.
Instruments Available: Yamaha baby grand and other keyboards, amplifiers, etc. available on a rental basis.
Extras: Air-conditioning, ample parking, comfortable atmosphere.
Rates: \$28/hr.

•• **MELLOW MUSIC PRODUCTIONS**

(Formerly Little Recording Studio)
 P.O. Box 1161, Ontario, CA 91762
 (714) 946-1807

Owner: Charles Currie.
Studio Manager: Charles Currie.
Engineers: Charles Currie.
Dimensions of Studios: 12' x 16'.
Dimensions of Control Rooms: 12' x 9'.
Tape Recorders: Tascam 80-8 8 track; TEAC A3300SX-2T 2 track; TEAC A-700 2 track cassette.
Mixing Consoles: Tascam Model 3, 8 in x 4 out.
Monitor Amplifiers: Accuphase P-20.
Monitor Speakers: JBL 4311's, Auratone Super Sound Cubes.
Echo, Reverb, and Delay Systems: Sound Workshop 242C stereo reverb.
Other Outboard Equipment: dbx noise reduction on 2 track, Soundcraftsmen EQ.
Microphones: TEAC ME-80's.
Instruments Available: Cat Synthesizer.
Rates: 8 track: \$12/hr, 2 track: \$8/hr—2 hour minimum.



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UPLAND, CA

•• MEL'S SOUND OF MUSIC

3148½ E. Colima Rd., Hacienda Hts., CA 91745
(213) 961-2475

Owner: Mel Arakelian.

Studio Manager: Mel Arakelian, Tom Manasian

Engineers: Tom Manasian.

Dimensions of Studios: 12' x 19'.

Dimensions of Control Rooms: 8' x 8'.

Tape Recorders: TEAC/Tascam 80-8 8 track; Akai GX 230D 2 track; Aiwa cassette AD6300 2 track.

Mixing Consoles: Tascam Model 15, 10 in x 8 out.

Monitor Amplifiers: Sansui AU 519.

Monitor Speakers: JBL L100's, Auratones.

Echo, Reverb, and Delay Systems: Orban/Parasound 111B dual reverb.

Other Outboard Equipment: dbx 163compressor/limiter, TEAC VS88 speed control.

Microphones: Sony ECM 56F; Sennheiser MD-421; Shure SM-57, SM-58, PE-54D, PE-56D; AKG C-501E; Audio Technica 803, 801.

Instruments Available: Baby grand piano, clavinet, synthesizers, Crumar strings, Cruman T-1 (B-3 sound), amps and many different brands of guitars—We're almost a music store.

Extras: Background vocalists, studio musicians available, also complete arranging and production service, multi-copies of your tape or cassette or records available.

Rates: \$25/hr or block rates available as low as \$18.50.

•• MOSER SOUND PRODUCTIONS

1923 W. 17th Street, Santa Ana, CA 92706
(714) 541-8801

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 5050-8 8 track; Dokorder 1140 4 track; Otari 5050 2 track.

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

Monitor Amplifiers: BGW 250C.

Monitor Speakers: JBL 4311, E-V 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 U-87, KM-84; AKG 452; Sennheiser 441, 421; E-V RE-15; Shure SM-56.

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: \$30/hr and tape.

•• MUSIC POWER INC.

3009 Euclid Ave., San Diego, CA 92105
(714) 282-4011

Owner: Donn W. Hopkins.

Studio Manager: Donn W. Hopkins.

Engineers: Donn W. Hopkins, Tammy Ybarra.

Dimensions of Studios: 18' x 25'.

Dimensions of Control Rooms: Live End, Dead End.

Tape Recorders: Tascam 80-8 8 track; (2) TEAC A3340S 4 track; JVC KD-85 cassette.

Mixing Consoles: Bi-Amp 1642, 16 in x 4 x 2 out; Sunn Magna 2480, 24 in x 8 x 4 x 2 out.

Monitor Amplifiers: Spectro Acoustics 500SR and 200R, Bi-Amp M2/V electronic crossovers and Bi-Amp TC/60 amp.

Monitor Speakers: Sunn Model 6, Auratones, Music Power 1243.

Echo, Reverb, and Delay Systems: Sunn, Bi-Amp reverb, D.O.D. echo, Morley electro-static delay.

Other Outboard Equipment: Electro Harmonix Studio Vocoder, Bi-Amp ½-octave combining filter EQ, compressor, phasing, flanging, limiting and chorusing.

Microphones: PZM, Shure, Sunn, E-V, Sennheiser.

Instruments Available: Gretsch drums, Music Man amps, Road bass amp, Hohner clavinet, Korg Strings, Korg MS-20, The Cat, and The Kitten.

Rates: 8 track: \$30/hr. 4 track: \$20/hr. Mix Down: \$20/hr. Block rates and packages available on request.

•• NEWJACK SOUND RECORDERS INC.

also REMOTE RECORDING

1717 N. Highland, Suite 613, 614, 620,
Los Angeles, CA 90028

(213) 466-6141

Owner: Alan Barzman, Bob Bain.

Engineers: Fred Jones, Ed Wilson, Peter Cutler.

Dimensions of Studios: A: 11' x 11'; B: 10' x 15'.

Dimensions of Control Rooms: A: 13' x 7'; B: 12' x 18'.

Tape Recorders: Ampex 440B 8 track; Ampex 440B 4 track; 3M 56 8 track; (3) Ampex 440C mono's; Ampex 440C 2 track (7) Ampex 351 mono's.

8

TRACK

Mixing Consoles: Tangent 3216, 16 in x 16 out; Audio Concepts Concept I, 12 in x 8 out.

Monitor Amplifiers: Crown D-60.

Monitor Speakers: Studio A: Electro-Voice Sentry V.; Studio B: Phillips 545 (tri-amped).

Echo, Reverb, and Delay Systems: Orban/Parasound (2).

Other Outboard Equipment: dbx and Dolby noise reduction, dbx limiter/compressors, Spectro-Acoustic graphic EQ, Multi-Track parametric EQ, various turntables, 16mm and 35mm mag tape machines.

Microphones: Neumann U-87's, Shure SM-7, SM-57; Sennheiser MKH 405; AKG 451.

Extras: Extensive music and sound effects library. We are also capable of doing "phone-patch" sessions anywhere in the country. A Nagra portable machine for remote sessions (full track mono).
Rates: Mono and 2 track: \$65/hr. 4 track: \$75/hr; 8 track: \$80/hr.

•• NORTH STAR PRODUCTIONS

58824 Joshua Dr., Yucca Valley, CA 92284
(714) 365-7145

Owner: Mark Bransford, Greg Bransford, Mark Price.

Studio Manager: Greg Bransford.

Engineers: Mark & Greg Bransford, Mark Price.

Dimensions of Studios: 16' x 20'.

Dimensions of Control Rooms: 9' x 12'.

Tape Recorders: Tascam 80-8 8 track; TEAC 2300 ¼ track; Pioneer RT 1050 ½ track.

Mixing Consoles: Tascam 5A, 8 in x 4 out; Tapco 6200, 6 in x 2 out; Tapco 6100RB, 14 in x 1 out, Tascam Model 2 submix, 6 in x 4 out.

Monitor Amplifiers: Crown D-60, D150, SAE 2400.

Monitor Speakers: Our own custom design with JBL's and Advent loudspeakers.

Echo, Reverb, and Delay Systems: Sound Workshop reverb, Roland RE 201 Space Echo, Delta Labs digital delay.

Other Outboard Equipment: dbx noise reduction, dbx compressor/limiters, Tapco graphic EQ, MXR graphic EQ.

Microphones: Neumann U-47 tube; E-V RE-20, RE-10, CS-15 condenser; AKG D-900 shotgun, D-190's; Sony ECM-16 condenser, EC-9P condenser; Shure SM-57's, 58's, 545's, 515's; TEAC ME 120 condensers; IMP direct boxes.

Instruments Available: Electric guitars, acoustic guitars, amps, basses, various percussion instruments, Ludwig drums, ARP Avatar guitar synth.

Extras: Lots of hot coffee or tea, good friendly people, and plenty of peace and quiet.

Rates: 8 track: \$25/hr; 4 track: \$18/hr; 2 track: \$15/hr; Mix down: \$20/hr; block rates and tape prices available on request.

•• PHANTOM RECORDING STUDIO

8281 Bolsa Ave., Midway City, CA 92556
(714) 892-5591

Owner: Robt. Miele.

Studio Manager: Bob Morse.

Engineers: Richard Freund.

Dimensions of Studios: 18' x 24'; 20' x 30'.

Dimensions of Control Rooms: 20' x 16'.

Tape Recorders: Tascam 80-8 with dbx 8 track; TEAC 25-2 2 track; Tandberg ¼ track 2 track; Aiwa cassette.

Mixing Consoles: Soundcraft Series II, 16 in x 16/8 groups out.

Monitor Amplifiers: McIntosh 2300, SAE 2200.

Monitor Speakers: JBL 4333A studio monitors, Auratones, Dynaco 2-ways.

Echo, Reverb, and Delay Systems: Orban/Parasound 111B, MXR Digital Delay, room echo, Tandberg tape delay.

Other Outboard Equipment: Crown synergistic EQ, SAE parametric EQ.

Microphones: Electro-Voice RE-20; Neumann U-87; Sennheiser 441's, 421's, K2; Shure, Sony, Beyer, Altec, AKG, Nakamichi, etc.

Instruments Available: Schaffer grand piano, Rhodes, synth. **Extras:** Studio musicians available at reasonable rates, free storage, friendly staff.

Rates: \$25/hr, please call for block rates. Rehearsal time \$7.50/hr.

•• QUAD/CEE

also REMOTE RECORDING

9040 Caballero Drive, Alta Loma, (Rancho Cucamonga),
CA 91701

(714) 989-7248

Owner: Quizarro Corporation.

Studio Manager: Richard Dow.

Engineers: Dean P. Hergenreder, Richard Dow.

Dimensions of Studios: 12½' x 26'.

Dimensions of Control Rooms: 12½' x 10½'.

Tape Recorders: Tascam 80-8 8 track; Otari 50-2 2 track; TEAC 3340 4 track; TEAC 3300S 2 track; TEAC PC-10 2 track.

Mixing Consoles: Tascam Model 3, 8 + 8 in x 8 + 4 + 2 out.

Monitor Amplifiers: Crown D-150A, Technics SE-9060.

Monitor Speakers: Auratone 5C, JBL 4301, and Altec 604-8G in horn enclosures by Electroacoustics Labs custom horns.

Echo, Reverb, and Delay Systems: Custom Designed special effects console for almost infinite variety of signal processing.

Other Outboard Equipment: Graphic EQ, dbx (12 channels), compressor, expander, phone feed and talk-back, Thorens-Ortofon phono, A/V sync pulser.

Microphones: AKG D-190E, D-124 (pairs); TEAC ME-120, TEAC ME-80.

Instruments Available: Rehearsal piano.

Extras: Production music and sound effects library, in-house professional (award winning) announcer-narrators, audio-visual scripting service, Spanish language translation and narration.

Rates: \$30/hr studio and engineer for recording sessions. \$20/hr tape editing and mixing (double rates on location).

•• THE REEL RECORDING CO.

P.O. Box 2161, West Covina, CA 91791
(213) 967-0264

Owner: Tony Demme.

Studio Manager: Tony Demme.

Engineers: Tony Demme.

Dimensions of Studios: 18' x 20'.

Dimensions of Control Rooms: 10' x 12'.

Tape Recorders: Tascam 80-8 with dbx 8 track; Tascam 25-2 with dbx 2 track; TEAC 3300SX ¼ track; Pioneer CTF 9191 cassette stereo deck; Pioneer RH-65 8 track cartridge stereo deck.

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

Monitor Amplifiers: Spectro Acoustics 202C, 100 watts per channel.

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

Echo, Reverb, and Delay Systems: Tapco 4400 reverb unit and tape delay echo.

Other Outboard Equipment: Bi-Amp 210 graphic EQ's, Spectro Acoustics 210R graphic EQ, Tascam Model 1's used for independent headphone mixes, Sescam SM 1A and Countryman Type FET 85 direct boxes, Technics SL-1300 direct drive turntable, Kenwood 9600 receiver, MXR Phase 100.

Microphones: Sennheiser 421's, Shure SM-57's and SM-58's, TEAC ME-80's.

Instruments Available: Baldwin studio acoustic piano, 6 string acoustic guitar, Les Paul custom electric guitar, electric bass guitar, Pig Nose amp.

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

Rates: 8 track: \$20/hr, block and package prices on request, tape extra.

•• SATISFACTION SOUND

P.O. Box 611, Newbury Park, CA 91320
(Please phone for directions to studio)

(805) 498-5040

Owner: Bob and Marie Holland.

Studio Manager: Bob Holland.

Engineers: Bob Holland.

Dimensions of Studios: 10' x 14'.

Dimensions of Control Rooms: 10' x 14'.

Tape Recorders: 3M 23 8 track; TEAC 3340 4 track; Ampex 351 2 track.

Mixing Consoles: Custom built, 24 in x 8 out.

Monitor Amplifiers: McIntosh MC 275.

Monitor Speakers: JBL 4311, Auratones.

Echo, Reverb, and Delay Systems: Fairchild 459 Reverbatron with variable lo, hi, and stepped midrange EQ and three delay lengths.

Other Outboard Equipment: dbx 160 limiter.

Microphones: E-V RE-20's, 664; AKG D200E's; RCA HK 98; Shure SM-57's.

Instruments Available: Rhodes, Hammond M3 and Leslie, Steinway upright, 6-pc. Gretsch drum set, clavinet, ARP Pro-DGX synthesizer, Fender bass, various percussion devices.

Extras: Patio adjacent to control room, well-stocked cooler, pleasant surroundings, smog free air, one block to several fast food places, and only 20 minutes by freeway from San Fernando Valley.

Rates: Very reasonable, please call.

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•• SIERRA RECORDING STUDIO*also REMOTE RECORDING***518 N. Court St., Visalia, CA 93277****(209) 733-5538, 734-0994****Owner:** Manuel "Manny" Alvarez.**Engineers:** Manny Alvarez, Clark De Coux, Ralph Alvarez.**Dimensions of Studios:** Main room 15' x 23'. Drum room: 8' x 15'. Vocal room: 6' x 12'.**Dimensions of Control Rooms:** 12' x 16'.**Tape Recorders:** Ampex 440B 8 track; Ampex 351 (1/2) 2 track; Sony 756-2 (1/2) 2 track; Sony 660 (1/4) 2 track; Lafayette RK-890A 8 track cart.; Realistic SCT-11 cassette; Superscope cassette.**Mixing Consoles:** Custom board, 12 in x 8 out.**Monitor Amplifiers:** Crown D-150A, Crown D-40.**Monitor Speakers:** Speaker Lab custom built monitors; Auratone 5C mixing cubes.**Echo, Reverb, and Delay Systems:** (2) Fisher Space Expanders, tape delay.**Other Outboard Equipment:** Altec 438A compressor amps, Universal Audio filters 550-A.**Microphones:** Electro-Voice RE-11, RE-50; Shure SM-565 SD; AKG D-1000; Altec 175A cond, 654A; Sony ECM 2.**Instruments Available:** Fender Jazz Bass, Ludwig drums, upright grand, Peavey Classic guitar amp, Acoustic 360 bass amp, Musser vibes.**Extras:** "Groupie" room, coke machine, coffee.**Rates:** 2 track \$20; 8 track \$40; special rates for album productions.**•• THE SOUND CHAMBER****27 S. El Molino Ave., Pasadena, CA 91344****(213) 795-0217****Owner:** Richard McIlvery, Randy Farrar.**Studio Manager:** Richard McIlvery.**Engineers:** Richard McIlvery, Randy Farrar, Tim Kinefick.**Dimensions of Studios:** 16' x 40'.**Dimensions of Control Rooms:** 16' x 12'.**Tape Recorders:** Ampex A6440 8 track; TEAC 3340 4 track; TEAC A 2300 SX 2 track; Marantz cassette, TEAC A300 cassette.**Mixing Consoles:** Tangent 3216, 16 in x 16 out.**Monitor Amplifiers:** Cerwin-Vega A 1800; Bi-Amp 60; Marantz 32.**Monitor Speakers:** JBL 4311; Auratones.**Echo, Reverb, and Delay Systems:** Orban 111B stereo reverb, Lexicon Prime Time available.**Other Outboard Equipment:** UREI 1176 limiter, Cerwin-Vega graphic 13 band stereo graphic EQ.**Microphones:** AKG 414, D1000, D120; Shure SM-57, SM-58; Audio Technica 811, 813; Sennheiser.**Instruments Available:** Grand piano, Hammond B-3, Fender Rhodes, Moog and ARP synthesizers and drums available.**Extras:** Lounge with kitchen facilities. We have first rate musicians to play on projects.**Rates:** 8 track \$20/hr. 2 & 4 track \$15/hr.**•• SOUND DEPO****320 S. Palm, Ontario, CA 91762****(714) 986-0333, 986-5078, 984-8286****Owner:** Ray Sossamon.**Studio Manager:** Greg Skinner.**Engineers:** Ray Sossamon, Greg Skinner.**Dimensions of Studios:** 17' x 25'. Drum Booth: 8' x 8'.**Dimensions of Control Rooms:** 13' x 15'.**Tape Recorders:** Tascam 80-8 with DX-8 8 track; Otari MX5050 1/2 track; TEAC A3340S 4 track; TEAC cassette.**Mixing Consoles:** Sound Workshop 1280B with Super EQ, 12 in x 8 out.**Monitor Amplifiers:** Crown.**Monitor Speakers:** JBL 4311.**Echo, Reverb, and Delay Systems:** Eventide Harmonizer, Sound Workshop reverb, Roland Space Echo.**Other Outboard Equipment:** Eventide Flanger, dbx 164 comp/limiter, Spectro-Acoustics 2102R graphic EQ, dbx 155.**Microphones:** AKG C-414 EB, C-452 EB, D-1000 E; Shure SM-57.**Rates:** \$25/hr, block rates available.**•• SOUND SATIONS****5644 Kearny Mesa Rd., Suite F, San Diego, CA 92111****(714) 560-8214****Owner:** Joey and Lorraine Garcia.**Studio Manager:** Lorraine Garcia.**Engineers:** Joey and Andy Garcia.**Dimensions of Studios:** 22' x 26', string room 10' x 10', drum booth 9' x 9'.**Dimensions of Control Rooms:** 22' x 19'.**Tape Recorders:** Tascam 80-8 VSO w/dbx 8 track; Otari MX-5050B 2 track.

8

TRACK

Mixing Consoles: Sound Workshop 1280B and Sound Workshop 1280B Extender with Super EQ. Total of 24 in x 8 out; Switchcraft patch bay, Borgia console.**Monitor Amplifiers:** BGW 250 D, Crown D75.**Monitor Speakers:** JBL 4333's.**Echo, Reverb, and Delay Systems:** Sound Workshop 242.**Other Outboard Equipment:** dbx noise reduction, dbx compressor/limiter, Tascam VSO, cassette recorder, turntables.**Microphones:** AKG 452, 414EB, 1000E; Sennheiser MD-421, Neumann U-87; Shure.**Instruments Available:** Baldwin baby grand, Ovation acoustic, Gibson ES-335, Music Man amp, Pearl drums with hydraulic heads, effects and tuner.**Extras:** Air conditioned, house coffee and lounge area, near restaurants. Musicians available as well as tape duplication.**Rates:** \$30/hr for 8 track, \$15/hr for 2 track. Block rates available as well as rehearsal space.**•• THE SOUND SOLUTION***also REMOTE RECORDING***1211 Fourth Street, Santa Monica, CA 90401****(213) 393-5332****Owner:** David Epstein.**Studio Manager:** David Epstein.**Engineers:** Scott Cohen, David Epstein, Mike Dubrow, David Feuer, Matt McAllister.**Dimensions of Studios:** 32' x 14' plus iso, booth--4' x 8'.**Dimensions of Control Rooms:** 14' x 16'.**Tape Recorders:** Scully 284 8 track 1" 15/30ips with VSO; Scully 280 2 track; Sony 854 4/2 track; Sony TC 770-2 1/2 track; Sony TC-D5 cassette deck; Kenwood KX 1030 cassette decks.**Mixing Consoles:** Barncard custom designed, 12 in x 8 out; Yamaha PM 430, 8 in x 2 out.**Monitor Amplifiers:** Crest P3501's; Uni-Sync models 50's, AB Systems 105, 205, 1200A's, and 2400 electronic crossovers.**Monitor Speakers:** JBL 4311's; Auratones; Gauss quadamped playback system.**Echo, Reverb, and Delay Systems:** Cranbus Audio stereo reverb system.**Other Outboard Equipment:** dbx compressor/limiters; Systech 7012 flanger/analog delay, Klark Teknik DN 27 1/2-octave EQ, DN 22 1-octave EQ; SAE 2800 parametric EQ; Bang & Olufsen 3400 turntable; complete monitor and cue mixers; 258 pt. patch bay.**Microphones:** Shure SM-7, SM-56's, SM-57's, SM-58's; Sennheiser MD 441 U, MD 211U, MD 211N; AKG C-451, D1000, D2000's, C-501E's, D-58E 200; Sony C-22's, 250's, ECM 16's; Electro-Voice 665, 666, 1711; MB C-520 condenser; "Dingle Mics".**Instruments Available:** Hamilton Winter upright piano; Fender Jazz Bass; Gibson and Fender electric guitars; Fender, Ampeg and Sunn amplifiers, misc. electronic keyboards on request, drums and percussion on request. Yamaha steel and nylon string guitars.**Extras:** Free parking, patio, 24 hr. restaurant/deli around the corner, theatre and news stand next door, centrally located--4 blocks from the beach in smog-free Santa Monica.**Rates:** Reasonable, please call for quote.**•• SOUND-TRACK STUDIOS****P.O. Box 5294 Hacienda Heights, CA 91745****(213) 338-8624****Owner:** Bruce Mason, Scott McQuown, Steve Watts.**Studio Manager:** Bruce Mason.**Engineers:** Steve Watts, Scott McQuown.**Dimensions of Studios:** 10' x 20', drum booth 7' x 9', Isolation booth 5' x 6'.**Dimensions of Control Rooms:** 10' x 20'.**Tape Recorders:** TEAC/Tascam Series 80-8 8 track; TEAC A-6100 (1/2) 2 track; TEAC cassette deck A-105 2 track.**Mixing Consoles:** Tangent 1202, 12 in x 4 out.**Monitor Amplifiers:** Hafler Preamplifier, Dynaco stereo 70, Dynaco stereo 400, Dynaco stereo 410.**Monitor Speakers:** Bozak LS100, Auratone 5C Sound Cubes.**Echo, Reverb, and Delay Systems:** Sound Workshop 262 stereo reverb, Yamaha E1010 analog delay/flanger.**Other Outboard Equipment:** Tascam Series DX-8 dbx noise reduction, Tascam Series Model 1 headphone mixer, Uni-Sync DB-1104 direct boxes.**Microphones:** Sennheiser MD441, MD421; Beyer M-500; Shure SM-57, SM-58; TEAC ME-80, ME-120; AKG D1000E.**Instruments Available:** Fisher acoustic piano, Rhodes piano, ARP Omni, ARP Odyssey, ARP Sequencer, Fender Twin Reverb, Fender Showman, Rogers 10-piece drum set w/cymbals.**Extras:** Musicians available, air-conditioned.**Rates:** \$20/hr. Block rate \$15/hr.**•• SPECTRASOUND RECORDING CO.****P.O. Box 2323, Hollydale, CA 90280****(213) 633-9245****Owner:** Jay Staggs.**Studio Manager:** Jay Staggs.**Engineers:** Jay Staggs, 2nd engineer available.**Dimensions of Studios:** 35' x 15' (accommodates large groups easily).**Dimensions of Control Rooms:** 15' x 10'.**Tape Recorders:** Tascam 80-8 8 track; Tascam 25-2 2 track; Marantz 5000 cassette.**Mixing Consoles:** Tascam 5A, 8 in x 4 out.**Monitor Amplifiers:** See Monitor Speakers.**Monitor Speakers:** JBL self-powered 4301E's.**Echo, Reverb, and Delay Systems:** Tapco 4400 reverb.**Other Outboard Equipment:** Phase control, direct box.**Microphones:** Shure Pro line.**Instruments Available:** Amps, guitars, accessories, upright piano.**Extras:** Comfortable lounge area, soft drink machine, telephone, plenty of parking, studio completely air-conditioned.**Rates:** The lowest in L.A. area.**•• KRIS STEVENS ENTERPRISES, INC.****14241 Ventura Blvd., Sherman Oaks, CA 91423****(213) 981-8255****Owner:** Kris Erik Stevens.**Engineers:** Fred Lindgren, Jerry Vincent.**Dimensions of Studios:** Studio A: 20' x 10', Studio B: 12' x 10'.**Dimensions of Control Rooms:** Control A: 20' x 12', Control B: 12' x 10'.**Tape Recorders:** (3) Otari MX5050 w/VSO 2 track; Tascam 80-8 w/dbx 8 track; TEAC 7300S 2 track; TEAC 40-4 w/dbx 4 track; TEAC 6100's 2 track; Ampex mono, Nakamichi cassette deck 550 2 track; ITC 2 track stereo cartridge machines.**Mixing Consoles:** Soundcraft Series II, 16 in x 8 out; Tascam Model 10, 12 in x 8 out.**Monitor Amplifiers:** SAE MK 2500, Crown, Sony, Yamaha.**Monitor Speakers:** JBL 4313's, RSL-3300's, Auratone Mixdown Cubes.**Echo, Reverb, and Delay Systems:** Tapco 4400.**Other Outboard Equipment:** dbx 162 and 161's, parametric EQ, Bi-Amp and Spectro Acoustics graphic EQ's, dbx noise reduction—all channels, multiple stereo headphone monitoring, Digitimer and Heathkit timer clocks, filters, Russco stereo turntables(2) per studio, custom disc jockey console for syndicated radio programs. Direct telephone line patch system.**Microphones:** Neumann U-87's, Sennheiser's, Beyer 500's, Electro-Voice, Shure.**Instruments Available:** Any type of instrument available at low rental rate.**Extras:** Coffee, comfort, convenience, and plenty of free parking.**Rates:** Please call for rates and information.**•• 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 280B Series 8 and 2 track.**Mixing Consoles:** Studio Concepts Concept 1, 16 in x 8 out.**Monitor Amplifiers:** Crown.**Monitor Speakers:** E-V Sentry V.**Outboard Equipment:** R 500 Clover echo; dbx noise reduction, dbx limiters.**Microphones:** Neumann U-47, U-87; AKG dynamic.**Instruments Available:** Synthesizer, production studio sound effects and music library, plus live sound effects truck.**Extras:** Outdoor garden, patio.**Rates:** \$50/hr.**•• STUDIO 9 SOUND LABS****5504 Hollywood Blvd., Hollywood, CA 90068****(213) 482-9714, 353-7087, 466-7129****Owner:** John Gillies.**Studio Manager:** Stephen Blazina.**Engineers:** Joel Micheal, Larry Madden.

Now, The Good News.



Seated: Brian Ingoldsby, Owner/President of Sound Master Recording Engineer Schools, North Hollywood, California. He purchased an automated Coronado console direct from Quad-Eight for immediate installation in his new school complex.

Meet David Hadler and Gail McCabe. They're the new factory direct sales team from Quad-Eight. They're ready to tell you why their boards deliver more performance, more reliability and more music for your money.

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Because Quad-Eight wants your business in 1980, here's what backs up our new sales program:

- **No Dealers—No Middlemen.** It's the old line, but it's true. We're cutting our selling margins to the bone and putting you in direct contact with the factory—where you've always ended-up anyway. On your large capital investment—your return can be maximized on a console that's going to keep you in business, or get you into it. And, at prices you won't believe.

- **The Factory Installs.** Skilled engineers will take you every step of the way. Console installation will have the proper preparation and on-site, hassle-free guidance for rapid

In 1980, Quad-Eight sells consoles direct to studio pros.

start-up.

- **The Factory One Full Year Parts & Labor Warranty.** Because our reputation precedes the fact that we "make em' to last," anything that requires our attention will get taken care of immediately. In addition to

comprehensive technical support for every console, we include a spares kit too. And there's experienced recording engineers at Quad-Eight just a phone call away.

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To get a quick and straightforward response, just call. Of course, full color brochures are yours for the asking. And while you're at it, if you're ready to talk about bottomlines—Dave or Gail can be easily persuaded to show up on your doorstep for a one-on-one. You see, in 1980 we're out to show you we're the company that makes superlative consoles for the artist and businessman in every engineer. No matter what it takes. **We told you it was good news.**

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For The Artist *and businessman* in Every Engineer

Quad-Eight Electronics, 11929 Vose St., No. Hollywood, CA 91605, (213) 764-1516

Dimensions of Studios: 20' x 25'.

Dimensions of Control Rooms: 20' x 15'.

Tape Recorders: Tascam 70 Series with VSO 8 track; TEAC A3440S 4 track with VSO; TEAC A2300S 2 track; Sony TC 366 2 track; Sansui SC 1110 cassette; TEAC cassette.

Mixing Consoles: (2) Tascam Model 3's, 16 in x 16 out.

Monitor Amplifiers: Sansui AVC 5500, 75 watts per side.

Monitor Speakers: Altec's and Auratones.

Outboard Equipment: UREI 1176 limiter, Tapco 4400 reverb chamber, dbx 161 compressors and limiters, Tapco 2200 graphics, tape delay, dbx 122, VSO, noise gates, Sony turntable, Echoplex, flanging, tone generators, and 128-point patch bay.

Microphones: Sennheiser 421's; Shure SM-58's, SM-57's, SM-56's; Electro-Voice RE-20's; AKG D1000's; Sony ECM-33 condensers; Beyer Dynamics.

Instruments Available: Upright baby grand piano, electric bass, Peavey 100 watt PA with 8 12" speakers, Rhythm Maker, many perc. instruments.

Extras: Complete list of pro studio musicians at \$6/hr; 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 \$14/hr. 4 track \$10/hr.

•• SUNBURST RECORDING AND PRODUCTIONS

7815 Kityhawk Ave., Los Angeles, CA 90045

(213) 649-2873

Owner: Bob Wayne, Richard McAndrew.

Studio Manager: Bob Wayne and Richard McAndrew.

Engineers: Bob Wayne, Richard McAndrew.

Dimensions of Studios: 14' x 18'; isolation booths; piano/vocal: 6' x 8', drum: 7' x 8'.

Dimensions of Control Rooms: 6' x 18'.

Tape Recorders: Tascam 80-8 with dbx interface and $\pm 20\%$ variable speed control, $\frac{1}{2}$ " 8 track; Tascam 25-2 with dbx interface, 2 track ($\frac{1}{2}$ track); TEAC A3340S 4 track; Fisher CR 5120 cassette deck (stereo/Dolby) 2 track; Marantz C-205 portable cassette recorder with $\pm 20\%$ variable speed control and instant cue functions, mono.

Mixing Consoles: Sound Workshop 1280B-8 EQ with meter bridge and Super EQ functions, 12 in x 8 buss/12 direct out.

Monitor Amplifiers: BGW 250, control room; Dynaco 120, musicians' cue system.

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

Echo, Reverb, and Delay Systems: Orban/Parasound 111B stereo reverb; MXR Digital Delay; A3340S TEAC (tape delay)—4-channels.

Other Outboard Equipment: dbx Professional Series noise reduction—10 channels; dbx 161 and (2) 165 "Over Easy" compressor/limiters with stereo capability; MXR flanger; 128 point patch bay facilities; Dual turntable; MXR noise gates, (2) 31-band graphic EQ's.

Microphones: AKG 414, 451's, 1000's; E-V RE-20's, RE-15's; Sony ECM 33P, ECM 21; Shure 565; Sennheiser 421; 4 direct boxes.

Instruments Available: On premises and at no extra cost: Schiller upright grand piano, Hammond B-3 organ (1958) with Leslie 122 speaker, ARP String Ensemble, Fender Rhodes Stage 73, Fender Telecaster, Fender Precision Bass, Gibson J45 acoustic guitar, Ludwig drum set with 6" deep studio snare, various percussion instruments, Fender Twin Reverb and Pro Reverb guitar amps, Pignose amp, MXR Phasers, flanger and distortion box, Mutron III effects unit, electronic and mechanical metronomes, volume pedals. Other instruments available upon request.

Extras: Air conditioning, high quality musicians cue headphones including Sennheiser "Opened Air" and Koss sealed-(Pro 4AA) — 12 pair. Vast list of qualified and experienced studio musicians including self-contained rhythm section on call. Ampex 456 Grand-master tape always available at discount prices to our clients. We also have special "accompaniment for singers" tracks, call for details.

Rates: \$25/hr, discount block time also available at \$22/hr.

•• SUNTRAKS LTD.

19542 Haynes St., Reseda, CA 91335

(213) 705-2787

Owner: Gregg Colasardo.

Studio Manager: Gregg Colasardo.

Engineers: Gregg Colasardo, Colin Heywood.

Dimensions of Studios: 20' x 30' overall.

Dimensions of Control Rooms: 15' x 10'.

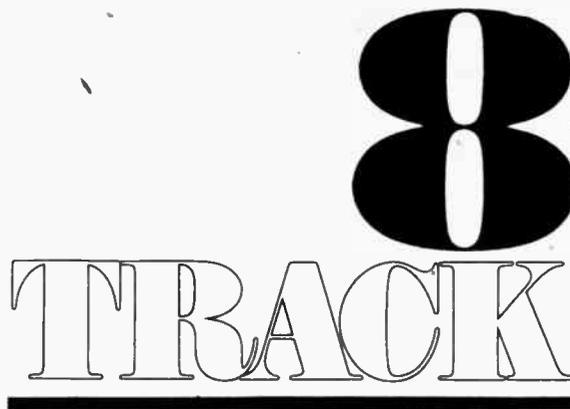
Tape Recorders: TEAC A3340S 4 track; TEAC A7300 2 track; Ampex MM1200 8 track; Nakamichi 1000 II 2 track cassette.

Mixing Consoles: Midas PR, 20 in x 8 out; Customer custom: select modules needed. Total modular design.

Monitor Amplifiers: Crown DC300A, JBL 6233, Crown DC75's.

Monitor Speakers: JBL 4315's, Tannoy, Auratone 5C's.

Echo, Reverb, and Delay Systems: Lexicon Prime Time, Mar-



shall Time Modulator, Eventide Harmonizer.

Other Outboard Equipment: AudioArts parametrics, dbx 160's, MXR graphics, Eventide Flanger.

Microphones: Shure SM-57, 58; AKG D-12, C-414EB, C-422; E-V RE-20, RE-16; Beyer M-500C, M260MLS; Neumann U-87, KM-88, U-47 FET; Sennheiser MD-421, MD-211.

Instruments Available: Yamaha grand, OBX-8 Marshall amps.

Extras: Lounge with kit/bar, some games, TV.

Rates: 2 track: \$15/hr. 4 track: \$20/hr. 8 track: \$30/hr.

•• TAPELOG

10511 Keokuk Ave., Chatsworth, CA 91311

(213) 882-4433

Owner: Don A. Hollingsworth.

Engineers: Don A. Hollingsworth, Steven P. Brown.

Dimensions of Studios: 20' x 22'.

Dimensions of Control Rooms: 12' x 15'.

Tape Recorders: Otari MX 7800 8 track; Sony 854 4 track; TEAC 3340 4 track; TEAC 7300 2 track; TEAC 450 cassette; Pioneer HR-99 cartridge 8 track.

Mixing Consoles: Yamaha PM-1000, 16 in x 4 out; Sony MX-20, 8 in x 4 out.

Monitor Amplifiers: Dynaco 120 and 150.

Monitor Speakers: Altec 848A in studio, Electro-Voice Sentry V in control room.

Echo, Reverb, and Delay Systems: Orban 111B reverb.

Other Outboard Equipment: dbx 160 limiters, dbx noise reduction on all tape machines, cue headphones.

Microphones: Sony ECM 22P, ECM 33P, C-37; Electro-Voice RE-20, DS-35; Beyer M-500; Superscope EC-1, EC-9; Shure SM-57, SM-61.

Instruments Available: Univox and Fender Rhodes electric pianos, Hammond M1 organ, Yamaha console piano.

Extras: Guitar amplifiers, direct boxes, Otari high speed duplicator, 3M high speed cassette duplicator, rack of 12 Wollensak 4766 cassette decks for 1-1 duplication, JVC color video camera and tape deck.

Rates: 8 track \$25/hr; 4 track \$15/hr; mix-down \$15/hr.

•• TAURUS RECORDING STUDIOS

also REMOTE RECORDING

1828 Capistrano Ave., Spring Valley, CA 92077

(714) 897-0630

Owner: Dale M. Buchanan, Larry R. Kosta.

Studio Manager: Dale M. Buchanan.

Engineers: Dale M. Buchanan, Kevin P. Sterner.

Dimensions of Studios: 22' x 26'.

Dimensions of Control Rooms: 15' x 12'.

Tape Recorders: Tascam 80-8 with DX-8 8 track; TEAC 330C SX 2 track; EAC CX 270 2 track cassette; Panasonic RS 460S 2 track.

Mixing Consoles: Brockton Quad Six mod., 24 in x 8 out.

Monitor Amplifiers: Kenwood, Sansui.

Monitor Speakers: JBL 4311's, Auratones, Technics.

Echo, Reverb, and Delay Systems: Tapco 4400.

Other Outboard Equipment: ADC EQ; 6790 stereo limiter, DX-8 noise reduction, assorted effects boxes.

Microphones: AKG DM-800's; Shure SM-58, SM-59; Ampex, etc.

Instruments Available: Piano, drums, electric bass, electric guitars, 6 and 12 string acoustic guitars, lots of percussion and noise makers.

Extras: Free copy of song on quarter track tape, free set up, will make more copies on your tape at no extra charge (within reason) free advice, and much more!

Rates: 8 track \$15/hr in studio, \$20/hr on location, \$15/hr remix, 2 track \$10/hr, \$20/hr location. Prices subject to change.

•• THE TONE ZONE

6515 Sunset Suite 309, Hollywood, CA 90028

(213) 482-9089

Owner: Alan Kirk, Tod Andrews.

Engineers: Tod Andrews, Alan Kirk, Mark Terry.

Dimensions of Studios: 20' x 20'.

Dimensions of Control Rooms: 10' x 10'.

Tape Recorders: Otari MX5050-8 8 track; Otari MX5050-2 2 track; TEAC A3340S 4 track; Nakamichi 700II cassette; Pioneer CTF-9191 2 track cassette.

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

Monitor Amplifiers: JBL, Crown, Pioneer.

Monitor Speakers: JBL, Auratone.

Echo, Reverb, and Delay Systems: Orban stereo reverb, MXR Flanger/doubler, Eventide Harmonizer/delay with keyboard.

Other Outboard Equipment: Orban parametric EQ, UREI compressors, dbx 158 and 155 noise reduction, Omnicraft 4-channel noise gate, Tapco graphic EQ, MXR Phase 100 and various other effects devices, test equipment.

Microphones: Neumann, AKG, Sennheiser, Shure, Sony, E-V, Altec.

Instruments Available: Grand piano, Rhodes, clavinet, Oberheim 2-voice synthesizer, misc. percussion and sound effects.

Extras: Free set-up, air conditioning, coffee; production assistance, complete line of musicians, vocalists, and arrangers on call.

Rates: 8 track \$35/hr, 4 track \$27.50/hr, mono & 2 track \$25/hr, tape duplication \$20/hr, block rates available.

•• WATTEVER RECORDERS

17804 Hatton St., Reseda, CA 91335

(213) 342-0257, 886-3143

Owner: Michael Bremer, Michael Singletary, Steve McDonald.

Engineers: Michael Bremer, Michael Singletary, Steve McDonald.

Dimensions of Studios: 15' x 20'.

Dimensions of Control Rooms: 13' x 10'.

Tape Recorders: Otari 5050-8 8 track; TEAC A3340S 4 track; Revox B77 2 track; TEAC A1200 2 track; 2 $\frac{1}{4}$ track; 2 cassettes.

Mixing Consoles: Sound Workshop 1280, 12 in x 8 out; Tascam Model 5, 8 in x 4 out; plus small auxiliary boards.

Monitor Amplifiers: Ampzilla, Son of Ampzilla, Crown D-150, Toshiba 40 watt.

Monitor Speakers: Altec 602, Voice of the Theatre, Electro Research 310, IMF Super Compacts, Rola, Stax Electrostat Ear speakers.

Echo, Reverb, and Delay Systems: Tapco 440, Sound Workshop 242 reverbs, Echoplex w/external dbx.

Other Outboard Equipment: ADR Gemini compressor/limiter, MXR Phasor and Flanger, modified SAE graphic EQ.

Microphones: AKG 451, 202, 190; Altec N21; Beyer M500, 260, 101, 88; E-V 666, RE-10, 1741; Sennheiser 421, 211; Shure SM-57; Superscope EC 9P; TEAC ME-80.

Instruments Available: Guitars and amps, Harmonium, bass.

Extras: ARP 2600, string synthesizer, Oberheim expander modules, coffee, tea.

Rates: Up to \$25/hr depending on the complexity of the job. Call for details.

•• WRITER'S WORKSHOP

8580 W. 85th St., Los Angeles, CA 90045

(213) 870-8097

Owner: Gary and Candy Chase.

Engineers: Gary Chase, Dexter De Los Angeles.

Dimensions of Studios: 15' x 17'.

Tape Recorders: Tascam 80-8 with dbx; TEAC 3300SX; TEAC 3340; Sony cassette TC 152 SD.

Mixing Consoles: Tascam Model 3.

Monitor Amplifiers: Phase Linear 400.

Monitor Speakers: JBL L200 Series, CTS.

Echo, Reverb, and Delay Systems: MXR Digital Delay, Opamp Labs reverb.

Other Outboard Equipment: UREI limiters 1176, ADC graphic and more on the way.

Microphones: Neumann U-87, KM-84; Sennheiser 421; Shure SM-56; Sony 22.

Instruments Available: Yamaha electric grand, Fender Rhodes, ARP String Ensemble, ARP Pro Soloist, Deagan vibes, Sonor and Rogers drums, Deagan vibes, Sonor and Rogers drums and assorted percussion. All at no extra charge.

Rates: \$15/hr plus tape.

•• YOURS STUDIO

8520 Van Noord Ave., N. Hollywood, CA 91606

(213) 766-2852

Owner: David Lee.

Studio Manager: David Lee.

Engineers: David Lee, Kirk Hunter.

Dimensions of Studios: 20' x 28'.

Tape Recorders: TEAC 80-8 8 track; TEAC S3340 4 track; Akai 2 track; Sanyo cassette 2 track.

Mixing Consoles: Bi-Amp 1642, 16 in x 4 out. TEAC Model 2, 6 in x 4 out.

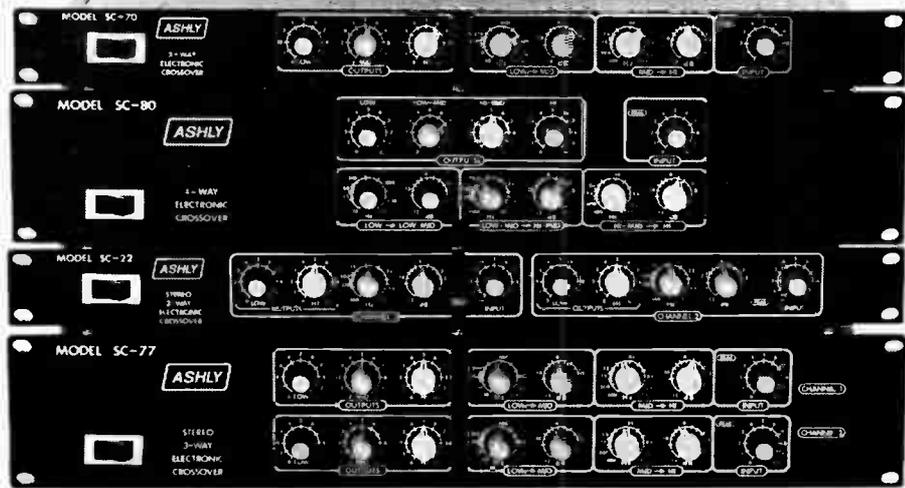
Monitor Amplifiers: Crown DC300A, 155 watts per channel.

Monitor Speakers: JBL 4311B, Peavey 300.
Echo, Reverb, and Delay Systems: Roland Space Chorus Echo, reverb.
Other Outboard Equipment: ADC EQ.
Microphones: Shure, Audio Technica, AKG.
Instruments Available: 6' Kawai grand piano, ARP String Ensemble, Fender Rhodes 88.
Extras: Complete PA system for rehearsal use.
Rates: \$12/hr, block rate available, call for special rate.

•• ZERO-VU RECORDING
 833 W. Collins, Orange, CA 92668
 (714) 532-5340
Owner: Zero-VU Recording, Inc., President: John Spousta.
Studio Manager: V.P. Marketing: Mike Sweeney, VP Studio Op.: Doug Johnson.
Engineers: John Spousta, Doug Johnson.
Dimensions of Studios: 28' x 30' x 11' a Jerry Smith/Jay Truax design.
Dimensions of Control Rooms: 18' x 20' x 9'.
Tape Recorders: Tascam 80-8 8 tracks with dbx; TEAC 3340S 4 track; Dokorder 140 4 track; Otari 5050 2 track; TEAC 3300S 2 track; Technics 646 cassette.
Mixing Consoles: Sound Workshop 1280 with Super EQ, 12 in x 8 out.
Monitor Amplifiers: UniSync 50 and 100 biamped, UniSync 50, Dynaco 120.
Monitor Speakers: E-V Sentry III's, Auratones C5's.
Echo, Reverb, and Delay Systems: AKG BX-10, Eventide Digital Delay.
Other Outboard Equipment: Eventide Harmonizer, UREI LA3A, 1176; MXR 31-band graphic EQ (2), Kepex (2).
Microphones: E-V RE-16, RE-20, PL-77's; Neumann KM-84's, U-87's; Sennheiser MD-421; Shure SM-56's, SM-57's; Nakamichi CM-300's, Sony EC-220's.
Instruments Available: Kimball upright piano, Fender Stratocaster (pre-CBS), Dekley Twin Neck steel guitar, Fender amp, Randall amp.
Extras: TV, refrigerator, coffee, tea.
Rates: \$25/hr for recording or mixing. Minimum time charge: 2 hrs. Reduced rates for block booking (8 hrs. or more) ½ hr free set up time.



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16 TRACK

••• **ACCUSOUND RECORDING STUDIO**

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

Owner: John Hildebrand, Eric Denton, Craig Bartok.
Engineers: Craig Bartok, Eric Denton, John Hildebrand.
Dimensions of Studios: 22' x 26'.
Dimensions of Control Rooms: 20' x 13'.
Tape Recorders: Stephens 8-11 2" 16 track; Tascam 80-8 1-inch 8 track; TEAC 3340S 4 track; Ampex 440-B 2 track; Revox A-77 1/4 track and 2 track; Nakamichi/JVC 700/KD95 cassette.
Mixing Consoles: Tangent 3216, 24 in x 16 out.
Monitor Amplifiers: Crown 300, Crown D-150A's, Crown D-60's.
Monitor Speakers: Custom monitors, JBL 4311, Auratones.
Echo, Reverb, and Delay Systems: Master Room reverb, Kepex's, Gain Brains, LA3As, Lexicon Model 93, Roland Space Echo, 10-band EQ. Outboard Equipment: Multisync VSO.
Microphones: Neumann U-87, U-47; Sennheiser 421/413; Beyer, AKG, Shure, Sony, etc.
Instruments Available: Baby grand piano, Hammond B-3 with Leslie, Fender Rhodes 88, Mini Moog, Yamaha CS-80, Oberheim four voice and sequencer, Ludwig drum set, Wurlitzer electric organ and more.
Extras: Office/lounge, air-conditioned, good central location, right behind San Diego County's largest instrument rental shop. (We have arranged 50% off all instruments.)
Rates: 16 track: \$60/hr; 8 track, 1": \$35/hr; 1/2": \$30/hr; 4 track \$25/hr; 2 track \$20/hr; mixdown \$25/hr.

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

••• **A&R RECORDING SERVICES**
 71906 Highway 111, Rancho Mirage, CA 92270
 (714) 346-0075

Owner: Scott B. Seely.
Studio Manager: Scott B. Seely.
Engineers: Nick Mandola, Scott Seely.
Dimensions of Studios: 32' x 18', with vocal room 6' x 4'.
Dimensions of Control Rooms: 12' x 12'.
Tape Recorders: Stephens 811C-3M 16 and 8 track; Ampex 440 8 track; Ampex 440 2 track; Revox A77 2 track. JVC cassette deck.
Mixing Consoles: Quantum QM 168, 16 in x 16 out.
Monitor Amplifiers: Crown 2M 60.
Monitor Speakers: Altec 620's, RSL 3300's, Auratones.
Echo, Reverb, and Delay Systems: Clover system, Mediamix Ring Modulator, Stone Phaser.
Other Outboard Equipment: Ampeg amp, Yamaha amp.
Microphones: AKG 414; Neumann U-47; Altec condenser, Altec pencil condenser; E-V 656; Shure Unidines.
Instruments Available: Steinway grand piano, vibes,

zylophone, rhythm accessories, Gibson organ, Korg synthesizer, ARP Omni 2, Rhodes electric piano, ARP String Ensemble.
Rates: On request.

••• **CDI STUDIOS**
 6336 Arizona Circle, Los Angeles, CA 90045
 (213) 670-5575

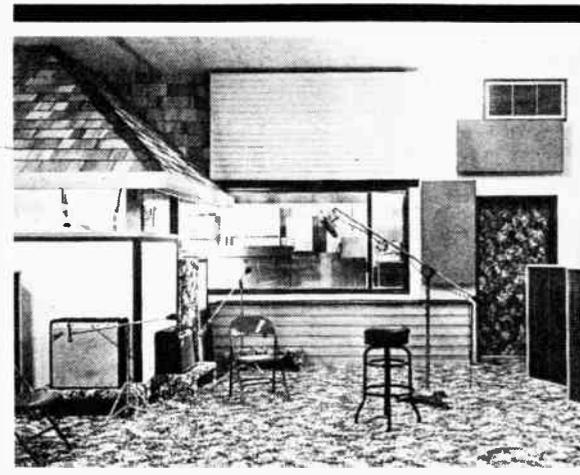
Owner: Leonard Gross.
Studio Manager: Philip R. Paske.
Engineers: Philip R. Paske, Robert Bervman.
Dimensions of Studios: 20' x 40'.
Dimensions of Control Rooms: 20' x 18'.
Tape Recorders: Ampex MM-1100 16 track; Ampex AG-440 8 track; Ampex AG-440 4 track; Ampex AG-440 2 track; Scully 280 2 track; Toshiba PC-5460 cassette.
Mixing Consoles: Quantum, 18 in x 16 out.
Monitor Amplifiers: Crown, BGW.
Monitor Speakers: JBL 4311, JBL 4313.
Echo, Reverb, and Delay Systems: Live room, Cooper Time Cube.
Other Outboard Equipment: UREI 1176 LN limiters (4), Kepex (2), Gain Brain (4), Orban stereo limiter 416A, Orban parametric EQ 672A (2), Dolby A & B.
Microphones: AKG 1000E, Shure SM-56, Sennheiser, Neumann U-87, Sony ECM 377.
Instruments Available: Yamaha grand piano.
Extras: 8 track cart. and cassette volume production.
Rates: Call for current rates.

••• **CMA PRODUCTIONS**
 4115 Maine, Baldwin Park, CA 91706
 (213) 962-9888
Owner: Jim York, Ken York, Bob Lewis, Matt Oehlschlager.
Studio Manager: Bob Lewis.
Engineers: Bob Lewis, chief engineer; Matt Oehlschlager, staff engineer.
Dimensions of Studios: 28.5' x 18.5', Iso booth 8' x 6'; 12 ft ceiling.
Dimensions of Control Rooms: 16' x 16.5' x 11' ceiling
Tape Recorders: Ampex MM1000 16 track; Ampex ATR 100 2 track; Ampex 354 2 track; TEAC 2340 4 track; Technics cassette.
Mixing Consoles: Custom Baskins/UREI, 16 in x 8 out.
Monitor Amplifiers: BGW 750C, BGW 250, Crown D-60, (2) Opamp 536's.
Monitor Speakers: Westlake, Auratones.
Echo, Reverb, and Delay Systems: AKG BX-20, Ursa Major Space Station DDL.
Other Outboard Equipment: UREI 1176 LN limiters, Symetrix flange filter.
Microphones: AKG 451, 452 D-1000E, D-2000E, 414EB; Shure SM-57, SM-58, 76, 61; Electro-Voice RE-20; Beyer M-500.
Instruments Available: Story & Clark grand piano, Hammond C-3, Mini Moog, Les Paul custom, Hohner D6 clavinet, Fender

Rhodes, MESA/Boogie amp, Music Man HD-212, Gibson L6S, Martin D45 acoustic guitar, Fender Quad Reverb.
Extras: Pleasant faces, comfortable surroundings, music store next door, beautiful isolation booth.
Rates: \$45/hr.

••• **DUCHESS RECORDING STUDIO**
 also **REMOTE RECORDING**
 7923 Duchess Dr., Whittier, CA 90606
 (213) 695-7715 if no answer-696-5503

Owner: Chuck and Madeline Minear Sr., Broadcast Assistors.
Engineers: Chuck Minear, Steve Brown and independents.
Dimensions of Studios: Main room 18' x 13', drum and vocal rooms 10' x 12'.
Dimensions of Control Rooms: 17' x 13'.
Tape Recorders: Ampex MM1100 16 track; Ampex AG 350 2 track; Revox (2) A700 2 track; Revox (2) A77 1/4 track.
Mixing Consoles: Amek M2500, 36 in x 24 out; filled w/20; fully automated, computer ready 4-band parametric EQ.
Monitor Amplifiers: McIntosh 2100, Philips A544, Opamp Labs.
Monitor Speakers: UREI Time Aligns, Auratones, Little Davids.
Echo, Reverb, and Delay Systems: AKG BX-10.
Other Outboard Equipment: Marshall Time Modulator, Klark-Teknik DN-36 analog time processor, UREI 1176 limiter, dbx 160 limiters, Electrodyne limiter, dbx 157 NR, cassette and 8 track decks.
Microphones: Neumann U-47 tubes, U-87, U-47 FET, KM-84; AKG 414, 452, 451, D-12, 224; Sennheiser 441, 421; Shure SM-81, PZM's; SM-57, SM-54; Sony ECM-22P; Beyer M-88, M-500, M-260, M-69; RCA-77.
Instruments Available: Piano, Hammond w/Leslie, Fender Rhodes, Les Paul recording bass, Les Paul stereo guitar.
Extras: We maintain a full catalog of studio musicians, arrangers, and producers who are available to assist on our various projects. We specialize in record album packages at reasonable prices.
Rates: Call (213) 695-7715 for our low! rates. Block booking encouraged!



FANFARE RECORDING STUDIOS
 El Cajon, CA

••• **FANFARE RECORDING 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 MM1000 16 & 8 track; MCI JH-110 2 track; Ampex 440B 4 and 2 track; Ampex 440B mono, full track; Revox (3) A77's 1/2 track and 1/4 track.
Mixing Consoles: Pacific Recorders custom, 20 in x 16 out.
Monitor Amplifiers: BGW.
Monitor Speakers: JBL.
Outboard Equipment: UREI limiters and compressors, Orban/Parasound EQ, MXR Phaser and Flanger, Orban stereo synthesizer, Orban D'Esser, Pollard metronome, Eventide Harmonizer and 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 377; Shure SM-58, 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.

••• **GOLDEN GOOSE RECORDING (Est 1965)**
2074 Pomona Ave., Costa Mesa, CA 92627
(714) 548-3694

Owner: D. & E. Rose.

Studio Manager: D. Rose.

Engineers: Dennis Rose, Steve Arambula, Ken Rains, Lester Claypool, Donald Ford.

Dimensions of Studios: 25' x 23'.

Dimensions of Control Rooms: 18' x 23'.

Tape Recorders: Ampex MM1200 16 track; Sony digital recorder model PCM-1 2 track; MCI Model JH-10 16 track; Ampex ATR100 2 track; Ampex AG 440C 2 track; Scully 280-4 4 track; Nakamichi 600 cassette.

Mixing Consoles: Custom Spectra Sonics 1024, 24 in x 24 out. English right side monitor with large patch bay (custom), 4 separate echo sends and returns, and 8 sub mix groups.

Monitor Amplifiers: BGW 500 (2), Marantz 250, Marantz 250 cue amp.

Monitor Speakers: Main system control room—4-channel Altec 604E. Aux. system control room 1—JBL 4311; studio—Electro-Voice 12TRXB. Custom enclosures.

Echo, Reverb, and Delay Systems: AKG, Marshall Time Modulator, Lexicon Digital Delay.

Other Outboard Equipment: dbx 160 comp/limiters, Allison Kepex's, Orban/Parasound parametric EQ, Altec graphic EQ, UREI digital metronome, Altec 1/2-octave EQ, room EQ, Dolby's/dbx available on rental basis.

Microphones: Neumann U-47 tube type, KM-84/83; AKG C-414E's, C-414EB's, C-451's, matched stereo pair with swivel capsules and stereo bar; RCA 77-DX's; Beyer Dynamic M-160, ribbon mics; Sony C-500, C-37A's, ECM 22P; Sennheiser MD-421; Electro-Voice RE-20, RE-15, 666; Shure SM-57.

Instruments Available: Steinway D 7 1/2" grand piano—1923 model totally rebuilt, Wurlitzer upright tack piano, hand made Jose Ramirez Flamenco guitar, Guild F50, Fender String Master double 8 steel guitar, misc. Latin percussion, Fender Twin Reverb, 15 watt goose amp.

Extras: Beautiful outdoor patio with Bar-B-Que, large shade trees, and ponds and fountains. For our clients, we see projects through disc mastering and pressing.

Rates: 16 track \$60/hr. Over 5 hours \$55/hr. 4 or 2 track live recording \$35/hr. Over 5 hours \$30/hr. Sony digital system—PCM-2 \$500/daily. Large blocks given on request.

••• **HARLEQUIN SOUND/RECORDING STUDIOS**

19347 Condelius Street, Northridge, CA 91324
(213) 993-4776

Owner: Sat Sunder Singh.

Studio Manager: Paul Stillman.

Engineers: Bob Herran, Brian McLaughlin, Arthur Dyer, and more.

Dimensions of Studios: Main room: 20' x 30' x 10' high, Iso. booth: 12' x 12' x 10'. Sloped ceiling.

Dimensions of Control Rooms: 21' x 14' x 10'. Sloped ceiling.

Tape Recorders: Ampex MM1000 16 track; Tascam 80-8 8 track; Tascam 3340S 4 track; TEAC 3300S 2 track; Sansui SC 1110 2 track cassette; Fisher CR 5150 remote control 2 track cassette.

Mixing Consoles: Speck Electronics SP 800C, 16 in x 16 + 8 out subs; Soundcraft Ltd., Series I 12 x 4 modified—12 in x 12 x 4 out.

Monitor Amplifiers: BGW 5000, Kenwood KA 3500 head-phone monitor, Cerwin Vega A3000I.

Monitor Speakers: Altec 604E Big Reds; JBL 4311's; Auratone 5C's.

Echo, Reverb, and Delay Systems: Orban/Parasound stereo reverb units 111B; MXR Digital Delay; Roland Chorus Echo RE301.

Other Outboard Equipment: dbx 161 comp/limiters; Tascam Model 1 sub mixer; Delta Graph EQ10, Soundcraftsmen RP 2215R, Graphic EQ's.

Microphones: Neumann U-87's; Shure 56, 57, 58, 59; AKG D1000E, 2000E; Sony condenser ECM 280; Superscope condenser EC9P; Beyer M88; Sennheiser 441U, 421U, MD 402U; Electro-Voice and many more.

Instruments Available: 7' grand piano, Wurlitzer elec., Clavinet D6, key bass, guitars, basses, drums, all sorts of percussion including Synare II and III synthesizers, Stick Touchboard and Chamberlin.

Extras: Pro musicians, arrangers on call, nice waiting room with vending machines, pinball, refrigerator, free coffee, herb tea and Arrowhead water and lots of free parking with no "Hollywood Hassles"!

Rates: \$20/hr, 8 track; 16 track \$30/hr. One hour free set up, and tape rentals available too! Rehearsals hall from \$6.50 up w/ or w/o PA.

••• **HOME RECORDING STUDIO**

P.O. Box 3754, Granada Hills, CA 91344
(213) 365-8287 or 365-0709

Owner: Dave Mertens.

Studio Manager: Dave Mertens.

16 TRACK

Engineers: Chief Engineer: Robert Biles, Special Projects Engineer, Tom Lubin.

Dimensions of Studios: 32' x 20', vocal booth/lounge 11' x 12'. Dimensions of Control Rooms: 10' x 6'.

Tape Recorders: 3M 56 16 track; Otari 7308 8 track; Technics RS-1520 2 track; Pioneer CT-900 stereo cassette.

Mixing Consoles: Speck 800-C, 16 in x 16 out.

Monitor Amplifiers: Quarte DG250 gain cells; Crown D40.

Monitor Speakers: JBL 4311, Auratone Cubes.

Echo, Reverb, and Delay Systems: Orban/Parasound 111B reverb; Acousticcomputer digital delay.

Other Outboard Equipment: UREI comp/limiter, MXR 15-band graphic EQ, dbx noise reduction, Thomas vocal eliminator.

Microphones: Neumann U-87's; E-V RE-20's, E-V RE-15's; RE-16's; Sennheiser 421's; Shure SM-81's, etc.

Instruments Available: Sohmer grand piano, 4 manual Chamberlin, acoustic and electric guitars, Moog Satellite synthesizer.

Extras: Lounge, TV and cold fridge and lots of coffee.

Rates: Currently offering substantial discount on published rates, but they do fluctuate, so please call for more info.



HOUSTON RECORDING
Cucamonga, CA

••• **HOUSTON RECORDING**

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

Owner: Rich Houston.

Dimensions of Control Rooms: 8' x 8 1/2' x 18' track.

Tape Recorders: 3M M-56 16 track, Sony 1/4-track.

Mixing Consoles: MCI JH-636, 32 in x 24 out; Yamaha PM-180, 6 in x 2 out.

Monitor Amplifiers: Dynaco 400.

Monitor Speakers: JBL 4311, Auratone.

Echo, Reverb, and Delay Systems: MICMIX Super C.

Other Outboard Equipment: Full automation, CCTV, 1 camera, 2 monitors, RTS 2-channel intercom, 54 3-way mic. splitters, digital timer.

Microphones: AKG C-414, C-451, C-452, D-190; E-V RE-11, RE-15; Neumann KM-84; Sennheiser MD-421; Shure SM-57.

Extras: Air conditioned/heated, dimmable lighting, refrigerator, transformer—isolated AC power feed to stage.

Rates: \$1200/day within 50 mile radius. Special rates available for multiple bookings, custom equipment needs, or areas outside of Southern California.

••• **JEL RECORDING STUDIO**

6100 West Coast Highway, Newport Beach, CA 92663
(714) 848-5134, 631-4880

Owner: Edo Guidotti.

Studio Manager: Edo Guidotti.

Engineers: Edo Guidotti, Jimmy Perez, Doug Worley, Bill Trousdale.

Dimensions of Studios: 30' x 16'.

Dimensions of Control Rooms: 16' x 18'.

Tape Recorders: Ampex MM1100 16 track; Tascam 80-8 8 track; Otari 5050 2 track; Revox 1/4 track; Technics M-85 cassette.

Mixing Consoles: Sound Workshop 1600, 20 in x 16 out.

Monitor Amplifiers: BGW, Marantz.

Monitor Speakers: E-V Sentry 3's, 4311's, Auratones.

Echo, Reverb, and Delay Systems: MICMIX, Marshall Time Modulator.

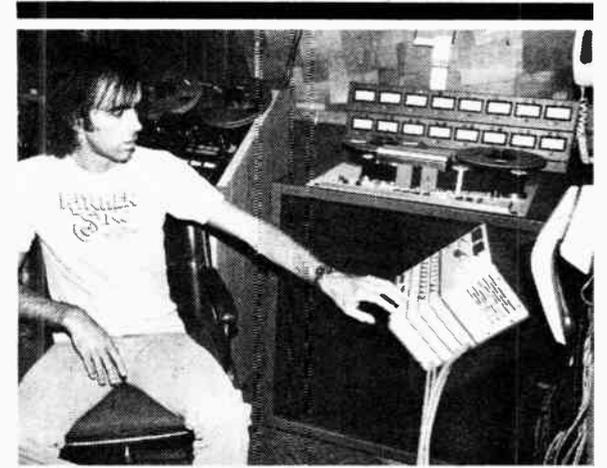
Other Outboard Equipment: Gain Brains, Kepex, dbx, Click Track, pulsers, VCA.

Microphones: Neumann U-87's, KM-83's; AKG 414's, 452's; RE-20; SM-7, SM-57's.

Instruments Available: Kawai grand piano, Fender Rhodes, Hammond B-3 organ, Mini Moog, Hohner clavinet.

Extras: Arranging, contracting, copyist.

Rates: 16 track; \$65/hr; 8 track; \$35/hr; 2 track; \$30/hr; block rates available.



KITCHEN SYNC SOUND RECORDERS

Hollywood, CA

Larry Menshek, Engineer

••• **KITCHEN SYNC SOUND RECORDERS**

5325 Sunset Blvd., Hollywood, CA 90027
(213) 463-2375

Owner: Owner/Engineers: Larry Menshek, Michael Hamilton, Jeff Snyder.

Dimensions of Studios: 16' x 14' x 9'; isolation booth: 5' x 5' x 7'. Dimensions of Control Rooms: 12 1/2' x 12' x 9'.

Tape Recorders: MCI JH-114-16 w/VSO 16 track; TEAC 80-8 w/dbx and VSO 8 track; Otari MX-5050 2 track; TEAC 6100 2 track; TEAC 3300SX 2 (1/4-T).

Mixing Consoles: Sound Workshop 1600 w/VCA grouping, 20 in x 16 out.

Monitor Amplifiers: SAE 2400, SAE 31B, Crown D-60's.

Monitor Speakers: UREI Time Aligns, Auratone 5C's

Echo, Reverb, and Delay Systems: MICMIX Super C stereo reverb, Orban 111B stereo reverb, MXR Digital Delay.

Other Outboard Equipment: 16-channels parametric EQ, dbx 161 compressors, Kepex's, Delta-Graph graphic EQ's, MXR graphic equalizers, Sennheiser and Koss headphone systems, Sescom direct boxes.

Microphones: AKG 414's, 501's; Neumann U-87, KM-84's; Wahrenbrock PZM's; Sennheiser 421's; Shure SM-53's, 57's; Sony ECM 22-P's, 23F; Nakamichi CM-300; E-V RE-20.

Instruments Available: Kawai 6' grand piano, Wurlitzer, ARP Omni.

Extras: Lounge with TV, games; kitchen with sink, separate low cost tape copying facility, free off-street parking, sound effects library.

Rates: 16 track: \$50/hr. 8 track: \$35/hr. 2 track: \$25/hr. Copying: \$15/hr. Add 10% to these prices for hours between midnight and 9 am. Block rates available.

••• **LIVING FOREST RECORDING**

REMOTE RECORDING ONLY

Box 7874, Long Beach, CA 90807

(213) 467-4360 (service)

Owner: Andre Champagne.

Engineers: Andre Champagne.

Dimensions of Control Rooms: Mobil van.

Tape Recorders: Stephens 811-D 16 track; TEAC 3340S 4 track; TEAC 3300S 2 T 2 track; Sony cassette TC 160; Akai CR-80 8 track cart.

Mixing Consoles: Tascam w/high speed amps and full patching, 20/20 w/5 buss; custom 16 track monitor mixer 16 in x 2 out;

Sony MX14, 6 in x 2 out.

Monitor Amplifiers: SWTP. Low TIM Tiger B amps.

Monitor Speakers: Cerwin-Vega 1230's.

Echo, Reverb, and Delay Systems: Anderton Phasor, reverb, Harmonizer on the way.

Other Outboard Equipment: Compressors, 4-channels of 2-band parametric EQ.

Microphones: Sony ECM 56, 33-F, 22-P; Shure SM-57's; Audio Technica MC-056, MC-057, E0200, EC-340; AKG D-1000E; direct boxes.

Instruments Available: Squeek toys & horn on request. (No extra charge).

Extras: Fun to operate, and the satisfaction of knowing you are probably working with one of the most compact facilities of its kind!

Rates: \$25 to \$45/hr. Block rates, setup charge for very short sessions, call for info, real time highest quality tape copies too.



MYSTIC SOUND STUDIO
Hollywood, CA
Doug Moody, Owner

••• MYSTIC SOUND STUDIO

(Div. of Mystic Music Centre, Inc.)
8277 Selma Ave., Hollywood, CA 90028
(213) 464-9887

Owner: Doug Moody and Mystic Records (1968).

Studio Manager: Coordinator: Nancy Faith.

Engineers: Steve Brenner, Paul Hanson.

Dimensions of Studios: 20' x 20' with built in drum platform and baffled for separation control and redwood fluted to capture harmonics. Ideal for live recording. 2nd room 17' x 10' also redwood fluted; this room can be used in conjunction with main room for isolation (amps, organ, percussion, etc.).

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

Tape Recorders: Ampex MM1000 16 track, 15 and 7½ ips; Ampex MM1000 8 track, 15 and 7½ ips; Ampex AG 440B 2 track, 15 and 7½ ips; TEAC 7030 2 track, 15 and 7½ ips; TEAC A2300 4 track, 3¾ and 7½ ips; Akai 200 2 track, 3¾ and 7½ ips; Ampex cassette, rec/dups.

Mixing Consoles: Spectra Sonics 1012, 16 in x 16 out.

Monitor Amplifiers: Spectra Sonics biamped.

Monitor Speakers: JBL 4320 in control room; alternate JBL 4310 in control room; control room balanced flat (true to tape); custom designed JBL/Altec in studio; mini speakers in lounge.

Echo, Reverb, and Delay Systems: 3 live natural echo chambers in basement; 2-track tape delay.

Other Outboard Equipment: We prefer to rent new equipment in order to keep cost per hour to a minimum and have access to the latest development in outboard gear.

Microphones: AKG C12, 414, etc; Neumann, Electro-Voice, Shure, Beyer.

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

Extras: In house record label and music publishing company dedicated to the growth of artists and is a stepping stone to major labels, custom pressing and promotion.

Rates: \$25/hr, \$200/10 hour day, (includes engineer), 50% deposit at time of booking. Add \$5/hr after midnite and weekends, engineering charge.

••• P.D. RECORDERS

12055 Burbank Blvd., North Hollywood, CA 91607
(213) 766-9164 or 760-9393

Owner: John Phillips.

Studio Manager: Robert Grogan.

Engineers: Robert Grogan.

Dimensions of Studios: 20' x 40'

16 TRACK

Dimensions of Control Rooms: 12' x 18'.

Tape Recorders: Ampex MM1000 16/8 track; Ampex (3) 351-2 2 track; Ampex 351-4 4 track.

Mixing Consoles: Custom design Opamp, 20 in x 8 out.

Monitor Amplifiers: McIntosh (booth), McIntosh (cue), Fisher (cue), Opamp Labs (studio).

Monitor Speakers: Altec 604E (booth), Altec Voice Of The Theater (studio).

Echo, Reverb, and Delay Systems: Marshall Time Modulator, Sound Workshop stereo reverb, Telefunken reverb, tape echo (Ampex 351).

Other Outboard Equipment: Soundcraftsmen 20-12 graphic EQ, (2) dbx 160 comp/lim, Eventide Instant Flanger (FL-201).

Microphones: Neumann U-87; Sony C-37A, ECM 21P; PML EC-71; Sennheiser MD-421, 415 (shotgun); E-V 667, 664, 665, 635A, RE-10, 636; Shure SM-57.

Instruments Available: Bradbury Baby grand piano, Hammond organ w/Leslie, Roland SH-2000 synthesizer, Roland string synthesizer.

Rates: Please call for a quotation.

••• POIEMA STUDIOS

Camarillo, CA 93010
(805) 482-7495

Owner: Bill & Marsha Cobb.

Studio Manager: Marsha Cobb.

Engineers: Bill Cobb.

Dimensions of Studios: 17' x 18', Iso. booth: 8' x 9'.

Dimensions of Control Rooms: 12' x 13'.

Tape Recorders: Scully Model 100 16 track; Scully Model 100 8 track; Ampex Model 351-4 4 track; Sony 854-4S 4 track; Sony 854 2 track; Tascam 25-2 2 track.

Mixing Consoles: Custom 16 in x 16 out with 260-point patch bay.

Monitor Amplifiers: Spectra Sonics 700, 840 watts (14 cards).

Monitor Speakers: JBL 4333A's triamplified with Spectra Sonics electronic crossovers; JBL 4311's; and Mini Sound Cubes.

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb system, Orban/Parasound 111B reverb unit, Lexicon Prime Time digital delay, DeltaLab Acousticcomputer, Marshall Time Modulator, MXR digital delay.

Other Outboard Equipment: Eventide Harmonizer/DDL, Eventide Instant Flanger, dbx 160 compressor/limiters, Orban/Parasound 622B parametric EQ, multisync VSO, 18 channels of dbx noise reduction.

Microphones: Neumann U-87's, Sennheiser 421U's; Electro-Voice RE-20; AKG 501 condensers, 202's; Sony ECM 22P's; Shure SM-7, SM-53.

Instruments Available: Mason & Hamlin 7' grand piano, ARP String Ensemble, ARP synthesizer, 2 Polytone Minibrute II guitar amplifiers, acoustic and bass guitars, Conn Strobe Tuner.

Extras: Wide range of back-up musicians locally available; jingle and sound effects library; full kitchen facilities.

Rates: 16 track: \$40/hr; 8 track: \$30/hr; 2/4 track: \$20/hr. Block rates available.

••• PRESENT TIME RECORDERS

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

Owner: Robert L. Wurster.

Studio Manager: Robert L. Wurster.

Engineers: Robert L. Wurster, Norman Rockwell.

Dimensions of Studios: 15' x 25', 6' x 7' isolation booth.

Dimensions of Control Rooms: 15' x 13', 15' x 13' lounge.

Tape Recorders: MCI JH10 16 track; Tascam 80-8 8 track; Sony 756 2 track Sony 777 2 track; TEAC 4070 2 track; (5) Sanyo STD 1800 cassettes.

Mixing Consoles: Quantum QA-3000, 18 in x 16 out.

Monitor Amplifiers: Harman-Kardon.

Monitor Speakers: JBL, MGS, Auratone.

Echo, Reverb, and Delay Systems: Stereo Accutronics reverb, MGS delay echo.

Other Outboard Equipment: MGS flanger, dbx 161 limiters.

Microphones: Neumann U-87; AKG 414, 451's, 202, 1000, 200; E-V RE-20, RE-15; Sennheiser 421, 416.

Instruments Available: Baby grand.

Rates: 5 hr. 16 track blocks: \$22/hr; reg. 16 track rates \$25/hr; 5 hr. 8 track blocks: \$18/hr; reg. 8 track rates: \$20/hr.

••• REMOTE RECORDERS (Criterion Music)

6124 Selma Ave., Hollywood, CA 90028
(213) 469-1002

Owner: Criterion Music Corporation.

Studio Manager: Lawrence W. Wendelken.

Engineers: Lawrence W. Wendelken, Guy Roche.

Dimensions of Studios: 25' x 25'.

Dimensions of Control Rooms: 25' x 15'.

Tape Recorders: Stephens 811D 8/16 track; Ampex (Inovonics electronics) 440 4 track; Ampex (Inovonics electronics) 351 2 track.

Mixing Consoles: B&B Audio custom, 20 in x 16 out.

Monitor Amplifiers: BGW or Crown D-60.

Monitor Speakers: LA Studio monitors or Altec 604E's.

Echo, Reverb, and Delay Systems: EMT plate, live chamber.

Other Outboard Equipment: LA3A's, 1176's.

Microphones: Usual selection of dynamic, condenser, and ribbon mics.

Instruments Available: Steinway piano, Hammond organ.

Extras: dbx noise reduction all tracks, all machines.

Rates: 8 track: \$40/hr; 16 track: \$55/hr. Bulk rates available.



SILVERLAKE RECORDING STUDIO
Los Angeles, CA

••• SILVERLAKE RECORDING STUDIO

2413 Hyperion Ave., Los Angeles, CA 90027
(213) 663-7664

Owner: Steve Millang, Greg Scelsa, Dan McTague.

Engineers: Steve Millang, James Ledner.

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'.

Tape Recorders: Ampex MM1100 16 track; 3M 64 2 track; Sony TC-854-4 4 track; Sony TC-850 2 track.

Mixing Consoles: Sound Workshop 1600, 20 in x 16 out, automated.

Monitor Amplifiers: SAE 2400.

Monitor Speakers: UREI 604 Time-Aligned.

Outboard Equipment: Limiters: UREI 1176; LA3A's; Eventide Harmonizer; 3 Kepexes; live echo chamber; AKG BX-10 echo; SAE graphic EQ.

Microphones: Neumann U-87's, U-47's; AKG C-414's; Sennheiser 421; Electro-Voice; Shure; RCA.

Instruments Available: Piano, ARP String Ensemble, Fender Rhodes, orchestra bells, guitar amps, RMI Rock-Si-Chord, misc rhythm instruments.

Extras: Lounge.

Rates: 16 track: \$45/hr.

••• SOUND AFFAIR RECORDING STUDIO

2727 Crodgy, Santa Ana, CA 92704
(714) 540-0063

Owner: Ron J. Leeper.

Studio Manager: V. L. Leeper.

Engineers: Ron Leeper, Assistant John Thomason.

Dimensions of Studios: 36' x 20', drum isolation: 12' x 9', vocal isolation: 7' x 6', piano trap: 12 ft. half round.

Dimensions of Control Rooms: 20' x 18'.

Tape Recorders: Ampex MM1200 16 track; TEAC 701 8 track; Ampex ATR 100 2 track stereo; Otari MX 5050 2 track stereo; All machines VSO; TEAC 10A's, Technics M-18 cassettes.

Mixing Consoles: Sound Workshop 1600, 20 in x 16 out;

(parametric EQ).

Monitor Amplifiers: Crown DC 300 A, Crown D 150, BGW 100.

Monitor Speakers: Electro-Voice Sentry III, JBL 4311, Auratone Cubes. All tuned with White 1/2-octave EQ's.

Outboard Equipment: EXR Aural Exciter EX2; ADR & dbx limiters, Furman parametric EQ, dbx-8 154 noise reduction, noise gates, compressors.

Microphones: Neumann U-87; AKG 414, 451, 452; Shure SM-56, 57; Sennheiser MD-421; Electro-Voice RE-20.

Instruments Available: Grand piano, Rogers drums, Wurlitzer organ, sound effects library.

Extras: Lounge, kitchen area, plenty of take out restaurants close by, & fast foods.

Rates: 8 track: \$25. 16 track: \$50; reduced on 6 hr block, 2 track \$15 straight time, call about our first-time-in special for new clients.

••• SOUND-OFF STUDIO

P.O. Box 127, 200 N. Long Beach Blvd., Compton, CA 90221
(213) 639-9565

Owner: Jack E. Lauderdale.

Studio Manager: Jack E. Lauderdale.

Engineers: Jack E. Lauderdale.

Dimensions of Studios: Approx. 27' x 15'.

Dimensions of Control Rooms: Approx 12' x 14'.

Tape Recorders: Ampex MM1000 16 track; Ampex 440B 2 (1/2) track; Revox 2 (1/2) track; TEAC 3300S 2 (1/4) track; TEAC 400A cassette.

Mixing Consoles: Spectra Sonics, 20 in x 16 out.

Monitor Amplifiers: BGW 250; Crown D-50.

Monitor Speakers: Altec 604E with crossovers; Altecs 9849 with crossovers; Akai 5" woofer and full range tweeter.

Echo, Reverb, and Delay Systems: Reverb; AKG BX10.

Other Outboard Equipment: Roger Mayer noise gates; dbx 160 compressor limiters, Bi-Amp graphic EQ's.

Microphones: AKG 414, 451, D1000, 170; Sennheiser 421's, Shure, Audio Technica, Electro-Voice.

Instruments Available: Rhodes 73, String Ensemble.

Extras: 2 isolation booths.

Rates: \$35.00.

••• SOUNDTRAX

8170-U Ronson Rd., San Diego, CA 92111
(714) 560-8449

Owner: Soundtrax Recording Inc.

Studio Manager: Kathleen A. Knapp.

Engineers: Jim Papageorge, C.J. Hutton, Steven Bonhag, Dave Lynch, John Slowiczek, Jim Alburger.

Dimensions of Studios: 30' x 20'.

Dimensions of Control Rooms: 18' x 17'.

Tape Recorders: Ampex MM1100 16 track; Tascam 70-8 8 track; Ampex ATR 700 2 track; Studer/Revox A-700 full; Kenwood/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.

Echo, Reverb, and Delay Systems: Marshall Time Modulator, 200 cubic ft. live echo room, SW-242A reverb tank.

Other Outboard Equipment: Furman parametric EQ, stereo SAE graphic EQ, Altec Acoustivoice 1/2-octave EQ (control room), multiple channels of Kepex, dbx compression, MXR signal devices, UREI digital metronome, Orban D'Esser 526A.

Microphones: Neumann U-87's, U-67's, tube U-47, KM-84; Beyers 160's; Altec 626; Sennheiser 421, 441; misc Shure, Sony, E-V.

Instruments Available: Steinway studio piano, ARP 2600 with outboard pitch to voltage converter, Rhodes electric piano, pre-CBS Fender amplifiers, drums, congas, tympani, timbales, large collection of percussion effects.

Extras: Musicians lounge with marine aquarium; kitchen; beautiful new, air-conditioned studio complex.

Rates: Call for rate information.

••• SPECTRUM STUDIO

also REMOTE RECORDING

886 Camino Campana, Santa Barbara, CA 93111
(805) 967-9494, 968-6461

Owner: Brad Royer, 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: Ampex MM 1000 w/remote, search to cue, VSO, sync-lock, 15 and 30 ips—16 and 8 track; TEAC A3340-S 4 track; Revox A-77 7 1/2, 15, VSO 1/2-tk—2 track; Sony TC 366 1/4 track; (2) Hitachi D850 cassettes.

Mixing Consoles: Custom designed and built, 18 in x 16 out; custom mobile, 8 in x 4 out, custom mini-mobile, 4 in x 2 out.

Monitor Amplifiers: SWT Universal Tiger, 80 watts/2.

Monitor Speakers: JBL 4311, JBL 4301, Auratones.

16 TRACK

Echo, Reverb, and Delay Systems: Marshall Time Modulator (special effects, flanging, phasing, delay), Tapco 4400.

Other Outboard Equipment: Spectra Sonics 610 complimiter, Sennheiser 414 headphones, Dual 1019 turntable, Uni-sync direct box, SAE 2800 parametric EQ, 200 pt. patch bay, Mutron Bi-phase.

Microphones: AKG 414's, 451E, 452; Neumann U-87; Sennheiser MD-421's; Shure SM-57's; Sony 22P, 33P.

Instruments Available: 7' Steinway B grand piano; ARP String Ensemble; Fender Rhodes; Yamaha CP-30 electric piano; Fender Deluxe Reverb, Fender Twin Reverb, Marshall Super Lead amp. Fender Jazz Bass. Ludwig, Gretsch, and Zildjian drum equipment.

Extras: (2) isolation booths, air conditioning, TV area, and kitchen.

Rates: \$50/hr for 16 track and \$40/hr for 8 track. For a limited time we are offering a special rate of \$40/hr for 16 and \$35/hr for 1 inch 8 track when you mention the Mix. if you bring your own engineer, 16 track is \$30/hr, and 8 track is \$25/hr. 2 and 4 track rates are \$25/hr. Special rates for mass copying. Remote charge is \$75.

••• STUDIO ORANGE

317 S. Harbor Blvd., La Habra, CA 90631
(213) 691-4191, (714) 524-7980

Owner: Ted M. Vegvari, Jeff Mulick.

Engineers: Ted M. Vegvari, Jeff Mulick, Tony Cassella.

Dimensions of Studios: 15' x 30' (soon to be expanded to 3600 sq. ft.).

Dimensions of Control Rooms: 18' x 15'.

Tape Recorders: 3M M56 16 track; 3M M56 8 track; TEAC 80-8 8 track; TEAC 3340 4 track; Pioneer stereo half-track 2 track.

Mixing Consoles: API Model 2016, 20 in x 16 out.

Monitor Amplifiers: BGW, McIntosh, Kenwood.

Monitor Speakers: Custom JBL system, Altec, Auratone, cue A and B headphones and monitor system.

Outboard Equipment: dbx for 2, 4, and 8 track recording, Eventide FL 201 Phlanger, Scamp limiters and compressors, stereo reverb, tape echo, doubling. Optional: dbx-16, Dolby, digital proc., Kepex, video.

Microphones: Neumann, PML, E-V, Shure, AKG, Sennheiser, Altec, Sony.

Instruments Available: Gibson Les Paul custom, L-6-S, Fender Precision Bass, Maxi Korg, Hammond M-3 and Leslie, Fender Rhodes, ARP String Ensemble, ARP 2600, acoustic piano, Ovation guitar.

Extras: Coffee, microwave oven, refrig, studio musicians, writing, arranging, professional production, live recording, sound reinforcement.

Rates: Please call for your special rate information. Block time available. We are also interested in special projects.

••• SUN-DWYER RECORDINGS

1424 N. Waterman Ave., San Bernardino, CA 92404
(714) 889-9040

Owner: Terrance Dwyer, Steve Sun.

Studio Manager: Steve Sun.

Engineers: Terry Dwyer, chief engineer; independent engineer: Peter Carlson—album credits: The Babys, Moody Blues, REO Speedwagon, UFO, Poco, Elvin Bishop, Alice Cooper, Detective, Head East, Dave Mason.

Dimensions of Studios: 15' x 22'.

Dimensions of Control Rooms: 12' x 17'.

Tape Recorders: Ampex MM1100 8/16 track; (2) Revox A77's—2 and 4 track.

Mixing Consoles: Speck, 16 in x 16 out; Gates Tube Console, 4 in x 2 out.

Monitor Amplifiers: Crown.

Monitor Speakers: JBL 4311.

Echo, Reverb, and Delay Systems: AKG.

Other Outboard Equipment: dbx 160 comp/limiters, 16 track Dolby, UREI graphic EQ, Kepex, Lexicon DDL and always something new!

Microphones: Neumann KM-84; Sony C-37A; AKG 414EB,

451; Electro-Voice RE-20; Sennheiser 421; partial list.

Instruments Available: Baldwin piano, Fender Rhodes, Gibson acoustic, Rogers drums.

Extras: Remote Recording (16 track).

Rates: Please call for rates.

••• SUTTON SOUND STUDIO

Atascadero, CA 93422

(805) 466-1833

Owner: Rick and Jean Sutton.

Engineers: Rick Sutton, Paul Rosset.

Dimensions of Studios: 23' x 25'.

Dimensions of Control Rooms: 9' x 11'.

Tape Recorders: Ampex MM1200 16 track; Ampex ATR 100 2 track; Otari MX5050 2 track; various cassette and 1/4 track recorders.

Mixing Consoles: Soundcraft Series II, 16 x 16 with sweep EQ on all channels.

Monitor Amplifiers: Harman Kardon Citation 12, Crown D60.

Monitor Speakers: JBL 4311, Auratone.

Echo, Reverb, and Delay Systems: Stereo Master Room C Series reverb, MXR digital delay, Eventide Harmonizer/Digital Delay.

Other Outboard Equipment: EXR Exciter, (2) UREI LA-3A limiters, (4) Roger Mayer RM68 noise gates, Orban sibilance controller, 18 channels dbx noise reduction, Furman parametric EQ, Technics turntable.

Microphones: Neumann U-87's; AKG C451E's, C412; Sony C-37 FET; Sennheiser 421U; E-V RE-20; Shure SM-57's; Audio Technica AT-812, AT-802; Jensen direct box.

Instruments Available: Kawai 6' grand piano, Fender Princeton amp, Peterson strobe tuner.

Rates: \$40/hr. \$36/hr for 20 hours. \$32/hr for 40 hours.

••• T.A.P.E. RECORDERS INC.

1608 N. Highland Ave., Hollywood, CA 90028
(213) 464-1106

Owner: John Bahler.

Studio Manager: Adrienne Starr.

Engineers: Kevin Clark, Russ Mitchell.

Dimensions of Studios: 33' x 14' with 12' x 15' isolation booth.

Dimensions of Control Rooms: 14' x 12'.

Tape Recorders: 3M M56 16 track; Otari MX 5050 8 track; Tascam Series 70 4 track; Tascam Series 70 mono; Panasonic 1500 2 track; TEAC 7030 2 track; TEAC 3340 4 track.

Mixing Consoles: Quantum modified QM 168, 16 in x 8 out.

Monitor Amplifiers: SAE 2400, SAE 2200, Crown D-60.

Monitor Speakers: 604E with UREI crossovers, UREI 529 room EQ, JBL 4311's, Auratone 5C Sound Cubes.

Outboard Equipment: SAE 2700-B graphic EQ, UREI 1176 limiters, UREI LA4 compressors, UREI digital metronome, custom VSO, 16-channels of dbx, live stereo echo chamber, MICMIX stereo spring chamber, Technics 677 cassette with dbx compression, TEAC A-1200 1/4-track, TEAC 6010 1/4-track half-track, Roland DC-10 analog delay, Mutron Bi-phase, Roland Boss Chorus Ensemble.

Microphones: Neumann U-87's, KM-86's, KM-84's; AKG 414's, 451's, 707's; Sennheiser 402; Shure SM-57's; Electro-Voice RE-20, RE-15; Sony ECM 50's, 22P, 33P, 21; RCA 44, 77.

Instruments Available: Yamaha 7' grand piano, Fender Rhodes 88, Pearl drums—no cymbals, ARP 2600 synthesizer with sequencer.

Extras: Polytone bass amp, custom Fender Princeton, assorted percussion instruments, full line of MXR effects, pedals.

Rates: Rate sheet available on request.

••• TRACK RECORD

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

Owner: Bob Safir, Tom Murphy.

Engineers: Bob Safir, Tom Murphy, Tony Braithwaite.

Dimensions of Studios: 14' x 25' (13' ceilings). Booths: 8' x 8' and 6' x 7'.

Dimensions of Control Rooms: 14' x 20'.

Tape Recorders: MCI JH100 16 track; Crown CI 822 2 track; Technics 1520 2 track; Sony TC 854-4 4 track; Kenwood cassette KX1030.

Mixing Consoles: Opamp Labs custom, 18 in x 16 out.

Monitor Amplifiers: Opamp Labs.

Monitor Speakers: UREI 813 Time Aligns, Visonik 803's, JBL 4301's.

Echo, Reverb, and Delay Systems: Opamp Labs stereo reverb; DeltaLab Acousticcomputer, Lexicon Prime Time DDL.

Other Outboard Equipment: 1176LN limiter, Opamp Labs limiters, Kepex's, MXR flanger, graphic EQ.

Microphones: U-47 (tube) by Telefunken; E-V RE-20; AKG 451's; Sennheiser 421's; Shure SM-56, 57, 58's; tube-type stereo Neumann SM-2.

Instruments Available: 7' acoustic piano by Weber.

Extras: Lounge area, coffee.

Rates: 16 track: \$40/hr. 2 track: \$25/hr.



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16 TRACK

... TRIAD RECORDERS

601 East Belmont, Fresno, CA 93701
(209) 237-7477

Owner: Eric Seaberg, Timothy Atkinson.

Studio Manager: Timothy Atkinson.

Engineers: Eric Seaberg, Jeff Hall.

Dimensions of Studios: A: 18' x 25' with 9' x 9' isolation room and (B): 5' x 9' vocal booth.

Dimensions of Control Rooms: Studio A: 18' x 18'; Studio B: 9' x 11'.

Tape Recorders: Ampex Model MM1100 16 track; Ampex ATR 102 2 track; (2) Ampex Ag-440B 2 track; Ampex 351 FT mono; Revox A-77 2 track; (2) Tandberg 310 cassettes; Tandberg TCD-330 cassette.

Mixing Consoles: Audio Designs and Manufacturing Model NCR 2416, 24 in x 16 out; Ramko Research DC5MS broadcast production.

Monitor Amplifiers: AB Systems 720 bi-amplified, Crown D-40, Uni-Sync 100, 50.

Monitor Speakers: Altec 604-8G, Auratone 5C.

Echo, Reverb, and Delay Systems: Eventide 1745A Digital Delay, AKG BX-20E reverb.

Other Outboard Equipment: Eventide Instant Flanger, Eventide Omnipressors, UREI LA2A, LA3A, 529 EQ; Orban parametric EQ, Orban stereo synthesizer.

Microphones: Neumann U-47; Sennheiser 421, 441, 211; Electro-Voice RE-10, RE-15, RE-20, 635A, CS-15; Sony C-37A, C-57; RCA 77DX; Shure SM-57, PZM.

Instruments Available: Yamaha C-7B grand piano, Mini Moog, ARP String Ensemble, extensive variety of percussion instruments available to rent.

Extras: Complete production services available. Arrangements, musicians and experienced production supervision, from concept to final product, including assistance in cutting, processing and pressing.

Rates: \$50/hr 16 track; \$40/hr 2 track; \$25/hr production.

... VICTORY RECORDING STUDIO

also REMOTE RECORDING

2316A W. Victory Blvd., Burbank, CA 91506
(213) 845-5808

Owner: Doug Young.

Studio Manager: Doug Young.

Engineers: Dean Knight.

Dimensions of Studios: 20' x 20', 4' x 10' iso. booth.

Dimensions of Control Rooms: 8' x 17'.

Tape Recorders: Ampex MM1200 16 track; Tascam 80-8 8 track; Ampex ATR102 2 track; Tascam 25-2 2 track; Kenwood KX-1030 2 track cassette; Pioneer RT-701 2 track.

Mixing Consoles: DeMedio Engineering custom 24 in x 8 out.

Monitor Amplifiers: McIntosh 2125, BGW 100, Crown D-75.

Monitor Speakers: Altec 604 8G w/Mastering Lab crossovers.

Echo, Reverb, and Delay Systems: EMT 140 echo plate, Lexicon Prime Time DDL.

Other Outboard Equipment: UREI 1176 limiters, Harmonizer.

Microphones: Neumann U-87, KM-84; AKG C-451E; Shure SM-7, SM-57, SM-54.

Instruments Available: Yamaha upright piano, drum set.

Extras: Most any outboard gear or instruments can be rented. If we don't have what a particular client needs for a session, we get it for him at rental cost.

Rates: \$38.50/hr 16 track, \$295.00/10 hour block. \$22.50/hr 8 track, \$195.00/10 hour block.

... WATERMARK STUDIOS

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

Owner: Inc.

Studio Manager: James Cook.

Engineers: Lee Hansen, Stu Jacobs, Ron Shapiro, Johnny Biggs, Gary Landis, Jim Cook.

Dimensions of Studios: Studio A: 225 sq. ft. (8 performers); Isolation booth: 85 sq. ft. (3 performers); Studio B: 150 sq. ft. (4 performers).

Dimensions of Control Rooms: Studio A and B 390 sq. ft.

Tape Recorders: Ampex MM1200 16 track; MCI JH-110T 2 track; Studer (3) B67 2 track; Scully (4) 280A 2 track; 3M M56 8 track; Scully 280A 4 track; Scully SP-14 2 track; also Kenwood, TEAC, Technics cassettes/carts.

Mixing Consoles: Quad/Eight 1682, 16 in x 16 out; Custom API, 24 in x 28 out, with API EQ 550, 550A 553 custom stereo inputs.

Monitor Amplifiers: Crown D-150's, Sansui AU 101.

Monitor Speakers: JBL, Marantz.

Echo, Reverb, and Delay Systems: EMT, Orban Parasound.

Other Outboard Equipment: 16-track Dolby A, 4 361 Dolby A, 2 Lang EQ, 4 1176 limiters, Langevin graphic EQ, 2 Universal Audio 550A filters, 2 Allison Research Gain Brains, 2 Allison Research Kepex's, 2 SP-15 Technics TT's, 5 Russco TT's, 2 API 525 limiter/compressors, ESE digital clocks, phaser.

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

Extras: All tape machines have VSO, 4 telephone line hookups for live national and international radio broadcasts, stereo head phone cue feeds, isolated electrical systems, extra large patch bay, oscilloscope monitoring of mixdowns, remotes for all tape machines, redwood slat acoustics, room design by George Augspurger.

Rates: 9-5 day mono/2 track \$55. 4 track \$65. 8 track \$75. 16 track \$85. 5-9 night mono/2 track \$45 (plus engineer). 4 track \$55 (plus engineer). 8 track \$65 (plus engineer). 16 track \$75 (plus engineer).

... WESTWORLD 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 56 16 track; Telex 728 2 track; Ampex 352 2 track; Sony 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, Altec, and Quadraflex.

Outboard Equipment: Melcor limiters, SAE and Alpha graphic equalizers, Melcor peaking and custom parametric EQ's, flanger/phasers, Eventide digital delay and Harmonizer, two echo systems: custom design and AKG BX-20.

Microphones: Shure 545's, AKG 451's, Sony C-37, Neumann U-47, RCA 44's, Telefunken CM61's, Electro-Voice electret microphones.

Instruments Available: Yamaha C3 grand piano, Rhodes electric piano, clavinet, Hammond B3 organ.

Extras: Conveniently located near six restaurants.

Rates: Please call for rates.

... WORLDWIDE AUDIO

1435 South St., Long Beach, CA 90805

(213) 422-2095

Owner: John A. Vestman.

Please see 24-track listing of TRIANON RECORDING STUDIO.

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TRACK

•••• ARTISAN SOUND RECORDERS, INC.

1600 North Wilcox Ave., Hollywood, CA 90028
(213) 461-2751

Owner: Kent Duncan.

Studio Manager: Joachim (Jo) Hansch.

Engineers: Jo Hansch, Gregory Fulginiti, Terry More.

Dimensions of Studios: Overdub, Studio C: 12' x 20'.

Dimensions of Control Rooms: A: 18' x 18'; B: 18' x 18'; C: 18' x 22'.

Tape Recorders: Ampex MM1200 24 track; MCI JH-110 4 track; Studer A-80 2 track.

Mixing Consoles: MCI 500-56 automated, 48 in x 32 out; Harrison 3232, 32 in x 32 out.

Monitor Amplifiers: Crown DC 300 A's.

Monitor Speakers: Sierra/Hidley SMIII biamped; Quad Systems, 4311's, Auratone.

Echo, Reverb, and Delay Systems: Lexicon Prime Time DDL, EMT 250 Gold Foil, Master-Room, Lexicon 224, AMS flanged DDL.

Other Outboard Equipment: Orange County Stressor, compressor, EQ expander, UREI LA-4, UREI 1176, dbx 160, Kepex noise gate, Allison Gain Brain.

Microphones: AKG 414EH, C-24, 451, D202, 452; Beyer 160, M-500, M-88; Electro-Voice RE-15, RE-20, 666, 635A, DS-35, CS-15; Neumann KM-84, KM-86, KM-88, U-47, U-67, U-87, SM-69; Sennheiser 406, 421, 441, 2002; Shure SM-53, SM-54, SM-57, SM-58, SM-82, SM-7, SM-81, 545; Sony C-37, C-55, C-500, ECM-22, ECM-50, RCA 77DX.

Extras: Full kitchen, lounge.

Rates: Studio A: \$125/hr, EQ and rundown. Studio B: \$100/hr, EQ and rundown. Studio C: \$175/hour.

•••• BACKROOM RECORDERS

13547 Ventura Blvd., Sherman Oaks, CA 94123
(213) 995-0427

Owner: John Morell.

Studio Manager: Jim Ackley.

Engineers: Jim Ackley.

Dimensions of Studios: 25' x 40'.

Dimensions of Control Rooms: 14' x 12'.

Tape Recorders: MCI JH100 24 track; Ampex 300 2 track; TEAC 3340S 4 track.

Mixing Consoles: Audiotronics (modified) 501, 24 in x 16 out.

Monitor Amplifiers: BGW 500.

Monitor Speakers: Altec 604E, Mastering Lab crossovers, Auratones.

Echo, Reverb, and Delay Systems: EMT stereo echo.

Other Outboard Equipment: dbx 160, UREI 1176 compressor/limiters, Orban parametric EQ, MXR flanger/doubler.

Microphones: Sony, Shure, RCA, Sennheiser, AKG, Neumann.

Instruments Available: Kawai grand.

Extras: Lounge.

Rates: \$65/hr.

•••• BIJOU RECORDING STUDIOS

1520 N. Cahuenga Blvd., Hollywood, CA 90028
(213) 462-0916

Owner: Alan Dickson.

Studio Manager: Dick Robertson.

Engineers: David Zammit, Geoff Trackey, Mick Ambrose.

Dimensions of Studios: 35' x 40'.

Dimensions of Control Rooms: 16' x 20'.

Tape Recorders: MCI JH100 16/24 track; Ampex AG440 4/2 track; Ampex ATR 102 2 track.

Mixing Consoles: MKS 2401, 36 in x 36 out.

Monitor Amplifiers: SAE/ESS.

Monitor Speakers: UREI 813 Time Align, Tannoy Golds, JBL 4350, 4311, Auratone 5C.

Echo, Reverb, and Delay Systems: Acoustic chamber, Lexicon 224, AKG BX20, Lexicon Prime Time, Eventide Harmonizer, Eventide Flanger.

Other Outboard Equipment: (2) UREI 1176 limiters, Fairchild 670 stereo tube limiter, (12) B&B Audio CX1 compressor expanders, (4) B&B Audio EQF2 parametrics, B&B Audio VCA sub grouping system.

Microphones: Neumann SM-2, U-67, U-87; AKG C-414, C-451, D1200, D1000, D190, D224, D202, D12; Electro-Voice RE-20, RE-15; Beyer M500; Shure SM-57, 545D; Sennheiser MD 421, MD 441.

Instruments Available: Steinway B 7' grand (antique).

Extras: Lounge with wet bar, fireplace, TV, darts, Foosball, ladies' bathroom with tub and bidet, mens' bathroom with rock shower.

Rates: Call for rates.

•••• BRITANNIA

3249 Cahuenga Blvd. West, Hollywood, CA 90068
(213) 851-1244

Owner: Tom Jones & Gordon Mills.

Studio Manager: Greg Venable.

Engineers: Greg Venable, Russ Bracher, Richard Vandagriff.

Dimensions of Studios: 45' x 30', and string room and vocal booth.

Dimensions of Control Rooms: 25' x 25'.

Tape Recorders: MCI 24 track; MCI 2 track; MCI 4 track; TEAC ¼ track; Pioneer cassette

Mixing Consoles: MCI 536, 36 in x 36 out.

Monitor Amplifiers: BGW 750 and 250 biamp.

Monitor Speakers: Custom dual woofer JBL, JBL 4311, Auratone.

Echo, Reverb, and Delay Systems: 3 live echo chambers, 2 MICMIX plate chambers, Eventide Digital Delay.

Other Outboard Equipment: Eventide Harmonizer, Orban parametric EQ, 24 track Dolby, (6) UREI limiters, Eventide Flanger, Orban D'Esser.

Microphones: E-V RE-20, RE-15, 666; Neumann U-87, KM-84; AKG 414, 452EB; Shure SM-57.

Instruments Available: Steinway B piano, clavinet, Fender Rhodes.

Extras: Large lounge with full kitchen.

Rates: \$160/hr at all times, no extra charge for Dolbys or any outboard equipment. Also includes 2 engineers. Independent engineers welcome.

•••• CALIFORNIA RECORDING STUDIOS

5203 Sunset Blvd., Hollywood, CA 90027
(213) 686-1244

Owner: American Music Industries.

Studio Manager: John Brady.

Engineers: Mike Zellner, John Brady on staff, plus independents.

Dimensions of Studios: 24' x 45'.

Dimensions of Control Rooms: 18' x 15'.

Tape Recorders: New MCI JH-16 24 track with Autolocator III; Ampex/MCI 2 track mixdown machine; TEAC ¼ track for home and tape copies; Akai 3 head cassette deck.

Mixing Consoles: Neotek Series III, 28 in x 24 out; all FET switching and transformerless.

Monitor Amplifiers: Yamaha PS 2200, BGW 250, Crown D-60, SAE Mark 31B.

Monitor Speakers: 604E Altecs with Mastering Lab crossover system, Auratones, optional 4311's.

Echo, Reverb, and Delay Systems: EMT stereo, digital delays.

Other Outboard Equipment: Teletronix LA2A, UREI 1176 limiters, digital delay, flangers, UREI digital metronome, parametric EQ, Pultec tube EQ's, video tape playback. We constantly purchase new outboard gear.

Microphones: A fine collection which includes Telefunken 251; Neumann U-47 tube; RCA DX-77; RCA 44; Sennheiser; Beyer; Sony; and Shure microphones.

Instruments Available: Steinway B grand, Fender Rhodes, various organ keyboards, guitar and bass amps.

Extras: Can accommodate professional ¼ video playback in studio and/or control room. Also can overdub audio sweetening to video tape.

Rates: Please call for rates.

•••• CAN-AM RECORDERS INC.

18730 Oxnard St., Tarrana, CA 91356
(213) 342-2626, 342-7271

Owner: Can-Am Corp.

Studio Manager: Larry A. Cummins.

Engineers: Lanny J. Williamson, Gary Gunton, and various independents.

Dimensions of Studios: 25' x 35' with separate drum booth and isolation booth.

Dimensions of Control Rooms: A: 20' x 25'; B: 14' x 18' with 8' x 8' overdub room.

Tape Recorders: MCI JH24 24 track; MCI JH 110A-2VP 2 and 4 track; MCI JH 110A-2VP 2 track; Panasonic/Technics RS-M85 cassette; Pioneer RT-707 ¼ track.

Mixing Consoles: Quad/Eight Coronado w/automation, 40 in x 40 out.

Monitor Amplifiers: BGW 750's, Crown DC 300's, Crown DC 150's, Technics 150's.

Monitor Speakers: Custom design Goodman Reference load-speakers, JBL 4311, Auratones, Koss electrostatic headphones.

Echo, Reverb, and Delay Systems: EMT 240 Gold Foil reverb, Quad/Eight CPR-16 digital reverb, MICMIX Master-Room C reverb, Delta-Lab DL-1 delay, Delta Lab Acousticcomputer, Lexicon Prime Time.

Other Outboard Equipment: UREI limiters, Quad/Eight limiters, dbx limiters, 32 channels Dolby, Quad/Eight gates, MXR Phaser, MXR Flanger, MXR Limiter, Orban parametrics, Eventide H910 and the new H949 Harmonizers, UREI metronome, EXR Exciter, Audio Design Guitarist, MICMIX Dynaflexer.

Microphones: Full array of Neumann, AKG, E-V, Sony, Beyer, Audio Technica, and Sennheiser.

Instruments Available: Studio grand piano, Fender Rhodes 88, ARP String Ensemble, and various amplifiers.

Extras: Kitchen, game room, lounge, shower and plenty of food and drink.

Rates: Available upon request.

•••• CANYON RECORDERS

11941 Wilshire Blvd., Suite 1, Los Angeles, Ca 90025
(213) 479-4466

Owner: Ed Lever.

Direction: We specialize in dual synchronized multitrack peripheral services and system rentals. We also offer synchronized video playback with multitrack audio systems. Call for information and rates.

•••• CAPITOL RECORDS STUDIO

1750 North Vine St., Hollywood, CA 90028
(213) 462-6282

Engineers: Studio: David Cole, Hugh Davies, Charles Faris, Don Henderson, Cecil Jones, Bob Norberg, Jay Ranellucce, Mitch Tannenbaum; Disc Mastering Engineers: Ken Perry, Wally Traugott, Gene Thompson, Jay Maynard, Bill Tennis, Ed Sanders, Wayne Dailey.

Dimensions of Studios: A: 60' x 45' x 25'; B: 33' x 31' x 25' with isolation booth; C: 20' x 20' x 18' with isolation booth.

Dimensions of Control Rooms: A: 15' x 20'; B: 33' x 31'; C: 15' x 20'.

Tape Recorders: (3) 3M 79 24 track; (2) 3M 56 16 track; (2) MCI JH-110 2 track; (2) Studer 2 track; (2) Ampex ATR-100 2 track.

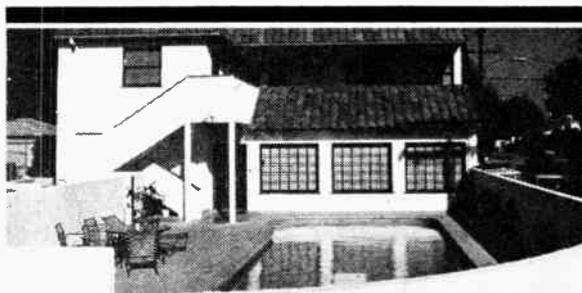
Mixing Consoles: A: Quad/Eight 32 in x 24 out; B: Neve/Necam with automated mixdown, 32 in x 24 out; C: Quad/Eight 20 in x 8 out.

Monitor Amplifiers: McIntosh, Marantz, Phase Linear.
Monitor Speakers: JBL component, Capitol design.
Outboard Equipment: Eventide Instant Phaser, SAE EQ's, Eventide DDL/Harmonizers, ITT parametrics, Trident parametrics, Cooper Time Cube, Kepex, UREI 1176 limiters, UREI LA3A limiters, Quad/Eight limiters, dbx, 58 channels of Dolby, Pultec filters, MXR Auto Flangers, 8 live stereo echo chambers.
Microphones: Neumann U-47, U-67, U-87, KM-86, U-48, SM-69; AKG C-24, 414, 452, C-12, D-190, D-202, D-1000; Altec 21, M-51; Sony C-37, 22P, 33P, ECM-51, 21N; Electro-Voice RE-15, RE-16, 655A, 635A, 666; Shure 545, 548, 81, SM-57, SM-33; RCA 44, 77D; Sennheiser 421.
Instruments Available: Fender Rhodes, Hammond B-3 organ with 2 Leslies adaptable for other instruments, 3 Steinway grand pianos, Wurlitzer electric piano, Celeste, vibes; (no fee).
Extras: Library of sound effects, 8 live stereo echo chambers, Studio B has private artists' lounge overlooking the studio. We offer you great service in a relaxed creative atmosphere.
Rates: Studio A: \$130/hr. Studio B: \$150/hr. Studio C: \$90/hr.

•••• CELEBRITY SOUND

6912 Melrose, Hollywood, CA 90038
 (213) 939-1819

Owner: Celebrity Sound Inc.
Studio Manager: Ron Boat.
Engineers: Various independents.
Dimensions of Studios: 1650 sq. ft.
Dimensions of Control Rooms: 375 sq. ft.
Tape Recorders: Ampex 24 track; 3M 16 track; Tascam 8 track; Revox 2 track.
Mixing Consoles: Custom 38 in x 32 out.
Monitor Amplifiers: Crown.
Monitor Speakers: JBL.
Outboard Equipment: All effects possible.
Microphones: Neumann, AKG, E-V, Shure, Beyer.
Instruments Available: Grand piano, Hammond organ, others on request.
Extras: Rec. area, lounge, kitchen, comfortable surroundings.
Rates: \$35/hr 8 track; \$75/hr 16 track; \$135/hr 24 track; \$160/hr 32 track.



Chateau
5500

CHATEAU RECORDERS, INC.
 N. Hollywood, CA

•••• CHATEAU RECORDERS, INC.

5500 Cahuenga Blvd., N. Hollywood, CA 91601
 (213) 769-3700

Owner: Stephen R. Jones Pres.
Studio Manager: Dallas Smith.
Engineers: Independent engineers.
Dimensions of Studios: 30' x 45' with 10' x 15' isolation booth.
Dimensions of Control Rooms: 25' x 30'.
Tape Recorders: Studer A-80 24 track; Studer A-80 16 track; Studer TS 2000 Synchronizer 38 track; (2) Studer B-67 2 track; Studer A-80 2 track.
Mixing Consoles: Trident A Series, 62 in x 24 out.
Monitor Amplifiers: Spectra Sonics, triamped.
Monitor Speakers: JBL, Gauss, Auratones, Visoniks.
Outboard Equipment: UREI LA3A's, LA4A's, full Dolby, Trident parametric EQ, Teletronix LA2A's, Kepex, Orban D'Esser, (2) EMT 250's, AKG BX-10, BX-20, etc.
Microphones: Neumann U-87's, U-67's, KM-84's; Shure SM-57, SM-56; 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, swimming pool.
Rates: \$175/hr 24 track, — extra for sync to 38 tracks.

•••• CIRCLE SOUND STUDIOS

3485 El Cajon Blvd., (Rear A), San Diego, CA 92104
 (714) 280-7310

24 TRACK

Owner: R. & B. Music Corp.
Studio Manager: Richard or Robert Bowen.
Engineers: Steven Penacho, Richard Bowen.
Dimensions of Studios: A: 27' x 30' x 13' with isolation booth 9' x 9'; Studio B: 16' x 18'.
Dimensions of Control Rooms: A: 15' x 20'; B: 10' x 18'; 1930 Showcase Ballroom 60' x 100' with 32' stage.
Tape Recorders: MCI JH-24 Autolocate II 24 track; MCI JH-110-8 8 track; MCI JH-110-2 2 track; Otari MX 5050 2 track; Dokorder 1140 4 track; Nakamichi 550 cassette.
Mixing Consoles: MCI 440 (transformerless) 28 in x 24 out; custom, 16 in x 8 out.
Monitor Amplifiers: Spectra Sonics 701.
Monitor Speakers: UREI (time aligned) 813, JBL 4301, Auratone Sound Cubes.
Echo, Reverb, and Delay Systems: Live chamber, AKG BX-10, Eventide DDL, Lexicon 224 programmable echo.
Other Outboard Equipment: Orban parametric EQ 622B, Eventide Harmonizer, Lexicon Prime Time, dbx comp/limiter, dbx noise reduction, Roger Mayer noise gates.
Microphones: Neumann U-87's, U-47's, KM-84's; Sennheiser 421's, 441's; E-V RE-20's; AKG 414's, 505's, 451's; Beyer 500's; Shure 57's, 56's, PML DC-63's.
Instruments Available: Baldwin grand piano, Hammond organ and Leslie, drums, perc., congas, guitars, and amps. Other instruments available.
Extras: State of the art design, and very comfortable environment, 5,000 sq. ft. video/audio showcase ballroom/rehearsal hall; open air patio, kitchen, sleeping area, hot tub and showers, beverages and coffee.
Rates: Call for rates, block booking available.

•••• CITY RECORDERS

1438 N. Gower, Level B, Hollywood, CA 90028
 (213) 464-6558

Owner: Larry Dunlap.
Studio Manager: Mark Evans.
Engineers: Chief Engineer: Wizard; Brain Friedman, Jeff Vaughn.
Dimensions of Studios: 50' x 25' with 20' x 12' iso room.
Dimensions of Control Rooms: 25' x 18'.
Tape Recorders: MCI JH24 24-16 track; 3M 64 2 track, Akai and Sankyo cassette decks, TEAC 2300 and 3300.
Mixing Consoles: Tangent 3216, 28 in x 24 out; MCI 628, 28 in x 24 out.
Rates: \$75/hr plus engineer, no extra charges for dbx, block rates available.

•••• CLOVER RECORDERS

6232 Santa Monica Blvd., Hollywood, CA 90038
 (213) 463-2371

Owner: Chuck Plotkin.
Studio Manager: Dan Morehouse and Toby Scott—co managers.
Engineers: Toby Scott and Dan Morehouse.
Dimensions of Studios: 26' x 23' x 10½'; Isolation booth: 15' x 16' x 10½'; Vocal booth: 5' x 6' x 10½'.
Dimensions of Control Rooms: 15' x 15'.
Tape Recorders: MCI JH114 24/16 track with Autolocator III; Studer B67 2 track; Ampex ATR 102 2 track; Revox A77 2 track.
Mixing Consoles: API/Jensen 2844, 32 in x 24 out.
Monitor Amplifiers: Phase Linear Dual 500; Crown DC-300; Crown DC-40.
Monitor Speakers: UREI Time-Align speakers, Altec 604E's with Mastering Lab crossovers, JBL 4311's, Auratones.
Outboard Equipment: Dolby's, DDL, Harmonizer, flangers(2), Marshall Time Modulator, UREI and Teletronix lim/com, EMT PDM 156 lim/com/exp, Kepex, Allison Gain Brain.
Microphones: Full complement of dynamic and condenser mics including many older tube types: Neumann, AKG, Beyer, E-V, Sennheiser, Sony, etc.
Instruments Available: Steinway B grand piano.
Extras: Pinball, darts, TV, drinks, nearby stores.
Rates: \$135/hr including engineer (no extra charge for Dolby's or outboard equipment).

•••• COMPACT SOUND SERVICES, STUDIOS A & B

2813 W. Alameda Ave., Burbank, CA 91505
 (213) 843-3232, or 234.

Owner: Compact Video Systems, Inc.
Studio Manager: Ethan R. Bush
Engineers: Jerry Clemans, Rich Jacob, Chris Haire, John Anderson, Michael Boudry.
Dimensions of Studios: Announce booth 12' x 15'.
Dimensions of Control Rooms: Studio A and B 26' x 23'.
Tape Recorders: Ampex's MM1200 24 track; MM1200 16 track; ATR 104 4 track; ATR 102 2 track in each studio.
Mixing Consoles: Automated Processes custom, 24 in x 24 out.
Monitor Amplifiers: BGW 750.
Monitor Speakers: Altec 604-8G, UREI Time Align crossovers.
Echo, Reverb, and Delay Systems: MICMIX Super C, AKG BX-10, UREI 927 DDL.
Other Outboard Equipment: Harmonizer H910, Orban EQ, UREI 1176, Quad/Eight EQ, Quad/Eight compressors, UREI 56ST.
Microphones: Neumann, Sennheiser, Shure, E-V.
Extras: Complete sound effects library, Advent 1000A television audio sweetening to picture with EECO three machine synchronization, any three machines.
Rates: \$180/hr studio A or B.

•••• CRYSTAL SOUND RECORDING STUDIOS

1014 N. Vine St., Hollywood, CA 90038
 (213) 466-6452

Owner: Andrew Berliner, President; John Fischbach, Vice Pres.
Engineers: John Fischbach, Laura Livingston, Charlie Brewer.
Dimensions of Studios: 40' x 50'; fully adjustable acoustics on walls and ceiling.
Dimensions of Control Rooms: Studio A: 27' x 30'; also 24 track mixdown control room "B".
Tape Recorders: Studer tape machines as follows: A-80 2 track, A-80 disc preview 2 track; A-80 24 track, A-80 16 track; Crystalab modified A-80 16/24 playback machine; Nakamichi cassette 1000, Pioneer CTF1000
Mixing Consoles: Studio A: Crystal Custom Console, 30 in x 24 out; Studio B: Crystalab Model 2424, 40 in x 24 out; computer assisted digital board with 300 megabyte on line disc storage.
Monitor Amplifiers: Yamaha.
Monitor Speakers: Custom Crystal design.
Echo, Reverb, and Delay Systems: (2) EMT 250 digital reverberation synthesizers, (2) Marshall Time Modulators, (2) live chambers.
Other Outboard Equipment: Dolby available on all tape machines, (2) EMT 250 digital reverberation synthesizers, (2) Marshall Time Modulators, 18 modules of Scamp devices, also UREI, Teletronix, Audio Design, EMT limiters, EMT 140, AKG BX-10, 2 live echo chambers.
Microphones: Selection of over 80 mics including, Neumann, Telefunken, Sony, Sennheiser, Group 128, RCA, Shure, Electro-Voice, AKG.
Instruments Available: Yamaha 9' concert grand.
Extras: Disc Mastering; looking forward to the remodeling of Studio A and its new Crystal console.
Rates: Please call for rates: Traffic Manager: Micheline Kalifa, or Studio Manager: Dick Cutler.

•••• DALTON RECORDERS

3015 Ocean Park Blvd., Santa Monica, CA 90405
 (213) 450-2288

Owner: Dirk Dalton.
Studio Manager: Melody Shepherd.
Engineers: Dirk Dalton, Joel Goldsmith, Elizabeth Black, Steve Fuji.
Dimensions of Studios: Main: 30' x 30'; isolation: 12' x 8'.
Dimensions of Control Rooms: Audio: 16' x 25'; video: 9' x 14'.
Tape Recorders: Ampex MM1100 24 and 16 track; (with dual remotes, auto locator, and readable step-calibrated VSO); Ampex ATR-100 2 track; Revox A-77 2 track; Revox A-77 4 track; (2) Tandberg TCD 320 cassettes; Nakamichi 1000 cassette; Sony ¾" video editing and playback (centering around the Sony 2860), RCA ½" video decks, and more in the way of 7½ machines and cassette decks.
Mixing Consoles: Sphere 3424, 34 in x 24 out, transformerless, 18 freq. EQ, switchable peak or VU level metering on all busses via Audio Designs Vue-Scan.
Monitor Amplifiers: Crown, BGW.
Monitor Speakers: UREI Time Aligned 813's (½-octave EQ with UREI Sonipulse and UREI 27-band room EQ's), as well as JBL 4311's and Auratone 5C's (custom-mounted into console), with Tannoy (dual 15" bi-amped and equalized flat) in the dubbing room.
Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb (with 4 programs plus tail optimization), AKG BX-10 stereo chambers, Eventide DDL, Systech ADL, Roland 301 chorus/echo.
Other Outboard Equipment: 26 channels of Dolby or dbx noise reduction, Orban parametric EQ, Eventide Harmonizer, 3 Allison Gain Brains, 3 Allison Kepex's, 4 UREI LA3A's, Systems

Technology Stereo phasers, Koss electrostatic headphones, electronic metronome, 4-way programmable solo/mute buss network, Audio Kinetics Intelocator, Systems Technology Flanger, and more.

Microphones: AKG 414's, 452's, 224's; Neumann 87's, 47's, 84's; Sennheiser 421's, 441's; Shure SM-57's, etc; anything you like can be obtained.

Instruments Available: Rhodes 73 stage piano, Wurlitzer electric piano, Baldwin stereo electric harpsichord, Mini Moog, Yamaha CS-80, Crumar Orchestrator (polyphonic string & brass synthesizer), Mini-Korg, superb 9' Bush & Lane concert grand piano (gets rave reviews), complete 12 pc. drum set, numerous amps, PA, pedals (all sorts), everything you could imagine in hand held percussion, etc.

Extras: Pinball, soft drinks, television, two lounges, accommodations and travel arrangements; Complete video editing, screening and scoring. Final dubbing for television and film projects. Sony 50" color video screen and Tannoy monitors for the ultimate in stereo audio/visual presentation. The complete line of Ampex tape products at discounted prices (including video tape).

Rates: List rates for various combinations of audio and video work range from \$75/hr to \$250/hr depending on which rooms and personnel are in use. Call for discounts based on quantity, quality, cash, or other grounds. Though we give fair prices, we are not for you if your budget is extremely tight. But do call Melody and get a current quote for your needs.



DALTON RECORDERS
Santa Monica, CA
Main Control Room

.... DAWNBREAKER RECORDING STUDIO
218 Chatsworth Drive, San Fernando, CA 91340
(213) 361-1283

Owner: L. Shelton and J. Bogan.

Studio Manager: Johnnie Holmes.

Engineers: Joe Bogan (Chief Engineer); Thom Wilson, Debbie Thompson, Bill Thomas, Bob Moore. We welcome independents.

Dimensions of Studios: 35' x 37' x 14'.

Dimensions of Control Rooms: 35' x 30' x 12'.

Tape Recorders: Studer A-80 VU 24 track; Ampex AG 440 4 track; Ampex ATR-100 2 track; Revox A-77 2 track; Revox A-77Q 2 track; Pioneer cassette Model 1000 2 track.

Mixing Consoles: Helios English custom designed 32 inputs, 24 outputs, each channel has 4 band parametric equalization, Aphex automated grouping

Monitor Amplifiers: Great American Sound.

Monitor Speakers: JBL Custom designed dual woofer quad system, Altec 604E's with Mastering Lab crossovers, JBL 4311's, 4301's, Auratones and Visoniks 100's.

Echo, Reverb, and Delay Systems: Live chamber, (2) EMT 140 plates, EMT Gold Foil plate, Eventide Digital Delays (2), Harmonizer, flanger, phaser.

Other Outboard Equipment: UREI 1176, limiters, LA3A's, 175's, SS610's, Allison Gain Brains, Pultec's, Lang's, SAE graphic EQ, LA2A Teletronics, Orban D'Esser, ITI parametric, Kepex.

Microphones: AKG C-24, 414, 452; Neumann U-47, U-87, KM-86, KM-88, KM-84; Sony C-500, C-37; Sennheiser 441, 421; RCA 44, 77; PML DC-63; Shure SM-57; Electro-Voice RE-20, 666.

Instruments Available: Yamaha C-70 piano, Fender Rhodes, ARP Oddysey, Roland Strings, bass amp, Hohner clavinet, RMI electric piano, all at no extra charge.

Extras: 2 clients' lounges (one viewing loft, one television area), pinball machine, garden patio, refrigerator with snacks and juices.

Rates: \$150/hr including second engineer, block rates of 30 hours per week or more—substantial reduction. Lock-outs available. Call Studio Manager for rates and availabilities.

.... DEVONSHIRE SOUND STUDIOS
10729 Magnolia Blvd., N. Hollywood, CA 91601
(213) 985-1945

Owner: David K. Mancini.

24 TRACK

Engineers: Ron Malo, Jerry Hudgins, Russell Schmitt, Maurice Leach.

Dimensions of Studios: Studio 4: 60' x 45'.

Dimensions of Control Rooms: Studio 3: 40' x 20'.

Tape Recorders: (3) MCI JH-114 24 track; MCI 110 4 track; (4) MCI 110 2 track.

Mixing Consoles: Studio 3 (new): MCI JH 556 automated console, 56 in x 56 out. Room 4: MCI 500 automated, 38 in x 32 out; Room 1: MCI 428, 28 in x 24 out; Room 2: MCI 416, 24 in x 24 out.

Monitor Amplifiers: Phase Linear 700B.

Monitor Speakers: UREI Time-Align, E-V Sentry III, Altec 604.

Outboard Equipment: Eventide DDL, Flanger, Harmonizer; UREI peak limiters; Dolby and dbx.

Microphones: Neumann U-87; E-V RE-20, DS-35; AKG 452, 414; RCA 77DX; Sennheiser 421.

Instruments Available: B-3, Rhodes, Yamaha grand, Polymoog, clavinet, tack piano, string ARP.

Extras: 3 live echo chambers.

Rates: \$125 to \$160/hr plus engineer.

.... DIGITAL SOUND RECORDING
(Formerly THE HOPE STREET STUDIO)
607 N. Ave. 64, Los Angeles, CA 90042
(213) 258-6741, 258-0048

Owner: Van Webster.

Studio Manager: Christy Robertson.

Engineers: Van Webster, Jim Bauerlein, Christy Robertson.

Dimensions of Studios: Studio A: 22' x 32' x 11', plus 7' x 12' x 11' vocal booth.

Dimensions of Control Rooms: 15' x 16' x 10'.

Tape Recorders: Sony PCM 1600 Digital Recorder 2 track; 3M Mincom 79 24 track; Ampex AG 440 2 track; TEAC 3340S 4 track; TEAC 3300 2 track.

Mixing Consoles: MCI A28B, 28 in x 24 out.

Monitor Amplifiers: SAE 2400L, SAE 2200 bi-amped with SAE crossovers, McIntosh 275, Dyna, JBL.

Monitor Speakers: JBL, Auratone, RSL.

Echo, Reverb, and Delay Systems: Live chamber, Master-Room Stereo Super C, Marshall Time Modulator, Sound Workshop time delay, tape delay.

Other Outboard Equipment: UREI Inovonics, dbx, Pandora Teletronix, LA2 limiters, Pultec filters, Orban sibilance controller, Orban stereo synthesizer, digital metronome, expander, Burwen DNF/1000 noise filter, 3M Selectake II, Kepex, parametric EQ, VSO, tape delay.

Microphones: Neumann U-47 FET, U-87, KM-84; AKG 451, 452, 224E, C-60 (tube); Electro-Voice RE-20, RE-15, 666; Sennheiser 421, 403; Shure 545-SD; Sony F121 direct boxes.

Instruments Available: Steinway Model B, 7' grand piano; Oberheim OBX 8-voice programmable synthesizer w/cassette memory, Fender amplifiers, Gulbransen upright piano.

Extras: Video production and interlock, complete photography services, kitchen, lounge, super sandwich shop and liquor store next door.

Rates: Studio A: \$125/hr for 24 track, digital recording; call for rates.

.... ELDORADO RECORDING STUDIO
1717 N. Vine, Hollywood, CA 90028
(213) 487-8151

Studio Manager: Nadya Bell.

Engineers: Dave Jerden, Chief Engineer; George Sloan, Nadya Bell, Gunnar Danell Second Engineer.

Dimensions of Studios: Large room 26' x 30', plus vocal/string room 11' x 20'.

Dimensions of Control Rooms: 18' x 20'.

Tape Recorders: Ampex MM1100 16/24 track; Ampex ATR 100 2 track; MCI JH110 2/4 track; (2) TEAC 3340S/3340 1/4 track; (2) TEAC A170S cassette decks.

Mixing Consoles: MCI JH 528, 28 in x 32 out, with JH 50 automation.

Monitor Amplifiers: Phase Linear 700; McIntosh's, Crown D150's

Monitor Speakers: Altec Super Reds with UREI horns, Mastering Lab crossovers, JBL 4311's, Auratones.

Echo, Reverb, and Delay Systems: Lexicon 224 digital echo unit, BX-20.

Other Outboard Equipment: Eventide: Flanger, Omnipressor, Phaser, Harmonizer, and Digital Delay; Cooper Time Cube, (2) LA2A limiters, (2) LA3A limiters, 1176 limiter, 176 limiter, 177 limiter, (2) Lang EQ's, parametric EQ, D'Esser, Kepex, Gain Brains, digital metronome.

Microphones: Electro-Voice, AKG, Telefunken, Beyer, Sony, Shure, Altec, Sennheiser, Neumann, RCA.

Instruments Available: Steinway grand piano, B-3 with Leslie. **Extras:** Lounge with TV, coffee, engineers, outboard gear and MCI automation included in rate.

Rates: Please call for rates.

.... THE ENACTRON TRUCK/Enactron Studios, Inc.
also REMOTE RECORDING

5102 Vineland Ave., N. Hollywood, CA 91601
(213) 761-0511

Owner: Brian Ahern.

Engineers: Stuart Taylor, Donovan Cowart, Lon Neuman.

Dimensions of Studios: Studio 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 280-18 1/2 track; Sony TC-850 1/2 track; Akai GXC 760D 3-head cassette.

Mixing Consoles: Neve, 28 in x 16 out; Yamaha PM-1000, 16 in x 4 out.

Monitor Amplifiers: Bryston Pro 2.

Monitor Speakers: Klipsch (Belle and La Scala), Advent, Auratone.

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, two cameras, 4 monitors.

Microphones: We have a selection of 50 microphones, including Neumann, PML, AKG, Reslo, E-V, Shure, Sennheiser.

Instruments Available: Amps, piano.

Extras: Ping-pong, basketball and net, kitchen.

Rates: Remote: approximately \$2800/day (cost for each gig is figured individually). Home base: \$135 to \$150/hr.

.... EVERGREEN RECORDING STUDIOS, INC.
4403 West Magnolia Blvd., Burbank, CA 91050
(213) 841-8800

Owner: Charlie Fox, Artie Butler.

Studio Manager: Bill Lazerus, General Manager, Rick Riccio, Chief Engineer.

Engineers: Mel Metcalf, Rick Riccio, Matt Hyde, Murray McFadden, Andy D'Addario, Gary Luchs, Steve Powell, Mike Hatcher, Laura Gary, Paul Aronoff, Jeff Ward.

Dimensions of Studios: Studio A: 46' x 70'; Studio B: 35' x 35'.

Dimensions of Control Rooms: Studio A: 20' x 26'; Studio B: 20' x 26'.

Tape Recorders: Ampex 1200 24 track (2); Ampex (5) ATR 102 2 track; Ampex (5) ATR 104 4 track; Magnatech (4) full coat single strp, 1-3-0pt.

Mixing Consoles: Harrison 4832, 48 in x 32 out; Harrison 4032, 40 in x 32 out.

Monitor Amplifiers: Crown PSA-2 in each control room and for playback in studios.

Monitor Speakers: UREI Time Align.

Echo, Reverb, and Delay Systems: 2 live chambers, 2 EMT stereo 140, 2 BX-20 stereo, 1-224 Lexicon.

Other Outboard Equipment: Marshall Time Modulators, Eventides w/Harmonizers, UREI, Inovonics, Lexicons, Dolbys, dbx, EECO Time Code SMPTE.

Microphones: Neumann, AKG, Shure, Sony, E-V, Sennheiser.

Instruments Available: 2 Yamaha recording grands.

Extras: Both rooms equipped with projection and complete mag recording chain in sync with multi track recorders for total motion picture and TV film scoring, screens electronically withdraw for record recording.

Rates: Record rates and film rates vary, call for information.

.... EXCALIBUR STUDIOS
11324 1/2 Ventura Blvd., Studio City, CA 91604
(213) 761-0759

Owner: Steve Singer, John Hoier, Heyward Collins.

Studio Manager: Ken Wilson.

Engineers: John Hoier, Arnie Goodman, Heyward Collins, and various independents.

Dimensions of Studios: Studio I: 30' x 25', isolation booth 10' x 10', 8' x 8' vocal booth, Studio II: 20' x 20' room, 8' x 7' drum booth.

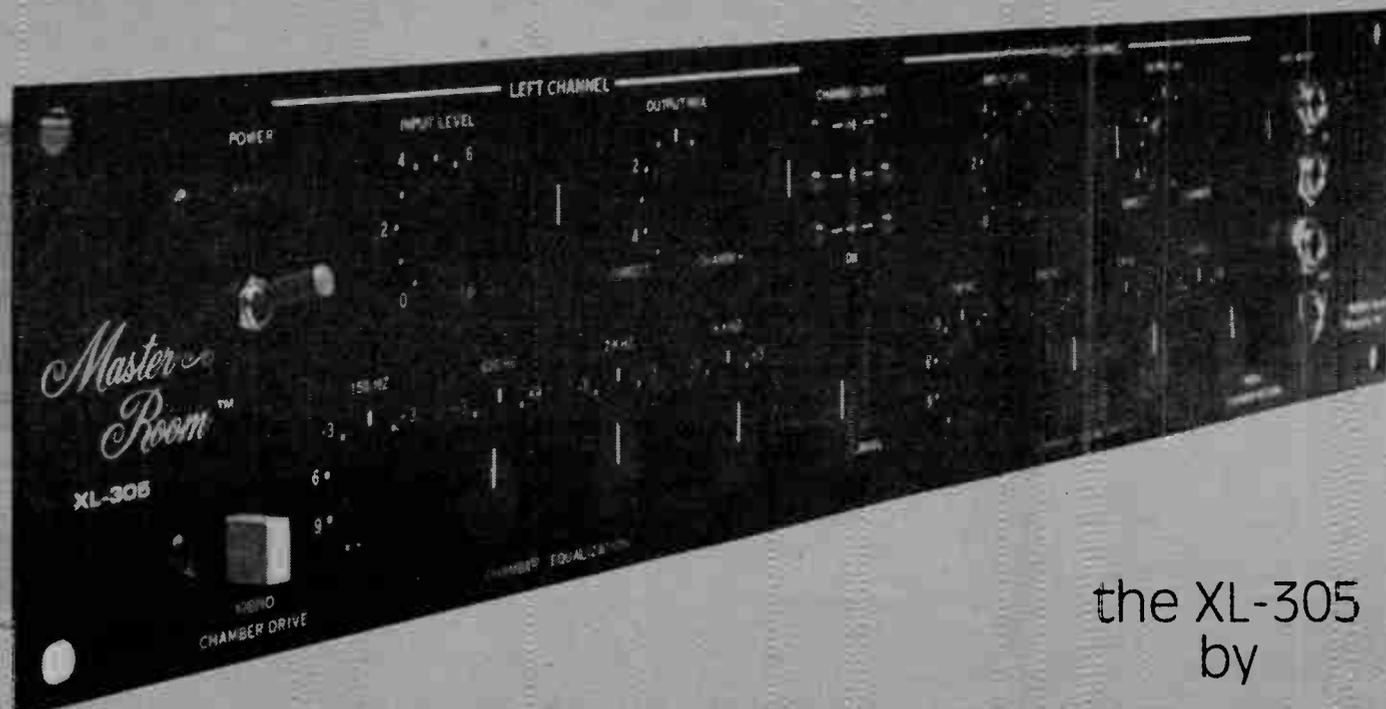
Dimensions of Control Rooms: Studio I: 20' x 16'; Studio II: 20' x 20'.

Tape Recorders: Studio I: MCI JH-16 24 track with Autolocator III and QUIOR; MCI 110-A 2 track with remote; Technics 1500 1/4 track; Sony TC640 1/4 track; Pioneer C300 cassette; TEAC C3 cassette. Studio II: MCI JH16 24 track with Autolocator II and QUIOR; 3M 2-track; TEAC A3340S 1/4 track; TEAC cassette.

Mixing Consoles: Studio I: MCI 500 Series, 26 in x 26 out,

Incredible...

the "Acoustic Chamber Synthesizer"TM



the XL-305
by

*Master Room*TM

- Totally new design approach
- The sound of a live acoustic chamber
- Natural sound, even on percussion
- Self-contained rack mount unit
- Full two-channel stereo

The Master Room XL-305 is a totally new design approach in reverberation technology. For the first time, the qualities and properties of a live acoustic chamber are available in a rack mount unit at an affordable price. There is a natural sound on percussion, as well as voices and all other musical instruments. This quality has not been obtainable from other compact reverberation devices. The XL-305 exhibits no unwanted side effects; it's as natural as a live chamber itself.

To hear this new advancement in reverberation, see your professional audio dealer* and ask for a demonstration of this exciting new unit. Hear the XL-305 "Acoustic Chamber Synthesizer" for yourself, and you too will agree... It's INCREDIBLE.

* available at:

EXPRESS
SOUND COMPANY

The Express Sound Company • (714) 645-8501 • 1833 Newport Boulevard, Costa Mesa, CA 92627

automation available; Studio II: MCI 400 Series, 24 in x 24 out.
Monitor Amplifiers: Studio I: Crown PSA2, SAE; Studio II: Crown.
Monitor Speakers: Studio I: UREI Time Aligned speakers; Auratone Cubes; Little Davids, JBL 4311 studio monitors. Studio II: Altec 604E's with Mastering Lab crossovers, Auratone Cubes, studio monitors.
Echo, Reverb, and Delay Systems: Studio I: Stereo EMT; Lexicon Prime Time; Eventide Harmonizer; DeltaLab digital delay; Studio II: Master-Room reverb; DeltaLab digital delay.
Other Outboard Equipment: Studio I: UREI limiters; Kepex's; Gain Brains; Orban parametric EQ; Vocal Stressor; D'Esser; dbx limiter; Auricon digital timer. Studio II: UREI 1176 and LA3A limiters; Orban parametric EQ, Eventide Instant Phaser.
Microphones: Studio I: Neumann U-47, U-87; AKG C-61, 414 EV, C-12A; Sony ECM 22, P-37; Shure SM-57, SM-58, SM-53; Sennheiser 421, 441; Electro-Voice RE-15, RE-16, RE-20; RCA 77DX; other assorted mikes. Studio II: Assorted Neumann, AKG, Sennheiser, Shure, Sony.
Instruments Available: Studio I and II: Yamaha grand; Prophet; String Ensemble; clavinet, Fender Rhodes, Hammond B-2/Leslie, various percussion pieces.
Extras: Studio I: Comfortable lounge; outdoor patio; refreshment machines; ample parking; friendly atmosphere. Studio II: comfortable lounge; kitchen facilities available for block booking clients.
Rates: Studio I: \$110/hr; block booking rates available. Studio II: \$55/hr; block booking rates available.



EXCALIBUR STUDIOS
Studio City, CA

•••• **FIDELITY RECORDING STUDIO, INC.**
4412 Whitsett Avenue, Studio City, CA 91605
(213) 985-3800

Owner: Artie Ripp.
Studio Manager: Paula J. Lehrer.
Engineers: Chief Engineer: Joel Soifer; Engineers: Joey Latimer, Larry Elliot.
Dimensions of Studios: Studio A: 17' x 30' plus 3 isolation booths; Studio B: 25' x 25' plus 3 isolation booths.
Tape Recorders: A: Stephens W/24 track Dolby; 32-24-16 track; B: Ampex MM1200 24-16 track; (3) Ampex ATR 100 2 track; (3) Otari MX5050 1/2 and 1/4 track; (5) TEAC C-1, (2) Tandberg TCD330 and Nakamichi 550 cassettes.
Mixing Consoles: A: MCI custom transformerless automated JH 542-C, 42 in x 32 out, with B&B mic pre's and VCA's; B: Custom transformerless, 16 in x 8 out.
Monitor Amplifiers: Phase Linear 700's, Phase Linear 400's, McIntosh MC 2505, Crown D150, BGW's. Studio C (dup. and editing room) Marantz Model 19.
Monitor Speakers: UREI Time Aligned 813; Linear audio studio monitors, Auratone C-5 Sound Cubes.
Echo, Reverb, and Delay Systems: EMT 250 digital reverb, EMT TS-140 tube mono echo plate, AKG BX-20 reverb plate, EMT TS-140 stereo echo plate.
Other Outboard Equipment: Marshall Time Modulator, Eventide Harmonizer and DDL, Audio Design Vocal Stressor, 8 Roger Mayer noise gates, 2 UREI LA3A and 4 UREI 1176 limiters; Roger Mayer stereo limiters, Teletronics LA2A limiters, 2 B&B parametric EQ's, 4 Melcor SME20 EQ, Melcor GME20 EQ, 3 Pultec EQ's, 2 AP EQ's, Aphex VCA mixdown.
Microphones: AKG 414, 451, C-12, C-24-C-60; Neumann U-64, U-47, U-67, U-87, M49, KM-84, KM-86; Electro-Voice RE-20, RE-15; Sennheiser 441, 421; Sony ECM 22P, 37A, C-500; Shure SM-57, 56, 58; RCA 77D.
Instruments Available: Yamaha acoustic grand piano, Mason & Hamlin acoustic grand piano, Yamaha electric grand, Hammond B-3 w/Leslie, ARP String Ensemble, Fender Rhodes.
Extras: Exciting, innovative staff.
Rates: Available upon request.

24 TRACK

•••• **FIRST WIN STUDIO**
11285 Laurie Drive., Studio City, CA 91604
(213) 980-8644

Owner: Geoff Levin.
Studio Manager: Jerry Freeman.
Engineers: Jerry Freeman, Geoff Levin, Steve Sharp, Dick Thompson.
Dimensions of Studios: 20' x 20'.
Dimensions of Control Rooms: 10' x 12'.
Tape Recorders: MCI JH16 16 and 24 track; TEAC 80-8 8 track; TEAC A3300 S-X 2 track; TEAC 3340S 4 track.
Mixing Consoles: Quantum, 36 in x 36 out.
Monitor Amplifiers: Dynaco.
Monitor Speakers: Auratones, Tannoy.
Echo, Reverb, and Delay Systems: AKG BX-10 reverb, Roland analog delay/chorus.
Other Outboard Equipment: (4) UREI limiters, Moog parametric EQ, (4) Nikko 10 band graphics.
Microphones: Sony P-37, ECM 50's, F-68, ECM 22, ECM 37, Superscope P9; Sennheiser 441; AKG 130; SM-57's, EM-58's, E-V 666.
Instruments Available: Grand piano, Crumar Orchestrator, Mini Moog, Prophet synthesizer.
Extras: Roland Compu-Rhythm, Transamps.
Rates: 8 track \$25/hr. 16 track \$35/hr. 24 track \$45/hr. Bulk rates available.

•••• **GOLD STAR RECORDING STUDIOS, INC.**
8252 Santa Monica Blvd., Hollywood, CA 90038
(213) 489-1173

Owner: Dave Gold, Stan Ross.
Engineers: Stan Ross, Dave Gold, Jerry Napier, Bruce Gold, Ed Epstein, Don Snyder, Larry Levine, Rick Uro.
Dimensions of Studios: A: 25' x 35'; B: 26' x 44' with 15' x 14' isolation booth; Annex: 8' x 12' booth.
Dimensions of Control Rooms: A: 13' x 20'; B: 15' x 25'; Annex: 16' x 18'.
Tape Recorders: (2) Ampex MM1200 24 track; Ampex M1100 16 track; Scully 280 8 track; Scully 280B 4 track; Scully 280B 2 track; Technics 1506 1/4 track; Nakamichi 700 and 1000 cassette decks.
Mixing Consoles: A: Gold Star custom design, 24 in x 24 out; B: Gold Star custom design, 28 in x 24 out.
Monitor Amplifiers: McIntosh.
Monitor Speakers: Altec 604E custom design.
Outboard Equipment: 4 live acoustic echo chambers, EMT stereo plate echo, Eventide DDL, Harmonizer, flanger, Kepex's, UA digital metronome, Orban parametric EQ, UREI 1176 limiters, UA 177 tube limiters, DSG 1050 limiters, Dolby, dbx.
Microphones: A selection of over 100: AKG C-414EB, 202E, 1000E; Electro-Voice DS-35, RE-15, RE-20, 666; PML DC-63; RCA 44, 77, 74B; Neumann M-49, U-47, U-48A, U-67, U-87; Sony C-37A, C-37 FET, C-500, ECM 22P, ECM 50, ECM 377; Shure SM-53.
Instruments Available: 2 Steinway grand pianos, Hammond B-3 organ, Conn Theater Ensemble, tack piano, Celeste.
Extras: Annex—Narration studio (commercials), disc mastering—Neumann/Westrex 3D11A.
Rates: Studio A: 8 track \$70/hr, 16 track \$90/hr, 24 track \$110/hr. Studio B: \$135/hr with all outboard equipment. Annex \$45/hr.

•••• **GOLDEN AGE RECORDERS**
9733 Culver Blvd., Culver City, CA 90230
(213) 559-8058, 839-9424

Owner: Golden Age Recorders, Inc.
Studio Manager: Carl Lange.
Engineers: Carl Lange, Tom Herzer, Dan Bates.
Dimensions of Studios: 14' x 35'.
Dimensions of Control Rooms: 12' x 12'.
Tape Recorders: Stephens 821A w/VSO 24 track; Scully 280B 2 track; Otari MX 5050 2 track; Akai 640G 1/4 track; Pioneer CT1000 cassette.
Mixing Consoles: Amek M2000, 28 in x 24 out, modified the mic preamps with Dean Jensen transformers.

Monitor Amplifiers: Crown DC-300, DC-150, DC-60, GAS Ampzilla 150 watts.
Monitor Speakers: Custom biamped JBL System, Little Reds, Little Davids, Auratones.
Echo, Reverb, and Delay Systems: EMT 240 Gold Foil chamber, Eventide Harmonizer, MXR digital delay.
Other Outboard Equipment: 28 channels dbx noise reduction, dbx 160 limiters, Audio Designs Compex/limiter, Scamp parametric EQ's, Scamp ADT flangers, Scamp expander gates, Scamp compressors.
Microphones: Neumann U-87's; AKG 414's, 451E's, D-226; Sennheiser 441U's, 421U's; E-V CS-15's; Shure SM-57's.
Instruments Available: 6' Kawai grand piano
Rates: \$60/hr, \$50/hr for a block of 50 hours or more. \$35/hr for block of 10 hours (12 pm to 10 am).



GOLDEN AGE RECORDERS
Culver City, CA

•••• **GOLDEN SOUND STUDIO'S**
7000 Santa Monica Blvd., Hollywood, CA 90038
(213) 484-7747

Owner: Norman Ring.
Studio Manager: Laura LaCom.
Engineers: Paul Ring, Rick Perrotta, Barney Perkins, Norm Graichen, Kevin Clark.
Dimensions of Studios: Live Room: 35' x 20', isolation booth: 8' x 14'; observation tower 18' x 12'.
Dimensions of Control Rooms: 24' x 18'.
Tape Recorders: 3M 79 w/VSO 24 track; Studer A80-RC w/VSO 2 track; Ampex ATR-100 2 track; Studer Revox A-700 2 track; Revox A77 1/4 track; Technics 677 mod. cassette; JVC KD-95 mod. cassette, modified; Pioneer w/VSO 1/4 track.
Mixing Consoles: Harrison 4th generation modified 3232, 32 in x 32 out.
Monitor Amplifiers: JBL "Ice Cube", Phase Linear 700B, BGW, Crown, Spectra Sonics.
Monitor Speakers: UREI Time Aligned, JBL 4311, Yamaha, R.O.R., Auratones.
Echo, Reverb, and Delay Systems: EMT 150, stereo acoustic chamber with custom electronics with 4 returns, Lexicon 224 digital reverb, Eventide DDL.
Other Outboard Equipment: Harmonizer, 24 channels of Dolby, Kepex, dbx compressors, UREI 1176's, UREI LA4A's, ADR vocal stressor, ADR Compex-limiters, Pultec EQ's, Orban parametrics, Orban sibilance controllers, Precision-Linear "FET boxes".
Microphones: Neumann U-87, U-47, U-47 tube; Sennheiser, Beyer, AKG, Shure, E-V, RCA ribbons.
Instruments Available: Yamaha 9' grand, ARP synthesizer, ARP String Ensemble, Hohner clavinet D6, Hammond B-3 with Leslie, Precision Linear isolation amplifiers.
Extras: Kitchen facilities, lounge with pinball and color TV, video cassette, fully equipped and stocked service dept., fire proof bank vault for tape and personal storage.
Rates: Please call for rates.

•••• **GROUP IV RECORDING**
1541 N. Wilcox Ave., Hollywood, CA 90028
(213) 468-8444

Owner: Angel L. Balestier, Dennis S. Sands.
Studio Manager: Rosemary Franchimone.
Engineers: Angel L. Balestier, Dennis S. Sands, Steve Williams.
Dimensions of Studios: 1600 sq. ft. (accommodates up to 60 musicians).
Dimensions of Control Rooms: 450 sq. ft.
Tape Recorders: Studer A800 24 track; MCI JH16/24 16/24 track; MCI JH-110 (3) 2 track; (2) MCI JH-110 4 track; Studer A80/RC 2 track.
Mixing Consoles: Trident Model A, 32 in x 24 out with automation.

Monitor Amplifiers: Yamaha P2201, JBL 6233 tri-amped system.

Monitor Speakers: Sierra/TAD audio monitors tri-amped.

Echo, Reverb, and Delay Systems: Live chamber (stereo return), EMT 250, EMT 240 Gold Foil, Master Room Super C, Eventide 1745 DDL, H910 Harmonizer, Marshall Time Modulator.

Other Outboard Equipment: Adams/Smith Synchronizer 605A, BTX 4500 SMPTE synchronizer, SMPTE transmitter, receiver, color sync generator, Dolby, dbx, EXR Exciter, Kepex, Gain Brain, UREI 1176 and LA3A limiters, Omnipressor, Orban D'Esser, BEL flanger, Cooper Time Cube, video monitoring system, 35mm high speed forward and reverse projection system.

Microphones: Large selection list upon request.

Instruments Available: 9 ft. Steinway concert grand, tack piano, Rhodes 73, ARP Omni, CS-80, Mini-Moog, Prophet.

Extras: Spacious kitchen and instrument holding area.

Rates: Upon request.



WALLY HEIDER RECORDING

Hollywood, CA

Phil Cross, Disc Mastering Engineer

•••• **WALLY HEIDER RECORDING**

also **REMOTE RECORDING**

1604 N. Cahuenga Blvd., Hollywood, CA 90028

(213) 466-5474

Owner: Wally Heider.

Studio Manager: President: Terry Stark.

Engineers: Biff Dawes (chief mixer); Jimmy Hite, Michael Carrevalle, Geoff Howe, Dan Webster, Phil Cross and Lanky Linstrot (mastering), Grover Hlesley.

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 only) 15' x 25'; 1: 12' x 15'; 3: 19' x 19'; 4: 18' x 19'; 5: 16' x 18'; 7: 19' x 10', and four remote trucks.

Tape Recorders: Ampex ATR 124 24 track; Ampex MM1200 16/24 track; Ampex ATR 100 2 & 4 track; Ampex A6 440 mono/2/4 track; 3M M56 16 track; 3M M56 8 track; Magnasync 3000 Single St., Mag.; Magnasync 4000 Three St. Mag.

Mixing Consoles: Neve 8108 w/Necam Computer, 56 in x 32 Model 2148, 32 in x 24 out; Audiotronics custom Model 501, 32 in x 24 out; API Model 3650, 40 in x 24 out.

Monitor Amplifiers: McIntosh 2100, Twin 75, Yamaha P2200, Phase Linear 700B.

Monitor Speakers: UREI 813 Time Align; Altec 604 (D thru E) w/ Mastering Lab crossover; JBL 4310 and 4311; Auratone, etc., (any outboard speakers available per request).

Echo, Reverb, and Delay Systems: Live mono and stereo chambers, EMT stereo chambers, Eventide; Lexicon (Delta T, Prime Time 224).

Other Outboard Equipment: Parametric EQ's, Eventide Phasers, Kepex, dbx, Cooper Time Cube, VSO's, etc. Any outboard equipment available upon request.

Microphones: RCA 44's, 77's, BK5's; Neumann U-87's, U-89's, U-47 FETs and tube, U-67's, KM-84's; AKG C-414, C-451, 452; Beyer Dynamic M-500, M-250; Shure SM-53, SM-54, SM-56, SM-57, SM-58, SM-59, SM-7, SM-82; Electro-Voice 635A, RE 11, RE-20; Sony C-37A & C-37 FET, ELM 377; any additional microphones available upon request.

Instruments Available: Steinway and Yamaha grands.

Extras: Disc mastering/direct-to-disc recording facilities; Sony V4" video tape recorders Models VO 2850, 2860, VP 2000, SL 8600, Betamax; pool tables, ping-pong, pinball, lounges and friendly staff. Large screen projection for motion picture scoring..

Rates: Available on request.

•••• **HIT CITY WEST**

6146 West Pico Blvd., Los Angeles, CA 90035

(213) 852-0188

Owner: Jason Bell and Ken Kravitz.

24 TRACK



HIT CITY WEST

Los Angeles, CA

Engineers: Avi Kipper, John Hutson, Robert Battaglia.

Dimensions of Studios: 17' x 30' including two isolation booths (Studio A); 12' x 7' (Studio B).

Dimensions of Control Rooms: Studio A: 16' x 14'; Studio B: 12' x 12'.

Tape Recorders: MCI JH 114-24/16 w/autolocator III 24/16 track; Ampex ATR-100 2 track; Ampex AG 440 2 track; Technics 1506 2 track; Aiwa and Sony cassettes.

Mixing Consoles: Soundcraft Electronics Series III, 24 mic/40 line x 16 out.

Monitor Amplifiers: SAE, Crown, AB Systems.

Monitor Speakers: Custom JBL, Auratone.

Echo, Reverb, and Delay Systems: EMT 240, MICMIX Master-Room Super C reverb, Lexicon Prime Time DDL, Eventide Harmonizer, all forms of tape delay.

Other Outboard Equipment: dbx 160 comp/limiters; Allison Gain Brains, Kepex's; UREI 1176, UREI 527-A 27 band graphic EQ's; Countryman 968 phase shifter; all other outboard equipment available as rentals.

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

Instruments Available: 1890 Steinway grand piano; Cable & Sons upright piano. All other instruments available as rentals.

Extras: Lounge with free coffee service; full tape duplication facilities; arranging room, pinball.

Rates: Please call for information.



HOPE STREET STUDIO

Los Angeles, CA

Refer to Digital Sound Recording, page 48

•••• **THE HOPE STREET STUDIO**

Refer to Digital Sound Recording

607 N. Ave. 64, Los Angeles, CA 90042

(213) 258-6741

Owner: Van Webster.

•••• **INDIGO RANCH RECORDING STUDIO, MALIBU**

P.O. Box 24A-14, Los Angeles, CA 90024

(213) 456-9277

Owner: 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 M-79 24 track; 3M 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, MXR Digital Delay, Select tape, and much more.

Microphones: Over 150 to choose from, including: AKG, Altec, Beyer, Calrec, Electro-Voice, Neumann, RCA, Sennheiser, Sony, Shure, etc., with many tube-type condensers and unusuals.

Instruments Available: Steinway grand piano, Fender Rhodes 88, clavinet D-6, Fartisa Mirai, guitar amps, and accessories.

Extras: 60-acre mountain lot with kitchen and 3 bedrooms.

Rates: \$145/hr, daily rate \$1,500.



INTERNATIONAL AUTOMATED MEDIA

Irvine, CA

•••• **INTERNATIONAL AUTOMATED MEDIA (IAM)**

17422 Murphy Ave, Irvine, CA 92714

(714) 751-2015

Owner: IAM Corporation, Jerry Shirar, Skip Konte.

Studio Manager: Sue Rose Harlan.

Engineers: Jerry Shirar, Willie Harlan, Scott Spain, Richard Donaldson, Don Dorsey.

Dimensions of Studios: Studio A: 34' x 24' with 34' x 14' isolation room and 12' x 8' drum booth; Rehearsal Room: 26' x 18'.

Dimensions of Control Rooms: Studio A: 21' x 19'; Mastering: 17' x 20'.

Tape Recorders: 3M 79 24 track; 3M 79 16 track; 3M 79 4 track; (2) 3M 79 2 track; Revox 2 and 1/4 track; Nakamichi 1000 cassette; 3M Selectake II computer locating; Studer A80 mastering machine.

Mixing Consoles: Studio A: Harrison 4032 w/Allison Memory plus automation, 40 in x 32 out; Mastering: Custom built mastering console w/Neumann SX-70 cutting system & SX-74 cutter head.

Monitor Amplifiers: Crown DC-300A's, Crown DC-150's, Crest P-3501.

Monitor Speakers: Studio A: Westlake Audio TM-1; Mastering: UREI 813 Time-Aligned studio monitors; also available; JBL 4311's, Auratones, Electrostatic Acoustats.

Echo, Reverb, and Delay Systems: Eventide DDL with pitch change, Marshall Time Modulator, EMT 140 and 240, AKG BX-20.

Other Outboard Equipment: Allison Kepex, Allison Gain Brain, Dolby A, UREI LA3A's, UREI 1176's, Pultec P1EQ, Eventide Flanger, Orban/Parasound D'Esser, Scamp System, EECO SMPTE time code synchronizer, Datatron SMPTE code generator, Amber 4550 spectrum analyzer, IAM SMPTE code offset and insert editor, dbx noise reduction, Burwen 1000 dynamic noise filters, PSE 26A stereo limiters, compressor, expander, Sontec mastering EQ's.

Microphones: Neumann U-87's, KM-84's, Beyer M-500's, AKG 414's, 452's, 224's, Sennheiser 421's, Electro-Voice RE-20's, RE-16's, Shure SM-57's.

Instruments Available: 9' Yamaha concert grand, Hammond B-3 with Leslie 122's and 900, Chamberlin M-4 and Rivera 800, ARP Odyssey, ARP Soloist, Fender Rhodes 73 EP, Wurlitzer EP, Oberheim 4-voice, Hohner clavinet D6 and C, vibes, misc. percussion.

Extras: 4 built-in Sony 1650 color cameras, automated pan, tilt and zoom, production desk, Shintron 370 SEG, Conrac and Unimedia color monitors, Tektronics sync generator, Sony sync distributor and phase shifter, Sony 2850 VCR, remote control drapes to tune the studio, tech facilities, lounge, kitchen, conference room with projection, recreation area and rehearsal facilities.

Rates: Studio A: Mono, 2, 4, 16 track: \$115/hr, 24 track \$135 per hour, 32 and 40 track \$155/hr. Base rates include all modes day or night. Mastering: \$95/hr, (please call for rates). Rehearsal: please call for rates.

JENNIFUDY

RECORDING STUDIOS

JENNIFUDY RECORDING STUDIO
N. Hollywood, CA

•••• JENNIFUDY RECORDING STUDIOS
11115 Magnolia Blvd., N. Hollywood, CA 91601
(213) 980-3872

Owner: The Kewe Company.

Studio Manager: Peggie Needleman.

Engineers: Phil Kaye, John Banuelos, Gary Goodman, Bob Bullock.

Dimensions of Studios: Studio A: 37' x 25'; Studio B: 13' x 28'.
Dimensions of Control Rooms: Control Rooms A and B: 26' x 25'.

Tape Recorders: 3M M79 24 track; 3M M79 2 track.

Mixing Consoles: Harrison 3232, 32 in x 32 out.

Monitor Amplifiers: JBL 6233.

Monitor Speakers: UREI 813 "Time-Aligned"; JBL 4311's; also Mitsubishi DS-35B and Auratones 5C.

Echo, Reverb, and Delay Systems: EMT 140 ST.

Other Outboard Equipment: 24 channels Dolby, Kepex, Omnipressor, digital delay with pitch, LA3A, 1176 limiters, Eventide Harmonizer.

Microphones: Neumann U-47, U-87, KM-84; AKG C-414; Electro-Voice RE-15; Shure 546, SM-7; Sennheiser MD-402, MD-421.

Instruments Available: Studio A: Yamaha 9' concert grand piano; Studio B: Yamaha 6' conservatory piano.

Extras: Lounge, rec-room, mini-kitchen, microwave oven, shower and changing room. And featuring "Joe", the newest innovation in 24 track recording!

Rates: Call studio manager for rates.

•••• JOHN THOMAS STUDIOS
12123 Oxnard Street, North Hollywood, CA 91606
(213) 769-6202

Owner: John Thomas.

Tape Recorders: Ampex MM1200 24 track; Ampex ATR 102 2 track; Ampex AG 440C 2 track; TEAC A3340S 4 track; cassette deck.

Mixing Consoles: QAL QA 3000 programmable, 32 in x 32 out.

Monitor Amplifiers: Crown DC-300.

Monitor Speakers: JBL, Auratone.

Echo, Reverb, and Delay Systems: AKG BX-20 echo chambers, Parasound reverb chambers, Eventide Digital Delay.

Other Outboard Equipment: Eventide Omnipressor, Harmonizer, Phaser, Orban/Parasound D'Esser, Eventide Flanger, Pultec Program EQ, UREI 1176 limiters, LA3A compressors, Kepex, Cooper Time Cube, VSO, metronome, Multi-sync timer, UREI graphic EQ's.

Microphones: AKG 414EB, 452EB, D-1000E; Sony C-500, ECM 50, ECM 22P; Neumann U-87, U-47, KM-84, KM-86; Sennheiser 421-U; Electro-Voice RE-15, RE-20; Shure SM-56, SM-57, SM-54; Beyers M-160, M-260 M-67.

24 TRACK

Instruments Available: Steinway grand piano, ARP Omni.
Extras: (2) isolation booths, silent central heating and air conditioning.

Rates: Please call for rates.

•••• KENDUN RECORDERS
619 and 721 S. Glenwood Place, Burbank, CA 91506
(213) 843-8096

Owner: Kent R. Duncan.

Studio Manager: Alfie Mathis.

Engineers: Kent Duncan, John Golden, Geoff Sykes, Baker Bigsby, Jim Sintetos, John Stronach, Tom Cummings, Ralph Obsorn, Randy Pipes, Bob Winard, Jeff Sanders, Les Cooper, Ron Alvarez.

Dimensions of Studios: Studio 1: 40' x 50'; Studio 2: 40' x 30'; Studio D: 25' x 40'.

Dimensions of Control Rooms: Studios D, 1, 2, 3, and 5: 26' x 26'.

Tape Recorders: Studer A-800 24 track; Ampex MM-1200 (2 in each studio) 24 track; Ampex ATR 100 2 track; Studer custom preview machines, Studer A-80 2/4 track; MCI JH-110 4 track.

Mixing Consoles: Studio 1: SSL (Solid State Logic SL 4000 E, 40 in x 32 out; Studio 2: Automated Processes 2824, 32 in x 32 out; Studio D: Solid State Logic Ltd. SSL-SL4000, 40 in x 32 out; Studios 3 and 5: Sierra Audio disc mastering.

Monitor Amplifiers: Crown DC-300 A's.

Monitor Speakers: Sierra/Hidley SM III bi-amped monitor system, Sierra/Hidley SM III quad monitor system, JBL 4311, Auratone, Big Red, Sierra Hidley, TM 7 playback systems.

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-244, EMT 140, MICMIX, Sierra Audio acoustic chamber, UREI 1176 LN, UREI LA3A, UREI LA4, Inovonics 201, Allison Kepex, Allison Gain Brain, Allison automation, UREI 527A graphic EQ, Orban stereo matrix, CSG, API Minimag, Lexicon Model 93 DDL, Orange County Vocal Stressor, Eventide Omnipressor, Pultec EQ, AMS Harmonizer, echo plate, Marshall Time Modulator, Ursa Major Space Station, Studer TLS, Audio Kinetics synchronizer, Lexicon 224.

Microphones: AKG 414EH, C-24, 451, D202, 452; Beyers 160, M-500, M-88; Electro-Voice RE-15, RE-20, 666, 635A, DS-35, CS-15; Neumann KM-84, KM-86, KM-88, U-47, U-67, U-87, SM-69; Sennheiser 406, 421, 441, 2002; Shure SM-53, SM-54, SM-57, SM-58, SM-82, SM-7, SM-81, 545; Sony C-37, C-55, C-500, ECM-22, ECM-50; RCA 77DX.

Instruments Available: 3 Yamaha grand pianos, Baldwin tack piano.

Extras: Lounge, Ping-pong, kitchen, Jacuzzi, all weather patio

Rates: Studio D: \$250/hr; Studio 1: \$225; Studio 2: \$190; Mastering Studio 3, 5: \$125 EQ and rundown.

•••• KSR STUDIOS
1680 Vine, Suite 515, Hollywood, CA 90028
(213) 487-0788

Owner: Kenneth Story.

Studio Manager: Donnie Williams.

Engineers: Bob Rose, Kenneth Story, Sherry Klein, Gene McManus.

Tape Recorders: MCI JH-24 24 track; 3M 79 24 track; (3) Ampex AG 440S 2 track; Sony 650 2 track; Pioneer RT-707 4 track; Tandberg cassette TCD 330.

Mixing Consoles: MCI 536, 36 in x 36 out; Custom Quad/Eight-Electrodyne, 24 in x 16 out.

Monitor Amplifiers: BGW, Crown, HK.

Monitor Speakers: UREI Time Aligns, JBL 4333, JBL 4311, Auratones.

Echo, Reverb, and Delay Systems: Lexicon Prime Time DDL, AKG BX-20 reverb, Lexicon digital reverb.

Other Outboard Equipment: UREI 1176's, Kepex's, Gain Brains, Scamp limiter/compressors, Orban parametric EQ, stereo graphic EQ, Eventide Flanger, Eventide Harmonizer, additional available on advance notice.

Microphones: Neumann, AKG, Sennheiser, MB, Shure, Electro-Voice, Beyers, and others.

Instruments Available: Yamaha grand, Yamaha upright, tack

upright piano, Hammond organ, an 1885 Worcester double foot pump organ.

Extras: Lounge, vending machines, pinball, additional accommodations on request.

Rates: Please call for rates.

•••• LARRABEE SOUND
8811 Santa Monica Blvd., Los Angeles, CA 90069
(213) 657-6750

Owner: Jackie Mills, Dolores Kaniger.

Studio Manager: Kevin Mills.

Engineers: Bob Stone, Randy Tominaga, Taavi Mote, Sherry Klein, Marc Piscitelli.

Tape Recorders: (2) Studer A-80 w/remotes 24 track; Ampex 1200 w/remote 24 track; (6) Ampex ATR-100's 2 track; Ampex ATR-104 4 track; (3) Technics 1700 1/4 track; (3) Technics M-85 cassette.

Mixing Consoles: Solid State Logic (SSL) Model E computerized 56 in x 48 out with floppy disc memory; API 2824 console, 32 in x 32 out.

Monitor Amplifiers: Bryston hi, BGW lo bi-amped with White crossovers and 1/3 octave EQ.

Monitor Speakers: Studio A: George Augspurger double speaker system; Studio B: Gauss-Cetec custom speakers.

Echo, Reverb, and Delay Systems: 4 live chambers, 2 EMT's, 2 Eventide DDL's.

Other Outboard Equipment: Eventide Flanger, Phaser, Harmonizer and Omnipressor, Lexicon Prime Time, Delta Labs 2, D'Esser, Roger Mayer noise gates, Inovonics, UREI 1176's, LA2's, LA4 limiters, Teletronix limiter, parametric and graphic EQ's.

Microphones: Large selection including U-47's, U-87's; AKG 414's, 451's, 412's; Beyers M500; Sennheiser 440's, 421's; RCA 77's; Sony C-37A's; Electro-Voice, Shure, etc.

Instruments Available: Wurlitzer electric piano, (2) Kawai grand pianos, clavinet, (Gary Chang Synthesist).

Extras: Lounge with vending machines, refrigerators and TV.

•••• LOVE N' COMFORT RECORDING STUDIO
5274 West Pico Blvd., Los Angeles, CA 90019
(213) 930-1131, 936-0758

Owner: Clay and Karen McMurray.

Studio Manager: Kevin Dixon.

Engineers: Clay McMurray, Kevin Dixon, Rick Barcellona, Bob Stringer, Roger Paglia.

Dimensions of Studios: Small recording/overdub area approx. 400 sq. ft., with isolation/drum booth approx. 12' x 10'.

Dimensions of Control Rooms: Septagon—approx. 500 sq. ft.

Tape Recorders: MCI JH-114-24 24 track; (2) MCI JH-110A 2 track; TEAC Model A 3340 (1/4) 4 track; Akai GXC 760D 2 track cassette.

Mixing Consoles: MCI 536C, automated, 36 in x 32 out.

Monitor Amplifiers: BGW 750B, BGW 250C, BGW 100.

Monitor Speakers: UREI 813 Time-Aligned, Auratones, JBL 4311.

Echo, Reverb, and Delay Systems: Prime Time digital delay, Scamp ADT delay modules, EMT 240 stereo chamber, Lexicon 224 digital echo chamber.

Other Outboard Equipment: Eventide Harmonizer, MICMIX Dynaflinger, Scamp Rack noise gates, compressors, parametric EQ, auto panners, Omnipressor, dbx 162 stereo compressor/limiter, UREI LA3A limiters, UREI 565 filter set, Inovonics 201 peak/avg. limiters, Orban 622B parametric EQ.

Microphones: AKG C-24's, 414's, 452's; E-V RE-20's; Sennheiser 421; Neumann U-87; Shure SM-56; others available on request.

Rates: \$125/hr. Automated mixing: \$150/hr. Rates include 2nd engineer.

•••• LYON RECORDING STUDIO
2212 Newport Blvd., Newport Beach, CA 92663
(on the Balboa Peninsula)
(714) 675-4790

Owner: Curt Lyon.

Studio Manager: Greg Edalatpour.

Engineers: Curt Lyon, Independents.

Dimensions of Studios: 35' x 35' plus 20' x 18' isolation drum booth and 15' x 8' isolation booth.

Dimensions of Control Rooms: 25' x 25'.

Tape Recorders: Ampex MM110 w/search to cue 24/16/8 track; Studer B67 2 track; Technics 1500-2 2 track; TEAC 3340 4 track; Uher 4200 report stereo 2 track portable; Nakamichi cassette.

Mixing Consoles: MCI 528-C w/automation, 28 in x 32 out.

Monitor Amplifiers: JBL Ice Cube, Crown DC 150, Crown DC 60's.

Monitor Speakers: UREI Time-Aligns, JBL 4311's, Auratones.

Echo, Reverb, and Delay Systems: AKG and EMT.

Other Outboard Equipment: UREI 1176 limiters, Delta T Digital Delay, Scamp noise gates, Orban/Parasound parametric EQ, Dolby noise reduction (26 channels), flangers, phasers, etc.

Microphones: Neumann U-87's; AKG 414's, 451's, 452's, D202; Shure SM-57's; Electro-Voice RE-20's, RE-50, RE-15's; Sony ECM 280; Sennheiser 421's, Neumann U-84's.

Peavey equalizers have been designed using the latest computer assisted design techniques and precision components to offer the musician, sound man, and home audiophile flawless performance without extravagant cost or compromises in quality.

The Stereo Graphic features two independent ten-band sections with 15 dB cut or boost at ten center frequencies. Filters are provided for each channel with continuously variable 12 dB high and low cut or boost.

The EQ-27 features 27 bands at one-third octave centers throughout the audio range and is fully compatible with the most professional real time analyzers.

Each system's input circuitry can be matched to a wide range of signal levels thanks to special gain/attenuator level controls. Balanced and unbalanced outputs are equipped on each unit with protection for any accidental overvoltage or short circuit situation that may occur.

Because of a high level transformer balanced output circuitry, the Stereo Graphic and EQ-27 have the capability of providing greater than +16 dBm into 600 ohms making them excellent as high quality line amplifiers.

The Peavey Stereo Graphic and EQ-27 are technically two of the finest equalizers available today. Exceptional performance and compatibility with a wide range of signal and impedance levels make these units an unmatched professional value.

PEAVEY STEREO GRAPHIC & EQ-27 price/performance no other graphics can equal.



Complete specifications and descriptions of the Stereo Graphic and EQ-27 are available upon request

by writing our Literature and Promotional Department, Peavey Electronics; 711 A Street; Meridian, Miss. 39301.



Instruments Available: Kawai grand piano 7'4", Fender stereo Rhodes Hohner clavinet, Mini Moog, ARP String Ensemble, Guild acoustic guitar, Rickenbacker electric guitar, Rickenbacker bass, Reynolds flute, full percussion compliment.

Extras: Pacific Ocean across the street, finest seafood restaurant next door, health food bar, motels and hotels nearby, kitchenette, color TV.

Rates: 24 track: \$100/hr, 24 track w/Dolby: \$115/hr; 16 track: \$80/hr; 16 track w/Dolby: \$95/hr.



LYON RECORDING STUDIO
Newport Beach, CA

•••• MAGIC WAND RECORDING STUDIOS

1010 Oak St., Burbank, CA 91506

(213) 843-2112, 843-2137, 843-2221

Owner: Angelo Difrenza Corp.

Studio Manager: Steve Sollers.

Engineers: Steve Sollers, Allan Brackett.

Dimensions of Studios: 27' x 30' x 14' plus an 8' x 10' x 8' vocal isolation booth video linked, drum booth and piano booth.

Dimensions of Control Rooms: 17' x 17' sloped ceilings.

Tape Recorders: MCI JH-16 16 and 24 track; MCI JH-110A-4 2 & 4 track; Technics 1500 1/2 track; Pioneer RT-701 1/4 track; Akai GXC-570 DII cassette.

Mixing Consoles: MCI JH 636 with full automation, 32 in x 24 out.

Monitor Amplifiers: Crown PSA-2, Yamaha B-2, P-2100, P-2200.

Monitor Speakers: UREI Time-Align 604-E, JBL 4311's, Auratones, Mastering Lab crossover.

Echo, Reverb, and Delay Systems: 3,000 cubic foot live echo chamber, AKG BX-10E.

Other Outboard Equipment: Kepex, UREI LA3A's, 1176's, limiters, UREI 530 graphic EQ, Orban parametric EQ, Pultec EQ, Eventide Instant Flanger and Phasers, Eventide Harmonizers and Digital Delay, Orban D'Esser, 24 track Dolby and dbx.

Microphones: Neumann U-87's, U-47's, KM-86's, KM-84's, KM-88's; AKG; Sennheiser; Beyer; RCA; Electro-Voice; Sony; Shure.

Instruments Available: Steinway 9' concert grand, Hammond B-3 with two Leslie's, Roland jazz chorus, 80 guitar amps, 1962 Fender Precision Bass, 1959 Fender Jazz Master guitar, drums.

Extras: Lounges, listening room, game room.

Rates: Please call for rates.

•••• MAMA JO'S

8321 Lankershim Blvd., N. Hollywood, CA 91605

(213) 982-0305

Owner: Freddie Piro.

Studio Manager: Teri Piro.

Engineers: Billy Taylor, Joe Bellamy, Tom Ferguson, Win Kutz.

Dimensions of Studios: 1800 sq. ft.

Dimensions of Control Rooms: 16' x 20'.

Tape Recorders: MCI 24 track; Stephens 24 track; 3M M56 16 track; MCI 2 track; Scully 280 2 and 4 track.

Mixing Consoles: Spectra Sonics custom, 28 in x 24 out.

Monitor Amplifiers: Spectra Sonics 700.

Monitor Speakers: Mastering Lab.

Outboard Equipment: UREI limiters, Spectra Sonics limiters, Eventide DDL, 175M, Kepex's, Eventide Flanger and Phaser, Orban/Parasound D'Esser and parametric EQ.

Microphones: Neumann 87's, 47's, 49's, KM-84's; Telefunken M-251's; AKG 414's, 451's; Sony C-500's, C-37's; RCA 77's, 44's; Sennheiser MD-421; KM-56's.

Instruments Available: Yamaha 7'4" grand, Hammond B-3 and 122 Leslie.

Extras: Lounge with TV and VCR.

Rates: Please call for current rates.

24 TRACK

•••• MARTINSOUND RECORDING STUDIOS

1151 W. Valley Blvd., Alhambra, CA 91803

(213) 283-2625

Owner: Joe Martinson.

Studio Manager: Annette Martinson.

Engineers: Jack Joseph Puig, Greg Thompson, Mark King.

Dimensions of Studios: Studio I: 45' x 47'; Studio II: 23' x 14'.

Dimensions of Control Rooms: 15' x 14'.

Tape Recorders: MCI JH-114 24 track; ATR 100 2 track; MCI JH 110A 4/2 track; ElectroSound ES505; MCI 16 and 8 track also available.

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

Monitor Amplifiers: IC 150, Marantz 240.

Monitor Speakers: UREI Time Aligns, Mastering Lab 604 with extended bottom.

Echo, Reverb, and Delay Systems: (4) EMT 140's, AKG BX-20, live chamber.

Other Outboard Equipment: Dolby, Cooper Time Cube, Harmonizers, digital metronome, UREI 1176 limiters, phaser, D'Essers, graphic EQ, parametric EQ.

Microphones: Telefunken 251, Neumann U-47, U-67, U-87, M-49, KM-54, KM-56, KM-84, KM-88; AKG 452, 414; Sennheiser 421 and more.

Instruments Available: Fender Rhodes, ARP Strings, ARP Pro Soloist, 2 acoustic grand pianos—Yamaha G70 and Steinway B, Hammond B-3 organ, Yamaha electric grand.

Extras: 2 lounges.

Rates: \$80/hr to \$120/hr.

•••• MEDIA MASTERS, INC.

3015 Ocean Park Blvd. Santa Monica, CA 90405

(213) 450-2288

Owner: Dirk Dalton.

Studio Manager: Melody Shepherd.

Engineers: Joel Goldsmith, Dirk Dalton, Melody Shepherd, Danny Gayoll, Mary Black.

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

Dimensions of Control Rooms: 20' x 20' Video, 20' x 20' Audio.

Tape Recorders: Ampex Quad VTR (other video includes U-Matics, VHS, etc.) Ampex MM1100 24 track; Ampex ATR 102 2 track; Ampex 300 4 track; Revox A77 2 track; Nakamichi 1000 2 track.

Mixing Consoles: Custom Audio 3424, 34 in x 24 out; Custom Video switching console (3 cameras on premises); Custom Video effects generator.

Monitor Amplifiers: Crown.

Monitor Speakers: JBL, Tannoy, Auratone.

Echo, Reverb, and Delay Systems: AKG BX-15, Eventide DDL, Harmonizer, Roland Chorus Echo, Lexicon digital chambers on request.

Other Outboard Equipment: Plenty of limiters, noise gates, parametric EQ, 28 channels of televised peak metering, 26 channels of Dolby or dbx, you name it, we'll get it for you.

Microphones: All popular types on premises, any requested microphone obtained.

Instruments Available: Nearly two dozen perfectly maintained keyboard and fretboard instruments are available on premises, including the astounding touch-sensitive Yamaha synthesizers and an unbelievable 9' concert grand. Also complete drums and percussion.

Extras: 3 RCA color television cameras fully remote controlled, COMPLETE SMPTE synchronization for scoring to picture, special lighting equipment for video, etc. Also lounges, games, pinball, drinks, accommodations, production assistance, cartage, rehearsal studio, etc.

Rates: Audio: 2-24 track all processes: \$150 and down. Video: 3 fundamentally different pricing schedules: 1. Musical Showcase on U-Matic from \$200/day. 2. Scoring to picture using SMPTE, EECO, and U-Matic from \$600/day. 3. Network-quality music-special production on Quadruplex video from \$2,000/day.

•••• MONTEREY SOUND STUDIOS

230 S. Orange St., Glendale, CA 91204

(213) 240-9048

Studio Manager: Richard Tilles.

Engineers: Marvin Hall, Jim Hodson, Independents.

Dimensions of Studios: 25' x 40' live area and 20' x 25' dead room, floor to ceiling sliding room divider opens for 1500 sq. ft. total studio area.

Dimensions of Control Rooms: 20' x 30' terraced.

Tape Recorders: Ampex MM1200 w/punch-in mod. 24 track; (2) Ampex ATR 100's 2 track; Technics RS-1506US 1/4 track.

Mixing Consoles: Sphere Eclipse "C", 32 in x 24 out.

Monitor Amplifiers: BGW 750C, 250D, 100B.

Monitor Speakers: JBL/Augsburger custom design, JBL 4311, Auratones.

Echo, Reverb, and Delay Systems: EMT 140, BX-20, Prime Time.

Other Outboard Equipment: UREI 1176, LA4, Inovonics 201, Orange County VS-1, Eventide Flanger, Harmonizer.

Microphones: AKG 452, 414; Sony C-37, C-22; Shure SM-57, 545; Sennheiser 421; Neumann U-87, KM-84; E.V. RE-20, 665, 666; Beyer M-88, M-500.

Instruments Available: Baldwin grand piano.

Rates: Please call.

•••• MOONWIND STUDIOS

421 N. Tustin Ave., Orange, CA 92667

(714) 532-8801

Owner: Moonwind Studios.

Studio Manager: Bob Heinlein.

Engineers: Lester Claypool, Bill Chrysler.

Dimensions of Studios: 40' x 60' x 25' plus iso booth, Design: Lester Claypool.

Dimensions of Control Rooms: 20' x 20', Design: Westlake/Tom Hidley.

Tape Recorders: Ampex 1200 24 track; Ampex ATR100 2 track; Ampex 351 2 track; Technics 1500 1/4 2 track.

Mixing Consoles: Custom Eddie Kramer/Hendrix, 66 channel.

Monitor Amplifiers: 1500W Cerwin-Vega, Biamp; 1000W SAE Biamp; 2000W Soundcraftsmen PA 5001, MA 5002.

Monitor Speakers: Time Align JBL/Altec 2-way biamp; Time Align Goodmans 3-way triamp 18" woofers; JBL 4311, Auratone, Braun L200, L810, Advent ESS, Heil.

Echo, Reverb, and Delay Systems: (2) Eventide Harmonizers with keyboard, Marshall Time Modulator, Lexicon Prime Time, AKG BX-20, Lexicon 224 available, EMT 250 available, live chamber.

Other Outboard Equipment: UREI 1176, dbx 160, dbx 162; ADR vocal stessor, Scamp Rack, Kepex, SAE graphic EQs, Soundcraftsmen AE 2420R, Scan-Alyzer, 27-band graphics, ADR parametric EQ, Cybersonics lathe available on request.

Microphones: Neumann U-87, U-67; AKG 452, C-12; Sony C-500, 56P; Sennheiser MD-409, 421; Electro-Voice RE-20, RE-16, RE-15; Shure SM-57, SM-58, SM-54E.

Instruments Available: Hammond B-3, Fender Rhodes piano, MESA/Boogie guitar amps, D-6 Clavinet, Serge modular synthesizer, Oberheim 4-voice, Celeste piano, ARP 2600 keyboard, VOX Royal Guardsman amp, Timpani-drum set, Musser chimes.

Extras: Kitchen, game room.

Rates: Please call for rates and booking information. Best rates in town.

•••• MOTOWN/HITSVILLE, U.S.A.

7317 Romaine St., Los Angeles, CA 90048

(213) 468-3530

Owner: Motown Records.

Studio Manager: Guy Costa.

Engineers: Russ Terrana, Art Stewart, Cal Harris, Bob Robertale, Glen Jordan, Jane Clark, John Matousek.

Dimensions of Studios: Sunset: 38' x 38'; Sunrise: 18' x 24'; Dawn: 18' x 22'; Twilight: Disc Mastering.

Dimensions of Control Rooms: Sunset: 20' x 26'; Sunrise: 20' x 24'; Dawn: 18' x 22'; Twilight: 24' x 18'.

Tape Recorders: 3M 79 24 track; 3M 56 2 and 4 track; Ampex MM1000 16/24 PB.

Mixing Consoles: Sunset: Neve/Necam 8078, 40 in x 32 out; Sunrise: Neve/Necam 8078, 40 in 32 out; Dawn: Neve/Necam, 40 in x 32 out; Twilight: Neumann 76, 40 in x 32 out.

Monitor Amplifiers: JBL and BGW.

Monitor Speakers: Custom.

Echo, Reverb, and Delay Systems: 7 live chambers, 6 EMT, 5 misc.

Other Outboard Equipment: All types available.

Microphones: 150 assorted.

Instruments Available: All.

Extras: 2 BTX synchronizers, 2 API Mini-mag, video, Telecine, 35/16 interlock.

Rates: \$175/hr.

•••• MUSIC GRINDER STUDIOS

7480 Melrose Avenue, Los Angeles, CA 90048

(213) 655-2998

Owner: Gary Skardina, Ron Filecia.

Studio Manager: Ron Filecia.

Engineers: Gary Skardina, John Kovarek, Judy Bohn; many independent engineers also available.

Dimensions of Studios: Studio A: 30' x 15'. Studio B: 75' x 39'.

Dimensions of Control Rooms: 15' x 15'

Tape Recorders: MCI JH114 16/24 track; MCI JH100A 2 track; TEAC 80-8 8 track; TEAC A 7300 2 track; Technics 1506 1/2 track; TEAC X-10 1/4 track.

Mixing Consoles: MCI JH 428B, 28 in x 24 out.

Monitor Amplifiers: JBL 6233 Ice Cube; Crown DC-300; Marantz 240B; Crown D-40.

Monitor Speakers: Custom UREI Time Align System; JBL 4311's; Auratone 5-C's.

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb; EMT 240; AKG BX-10; Lexicon Prime Time digital delay.

Other Outboard Equipment: Eventide Harmonizer; UREI 1176 limiters; UREI LA4's; Orban/Parasound parametric EQ; Orban/Parasound D'Essers; Kepex noise gates; MXR Flanger; Eventide Omnipressor; dbx 160 limiter; Nakamichi 1000 II cassette deck, Aiwa, Fisher, and Marantz cassette decks.

Microphones: Telefunken 251; Neumann M-49, U-87's, U-47 FET, U-47 Neuvistor; PZM's; AKG C-414EB's, C-452EB's; Sennheiser 441's, 421's; Electro-Voice RE-20's; Shure SM-56's, 57's, 54; Sony C-37P, ECM 22P's.

Instruments Available: Yamaha grand piano.

Extras: Lounge, color TV, kitchen area, electric pong.

Rates: Call for quote.

.... MUSIC LAB

1831 Hyperion Avenue, Hollywood, CA 90027

(213) 686-9000, 682-3985

Owner: Chaba Mehcs.

Studio Manager: Kirk Ackerman, Israel Sommer.

Engineers: Many independent engineers.

Dimensions of Studios: A: 26' x 36' x 12'; B: 40' x 30' x 14'; Rehearsal room: 30' x 20' x 12'.

Dimensions of Control Rooms: A: 26' x 22' x 12'. B: 20' x 18' x 10'.

Tape Recorders: (2) MCI with Autolocator Type III 24/16 track; (2) Ampex ATR-102 2 track; Ampex 440, 350 (also 1/2" 4 track); Otari 5050; TEAC 80-8 with dbx, 3340, 3330, 3300.

Mixing Consoles: A: MCI 428, 28 in x 24 out; B: Tangent 321E, 30 in x 24 out.

Monitor Amplifiers: BGW, SAE, Crown.

Monitor Speakers: Altec 604-E with Mastering Lab crossovers and UREI horns, JBL 4311, Auratone.

Echo, Reverb, and Delay Systems: Lexicon digital reverb, AKG BX-10, Eventide Harmonizer, Marshall Time Modulator, Cooper Time Cube, Acousti-computer.

Other Outboard Equipment: Kepex, Gain Brain, Orban/Parasound EQ, B&K EQ, UREI 527 EQ, Pultec MEQ, P, H; LA2A, LA3A, 1176; dbx 160; UA 176; Altec 1575, Vocoder, digital metronome.

Microphones: Telefunken 251; Neumann M-49, U-67, U-87, KM-84; AKG 414, 451, 452; Sennheiser 441, 421; Beyers 160, 100, 500; E-V RE-20; RCA 77-DX, 44-BX; Shure 63, 58, 57; Sony C-37A, C-22.

Instruments Available: Baldwin and Yamaha grand piano; ARP Omni; ARP Axex; Hammond B-3; Electro-Harmonix Vocoder; Fender Rhodes 88 (stereo); Steiner-Parker Synthacon.

Extras: Isolation booths; live echo room; cassette and tape copying (real time); small editing room; rehearsal rooms; air-condition, easy parking, central convenient location, ground level studios.

Rates: Studio A: \$40/hr for 24 track, \$32/hr for 16 track. Studio B: \$38/hr for 24 track, \$30/hr for 16 track, \$20/hr for 8 track. Rehearsal Room \$4.50/hr including PA, mics. Cassette copy: \$1/cassette side.

.... NATURAL SOUND RECORDING STUDIO

9851 Prospect Ave., Santee, CA 92071 (San Diego County)

(714) 448-8000

Owner: Louis Mattazaro.

Studio Manager: Jeff Mattazaro.

Engineers: Lou Mattazaro, Jeff Mattazaro, Paul Colvin, Kathy Leech.

Dimensions of Studios: 34' x 30'.

Dimensions of Control Rooms: 18' x 22'.

Tape Recorders: Ampex MM1200 24 track; Scully 280 8 track; Scully 2 track; Technics 1500 2 track; Hitachi and Pioneer cassettes.

Mixing Consoles: Soundcraft Series III, completely modified, 24 in x 24 out.

Monitor Amplifiers: Crown DC300, Crown DC150.

Monitor Speakers: Altec 604E, custom design with Mastering Lab crossovers, Auratone.

Echo, Reverb, and Delay Systems: Marshall Time Modulator 5002; Lexicon Prime Time, dbx limiter/compressor, compressor, BX-10 reverb.

Other Outboard Equipment: dbx 158 24 track; Scamp noise gate, parametric EQ, Soundcraftsman graphic EQ.

Microphones: Neumann U-87; AKG 414, 452; Sennheiser 441, 421; E-V RE-20, RE-15, 666; Shure SM-7, SM-53, SM-57, SM-56; Sony ECM-50.

Instruments Available: Yamaha C7B grand piano, 12 piece customized drum set, B-3 organ, synthesizer, Fender bass.

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TRACK

Extras: Lounge with pinball machine, coffee, soda, beer, and snacks, listening room, disc mastering. All new air conditioned plush studio complex. Travel arrangements and accommodations. **Rates:** 24 track \$85/hr; 16 track \$65/hr; 8 track \$35/hr (16 track dbx included); 2 track \$25/hr.

.... NSP STUDIOS

6362 Hollywood Blvd., Suite 216, Hollywood, CA 90028

(213) 462-6524

Owner: Arthur G. Wright.

Studio Manager: Marlene Wright.

Engineers: Kevin Wright, Boris Thompson, plus numerous freelance engineers.

Dimensions of Studios: 17' x 21' x 12' plus drum booth (approx 8' x 10').

Dimensions of Control Rooms: 17' x 13' x 12'.

Tape Recorders: MCI JH-116-24 24 track; MCI JH-110-A 2 track; TEAC A6100 2 track; TEAC 3300 2 track; Marantz cassette; Sony cassette.

Mixing Consoles: A&W Electronics Model 301, 24 in x 24 out.

Monitor Amplifiers: Yamaha P2200, A&W Electronics D102's & D104's.

Monitor Speakers: AVS 412HP; Auratones; RS Minimus 7's; Altec 604E's.

Echo, Reverb, and Delay Systems: A&W Electronics Synthesizer 301; also available Lexicon 224; AKG; Eventide.

Other Outboard Equipment: Eventide Harmonizer, phaser, flanger, UREI LA4, LA2's, NSP L114; UREI, E&W Elect., ADC graphic EQ's.

Microphones: AKG 414's, 452's; E-V RE-15's, RE-20's, 670's; Shure SM 545's; Neumann KM-84's; also available U-87's.

Instruments Available: Wurlitzer acoustic, various electronic keyboard instruments available through rental services.

Extras: Best coffee in town and other beverages plus Arrowhead water.

Rates: Competitive; please call for rates. Special discounts on block bookings.

.... ONE STEP UP RECORDING STUDIOS

8207 West 3rd St., Los Angeles, CA 90048

(213) 655-2775

Owner: Allan H. Goodman.

Studio Manager: Debra Prusa.

Engineers: Ed Bannon—Director of Engineering; James Simick, Mark Curry, Daniel Lazerus, Dan Everhart, Rick Barcellona, Bob Stringer, Jack Rouben.

Dimensions of Studios: 50' x 26' x 17' high, 23' x 19' x 9' high.

Dimensions of Control Rooms: 20' x 19'; 17' x 14'.

Tape Recorders: MCI JH 114 transformerless 24 track; MCI JH 110 transformerless 2 track; TEAC 3340S 4 track; ElectroSound 505 2 track; Nakamichi 1000 cassette, Yamaha cassette; JVC metal tape cassette.

Mixing Consoles: MCI JH 528 transformerless, 28 in x 28 out; Amek custom modified 2016 transformerless, 16 in x 28 out.

Monitor Amplifiers: Phase Linear 700 type II's, Crown DC 300, DC 150, DC 60's, BGW 500D.

Monitor Speakers: Custom "Big Red" system (time aligned), UREI 813 Time Aligned; JBL 4311 and 4333, ADS, Auratone, Sansui, AKG, Culver and Koss headphones. Our main control room uses NO electronic room equalization.

Echo, Reverb, and Delay Systems: EMT 240's, AKG BX-10's, Eventide digital delays, Lexicon Prime Time.

Other Outboard Equipment: 1176's, LA3A's, dbx 162, 165 limiters; Kepex, Gain Brains, MXR Phasing, and Flanging, Eventide Flanging, Eventide Harmonizer, Eventide Omnipressor, Parasound and Fairchild D'Essers, Multi-Track and Ashly parametric EQ, API 550A EQ, Electrodyne CA 702 comp/lim, multi-track Dolby and 2-track Dolby, dbx.

Microphones: Shure SM-56, SM-58; Sennheiser 211, 421, 441; Electro-Voice RE-15, RE-20, RE-50, 635; AKG C-452EB, C-12, C414EB; Neumann U-87, KM-84, KM-86; Telefunken 251; PZM's; Sony condenser ribbons.

Instruments Available: Baldwin (1952) grand piano, Fender Rhodes 73 Dyno-My-Piano, Mini Moog, Hohner Clavinet D-6, Hammond B3 organ.

Extras: Kitchen, ping pong, complete electronics lab for

maintenance and servicing all studio equipment, engineering services available for interfacing any outside equipment brought in. **Rates:** Please call for rates.

.... OVERLAND RECORDING STUDIO

also REMOTE RECORDING

3176 Pullman St., Suite 123, Costa Mesa, CA 92626

(714) 957-0833

Owner: Freeman and Haws, Inc. (Paul Freeman, Michael Anthony).

Studio Manager: Albert Lyon.

Engineers: Paul Freeman, Albert Lyon.

Dimensions of Studios: 30' x 25' with 10' x 5' iso. booth, vocal booth 6' x 9', drum booth 7' x 12'.

Dimensions of Control Rooms: 16' x 20'.

Tape Recorders: MCI JH24 24 track; Ampex ATR 100 2 track; Otari 5050B 2 track; TEAC 40-4 4 track.

Mixing Consoles: Sound Workshop 1600, 28 in x 24 out, with ARMS automation.

Monitor Amplifiers: BGW 750, 250's, 100's.

Monitor Speakers: JBL 4333 in control room; E-V Sentry V in studio.

Outboard Equipment: EXR Exciter, 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 & Mosman guitars, Hammond organs, Fender Super Reverb amps, ARP Odyssey.

Extras: Automated kitchen, lounge, conference room, listening room and a courteous staff that will remain conscious of your budget and that ticking clock.

Rates: Please call for rates.

.... THE PASHA MUSIC HOUSE

5615 Melrose Ave., Hollywood, CA 90038

(213) 486-3507

Owner: Spencer Daniel Proffer.

Studio Manager: Susan E. T. Sanders.

Engineers: Larry Brown (Chief Engineer), Duane Baron, Mike Davis, Rick Porter, Mike Sanders (also Chief Maintenance), and Lewis Mark.

Dimensions of Studios: Studio A: 28' x 35'; Studio B: 15' x 18'.

Dimensions of Control Rooms: Studio A: 19' x 20'; Studio B: 12' x 14'.

Tape Recorders: MCI JH 24 w/AL-III transformerless 24 track; MCI JH 24 w/AL-II transformerless 24 track; MCI JH-110 transformerless 2 track; Studer A-80-VU 2 track; Ampex 350 w/440 electronics and Stephens 214 capstan supply—2 track; Ampex/MCI 440 w/JH5 electronics transformerless and autolocator 2 track.

Mixing Consoles: MCI JH 528 transformerless, automated, with B&B VCA's, 28 in x 28 out; MCI JH 416 transformerless, modified, 26 in x 24 out.

Monitor Amplifiers: Phase Linear 700 Series 2, Marantz 250M, Crown D-60, D150.

Monitor Speakers: Custom Super Reds with Mastering Lab crossovers, JBL 4311, Auratones, Yamaha NS-10M.

Echo, Reverb, and Delay Systems: EMT 140, AKG BX-10, AKG BX-20, Eventide 1745 M, Harmonizer, Lexicon Prime Time.

Other Outboard Equipment: MXR Phaser and Flanger, UREI LA2A, LA3A, 1176, Cooper Cube; Kepex, Gain Brains; In-ovonics 201; full time Aphex; Marshall Time Modulator; 24 tracks of Dolby A (dbx on request).

Microphones: Full range including Neumann, AKG, Sennheiser, PML, Sony, Shure, Telefunken, E-V, PZM. (Specials available on request.)

Instruments Available: Yamaha 9' concert grand piano, Hammond B-3, double keyboard, Mellotron with all tapes, Fender Rhodes 73, Yamaha electronic piano, Hohner clavinet, Roland SH 5 synthesizer, Roland String Machine, Roland Jupiter 4.

Extras: Tasteful decorated studios and lounge and fireplace. Closed circuit TV.

Rates: Call for rates.

.... PERSPECTIVE SOUND

11178 Penrose St., #4, Sun Valley, CA 91352

(213) 767-8335

Owner: Devon Enterprises, Inc.

Studio Manager: Robb Goodman.

Engineers: Vince Devon, Robb Goodman, Hal Hellerman Technical Director; and independents.

Dimensions of Studios: 35' x 26' x 16' plus 15' x 18' live string/echo chamber plus 12' x 10' and 8' x 6' isolation booths and 12' x 12' drum booth.

Dimensions of Control Rooms: 24' x 18'.

Tape Recorders: Otari MTR-90 with remote autolocator and VSO 24 track; Revox 1/2 track 2 track; Nakamichi cassette; Ampex ATR-102 2 track; Sony 1/4 track 2 track.

Mixing Consoles: Sound Workshop 1636 with transformerless mic pre-amps and parametric EQ (soon to be automated), 32 in x 24 out.

Monitor Amplifiers: H/H 500D, AB Systems, BGW.

Monitor Speakers: UREI 813 Time-Aligned, Auratones.
Echo, Reverb, and Delay Systems: Live stereo chamber, MICMIX reverb, Lexicon DDL's.
Other Outboard Equipment: dbx 165 compressor/limiters, Scamp Racks, Lexicon flanger, anything available by request.
Microphones: Neumann U-87, KM-84; AKG C-414, 451; Sennheiser 421, 441; Sony ECM 16, ECM 50; Electro-Voice RE-16, RE-20; Shure SM-57, SM-58; Countryman FET-85 direct boxes.
Instruments Available: Mason & Hamlin BB grand piano, many guitars and percussion also available on request.
Extras: Live string/echo chamber with variable decay, professional engineering and maintenance staffs, free parking, easy loading, freeway close on Interstate 5 next to Hollywood/Burbank Airport, closed-circuit security TV, lounge with coffee, tea, refrigerator, TV, etc.
Rates: Please call for rates. Special rates for block time.

**•••• TIM PINCH RECORDING
 REMOTE RECORDING
 14505 Delano, Van Nuys, CA 91401
 (213) 988-1180**

Owner: Tim Pinch.
Engineers: Tim Pinch, Tom Pinch.
Dimensions of Control Rooms: 8' x 8' x 16'.
Tape Recorders: Ampex, 3M, Stephens, 16 or 24 track; Technics 2 tracks.
Mixing Consoles: Spectra Sonics 40 in x 32 out.
Monitor Amplifiers: BGW 100, 250.
Monitor Speakers: Altec 604E w/Mastering Lab X-overs, in DeMedio cabinets, Auratones.
Outboard Equipment: 4 dbx 160 limiters, Clear-Com Communications.
Microphones: All types as needed.
Extras: Air Conditioning, video monitoring.
Rates: Please call for rates.

**•••• PRANAVA PRODUCTIONS
 Hollywood, CA 90048 (Please call for appointment)
 (213) 484-8489, 484-0300 (message)**

Owner: Ganapati.
Studio Manager: Ganapati.
Engineers: Ganapati, Caryl Woodford, Tom Cloney, and other free-lance engineers.
Dimensions of Studios: 18' x 15' with 10' x 10' isolation booth and 8' x 5' vocal booth.
Dimensions of Control Rooms: 15' x 10' acoustically designed.
Tape Recorders: Stephens 821A 24 track; Stephens 811C w/3M M56 transport 16 track; Dokorder 1140 4 track; Sony 654-4 4 track; Studer/Revox HS77 2 track; Aiwa 1800 cassette.
Mixing Consoles: Speck Electronics SP800C, 32 in x 16 out with 3-band continuously variable center frequency EQ, 3 sends, extensive patching.
Monitor Amplifiers: Sony 3200F's, 100 watts per channel.
Monitor Speakers: JBL 4311's, Auratone Cubes.
Echo, Reverb, and Delay Systems: EMT 140S type plate reverb (ECO plate), Eventide Harmonizer DDL, MXR delay/flanger, tape delay, Sound Workshop stereo reverb.
Other Outboard Equipment: Eventide Instant Flanger, MXR auto flanger, UREI 1176 limiters, dbx 161 limiters, Ampeg expanders, dbx noise reduction, SAE graphic EQ, Phase Linear 1000 auto correlator.
Microphones: Sony C-37A's, ECM 22's, ECM 21's; Neumann KM-84, U-87; AKG 414EB, C-451's, 1000E, 190E; Sennheiser 441, 421; Electro-Voice RE-20, 666, RE-15; Shure SM-57.
Instruments Available: Steinway grand piano, ARP 2600 synthesizer.
Rates: 24 track \$25/hr; 16 track \$20/hr approx.

**•••• PRODUCERS' WORKSHOP
 6035 Hollywood Blvd., Hollywood, CA 90028
 (213) 488-7768**

Owner: American Variety International.
Studio Manager: Sue Harris Kuchler.
Engineers: Rick Hart, John Rosenthal, Peter Krueger, Ben Rogers; Technical Staff: David Baer, Charlie Engen, Steve Fisher.
Dimensions of Studios: Studio 1: 20' x 30'; Studio 2: Mixdown only; Overdub room; 20' x 20'.
Dimensions of Control Rooms: Studio 1: 20' x 15'; Studio 2: 21' x 14'.
Tape Recorders: (2) Stephens 821A 24 track; (3) 3M M79 2 track; (2) Scully 280 2 track; Revox (2) A77 1/4 track; Scully with Inovonics electronics 280 2 track; Sony (2) TC177SD cassette.
Mixing Consoles: Studio 1: Special 32 in x 8 out, Studio 2: Special 32 in x 16 out.
Monitor Amplifiers: Mitsubishi, Citation, Harman-Kardon, Marantz.
Monitor Speakers: 604's with extended woofer with Mastering Lab crossovers, Auratones.
Echo, Reverb, and Delay Systems: Three EMT 240 stereo plates, Eventide DDL.
Other Outboard Equipment: Harmonizer, ITI parametric EQ's, B&B Audio EQ's, Orban D'Esser, API 440 EQ's, Minimag, Eventide Phaser, Dolby M24, UREI, Inovonics, and special LA2A

24 TRACK

limiters.
Microphones: Neumann U-67, U-87, M-49, U-47, KM-88, KM-84, U-64, M-49, KM-84, KM-254, KM-88; AKG 414, 451, 452, C-61; Sennheiser MD-211, MD-421, MD-441; Shure 57; E-V RE-20, 666; RCA 44, DX-77.
Instruments Available: Baldwin 9' piano, Fender Rhodes 88, ARP String Ensemble, Hammond C-3; Clavinet D6; ARP Odyssey, ARP Sequencer, Oberheim 4-voice; Roland SH5, also on special request: Prophet 5 and ARP Quadra.
Rates: Call for rates.

**•••• QUAD TECK RECORDING STUDIO'S
 4007 W. 8th St., Los Angeles 90020
 (213) 383-2155**

Owner: D.C.T. Recording Corp.
Studio Manager: Hank Waring, Joani Waring.
Engineers: Hank Waring, Pat Burnette, Paul Bassett, Hal Saxe, John Greek, John Taglieri, 2nd Engineers: Tim Waring, Jim Williams.
Tape Recorders: (2) 3M 79 and MCI 24 tracks; Ampex 440 4 track; Ampex 440, ATR 103, Scully 280 2 tracks.
Mixing Consoles: Neotek, 40 in x 32 out; ACD, 32 in x 24 out.
Monitor Speakers: JBL, Altec, Auratones.
Echo, Reverb, and Delay Systems: AKG BX-20's, EMT's, Lexicon.
Other Outboard Equipment: Dolby or dbx for 2 track recording, limiters: UREI 1176, LA2A's, LA3A's; dbx; Pultec EQ's and filters; Orban parametric EQ and D'Essers; Eventide Omnipressor, Phaser, Harmonizer; Lexicon DDL; Ampex 30/60 ips tape loop with VSO.
Microphones: Good selection: Neumann, AKG, Sennheiser, E-V, Shure and PML.
Instruments Available: Yamaha piano, Hammond B-3 organ.
Extras: Disc mastering studio, Neumann cutting system. (3) tape copying and 2nd editing studios.



QUANTAM RECORDING STUDIO
 Torrance, CA

**•••• QUANTUM RECORDING STUDIO
 1425 Marcelina Ave., Torrance, CA 90501
 (213) 775-1340**

Owner: Don Sciarrotta.
Engineers: Don Sciarrotta, Rick Lawler, Glenn Wallace.
Dimensions of Studios: 60' x 40'.
Dimensions of Control Rooms: 30' x 30'.
Tape Recorders: MCI JH-24 24 track; (3) MCI JH-2 2 track; Scully 280 2 track; (4) Marantz 5030B cassettes.
Mixing Consoles: Harrison 3624, 36 in x 24 out.
Monitor Amplifiers: Crown DC-300, Marantz 510-M, Marantz 170DC.
Monitor Speakers: JBL 4343, Quantum cubes.
Outboard Equipment: UREI LA3A's, 1176's, 556 band pass filter; Cooper Time Cube; Eventide 1745M DDL with pitch control, Harmonizer, Omnipressor, Flanger, Kepex, Gain Brain,

graphic EQ; Langevin filters; EMT; AKG echo, VSO, 60 ips tape echo.
Microphones: Neumann U-87, KM-84, U-47, U-67; AKG C-22, 451, 452, 414; Sony C-37, C-500, C-47; Electro-Voice RE-20, RE-16; Shure SM-56, SM-53; Sennheiser 421, 424, 440, 405.
Instruments Available: Mellotron, ARP, harpsicord, Mini Moog, drums, grand piano, guitar amps, organ.
Extras: Kitchen, color TV, game room, pong game.
Rates: \$100/hour.

**•••• RECORDING SERVICES COMPANY
 REMOTE ONLY
 10824 Ventura Blvd., Studio City, CA 91604
 (213) 768-7191**

Owner: Tom Harvey.
Dimensions of Control Rooms: Truck control room size 8' x 13'.
Tape Recorders: Ampex MM1200 24 track; Ampex ATR-100 2 track; Ampex ATR-100 4 track; MCI JH110-2 2 track; Stephens 811-D 16 track; Stephens 821-A 24 track.
Mixing Consoles: Audiotronics 500, 26 in x 24 out.
Monitor Amplifiers: Crown.
Monitor Speakers: JBL.
Echo, Reverb, and Delay Systems: BX-10.
Extras: Truck includes all necessary equipment for complete remote recording.
Rates: \$1300/day 24 track, less for fewer tracks.

**•••• RECORD PLANT
 ALSO REMOTE RECORDING
 8456 West Third St., Los Angeles, CA 90048
 (213) 853-0240**

Owner: Chris Stone.
Studio Manager: Sharon Presser.
Engineers: Lee DeCarlo (Chief Engineer); Bob Merritt, Gary Ladinsky, Mike Stone, Michael Braunstein, Mike Beiriger.
Dimensions of Studios: A: 40' x 20' x 15'; with isolation booth 8' x 15' x 10'. B: 30' x 15' x 12'. C: 50' x 35' x 23' with stage and 2 isolation booths. D: 12' x 12' x 10' over-dub 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 79 4 track; 3M 79 24 track; 3M 79 2 track; 3M 64 2 track; 3M 64 4 track; Ampex 440-C 4 track.
Mixing Consoles: Solid State Logic E Series, 48 in x 32 out; API's 2136, 32 in x 24 out; API 2290, 40 in x 24 out; API 2206, 32 in x 24 out; custom designed consoles; all have automated mix-down and groupers.
Monitor Amplifiers: Studer A68, Crown DC 300A, 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 mic on request.
Instruments Available: Hammond B-3 organ and Leslie, Yamaha piano and grand piano. (Piano and organ included in rates).
Extras: Two game rooms, Jacuzzi, sauna. Private band living room with full bath and TV. Private bedrooms with full bath.
Rates: Call studio manager for rates.

**•••• REDONDO PACIFIC STUDIOS
 812 Meyer Lane, Suite 18, Redondo Beach, CA 90278
 (213) 376-4788 (from Hollywood area) 852-9497, 852-9523**

Owner: Leigh Genniss, Patricia Yarborough.
Engineers: Janet Krick, Leigh Genniss, Catharina Masters, Bobby Elia.
Dimensions of Studios: 35' x 25' x 14'.
Dimensions of Control Rooms: 20' x 20'.
Tape Recorders: Ampex custom modified MM1200 24 track; MCI JH110-A 2 track (2); TEAC C-1 cassette.
Mixing Consoles: MCI Series JH500 with automation, 28 in x 32 out.
Monitor Amplifiers: McIntosh 2300, BGW 100, (2) BGW 250's, BGW 500, Marantz 240.
Monitor Speakers: Flushmounted UREI custom Time Aligned 604 E's, JBL 4311's, Visonik-David 70's, and Auratones.
Echo, Reverb, and Delay Systems: AKG BX-20 echo chamber, EMT 240 Gold Foil echo chamber.
Other Outboard Equipment: 26 channels dbx, Eventide Harmonizer and Omnipressor, Kepex noise gates, Loft digital delay, Orban/Parasound parametric EQ, UREI 1175 limiters, UREI LA3A audio levelers, UREI graphic EQ, D'Esser, and Prime Time digital delay/flanger unit.
Microphones: Neumann KM-881's, KM-841's, KM-861's, U-87's; AKG C-414's, 452's; Beyer 201's, 250's, M69N's, 160, 260; Shure SM-57's, SM-7; Sony ECM 220's, ECM 56F's; Electro-Voice RE-20's, RE-15, 635A; Sennheiser 441's, 421's.
Instruments Available: Steinway B grand piano, all rentals

available.

Extras: Conference room, and lounge available

Rates: \$65/hr base rate. Block booking rates available.



RUDY RECORDS
Hollywood, CA

Don Gooch, Graham Nash, Stanley Johnston

•••• **RUDY RECORDS**

1550 Crossroads of the World, Hollywood, CA 90028
(213) 467-6000

Owner: Rudy Records Corp., Graham Nash, President.

Studio Manager: Don Gooch.

Dimensions of Studios: 25' x 35'

Dimensions of Control Rooms: 20' x 17'

Tape Recorders: MCI JH110 24 track; 3M 56 16 track; 3M 64 2 track; MCI 4 track; MCI 2 track.

Mixing Consoles: MCI 536 automated, 36 in x 32 out.

Monitor Amplifiers: Marantz 510.

Monitor Speakers: Pioneer custom T.A.D.

Echo, Reverb, and Delay Systems: DeltaLab DL1, DL2; Lexicon 224 digital echo, Lexicon Prime Time, delay lines, EMT 240.

Other Outboard Equipment: Orban D'Esser; Dolby; dbx.

Microphones: 50 different mics including Neumann, Beyer, AKG, Sennheiser, Neumann tube mics (Neumann M49 (2) and Telefunken 251 available for rent).

Instruments Available: Yamaha C-3 grand.

Extras: Vocal and drum booth.

Rates: \$135/hr plus tape.

•••• **RUMBO RECORDERS**

20215 Saticoy, Canoga Park, CA 91306
(213) 709-8080

Engineers: Roger Young, Chief; Rodney Pearson.

Dimensions of Studios: 2500 sq. ft. and 3 isolation booths, 350 sq. ft. overdub room.

Dimensions of Control Rooms: (2) 500 sq. ft.

Tape Recorders: (2) Studer A800 24 track; Studer A80RC 2 track; Ampex ATR 100 4 track; Ampex ATR 100 2 track.

Mixing Consoles: Neve 8088 with 48 channel Necam, 48 in x 48 out.

Monitor Amplifiers: Yamaha, McIntosh, others as required.

Monitor Speakers: UREI 813 Time Aligned, JBL 4311, Yamaha NS 10CD, Auratones, others as required.

Echo, Reverb, and Delay Systems: EMT 140, echo plate, AKG BX-20, Lexicon 224, live chamber, Master-Room, Prime Time.

Other Outboard Equipment: UREI, Neve limiters, vocal stressor, B&B compressors, B&B EQ, Trident and Orban parametric EQ, UREI Little Dipper, Bode Vocoder, all Eventides, Marshall Time Modulator, etc.

Microphones: Neumann, AKG, Shure, Sennheiser, E-V, RCA, Sony, including vintage tube and ribbons.

Instruments Available: Steinway and Yamaha grands, and a \$50,000 synthesizer complement (EMU & Oberheim, etc.).

Extras: Drum booth built 3 ft. underground, extensive lounge (hot tub, patio).

Rates: Call for rates.

•••• **RUSK SOUND STUDIOS**

1556 N. La Brea Avenue, Hollywood, CA 90028
(213) 462-6477

Owner: Randy Urlik and Sam Kaufman.

Studio Manager: Maggie Hoptman.

Engineers: Steven D. Smith, Roman Olearczuk, David Clark.

Dimensions of Studios: 30' x 60'

Dimensions of Control Rooms: 20' x 20'

Tape Recorders: Ampex MM1200 24 track with Audio Kinetics XT-24 locator; Ampex ATR 104/102 4/2 track; Ampex ATR 102 2 track.

Mixing Consoles: Harrison 3232B, 32 in x 32 out.

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Sherman Oaks, CA 91423

Monitor Amplifiers: Crown DC-300A, Crown DC-150A.
Monitor Speakers: Sierra Hidley, Altec 604E, JBL 4311, JBL 110, Auratone 5C, JBL 4301.
Echo, Reverb, and Delay Systems: AKG BX-20, Lexicon 224, live chamber, Cooper Time Cube, Eventide 1745M, Eventide 1745A DDL.
Other Outboard Equipment: Allison 65K automation, UREI 1176A, dbx 160 and dbx 162, Eventide Harmonizer, Orban 622, Orban D'Esser, 36 channels of Dolby noise reduction, Kepex and Roger Mayer noise gates, NTS peak reading meters, digital metronome.
Microphones: Various professional microphones.
Instruments Available: Yamaha grand, Hammond C-3 organ with Leslie speaker, tack piano.
Extras: Producer's private suite, game room.
Rates: Call for rate.

**** SAGE & SOUND RECORDING 1511 Gordon, Hollywood, CA 90028 (213) 469-1527

Owner: James Mooney.
Studio Manager: LaVerne.
Engineers: James Mooney and independents.
Dimensions of Studios: 20' x 32' with 7' x 11' isolation booth.
Dimensions of Control Rooms: 17' x 16'.
Tape Recorders: MCI JH114 24 track; Ampex ATR 100 2 track; Ampex AG 440 2 track; Ampex AG 440 4 track; Nakamichi 500 cassette
Mixing Consoles: MCI 636, 28 in x 24 out with computer mix and autolocator.
Monitor Amplifiers: Phase Linear 700, Phase Linear 400, McIntosh 240.
Monitor Speakers: UREI 813 Time Align, Auratone, Altec 605.
Echo, Reverb, and Delay Systems: Harmonizer, live chamber, AKG BX-20.
Other Outboard Equipment: UREI LA3A's, 1176's, dbx limiters.
Microphones: Many & varied.
Instruments Available: Mason-Hamlin 7' grand piano, Fender Rhodes electric piano.
Rates: Day Rates (engineer included): 24 track: \$75/hr. 16 track: \$65/hr. 4 track: \$45/hr. 2 track: \$40/hr.



SALTY DOG RECORDING STUDIOS Van Nuys, CA

**** SALTY DOG RECORDING STUDIOS 14511 Delano St., Van Nuys, CA 91411 (213) 994-9973

Owner: David Coe.
Studio Manager: Pam Schlange.
Engineers: Independent Engineers, Assistant engineer provided by studio.
Dimensions of Studios: 50' x 30'.
Dimensions of Control Rooms: 18' x 23'.
Tape Recorders: 3M 79 with interlocator 24 track; 3M 79 2 track (2); Ampex 440B 2 track; Ampex 440B 2/4 track; Sony 654-4 4 track.
Mixing Consoles: MCI 528, 28 in x 28 out, with many sonic improvements.
Monitor Amplifiers: SAE, Crown, Marantz.
Monitor Speakers: UREI Time Aligned, Auratones, Trends, JBL 4311, Mastering Lab "Big Red" 604.
Echo, Reverb, and Delay Systems: EMT 140 Stereo, Lexicon Prime Time, Cooper Time Cube, MXR Digital Delay.
Other Outboard Equipment: UREI 1176 LN limiters, UREI LA4A's, Inovonics 201 limiters, UREI notch filter, Haeco CSG-4, MXR Phasor, MXR Flanger, Orban 516 D'Esser, disc playback, Kepex, Gain Brains, cassettes, line level mics, line level direct boxes.
Microphones: Neumann KM-84's, U-87's, U-47's (tube); AKG 414's, 451's, 452's; Sennheiser 421's, 441's; Sony C37A's, ECM 22P's; Shure 57's, 58's; RCA 44; Beyers M-500; Altec, and more.
Instruments Available: Yamaha C5 grand piano, AB Chase upright piano with tack strip.
Extras: Lounge w/extras, TV, games.
Rates: \$130/hr 24 track; \$55/hr 2 track; 48 track rates on request. Call Pam for complete booking information.

**** SANTA BARBARA SOUND RECORDING 33 West Haley St., Santa Barbara, CA 93101 (805) 963-4425

Owner: Santa Barbara Sound Recording Inc.
Studio Manager: Elinor Craig, Dan Protheroe, Andy Chapman.
Engineers: Daniel Protheroe, Terry Nelson.
Dimensions of Studios: Main Studio: 35' x 30'; Isolation Booth 1: 16' x 12'; Isolation Booth 2: 18' x 12'; ceiling 20' high.
Dimensions of Control Rooms: 20' x 17', 350 sq. ft.
Tape Recorders: Studer A80 24 track; Ampex MM1200 24 track; Ampex MR-70 2 track; Studer A80 2 track.
Mixing Consoles: MCI JH 528, 28 in x 28 out.
Monitor Amplifiers: Phase Linear 700, Accuphase M60, Accuphase 300.
Monitor Speakers: UREI 813, Altec 604E, JBL 4310.
Echo, Reverb, and Delay Systems: MXR Digital Delay, Eventide, Marshall Time Modulator, EMT 140 ST, AKG BX-20 reverb.
Other Outboard Equipment: UREI 1176, RCA BA6A limiter, EMT 156 stereo limiter, ADR Scamprack with 2 dynamic noise filters, 2 noise gates, Pultec EQP 1A, Pultec MEQ, White EQ, UREI LA3A, UA 175 limiters, Sontec MEP 250A, Dolby M24, Dolby 361, UREI Little Dippers, Teletronics LA2A limiter, Omnipressor, Nakamichi and Revox copy machines.
Microphones: Sony C-37A, C-55P, C-500, ECM 50; AKG 414EB, C-12A, C-24, 452EB, C-60; Neumann U-47, U-67, U-87, KM-84, KM-54, M-49, SM-2; Sennheiser 441, 421; Shure SM-53, 57, 58, 545; Electro-Voice RE-15, RE-20, 633; Telefunken 251; RCA 44, 77.
Instruments Available: Yamaha 7'4" grand, Hammond B-3 w/Leslie, 24 hr instrument rental nearby.
Extras: Arrangements made for lodging and transportation upon request. The natural Santa Barbara surroundings and that of the studio make for a unique atmosphere for recording. We have a staff that gives complete support during sessions. This includes our own top quality tech men.
Rates: Please call for quotes.

**** SCOTT/SUNSTORM RECORDING STUDIOS 8255 Beverly Blvd., Los Angeles, CA 90048 (213) 658-5990

Owner: Scott/Sunstorm Recording Studios Ltd.
Studio Manager: Managing Director, Gene Mackie; Financial Director, Ed Conway; Traffic & Booking, Kimberly Rodman.
Engineers: Reggie Dozier, Director of Engineering; Jay Antista, Director of Maintenance Engineering, Recording Engineer; Bill Elswick, Maintenance Engineer; Recording Engineers: Gerry Brown, Jerry Hall, Al Schmitt Jr.; Walt Weiskopf, Disc Mastering Engineer.
Dimensions of Studios: A: 17' x 18'; B: 17' x 20'; C: 21' x 20'. Additional isolation room common to B and C: 19' x 13'.
Dimensions of Control Rooms: A: 13' x 15'; B: 18' x 19'; C: 16' x 19'.
Tape Recorders: 3M M79 24, 16, 4 and 2 track; Ampex 1200 24 track; Ampex ATR 100 2 track; Ampex AG 440 4 and 2 track.
Mixing Consoles: Studio A: Harrison 2436, 36 in x 24 out; Studio B: API/DeMedio custom, 32 in x 24 out; Studio C: API/DeMedio custom, 32 in x 24 out.
Monitor Amplifiers: Studer A68's, Crown DC-300's, 75's, 60's, BGW 750C's.
Monitor Speakers: JBL custom design, auxiliary monitors: JBL 4311's, David 100's, Braun L300's, Auratones, Altec 604E's.
Echo, Reverb, and Delay Systems: 4 live chambers, 8 EMT's, Cooper Time Cubes, Eventide DDL's, Lexicon 124, Audio Kinetics DMX 15-80, Lexicon 224.
Other Outboard Equipment: Mini Mag, Eventide Omnipressors, Kepex, Eventide Phasors and Flangers, Harmonizers, EMT 156, UA 1176 LN, LA3A, dbx 160 compressor/limiters, filters.
Microphones: RCA 77-DX; Sony C-500, ECM 22, 377, 50; AKG 452, 414; Neumann U-87, U-47 FET, KM-84, KM-88; Electro-Voice RE-20, RE-15, 666; Sennheiser 421, 441, MKH 405, 435; Beyers M500.
Instruments Available: Bosendorfer grand piano, (2) Steinway grand pianos, Hammond B-3 with Leslie, Hohner Clavinet, Wurlitzer electric piano, Hohner electric piano.
Extras: Dolby 'A' and dbx noise reduction.
Rates: Studio A: \$140/hr; Studios B and C: \$160/hr.

**** SHANGRI-LA STUDIOS Malibu, CA 90265 (213) 457-9744

Owner: Shangri-La, Inc.
Studio Manager: Susy Drasin.
Engineers: Tim Kramer, Chief Engineer; Betty Swallocks, and independent engineers.
Dimensions of Studios: 30' x 24' x 12'.
Dimensions of Control Rooms: 17' x 20' x 9'.
Rates: Available upon request.

**** SIERRA PACIFIC STUDIOS, INC.
11739 Ventura Blvd., Suite 6, Studio City, CA 91604
(213) 769-3344, 769-3345
Owner: Robert Apperson, Patrick McDonald
Studio Manager: Elaine Balkman.

Engineers: Patrick McDonald, Reed Stanley, Larry Staffen.
Dimensions of Studios: Approx. 700 sq. ft.
Dimensions of Control Rooms: Approx. 250 sq. ft.
Tape Recorders: 3M 79 24 track with Audio Kinetics XT-24 locator; Scully 280-B 2 track; (3) TEAC 3300 SX 2 track; (3) Technic 8 cassette.
Mixing Consoles: Amek 2000, 28 in x 24 out.
Monitor Amplifiers: Crown, Crest 300, Tapco.
Monitor Speakers: UREI Time Align, Auratone.
Echo, Reverb, and Delay Systems: EMT ST 140, Lexicon Prime Time.
Other Outboard Equipment: Eventide 910-H Harmonizer with DDL, Eventide Flanger, (2) UREI limiters, (2) LA4 limiters, Delta II Acousti-computer.
Microphones: Neumann U-87's, KM-84's; Sony ECM 21's, ECM 22's, C-37A's; Sennheiser MD 421's, 405's; AKG 441's, 452's, D-202 E's; E-V RE-20's, RE-11's; Shure SM-56's.
Instruments Available: Steinway 9' concert grand, Hammond B-3 organ, Mini Moog synthesizer.
Extras: Video synchronizing equipment available; 1st and 2nd engineers.
Rates: Reasonable rates upon request.

•••• SOUND ARTS

2825 Hyans St., Los Angeles, CA 90026
 (213) 487-5148

Owner: Bob Walter, Dan Wyman, Jim Cypherd, Jo Julian, John Berkman.

Studio Manager: Bob Walter, Jane Bergman.

Engineers: Jim Cypherd, Rick Bowls, Jo Julian. Resident Synthesists: Dan Wyman, Jim Cypherd.

Dimensions of Studios: 36' x 22'

Dimensions of Control Rooms: 24' x 22'

Tape Recorders: Ampex MM1200, 24 and 16 track; Ampex ATR 102 2 track.

Mixing Consoles: Trident Series 80, 32 in x 24 out.

Monitor Amplifiers: Crown DC 300's, DC 150's, BGW 250B.

Monitor Speakers: Eastlake, JBL 4315's, 4311's, Auratone 5C's.

Echo, Reverb, and Delay Systems: Lexicon digital reverb, AKG BX-10, Eventide DDL and Lexicon Prime Time.

Other Outboard Equipment: Orban Parametric EQ's, Orban sibilance controller, UREI 1176, LA3A, digital metronome, Allison Gain Brains and Kepex's, Moog Vocoder, Ampex VSO, 360 Systems frequency shifters, Bode frequency shifter, Roland Space Echo w/chorus.

Microphones: Neumann U-87's, KM-84's; E-V RE-20, RE-15's; AKG 451's, 124E, D-1000E; Shure SM-54's, FRAP, Barcus Berry.

Instruments Available: Moog Model 55C and Modular System, Sequential Circuits 10 and 5 voice synthesizers, Yamaha CS 80, Oberheim 4-voice, Polymoog, ARP 2600, Mini Moog, ARP String Ensemble, Moog Model 15, Maxi Korg, Roland SH 1000, Sequential Circuits digital sequencer, Baldwin electric harpsichord, Hammond B-3, Hohner clavinet, Steinway grand piano.

Extras: In-house synthesizer programming.

Rates: \$125/hr for studio w/all synthesizers, block booking rates available.



SOUNDCASTLE RECORDING STUDIOS
 Los Angeles, CA

•••• SOUNDCASTLE RECORDING STUDIOS

2840 Rowena Ave., Los Angeles, CA 90039
 (213) 665-5201

Owner: Buddy King.

Studio Manager: Buddy King.

Engineers: Bill Battrell, Mitchell Gibson, Jim Hill.

Dimensions of Studios: 35' x 32' x 18'

Dimensions of Control Rooms: 18' x 22'

Tape Recorders: Ampex MM1200 VSO 24 track, Studer A-800 24 track.

24 TRACK

Mixing Consoles: Harrison VCA computer ready, 32 in x 32 out.

Monitor Amplifiers: McIntosh 2300.

Monitor Speakers: UREI Time Align.

Outboard Equipment: Orban/Parasound D'Esser, (2) Kepex's, Allison Gain Brain; Limiters: (4) 1176's, UA 175B, Teletronics; EQ's: full parametric EQ, ITI, Pultec outboard EQ tube mid-range; Echo: AKG BX-20, BX-10, EMT 240 Gold Foil reverberation; Eventide Instant Flanger, Eventide Instant Phaser, Eventide Harmonizer, Eventide Digital Delay.

Microphones: Neumann U-87's, U-67, KM-84's, U-47's, M-49's; AKG C-12, 452's, 414EB's; Sony C-500's; Sennheiser MKH 415T, MD-421, RE-20, SM-53, SM-56's, SM-57's, and others.

Instruments Available: New Steinway concert grand.

Extras: Dolby.

Rates: \$145/hr including engineer.

•••• SOUND CITY

15456 Cabrito Road, Van Nuys, CA 91406
 (213) 787-3722, 873-2842

Owner: Tom Skeeter and Joe Gottfried.

Studio Manager: Jemima Perry, Asst. Mgr. Kathy Kummie.

Engineers: Bill Drescher, Tori Swenson, Gary Lubow, Tim Boyle; Neil Hopper, Chief Engineer.

Dimensions of Studios: Studio A: 40' x 50'; Studio B: 40' x 30'

Dimensions of Control Rooms: Studio A: 26' x 20'; Studio B: 20' x 20'

Tape Recorders: Studer A80 16/24 track; Ampex MM1200 16/24 track; (6) Studer A80's, B-67's 2 track; Ampex AG 440 4 track; Revox/Sony 1/4 track.

Mixing Consoles: Neve (Studio A) w/Necam computer mix, 26 in x 32 out; Neve (Studio B), 28 in x 32 out.

Monitor Amplifiers: SAE MK IIIA, Crown DC-300.

Monitor Speakers: A & B: JBL (custom designed and tuned by George Augspurger).

Echo, Reverb, and Delay Systems: EMT, AKG, live chamber, Cooper Time Cube, Lexicon Delta T digital delay, Harmonizer, Eventide, flanger, Orban D'Esser, Eventide digital delay.

Other Outboard Equipment: Pultec EQ's, filters, Teletronix LA2A limiters, Neve limiters, UA 1176, Dolby's.

Microphones: Neumann U-47, U-67, U-47 FET, U-87, KM-84, KM-86; AKG 541E's, C-451E, C-12A; Electro-Voice RE-20, RE-15, 635's; Shure 545's, SM-57; Sennheiser MD-421; Sony C-37's, EC 50.

Instruments Available: Hammond C-3 organ with Leslie, two Steinway grand pianos, Vox Baroque, xylophone, tympani.

Extras: Pinball, TV, and lounges. Sound City, Inc. has just opened three fully equipped rehearsal halls for clients, in order to save time and cost in studios for recording.

Rates: Call studio for rates.

•••• SOUND IMAGE STUDIOS, INC.

also REMOTE RECORDING

10824 Ventura Blvd., Studio City, CA 91604

(213) 766-9573 evenings and weekends call 776-0494

Owner: Michael Paradiso, George Fledge, and Keith Clawitter.

Studio Manager: Michael Paradiso.

Engineers: Chief Engineer: Michael Paradiso, Engineers: Keith Clawitter, Gary Chase, several independents, In-house producer: George Fledge.

Dimensions of Studios: Main Studio: 45' x 50' with 16' ceiling; instrument storage area is 45' x 15'; overdub studio 10' x 20'; closed circuit TV links all studios to the control room.

Dimensions of Control Rooms: 25' x 30'

Tape Recorders: Ampex AG 440B 1, 2, 4 track; Ampex ATR-100.2/4 track; MCI JH 110 2/4 track; Stephens 811-D and 821-A 16/24 track; Stephens/3M 811 8 track 1"; Tascam (TEAC) 80-B/DX-8 8 track 1/2"; Ampex MM 1200 24 track.

Mixing Consoles: Allen & Heath custom, 16 mic, 32 line, 16 out; Auditorics (in remote truck), 26 in x 24 out; several smaller portable consoles, 16 in x 4 out and 8 in x 4 out.

Monitor Amplifiers: McIntosh, Crown, Opamp Labs, and Phase Linear.

Monitor Speakers: JBL, CTS, Auratones, all systems are custom made; Sennheiser and Koss headphones.

Echo, Reverb, and Delay Systems: AKG BX-10, Neumann

EMT 140 plate, MXR Digital Delay (all cards), Eventide 1745A.

Other Outboard Equipment: UREI limiters, graphic EQ, dbx, Dolby, most everything; VSO units, BTX time code (SMPTE), stereo phase monitor scope, Ampex and RCA 2" color video recorders, Sony 3/4" cassette recorders/editors, Beta and VHS format recorders, Conrac color and B/W video monitors, etc.

Microphones: Neumann U-87, U-67, U-47 FET, KM-84; Shure SM-56; E-V RE-20, and various other E-V, RCA, AKG, Altec, Beyer, Sony, Vega Wireless, Sennheiser, etc.

Instruments Available: All instruments, and many musicians, are available at cost by prior arrangement. Steinway and Yamaha grands, Fender Rhodes electric piano, ARP String Ens. and synthesizer, drums and percussion, vibes, guitar, basses, and amps, Hammond organ, pipe organ (very large), etc.

Extras: Large film-TV sound stage, complete video services and film services; Complete "Showcasing" service on film or video tape. Location recording 2 thru 24 track; cassette duplicating, editing, equipment rental, sound stage rental, 24 hour access, high security.

Rates: Many variations, call for an exact quote. Generally: 1,2,4 track editing \$20/hr; recording \$35/hr; 8 track (1/2" or 1") mixdown \$35/hr; recording \$55/hr; 16 track mixdown \$45/hr; recording \$65/hr; 24 track mixdown \$65/hr; recording \$85/hr; No tape stock included in prices. Special rate for 16-24 track demos.

•••• THE SOUND INVESTMENT CO.

1655 Compton Ave., Los Angeles, CA 90021
 (1 block south of the Santa Monica Freeway)
 (213) 748-2057

Owner: Ben Cazares, Richard Robeson.

Engineers: Cisco De Luna, Enrique Elizondo, Dave Jones, Assistant: Oscar Verdugo.

Dimensions of Studios: 30' x 60'

Dimensions of Control Rooms: 25' x 15'

Tape Recorders: MCI 24 track; MCI 2 track; Otari 2 track.

Mixing Consoles: MCI 428, 24 in x 24 out.

Monitor Amplifiers: Crown DC 300.

Monitor Speakers: JBL 4333.

Echo, Reverb, and Delay Systems: Master Room III echo.

Other Outboard Equipment: UREI graphic EQ's, MXR 31 band control room EQ's, Dolby's, 1176 limiters.

Microphones: Neumann U-87's, KM-84's; AKG C-452's, C-414's; Sennheiser MD-421; Shure SM-57's, SM-7's; Sony ECM 33F, RE-20.

Instruments Available: Steinway 6' grand piano, equipment rental available with short notice.

Rates: Call for rates/quotes, we encourage block booking.

•••• SOUNDS GOOD RECORDING

11323 Santa Monica Blvd., West Los Angeles, CA 90025
 (213) 478-8416

Owner: Bill Fletcher.

Studio Manager: Sarah Fletcher.

Engineers: Joel Moss.

Dimensions of Studios: 16' x 28'

Dimensions of Control Rooms: 15' x 14'

Tape Recorders: Stephens 821A 24 track.

Mixing Consoles: API, 30 in x 16 out.

Monitor Amplifiers: BGW 750.

Monitor Speakers: JBL 4333A.

Echo, Reverb, and Delay Systems: EMT 240 echo, BX-10, Eventide Digital Delay.

Other Outboard Equipment: Harmonizer, DDL, MXR auto flangers, Teletronix LA2's, 1176, SAE graphic EQ, digital metronome, Lexicon Prime Time, Scamp expander gate, compressor limiter, and auto panner.

Microphones: Neumann U-87; E-V RE-20; AKG C-414, C-451, D-100E; Sony 22P; RCA 77, 44; Shure 56, 57; Sennheiser 421, 441.

Instruments Available: Grand piano, bass amp, misc percussion.

Extras: Lounge, coffee and variety of teas, refrigerator.

Rates: 24 and 16 track: \$65/hr.

•••• SPECTRUM STUDIOS

3015 Ocean Front Walk, Venice, CA 90291
 (213) 392-2663 or 399-9218

Owner: Arne M. Frager.

Studio Manager: Rose G. Frager.

Engineers: Joe Q. Hall, Nick Neutra, Arne Frager.

Dimensions of Studios: 25' x 30' with 8' x 12' isolation booth.

Dimensions of Control Rooms: 15' x 15'

Tape Recorders: 3M 79 24 track; Stephens 821-A 24 track; (2) 3M 79 2 track; Sony PCM 1600 2 track.

Mixing Consoles: Harrison 2824, 28 in x 24 out, w/Allison 65K automation.

Monitor Amplifiers: (4) Crown D150, SAE Mark 2400.

Monitor Speakers: (2) JBL 4333A, (2) Altec 604E/ML; (2) Auratone 5C.

Echo, Reverb, and Delay Systems: EMT 250, EMT 140, Lexicon 93, Harmonizer.

Other Outboard Equipment: Kepex, Gain Brain, UREI 1176

limiters, parametric EQ, Dolby, phaser, flanger, Cooper Time Cube, Headphones: AKG 140, 240, Sennheiser 424X, 414's.

Microphones: Over 50 of the best microphones available including some old tube mics.

Instruments Available: Yamaha grand piano, Hammond B-3 w/Leslie, Polymoog and ARP 2600 synthesizers, Fender and Acoustic amps.

Extras: We are on the beach near shops, great restaurants, bike path, roller skating and bicycle rentals are available nearby, and fishing pier. The studio atmosphere is beautiful and relaxing and our staff is friendly and attentive.

Rates: 24 track \$135/hr; 2 track, post production: \$100/hr; 2 track digital recording or mixing: \$165/hr.

•••• STARTRACK RECORDING STUDIO

8815 Santa Monica Blvd., Los Angeles, CA 90069
(213) 855-1171

Owner: J. Russ Webb.

Studio Manager: Peter Pulver.

Engineers: Brian Levi, Joe Cannizzaro, Eric Breekha, Paul Aiello, Ric Butz, Gary Graham.

Dimensions of Studios: 22' x 17'.

Dimensions of Control Rooms: 22' x 14'.

Tape Recorders: MCI JH 114 24/16 track; MCI JH 110 2 track; Ampex AG 440 2 track; TEAC 3340 4 track; Sony TC-K75 cassette.

Mixing Consoles: MCI JH 428, 28 in x 24 out.

Monitor Amplifiers: Yamaha P2200, BGW 100, BGW 70.

Monitor Speakers: UREI 813 Time Aligned, JBL 4311, Auratone.

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, Lexicon Prime Time, AKG BX-10.

Other Outboard Equipment: 1176 LN, Kepex, Orban/Parametric.

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

Instruments Available: Yamaha 7'4", Rhodes 88 s/c, MESA/Boogie 60/100 watt amp, Marshall half-stack.

Extras: Kitchen, game room.

Rates: 24 track \$115/hr; 16 track \$85/hr; 8, 4, 2, cass: \$75/hr.

•••• STRAITA-HEAD SOUND

also REMOTE RECORDING

7578 El Cajon Blvd., San Diego, CA 92041

(714) 485-9997, 484-1196

Owner: Gary Stauffer.

Engineers: Gary Stauffer, Smith Craig.

Dimensions of Studios: 25' x 20'; 25' x 18'; 65' x 100'.

Tape Recorders: Stephens 24 track; Stephens 16-8 track; Ampex 440 2 track; Revox A700 2 track; Revox A77 2 track.

Mixing Consoles: Straita-Head Model M81, 32 in x 24 out; Straita-Head M12, 32 in x 16 out; Straita-Head 200, 32 in x 24 out; MCI 636.

Monitor Amplifiers: Crown D60, DC300.

Monitor Speakers: JBL 4332, 4315; Altec 604E.

Outboard Equipment: Kepex, Gain Brain, Cooper Time Cube, AKG BX-20, UREI SAE, Lang, dbx, live echo chambers.

Microphones: Neumann U-87, U-47, KM-88, KM-86, KM-84; Sennheiser, AKG, Sony, RCA, Electro-Voice, Shure, Beyer.

Instruments Available: Hammond B-3, Steinway grand, Spinnet 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.

•••• STUDIO WEST

5042 Ruffner St., San Diego, CA 92111

(714) 277-4714

Owner: LeRoy Carrou, David Johnson.

Studio Manager: Nancy LeRum.

Engineers: LeRoy Carrou, Larry Owens, Jeff Johnson, Dan Milner, Jack Elliott.

Dimensions of Studios: Studio A: 26' x 35' with another 10' in 2 isolation rooms; Studio C: 15' x 12' (voice production).

Dimensions of Control Rooms: Studio A: 26' x 17'; Studio C: 12' x 12' (voice production).

Tape Recorders: Stephens w/autolocate computer 821A-24 24 & 16 track; Scully 280 8 track; (2) Ampex 440B 2 track; MCI JH10 mono; MCI JH110 2 track; Scully 280 mono; Ampex 440B 4 track.

Mixing Consoles: (A): MCI greatly modified to discrete, with 8 sub groupings, Model 428, 28 in x 24 out; (C): Audiotronics 110-2MF, 10 in x 2 out.

Monitor Amplifiers: Studio A: threshold 400A/SAE 2200 (3 units); BGW 250 (1 unit); Studio C: Crown DC 60 (3 units).

Monitor Speakers: Studio A control: JBL 4331A; Studio: JBL 4320; Studio C: JBL 4311.

Echo, Reverb, and Delay Systems: Studio A: live chamber, Eventide Harmonizer; Studio C: MICMIX echo unit.

Other Outboard Equipment: (5) Allison Limiters, (2) UREI

24 TRACK

1176LN limiters, (4) UREI LA3 limiters, (2) Allison Kepex noise gates, 3-channel Orban D'Esser, (2) Trident parametric EQ's, dual channel Techniques parametric EQ, UREI graphic EQ, UREI digital metronome, (2) ITC broadcast cart machines, (5) digital production clocks, (2) Gray SMPTE code reader character generators, (3) Sony Trinitron monitors, Sony U-matic video cassette recorder, Pollard Co-incidence Detector, BTX 4500 synchronizer, Audio Designs Vu-scan (20 channel), Modulimiter's LBS AM transmitter for broadcast comparison, dbx 155, (2) broadcast ORK turntables, (3) TEAC cassette decks for client roughs.

Microphones: Neumann condensers, U-87, U-86, KM-84, KM-83, KM-88, U-48, U-67 (15 total); Sennheiser 421's, 441U; RCA 77BX, 44BX; E-V RE-10's, 666's, 635A's; AKG, Shure; Sony.

Instruments Available: Steinway B 7' grand, Rhodes electric piano, Syn drums, Hohner clavinet.

Extras: Musicians' lounge area and pool table; music copy service on premises; arrangers' room with free use of bond copier; cassette duplication department with Otari 8-1, 6-position high-speed cassette duplicator.

Rates: Studio A: SMPTE video interlock—16 & 24 track: \$90; 24 track: \$80; 16 track: \$70; 2 track: \$35; Studio C: 8 track: \$30; 4, 2, and mono: \$25. Same rates for live and mix, no increase for evenings or weekends.

•••• STUDIO MASTERS

8312 Beverly Blvd., Los Angeles, CA 90048

(213) 653-1988

Owner: Randolph C. Wood.

Studio Manager: Laurence C. Wood.

Engineers: Don Blake, Chief Engineer; Robert Brown, Lawrence Horn, Ken Suesov, Joe Sidore, Fred Ross.

Dimensions of Studios: Studio A: 30' x 40' with 20' x 18' isolation room.

Dimensions of Control Rooms: 20' x 15'.

Tape Recorders: Ampex (2) MM1200 24 track; Studer (3) A-80 2 track; Ampex AG440 4 track.

Mixing Consoles: Harrison 36x24, 36 in x 24 out.

Monitor Amplifiers: Crown 300A.

Monitor Speakers: Westlake Audio TM 1.

Echo, Reverb, and Delay Systems: Eventide DDL, EMT, Master-Room.

Other Outboard Equipment: 1176 limiters, Eventide Harmonizer.

Microphones: All types.

Rates: Please call for rates.

•••• STUDIO SOUND RECORDERS

11337 Burbank Blvd., N. Hollywood, CA 91601

(213) 985-9157

Owner: George E. Tobin.

Studio Manager: Gary Goetzman, Lisa Marie.

Engineers: Ryan Ulyate, Ron Evans, Mike Piccirillo.

Dimensions of Studios: B: 11' x 30'; A: 39' x 25', both have 3 booths.

Dimensions of Control Rooms: B: 22' x 24'; A: 22' x 24'.

Tape Recorders: MCI JH24 24 track; MCI JH110 2 track; Technics RSM63 metal cassette deck; TEAC 2 track R-R.

Mixing Consoles: Harrison automated 3624, 36 in x 24 out.

Monitor Amplifiers: Phase Linear.

Monitor Speakers: UREI Time Align, JBL L100, Auratones.

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, Lexicon Prime Time, EMT 240 Gold Foil, AKG BX-10.

Other Outboard Equipment: Gain Brains, Kepex's, 1176 limiters, Harmonizer, EXR Exiter, ADR Vocal Stressor, etc.

Microphones: Neumann U-47 tube, U-67 tube, U-87, KM-86, KM-84; AKG, Sennheiser, E-V, RCA, Sony, Beyer, Shure, etc.

Instruments Available: Hammond B-3 with Leslie, Wurliizer piano, Fender Rhodes, Kawai 7' grand piano, Camco drums, Prophet 5 synthesizer.

Extras: 65K Series Allison Automation; UREI 964 digital metronome.

Rates: Call for rates.

•••• SUNSET SOUND

6850 Sunset Blvd., Hollywood, CA 90028

(213) 469-1186

Owner: S. Camarata.

Studio Manager: Bill Robinson.

Engineers: Eric Benton, Chief Engineer; Terry Christian, Robert Finch, David Leonard, Peggy McCreary, Richard McKernan, Steve McManus, Gene Meros, Mike Mroz.

Dimensions of Studios: Studio 1: 22' x 36' with separate string room; 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 1200 24/16 track; Ampex 1100 24/16 track; Studer A-80 2 track; Ampex ATR-100 2 track; Nakamichi 1000-II cassette.

Mixing Consoles: Custom designed in all studios, 32 in x 24 out.

Monitor Amplifiers: BGW 250, BGW 750, Marantz 250.

Monitor Speakers: JBL custom.

Echo, Reverb, and Delay Systems: Eventide 1745M DDL, acoustical reverberation chambers, EMT plates, AKG echo chambers, Lexicon Prime Time, Lexicon 1025 DDL, Echoplata reverb.

Other Outboard Equipment: Harmonizers, phasers, parametric EQ's, D'Essers, Inovonics 201 limiters, UREI LA3A, LA4 limiters, VSO, ADR Vocal Stressor, Allison Kepex and Gain Brain, Roger Mayer noise gate, B&B sub-mixer grouper.

Microphones: Neumann M-49, U-87, KM-84, U-67, U-47, U-64; AKG 414EB, 451; Elam 251; E-V RE-20, RE-15, 635; Shure SM-56, SM-57, 546; Sennheiser 405, 421, 441; Sony C-37A, ECM-22P; Altec 21D; RCA 44.

Instruments Available: Hammond B-3, upright tack piano, Steinway concert grand pianos.

Extras: Main lobby game room and coffee bar, lounges for each studio with refrigerator, Sony TV, and private phone. Equipment storage facilities for our clients.

Rates: 24 track: \$135/hr; Dolby noise reduction and assistant engineer included. 1st engineer extra.



SUNSOUND RECORDING STUDIO
San Diego, CA

•••• SUNSOUND RECORDING STUDIOS

9590 Chesapeake Dr., San Diego, CA 92123

(714) 585-8511

Owner: Peters Productions, Inc.

Studio Manager: Downey Hewey.

Engineers: Jeff Johnson, Glen Hutchinson, Mike Fay.

Dimensions of Studios: A: 40' x 30' with drum booth; B: 12' x 12'.

Dimensions of Control Rooms: A: 30' x 20'; B: 12' x 12'.

Tape Recorders: Stephens 821B 16/24 track; Ampex 440C 4 track; (3) MCI JH110 2 track; (2) MCI JH-110 mono.

Mixing Consoles: Studio A: MCI JH-528C; Studio B: Pacific Recorders and Engineering Custom Console.

Monitor Amplifiers: Threshold (fully class A), BGW, Crown.

Monitor Speakers: A: Westlake, JBL 4331A, Auratone; B: JBL 4311, Auratone.

Echo, Reverb, and Delay Systems: EMT stereo Gold Foil echo chamber; AKG BX-20 stereo spring echo chamber; MIC-MIX Master-Room spring echo chamber; Prime Time digital delay.

Other Outboard Equipment: UREI digital metronome, Marshall Time Modulator, (4) Omni-Craft noise gates, (4) Trident compressor/limiters, (2) 1176 limiters; (2) LA-4 limiters; LA-3A limiters (2); Eventide Harmonizer; (3) Orban D'Essers; Orban stereo synthesizer; (2) Trident parametric EQ's; (2) UREI 2-channel graphic EQ's; (2) Digitimers; (2) cassette decks; Professional turntable; Countryman phaser.

Microphones: AKG 414, 452; Neumann U-87, KM-84, KM-85, U-47 FET; Sennheiser 421, 441; E-V RE-20, RE-15.

Instruments Available: Yamaha 7'4" grand piano, Rhodes Stage 73 piano, Hammond B-3 with Leslie Korg synthesizer.

Extras: Musicians' lounge, restrooms, coffee, sodas, snacks, conference room, large parking area, office facilities available.

Rates: On request.



The beat of the hammers sets the rhythm tracks, while drills, saws and sanders sing harmony to the tune that's been buzzin' around in our heads for years. We're building our new studio and we're playin' our songs. There's music in the heart of every craftsman who's helping us build our dreams. We're exploring new horizons, we're creating a studio and control room that you play like another instrument... an instrument that lets the music soar in an effortless union of Art and Sound. Come share our music, come share our song.

Tres Virgos Studio

Mill Valley, Ca 94941 (415) 388-7799
 Soon at 1925 Francisca Blvd., Near the Richmond Bridge, San Rafael

Photo: Bob Morris ©1980JJ+C

MOTOWN / HITSVILLE	MOTOWN / HITSVILLE	MOTOWN / HITSVILLE	MOTOWN / HITSVILLE	MOTOWN / HITSVILLE	MOTOWN / HITSVILLE	MOTOWN / HITSVILLE	MOTOWN / HITSVILLE	MOTOWN / HITSVILLE	MOTOWN / HITSVILLE
ARTIST COMMODORES	ARTIST SMOKEY ROBINSON	ARTIST CONWAY TWILY	ARTIST TEMPTATIONS	ARTIST BILLY PRESTON & SHARITA	ARTIST STEVIE WONDER	ARTIST GERMANE JACKSON	ARTIST SUSANNE SCHEERIE	ARTIST BILLY PRESTON	ARTIST KENNY RANKIN
PRODUCER COMMODORES / CHARLIS WALKER	PRODUCER SMOKEY ROBINSON	PRODUCER DAVID BARNES	PRODUCER B. GORDY	PRODUCER DI PASQUALE & SHREE	PRODUCER STEVIE WONDER	PRODUCER GERMANE	PRODUCER GENE MEDANICKS	PRODUCER BILLY PRESTON	PRODUCER DON COSTA
REEL NUMBER 1001	REEL NUMBER 1002	REEL NUMBER 1003	REEL NUMBER 1004	REEL NUMBER 1005	REEL NUMBER 1006	REEL NUMBER 1007	REEL NUMBER 1008	REEL NUMBER 1009	REEL NUMBER 1010
SPECS 250	SPECS 250	SPECS 250	SPECS 250	SPECS 250	SPECS 456	SPECS 456	SPECS 456	SPECS 456	SPECS 250
TAPE SPEED 30	TAPE SPEED 30	TAPE SPEED 15	TAPE SPEED 30	TAPE SPEED 30	TAPE SPEED 30	TAPE SPEED 30	TAPE SPEED 30	TAPE SPEED 30	TAPE SPEED 30
TAPE TYPE DOLBY	TAPE TYPE DOLBY	TAPE TYPE DOLBY	TAPE TYPE non dolby	TAPE TYPE non dolby	TAPE TYPE dolby	TAPE TYPE non dolby	TAPE TYPE non dolby	TAPE TYPE dolby	TAPE TYPE non dolby
TMS 24	TMS 24	TMS 24	TMS 24	TMS 24	TMS 24	TMS 24	TMS 24	TMS 24	TMS 24
AUTOMATION yes	AUTOMATION yes	AUTOMATION yes	AUTOMATION yes	AUTOMATION yes	AUTOMATION yes	AUTOMATION yes	AUTOMATION yes	AUTOMATION yes	AUTOMATION yes
FILE NUMBER 192320	FILE NUMBER 192320	FILE NUMBER 192320	FILE NUMBER 100004	FILE NUMBER 192320	FILE NUMBER 192320	FILE NUMBER 192320	FILE NUMBER 192320	FILE NUMBER 192320	FILE NUMBER 192320
TITLE SAIL ON	TITLE CRUISING	TITLE HEART AND SOUL	TITLE YOU BELONG TO ME	TITLE WITH YOU I'VE BEEN AGAIN	TITLE SECRET LIFE OF PLANTS	TITLE BURNIN' HOT	TITLE N THE NIGHT	TITLE IT WILL COME TO YOU	TITLE WOMAN WOMAN

MOTOWN/HITSVILLE U.S.A.

7317 Romaine St., Los Angeles, CA 90046 (213) 468-3530

•••• **"THE MOST EXPENSIVE RECORDING STUDIO IN THE WORLD"**
(213) 658-8102

Owner: Jerry Wallace.

Engineers: Don Holden & Assoc.

Tape Recorders: MCI 24 track; Stephens 16 track; Ampex AG 440B 2 track; Revox, Nakamichi, etc.

Mixing Consoles: Speck 800D, 28 in x 28 out.

Monitor Amplifiers: Crown, Yamaha, Harman Kardon Citation.

Monitor Speakers: Altec, 604E, Mastering Lab, Auratones.

Echo, Reverb, and Delay Systems: AKG BX-10, BX-20, Sound Workshop 262.

Microphones: Neumann, AKG, E-V, Sennheiser, Altec, Sony, Shure, etc.

Instruments Available: Baldwin grand, 16 instrument Chamberlin, Yamaha CP300, ARP Strings.

Rates: \$29.

•••• **TOTAL EXPERIENCE RECORDING STUDIO**

6226 Yucca St., Hollywood, CA 90028

(213) 462-6585

Owner: Lonnie Simmons.

Studio Manager: Melodie Lander.

Engineers: Bob Hughes, Ty Blair, Gerry Brown, Mike Evans, Doug Graves, Barry Steimpress.

Dimensions of Studios: 40' x 20' (large studio); overdub room 14' x 16'.

Dimensions of Control Rooms: 18' x 15'.

Tape Recorders: Allison Fadex 65K Programmer (full automation); MCI 79 2 track.

Mixing Consoles: API 2488, 32 in x 24 out, automated with mixing busses.

Monitor Amplifiers: H&H 500, BGW, Crown.

Monitor Speakers: Super Red monitoring system with Mastering Lab crossovers, Yamaha NS 500, JBL 4311.

Echo, Reverb, and Delay Systems: Live echo chambers (designed by Armin Steiner), EMT 240.

Other Outboard Equipment: Orban D'Esser, parametric EQ, MCI power amp, EMT 240, Eventide Omnipressor, Eventide DDL 1745, UREI 1176 LN, LA3A's, UREI 527 graphic EQ, UREI Little Dippers, UREI 550 filters, UREI digital metronome, Kepex's (8), Lexicon Delta T, Cooper Time Cube, Eventide Harmonizer.

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

Instruments Available: Yamaha grand piano.

Rates: Please call for rates.

•••• **TRIANON RECORDING STUDIO**

(Formerly Worldwide Audio)

1435 South St., Long Beach, CA 90805

(213) 422-2095

Owner: John A. Vestman.

Engineers: John A. Vestman, Doug Sclar, David Baker, Bill Jeffery.

Dimensions of Studios: 18' x 24' plus 6' x 9' drum booth, 5' x 7' vocal booth, and 2 additional isolation rooms. 11' ceilings and acoustic treatment varies in each room.

Dimensions of Control Rooms: 14' x 15'.

Tape Recorders: MCI JH24 24/16 track; MCI JH110 2 track; Technics 1500 2 track; TEAC 3340 4 track; Dokorder 1122 2 track; TEAC 450 cassette.

Mixing Consoles: MCI 428 modified with trans-amps and 500 Series electronics and extended EQ, 24 in x 24 out.

Monitor Amplifiers: Quatre 250C, BGW 250B.

Monitor Speakers: Altec 9849, Auratones.

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, Sound Workshop 242, tape delay.

Other Outboard Equipment: dbx 162, UREI 1176, phaser, tape flanging, Moog parametric EQ, VSO and Autolocator on MCI 24/16 track.

Microphones: Neumann U-87, KM-86, KM-84; AKG 451, C-501, D-1000E; Sennheiser 441; Shure SM-56, SM-53, 546, 548, SM-33 (ribbon); Sony ECM 22; E-V CS15-P, 636.

Instruments Available: Steinway 7' grand piano, Fender Vibratone (Leslie), various percussion instruments.

Extras: Free string tracks (the real acoustic kind)—up to 16 violins and violas performed at no charge—superb sound is 100% guaranteed!

Rates: 24 track \$75/hr; 16 track \$50/hr; 8 track \$40/hr; 2 & 4 track \$30/hr; special block rates available.

•••• **UNITED-WESTERN**

6000 Sunset Blvd., Hollywood, CA 90028

(213) 469-3983

Owner: United Recording Corp. (M.T. Putnam, Pres.)

Studio Manager: Dean Austin.

Engineers: Chuck Britz, Ritchie Schmitt, Paul Dobbe.

Dimensions of Studios: Five multi-track studios with various accommodations from 5 to 75 musicians.

Tape Recorders: (5) MCI JH 114-24 24 track; (2) MCI JH 114-16 16 track; (2) Scully 280-8 8 track; (5) Ampex ATR 102 2 track; (22) Ampex/MCI 350 Series 1 and 2 track; (5) Pioneer CT-F 1000 cassettes.

Mixing Consoles: (2) Harrison 4032, 40 in x 32 out; Harrison

24 TRACK

3232, 32 in x 32 out; MCI, 24 in x 24 out; MCI, 20 in x 16 out.

Monitor Amplifiers: McIntosh 2300's (6).

Monitor Speakers: UREI 813's.

Echo, Reverb, and Delay Systems: 6 live chambers, 8 EMT-140ST, Eventide DDL's.

Other Outboard Equipment: UREI 539's, 545's, 970 (Vidigraf), 1176's, LA2's, LA4's, 927 (Digital Delay). Dolby's in all control rooms. Eventide Flanger and Harmonizer.

Microphones: Neumann, AKG, Sennheiser, Electro-Voice, Beyer, Sony, Shure, Telefunken, etc.

Instruments Available: Steinway pianos, Hammond B-3's, Fender-Rhodes, tack piano, Celeste.

Extras: Pinball machines, best coffee in town and it's free.

Rates: 16 track from \$95/hr; 24 track from \$120/hr.

•••• **VALENTINE RECORDING STUDIOS**

5330 Laurel Canyon Blvd., N. Hollywood, CA 91607

(213) 769-1515

Owner: Jimmy Valentine.

Engineers: Jimmy Valentine, James Lloyd, Jay Stanley.

Dimensions of Studios: Studio A: 40' x 32' with 20' ceiling; Studio B: 14' x 15'.

Dimensions of Control Rooms: A: 16' x 21'; B: 14' x 12'.

Tape Recorders: MCI JH24 24, 16, 8 track; Stephens 16, 8 track; Ampex 354/440-4 1, 2, 4 track; Nagra 4L mono.

Mixing Consoles: MCI 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 with Mastering Lab crossovers.

Outboard Equipment: Kepex, Gain Brain, Pultec, Cinema, Hicor EQ's, 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 B-3 organ with Leslie, Mason-Hamlin upright piano, Celeste.

Rates: Studio A: mono/2 and 4 track: \$65/hr. 8 track: \$75/hr. 16 track: \$85/hr. 24 track: \$120/hr. Studio B: mono, 2 and 4 track: \$35/hr. 8 track: \$45/hr. 16 track: \$55/hr. (daytime rates).

•••• **WESTERN AUDIO RECORDING STUDIOS**

8050 Ronson Road, San Diego, CA 92111

(714) 292-9805

Owner: Harlan Lansky.

Engineers: Rick Gord, Michael Harris, independents.

Dimensions of Studios: 18' x 24'.

Dimensions of Control Rooms: 18' x 22'.

Tape Recorders: MCI JH 16/24 24 track; Ampex ATR 102 2 track; Ampex 351 2 track; Ampex 351 full track; Technics M85 cassette deck.

Mixing Consoles: MCI 416, 24 in x 24 out.

Monitor Amplifiers: Crown DC 300; Uni-Sync Model 100; Crown D-60 (2).

Monitor Speakers: JBL 4331; JBL 4311; Auratone.

Echo, Reverb, and Delay Systems: MICMIX Master-Room Super C; Lexicon Prime Time.

Other Outboard Equipment: UREI 1176 peak limiters (2); Kepex's, Gain Brains; Orban parametric EQ; Orban Dynamic sibilance controller.

Microphones: Neumann U-87's, KM-84's; E-V RE-20's; AKG 452's; Beyer M-260's; Shure SM-56's, 57's; Sennheiser MD-421's.

Instruments Available: Yamaha conservatory grand piano; Yamaha electric grand piano; Fender Rhodes electric piano; Mini Moog synthesizer; Roland string synthesizer; Gibson and Fender guitars; Ampeg V-4 amplifier; Fender Super Reverb amplifier; Vox Cambridge reverb amplifier.

Rates: Available upon request.

•••• **WESTLAKE STUDIOS**

6311 Wilshire Blvd. (Mixdown);

8447 Beverly Blvd. (Studios A and B).

Los Angeles, CA 90048

(213) 655-0303 for sales, design, etc., 654-2155 for studio information, booking, etc.

Owner: Glenn Phoenix, President.

Studio Manager: Maggie Welch.

Engineers: Tim Fitzpatrick, Chief of Maintenance; Erik Zobler, Chief Engineer; Ed Cherney, Paul Ray, Brian Reeves, House Engineers.

Dimensions of Studios: A: 45' x 30'; B: 26' x 26'; Mixing room: 15' x 8'.

Dimensions of Control Rooms: A: 30' x 26'; B: 26' x 26'; Mixing room: 24' x 24'.

Tape Recorders: 3M 79, 24/16/4 and 2 track; 3M digital M81 32 and 4 track; Studer A-80 2 track; Otari 2 track; Technics 2 track and various cassettes; Ampex ATR 100 2 track.

Mixing Consoles: Harrison 4832, 48 in x 32 out; API 2824, 32 in x 24 out.

Monitor Amplifiers: Crown DC 300A; AB Systems 410, Crest P3501.

Monitor Speakers: Westlake Audio 2nd Generation High Resolution Monitors, JBL 4311's, Auratones.

Echo, Reverb, and Delay Systems: EMT 250, EMT 240, AKG BX-20, Echoplate, Eventide DDLs, Eventide Harmonizers, Lexicon 224, Lexicon DDL and Lexicon Prime Time, DeltaLab Acousticcomputer, Marshall Time Modulator.

Other Outboard Equipment: MICMIX Dynaflinger, Kepex, compressors, limiters, equalizers, Dolby, dbx, Telecom noise reduction, D'Essers, Scamp Rack, 3 sets EECO SMPTE dual cue synchronization and code generator; Allison 65K automation and video outboard gear.

Microphones: Various assortment of AKG, Neumann, Sony, Sennheiser, Electro-Voice, PML, Nakamichi, B&K, Beyer, Shure.

Instruments Available: Yamaha 96" grand piano and 76" grand piano.

Extras: Disco bull and free beer (domestic).

Rates: Studio A: \$168/hr; Studio B: \$162/hr; Mix room: \$148/hr. Digital rates: Studio A: \$198/hr; \$218/hr 32 to 4 track digital mixdown. Studio B: \$192/hr; \$212/hr for 32 to 4 track digital mixdown. Mix Room: \$178/hr; \$198/hr 32 to 4 track digital mixdown.

•••• **WHITE FIELD STUDIO**

(Formerly Maranatha Studio)

2902 W. Garry, Santa Ana, CA 92704

(714) 546-9210

Owner: White Field Studio, Inc.

Studio Manager: Berit Neff.

Engineers: Jonathan Brown, Dan Willard, Chris Taylor, Thom Roy.

Dimensions of Studios: A: 25' x 25'; B: 20' x 25'; with two isolation booths.

Dimensions of Control Rooms: 20' x 25'.

Tape Recorders: Stephens 821A 24 track; Ampex ATR-100 2 track; Ampex AG 440 2 track.

Mixing Consoles: Ford Audio/B.A. Roth custom with Allison Automation, 32 in x 24 out.

Monitor Amplifiers: Crown D300, Crown D150, Spectra Sonics 700.

Monitor Speakers: Altec 604E/Utah with Mastering lab crossover, JBL, Auratones.

Echo, Reverb, and Delay Systems: EMT 240, AKG BX-20, Lexicon Prime Time, Eventide H-949 Harmonizer.

Other Outboard Equipment: UREI LA2A, LA3A, Universal 175 limiter, Spectra Sonics 610 Complimiter, Roger Mayer noise gates.

Microphones: Neumann U-47 tube, U-67, M-49, M-269, KM-54, KM-56, KM-84; Sony C-37A, C57, C-500; Telefunken 250, 251E; AKG C12A, C-24, C60, 414, 452, 224; Beyer 160; RCA 77DX; E-V RE-20; Sennheiser 421, 441; Shure.

Instruments Available: Steinway 9' concert grand, B-3 with 2 Leslies, Wurlitzer 140, guitar amps, drums.

Extras: Lounge, kitchen.

Rates: Please call for daily/block rates.

•••• **WILDER BROS. RECORDING STUDIO**

10327 Santa Monica Blvd., Los Angeles, CA 90025

(213) 557-3452

Owner: George, Warner, and Walt Wilder.

Studio Manager: George Wilder.

Engineers: Walt Wilder, Warner Wilder, Allen Breneman, David Gertz, Ken Susor.

Dimensions of Studios: Studio I: 40' x 40'; Studio II 20' x 23'.

Dimensions of Control Rooms: Studio I: 18' x 20'; Studio II: 17' x 19'.

Tape Recorders: (7) Ampex ATR 100 2 track; MCI 2 track; (2) Ampex MM1200 24 track.

Mixing Consoles: MCI 600 automated, 36 in x 24 out; Audiotronics Son of 36 Grand, 26 in x 16 out.

Monitor Amplifiers: Carver, Phase Linear.

Monitor Speakers: UREI Time Align.

Echo, Reverb, and Delay Systems: EMT 140, Lexicon 224.

Other Outboard Equipment: Eventide Harmonizer, UREI limiters, LA3A, Dynaflinger.

Microphones: Neumann U-87's, AKG 414's, 451's; Sennheiser 441's, 421's etc.

Instruments Available: Fender Rhodes piano, Yamaha grand.

24 TRACK

Extras: TV, private lounge, refrigerator, etc., ample parking, complete privacy.

Rates: \$45 to \$125. Please call for rates.

•••• **WIZARD RECORDING STUDIOS**
308 N. Edinburg Ave., Hollywood, CA 90048
(213) 855-1322

Owner: Hank Donig;

Studio Manager: Operations Manager: Leanne Macdonald, Traffic Manager: Chris Richards.

Engineers: Chief Engineer: Howard Dresden, 2nd recording engineers: Bill Koepnick, Hill Swimmer; Hell of a nice guy: Mark Cunningham; Inventory Control: Mark Ritter.

Dimensions of Studios: 48' x 32' also drum booth, piano room, and vocal isolation booth.

Dimensions of Control Rooms: 32' x 12'.

Tape Recorders: MCI JH-24M (2) 24 track; Studer A80-RC 2 track; MCI JH 110A-2 track; Ampex ATR 700 2 track.

Mixing Consoles: Trident TSM 32 in x 24 out.

Monitor Amplifiers: Bryston, BGW.

Monitor Speakers: Dual woofer JBL (Augsburger design), UREI 813 Time Align System, JBL 4311, Brauns.

Echo, Reverb, and Delay Systems: (2) EMT 140's, various Lexicon and Eventide delays.

Other Outboard Equipment: Eventide, UREI, Orban, Lexicon, Inovonics, Eventide Omnipressor, Kepex's, Gain Brains, Roger Mayer gates, EXR Exciter, D'Essers, Dolby.

Microphones: Neumann; AKG; Electro-Voice; Sennheiser; Shure.

Instruments Available: Hammond B-3 w/147 Leslie, Yamaha 9'3" grand piano, congas, drum kit.

Extras: Complete kitchen with microwave oven, game room with Space Invaders, pool table, pinball machine, complete powder room, bathroom with shower.

Rates: Call for rates.

•••• **ALLEN ZENTZ RECORDING**
1020 N. Sycamore, Hollywood, CA 90038
(213) 851-8300

Owner: Allen Zentz.

Studio Manager: Stuart B. Olson.

Engineers: Rick Ash, Chris Bellman, Brian Gardner, John Van Nest.

Dimensions of Studios: Recording: 22' x 40'; Mastering 13' x 21'.

Dimensions of Control Rooms: 14' x 22'.

Tape Recorders: Telefunken (2) M15A 24 and 32 track; Telefunken (5) M15A 2 track; Telefunken M15A preview (disc studio) 2 track.

Mixing Consoles: Harrison 4032, 40 in x 32 out. Neumann (disc mastering) SP-75, 2 in x 2 out.

Monitor Amplifiers: McIntosh MC2300.

Monitor Speakers: UREI 813 (Altec Time-Aligned system.)

Echo, Reverb, and Delay Systems: Acoustic echo chamber, EMT digital reverb, EMT 140 reverb, Harrison Auto-Set (computer mix), Telefunken Telcom noise reduction systems.

Other Outboard Equipment: UREI, Lexicon, EMT, K & H, Eventide, Teletronix, Inovonics, Trident, Dolby, Telcom, dbx.

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

Instruments Available: Bluthner 7' grand piano, Polymoog, Mini Moog, tack piano, Fender Rhodes.

Rates: 24 track: \$160/hr; 32 track: \$180/hr.

Studio Managers:

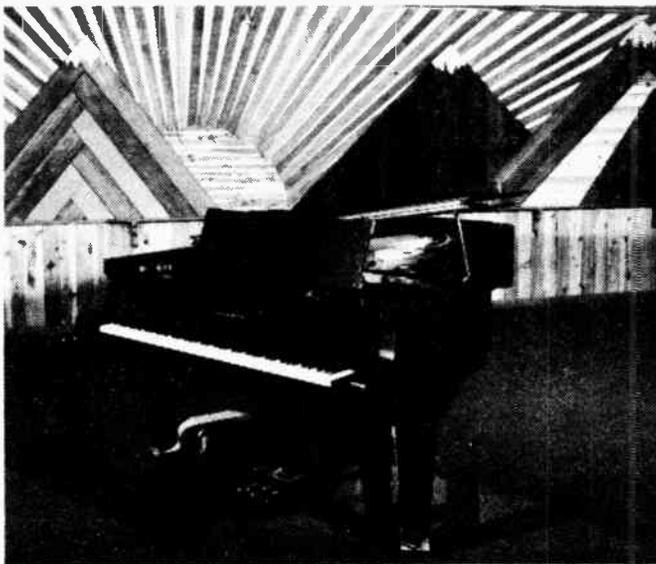
If your studio is doing something that you would like to have people know about, drop a line to:

"Sessions", c/o the Mix
P.O. Box 6395, Albany, CA 94706



RECORDERS

3013 Shoemake Avenue
Madera, California 95351
(209) 521-1494



Rates (per hour)	24 Track	\$95
	16 Track	\$65
	2 Track	\$50

A serious alternative to over-priced, over-hyped and congested recording situations. Located on 80 acres of almonds in the heart of the San Joaquin Valley of Calif., Villa features a trident 28-in. 24-out mixing console, 26 ch. of dolby, a Baldwin 9 foot concert grand piano, and the finest in outboard and musical equipment. Villa also has a Swimming Pool, Sauna, Hot Tub and comfortable Lodging Facilities to add to the relaxed country surroundings.

Rates include all peripheral equipment, keyboards and an experienced audio engineer (John Wright, Chief Engineer).

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Independent Engineers & Producers of Southern Cal

RANDALL E. ASPINALL — PRODUCER
1971 E. 4th St., Suite 3, Santa Ana, CA 92705
(714) 543-9381

Experience: Have produced and promoted records for artists such as, The Osmonds, Donny and Marie, Randy Van Warmer, David Naughton. I am a member of the Conference of Personal Managers. I've worked on the production of many demo soundtracks for motion pictures and TV. I have just begun preproduction on a film entitled "Alexander Simon's Impregnable Goldtender," in which I will be producer. I also will produce the soundtrack. I have my own publishing co. "Reamus Music" and production co. "REA Entertainment Corp."

DONALD S. BLEEDEN — ENGINEER/PRODUCER
310 S. Almont Dr., #208, Los Angeles, CA 90045
(213) 274-1532

Experience: Mixed live for Toshiko Aklyoshi, Lew Tagakin, Poppeye, Marquis de Sade, Tom Gebe Band, Father Tom Vaughn, Tommy Newsom, Ray Pizzi, Excalibur, Eddie Shaughnessy, Bill Berry, Frankie Cupp, Nat Pierce. Studio and radio work include: Marquis de Sade, Roman Polanski, Fred Astaire, Hunter Davies, KPFF. Now involved in studio design. Also nightclub and sound reinforcement design systems.

JOHN BROCK, JNO. — ENGINEER/PRODUCER
Alternative Music Production
7188 Sunset Blvd., Suite 204, Los Angeles, CA 90046
(213) 876-2552

Experience: 5 years developing 4 track studio, synthesizer lab, and performance situations with emphasis on original sound synthesis.

PAUL BROUCEK — PRODUCER
Paul B. Music Co.
554 Rialto Ave., Venice, CA 90291
(213) 399-3384

Experience: For the past 5 years have been based in San Francisco offering a professional combination of producing/writing/arranging skills for indie records, radio/TV, and artist demos. (credits upon request.) I am now L.A. based serving both ends of California.

ANDY CHAPPEL — ENGINEER
6860 Gentry, N. Hollywood, CA 91601
(213) 781-3975

Experience: In all facets of sound reinforcement, mixing, miking and set up throughout America and the United Kingdom. Own a professional rehearsal studio and have dealt with a variety of different artists and their particular sound.

ALEX CIMA — ENGINEER/PRODUCER
P.O. Box 1594, Hollywood, CA 90028
(213) 682-8588, 686-9000
Experience: Recording artist/producer on major label. Extensive credits in film scores, commercials, prime time TV. Recording engineer/synthesizer instructor.

LEN CROSS — PRODUCER
Len Cross Productions
Suite 320, 7080 Hollywood Blvd., Hollywood, CA 90027
(213) 461-1647
Experience: Studied at Sherwood Oaks Experimental College, University of Sound Arts, under Doc. Seigel, worked at Original Sound (Ben Jordan) Studios.

KEITH DRESSSEL — ENGINEER/PRODUCER
c/o Ron Henry Mgt.
7265 1/2 Hollywood Blvd., Hollywood, CA 90042
(213) 467-4360

Experience: Moon Martin, BTO, Barry White, Fast Fontaine, Johnny Burnette Band, Southwind. Produce artist demos resulting in record deal with major label. Songwriter demos have been successfully used in securing covers on major labels.

JIM EGAN — PRODUCER
P.O. Box 74, Hollywood, CA 90028
Experience: Bachelor of Music composition, advanced music composer, synthesizer orchestrator. Computer music programmer, 10 years music business research, songwriter.

RON FAIR — ENGINEER/PRODUCER
Suite 105, 6525 Sunset Boulevard, Hollywood, CA 90028
(213) 467-8417
Experience: Gold LP for "Rocky" (soundtrack) on UA records (asst. producer; asst. engineer). Produced/engineered over 100 spots for clients including: Dunes Hotel;

American International Pix; Crown Int. Pix; Mirror Releasing Corp.; Seymour Borde & Assoc.; Levi's, S. Cal; May Company, S. Cal; Scott Paper. over 20 LP credits in various capacities for UA; Polyord Italy; Baby Grand; Pelican; Gateway. 8 years as engineer. I work primarily out of Sage & Sound, Hollywood.

SCOTT FRASER — ENGINEER
2044 Vista Del Mar Ave., Los Angeles, CA 90068
(213) 469-7894

Experience: Studio work with rock acts including Player, Wha-Koo, Hello People, Terry Talbot; but majority of work with folk & ethnic music—albums for Omon Folk Ensemble, Buddhist temple chants, Mariachis, & others; as well as contemporary classical & avant-garde music. Extensive experience as composer/performer of music for dance, theater, film, video, solo concerts, & radio.

ED FREEMAN — PRODUCER
8439 Ridpath Drive, Los Angeles, CA 90046
(213) 650-4926

Experience: Producer/arranger for Don McLean, Gregg Allman, Carly Simon, Roy Buchanan, Tim Hardin, Livingston Taylor, Garland Jeffreys, Pat Martino, etc.

GARY GLADSTONE — ENGINEER/PRODUCER
The "Mix Doctor"
6646 Vineland Ave., N. Hollywood, CA 91606
(213) 762-3125 (24 hrs.)

Experience: 5 solid years as an engineer (specializing in mixing), produced disco music for film, recorded and mixed a lot of new wave groups, plus produced a few along the way. Also, I engineer/produce 3 nationally syndicated pop music shows for radio.

HACK — ENGINEER
2475 236th Pl., Torrance, CA 90501
(213) 325-2875

Experience: Presently working with a new group formed during the beginning of Jan. 1979, the band "Ray Gunn Faze". You shall be hearing much in the 80's. Have engineered with present and other bands in the LA area.

RICHARD HART — ENGINEER/PRODUCER
4632 Palm Dr., La Canada, CA 91011
(213) 790-8664

Experience: Working for four years as chief engineer at Producers Workshop Studios. I have engineered on various projects including: Pink Floyd "The Wall", Alice Cooper, Thelma Houston, Walter Egan, and Roberta Flack to name a few.

BRADLEY HARTMAN — ENGINEER/PRODUCER
5233 Fulton Ave., Van Nuys, CA 91401
(213) 986-9252

Experience: Chief engineer, Enactron Studios. Album credits: Emmylou Harris, Willie Nelson, The Band, Jimmy Buffet, Jonathon Edwards, Mary Kay Place, Rodney Crowell.

MICHAEL HELLER — ENGINEER
1666 N. Beverly Dr., Beverly Hills, CA 90210
(213) 275-4477

Experience: Graduate, the University of Sound Arts; graduate, Center for Audio Studies (New York); second engineer at Dandisound Studios, New York; composition and recording of soundtrack of Kepler's "Music of the Spheres" for Italian national television (appeared on "Nova", April 1979).

DANNY HOLLOWAY — PRODUCER
P.O. Box 15537, Long Beach, CA 90815
(213) 488-1874

Experience: Former staff producer and A&R man at Island Records in England. Have produced Bob Marley and The Wailers, The Heptones, The Pilmsouls, The Furys.

GUY KATICH — PRODUCER
P.O. Box 3615, Redondo Beach, CA 90277
Experience: President and producer and of course founder of Dusty Roads Records (founded in 1976). Production credits include: Ken Roland, Billy Reo & The Tokyos (the first new wave record ever in China.) Also author of: "Promote your own record." \$10.00 mail order.

JOHN KEATING — ENGINEER
11955 Missouri #4, Los Angeles, CA 90025
(213) 876-4791

Experience: Some engineering experience. Have many hours in studio through record engineering courses and work as session musician. Thorough electronics background and musical training. Have advanced degrees in business. (BA, MBA).

STAN H. KING — ENGINEER
P.O. Box 7542, Van Nuys, CA 91406
(213) 998-7541

Experience: Over ten years experience in multi-track studio and location recording. Over 15 albums and 8 singles. Five years tour engineering experience for numerous rock and R&B artists.

MARK (DUSTY ROADS) LAWRENCE — ENGINEER
3649 W. 59th St., Los Angeles, CA 90043
(213) 299-8233

Experience: 5 years of road work as a mixer. Currently on the circuit working sound with LA based bands. Including The Pop, The Motels, The Model, The Spoilers, Levi and The Rockets, The Gogo's, The Rattlesnakes, Autumn, The Blue Herpies, NY's Johnny Thunder and The Heart Breakers. Independent live mixer.

DAVID LEE — PRODUCER
DLA Production
8520 Van Noord Ave., N. Hollywood, CA 91606
(213) 766-2852

Experience: Experienced musician/composer/producer/engineer. Many credits of movie sound track, commercial jingles, and many other recording artist's record production. Have our own studio, complete staff of musician, arranger, orchestra, brass section and many more, ready to do your production. Call for details.

DONALD R. MALONE — PRODUCER
2516 W. Vernon Ave., Los Angeles, CA 90008
(213) 292-0336

Experience: 6 years recording E.C.S., Patience, H. Street Gifted Four, Murder, Indigo, Infallibles. For different as, Sounds On Solid Grounds, Plises, Utopia.

JORGE MARTIN — PRODUCER
5741 Carlton Way, Suite 305, Hollywood, CA 90028
(213) 466-8914

Experience: 10 years as a performing professional: National Council for Arts, Michigan Council for Arts, Gala "76" Bicentennial Music Festival, 1977 "Best Canadian Brass & Percussion" Award. Potential of the Detroit area expired.

JASUN MARTZ — PRODUCER
c/o Neotheric Music
P.O. Box 4129, Hollywood, CA 90028
(213) 957-1088

Experience: I have extensive production experience ranging from new wave to avant-garde. I've recorded and produced sessions in both European and U.S. studios and have worked with Frank Zappa, Bloodstone, Disguise, Foghat, Cross, S.I.R., Pro Audio, Bullet Sound and many others. The latest album I produced was an avant-garde/contemporary classical release recorded in London, New York and LA studios featuring Eddie Jobson (U.K., Zappa, Roxy Music), Ruth Underwood (Mothers of Invention) and 35 other top musicians entitled "The Pillory" by Jasun Martz/The Neotheric Orchestra (A.E. 11480).

DR. RICHIE MOORE, PH.D — ENGINEER/PRODUCER/AUDIO CONSULTANT
(213) 374-4134

Experience: Ph.D Communications Science. Engineer/mixer staff at Wally Heiders (LA), EMI Studios (Abbey Road), Village Recorder, and the Burbank Studios. Recorded over 175 albums; 200 singles; and have earned 11 gold albums and 4 platinum. Have scored many films and TV programs. Have worked on the design, construction, and troubleshooting of many devices in the audio/video industry. Extensive road tours with major groups. Graduate of MCI Technical School 1978. Co-Founder of the University of Sound Arts. Don't let the credentials scare you, though. Small clients are just as important to me as large ones.

TIM POWELL — ENGINEER/PRODUCER
Om Productions
23660 Gary Ct., Sunnymead, CA 92388
(714) 653-2878

Experience: Multi-track recording for music demos, television, radio production, etc. Produced and directed 30-minute TV special on getting into the music biz using local, unknown talent.

EDLOARD A. ROMANA — ENGINEER
475 East Magnolia #G, Burbank, CA 91501
(213) 846-5550

Experience: Have worked at the Record Plant, Sierra Audio, Kendun Recorders. Strictly a technical person. Thorough experience with Hidley monitors, voicing, studio interface, and maintenance of all audio electronic equipment. Have experience with SSL consoles, Harrison, API, customs, Studer, Ampex, 3M tape machines, many and various processing equipment: Neumann SX74 cutting system, complete alignment; mechanical, electrical maintenance; mastering consoles all makes.

HAL SACKS — ENGINEER/PRODUCER
P.O. Box 492, Van Nuys, CA 91401
(213) 785-8473 or 883-7933

Experience: Casablanca producer Jerry Weaver; Arista Records, Andrea Robinson; ARC Columbia, Lenny Caston; Sparrow Records, Candle, Janny, Barry McGuire, Scott W. Brown. Various custom Gospel LP's and demos.

BOB SAFIR — ENGINEER/PRODUCER
5249 Melrose Ave., Los Angeles, CA 90038
(213) 467-9432

Experience: 4 years as owner/operator of Track Record Studios. Also function as independent producer/engineer with several album projects and dozens of single projects completed. Complete engineering and musical background.

RICHARD SANDFORD — ENGINEER
852 West Arbor Vitae, Los Angeles, CA 90301
(213) 672-4632

Experience: Schooling includes: Institute of Audio Research, New York Sound Masters and Sherwood Oaks Experimental College, L.A.; Have worked at Island Records, London; ABC; Independent Recorders; and various other locations. Presently I am the owner and head engineer at the Underground Recording Studios, L.A.

TERRY SETTER — ENGINEER/PRODUCER
1747 Missouri St., San Diego, CA 92109
(714) 270-6634

Experience: 5 years experience as a rec. engineer, specializing in "new music" recording techniques. 2 years as a producer, primarily soundtracks. Presently employed by the "Center For Music Experiment", UCSD, La Jolla, Cal. as technical coordinator and head of recording. Also have live PA experience (all aspects). Worked with: Les McCann, Cleo Laine, Stan Turrentine, Gabor Zabo, Stan Getz, Airtio, Keith Jarrett, Burt Turetzky, Alvin Lucier, Pauline Oliveros, etc.

RICHARD ALVIN SHANN — PRODUCER
4412 Don Felipe Dr., Baldwin Hills, CA 90008
(213) 734-0777

Experience: College graduate; studied music 30 years; produced Mad Lads, Gentrys, & Avanties; worked for Stax Rec. In early days; music director for Platters, O'Jays, Dakota Station. Most of the product broke even. To people in the business, I'm no ghost.

MR. HAGEN SMITH — PRODUCER
P.O. Box 4037, Satcoy, CA 93003
(805) 485-7366

Experience: Produced singles with Dorsey Burnette, Donny Brooks, Bobby Hart, The U.S. Males, The Century Five, The Galaxies, Buddy Wayne, and Bob Hudson. Produced original sound track album from the motion picture "The Legend of Frank Woods."

BOB STARR — PRODUCER
1065 E. Fairview Blvd., Inglewood, CA 90302
(213) 672-2349 or 389-3471

Experience: Produced "Bob Starr's Soul Rhythm And Blues Roots" album, "Bob Starr's Soul Rhythm And Blues Roots" show, co-produced "This Energy Crisis is Killing Me" and "One Tank Of Gas" on Rockin' Records and Blue Power Records.

JEFF STEIN — ENGINEER/PRODUCER
3528 Merrimac Ave., San Diego, CA 92117
(714) 274-8546

Experience: Cattail Sound Labs—design engineer; Max-trax Recording Studios—owner, engineer, producer; Custom designed audio and video systems for road and studio applications.

JOHN R. WARFEL — PRODUCER
Freefall Productions
1348 Seventh St., Suite A, Santa Monica, CA 90401
(213) 395-3803

Experience: I have been producing masters for over 6 years and I currently have a production deal with 20th Century Fox Records. My latest release was on 20th Century last July.

JEFF WEBER — PRODUCER
En Pointe Productions
P.O. Box 1451, Beverly Hills, CA 90213
(213) 277-8181

Experience: Labels: Discwasher Recordings, Sheffield Lab, Nautilus Recordings, JVC, MCA. Artists produced: Ray Brown, Tim Welsburg, Paul Smith, Louie Bellson, Roger Kellaway, Barney Kessell, among others.

DANA WHITE — ENGINEER/PRODUCER
Dana White Productions
3355 Rosewood Avenue, Los Angeles, CA 90066
(213) 391-3201

Experience: Technical engineering in most tape and audio formats including: radio & concert production, television sound and post-production mixing; film soundtrack original and post-production, multi-media and slide show soundtracks, radio commercials, industrial and corporate audio needs including cassettes, seminars, workshops, conferences.

THOM WILSON — ENGINEER/PRODUCER
13484 Dyer St., Sylmar, CA 91342
(213) 367-7918

Experience: Eric Carmen, Seals and Crofts, Alessi, Arrogance, Carrone, Jane Oliver, Olivia Newton John and John Travolta, The Moirs, Mike Sembello, Caston and Majors, Maureen McGovern, REO Speedwagon.

LARRY WISE — ENGINEER
14164 Pinney St., Arleta, CA 91331
(213) 899-0792

Experience: In house engineer for Devonshire. Sound in-house for Sunset Sound. Have also had my hands in maintenance.

GARY B. ZACUTO — ENGINEER/PRODUCER
2211 4th St., #211, Santa Monica, CA 90405
(213) 392-5657

Experience: Commercial recording. Radio & TV multi-media A/V presentation soundtracks, location recording, custom SFX.

MIKE ZELLNER — ENGINEER
5515 1/2 Radford, N. Hollywood, CA 91607
(213) 786-0825 or 841-0547 (messages)

Experience: Former chief engineer, California Recording Studio, Hollywood. All kinds of music. Worked with Dick Monda (Daddy Dew Drips), Stan Worth, Steve Cagan, Cole-Aranda, Almo-Irving, and Interworld Publishing. Also major film, TV, and commercial scores.

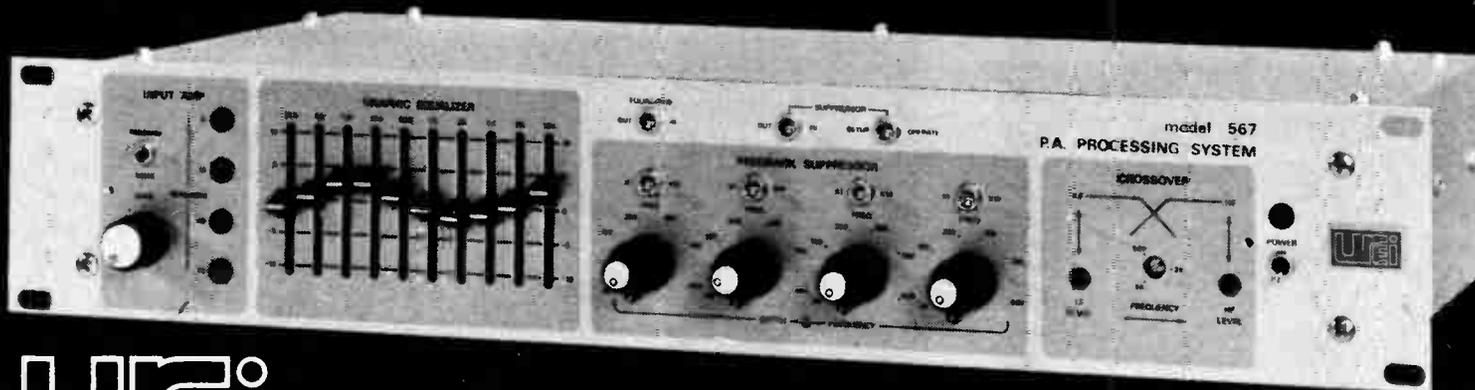
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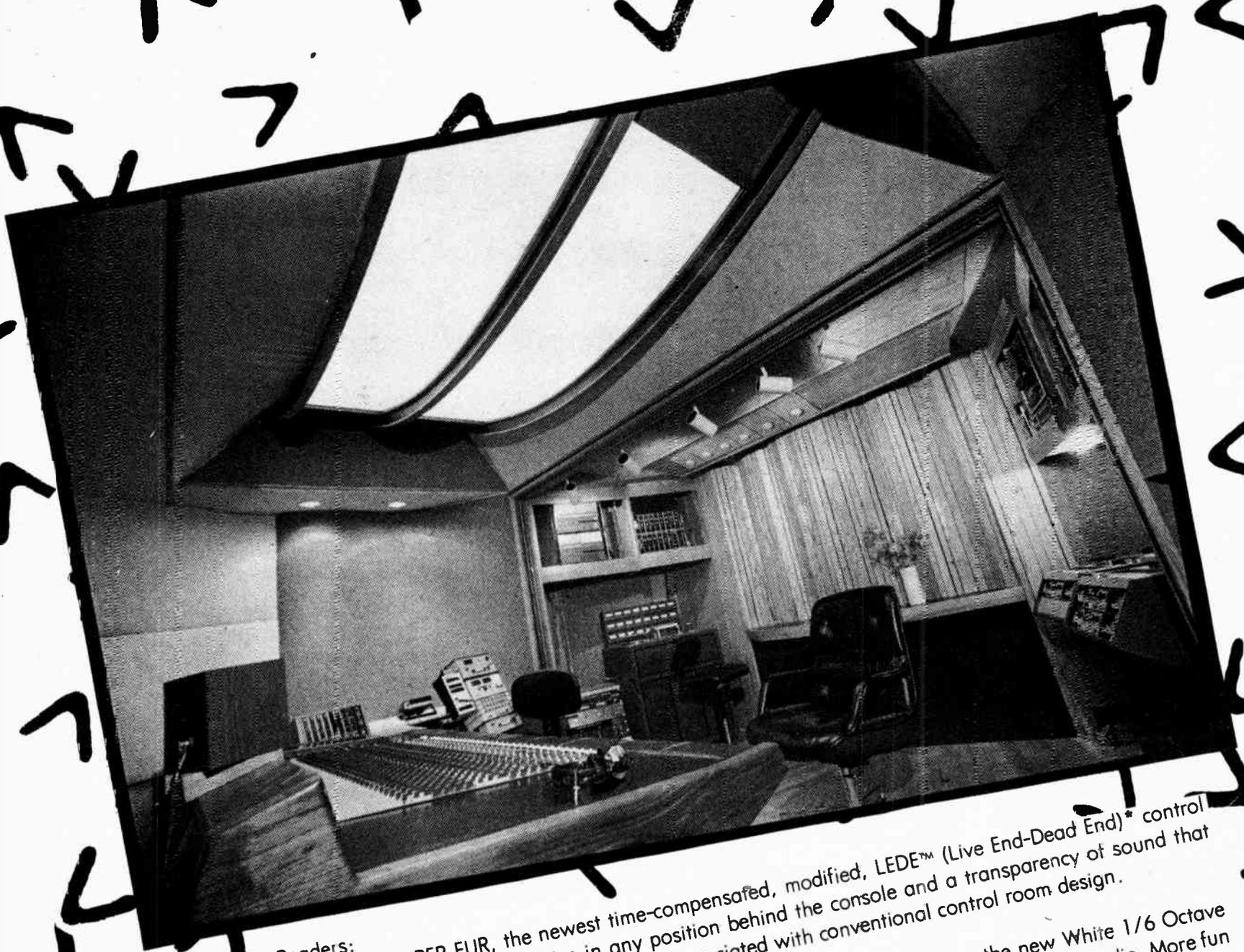
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*LEDE™ and Live End-Dead End™ are trademarked terms of Synergetic Audio Concepts..

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Thanks for collage material Fast Forward.

feedback

Don Davis on LEDE™ Control Rooms

Ed. Note:

In Vol. 2, No. 4 (November 1978) we presented a piece entitled "TDS, PZM, TA and LEDE" in which Don Davis introduced several new concepts in recording technology. Since that time many studios have employed these ideas, whole or part, and the term LEDE™ has achieved a high degree of popularity and curiosity.

Unfortunately misunderstandings have arisen as to exactly what qualifies as an LEDE™ room design. In the following letter, Don responds to the misunderstandings.

Dear Mix,

We were pleased to read of the increasing acceptance of our LEDE™ design technique in various new recording studios you report on.

We would appreciate your acquainting your readers with the following information:

1. LEDE™ and Live End-Dead End™ are trademarked terms and can only be applied to control rooms that meet the criteria in the following list. (Syn-Aud-Con will vigorously protect these trademarks.)

A. There is a low frequency non-symmetrical outer shell, free of pronounced resonances at low frequencies. This shell is large enough to allow development of bass frequencies.

B. There is a symmetrical inner shell. The crossover frequency between the outer bass shell and the inner geometric frequency shell is

$$f = \frac{3 \text{ (velocity of sound)}}{x \text{ Smallest room dimension}}$$

C. There is an effectively anechoic path between the monitor loudspeakers and the mixer's ears that extends for at least 2 to 5 msec beyond the studio's initial time delay gap.

D. There is a highly diffused (at geometrical frequencies) sound field present during the initial onset of the so-called Haas Effect.

E. The monitor loudspeakers, microphony technique and *mixing console* do not "mask" the desired anechoic path from the monitors to the listener, including the period beyond the monitor to ears physical distance (the studio ITD +2 to 5 msec).

F. No early early sound (EES) is present. This is sound that arrives at the mixer's ears *ahead* of the direct sound traveling through the air. EES occurs when monitor loudspeakers are not *shock mounted* and therefore radiate through the structure and re-radiated in the air, usually from the ceiling, near the listener.

G. The hard surfaced rear wall, rear side walls, and rear ceiling are so spaced temporally as to provide interwoven comb filter patterns that become a high density early sound field without measurable anomalies.

2. There is no charge by Syn-Aud-Con for the use of these trademarks. The only requirement is that a set of TEF™ measurements confirming the compliance of the control room wishing to use the trademark be made by any licensed TEF™ practitioner and sent to us. Upon receipt and approval of such data, we authorize the use of our trademark by that facility.

It may be of interest to your readers to know that there are a good number of existing studios that have experimentally modified conventional designs toward the LEDE™ concept. The only fully approved LEDE™ facility on the West Coast is Filmways-Heider's Studio 4. An exceptional new control room in Birmingham, Alabama (The Music Place) is fully accredited. Las Vegas Recording provided the original prototype (minus the concrete bass shell). For those interested in learning what LEDE™ is all about, we recommend either The Music Place or Filmways-Heider as no compromise examples of our latest techniques.

Many studios have achieved substantial improvements with partial application of the LEDE™ principles. These include Summit University and Martinsound here on the West Coast.

Finally, Syn-Aud-Con offers a special consultation service to those desiring design help with a new facility. This service is through selected TEF™ practitioners with special competence in LEDE™ design and is a fixed price package.

Further information may be had by writing Synergetic Audio Concepts, P.O. Box 1115, San Juan Capistrano, CA 92693.

Don Davis, President
Syn-Aud-Con

Ed. Note:

The following letter refers to information contained in the story on Different Fur Recording Studio, in our January, 1980 issue (Vol. 4, No. 1).

Dear Mix,

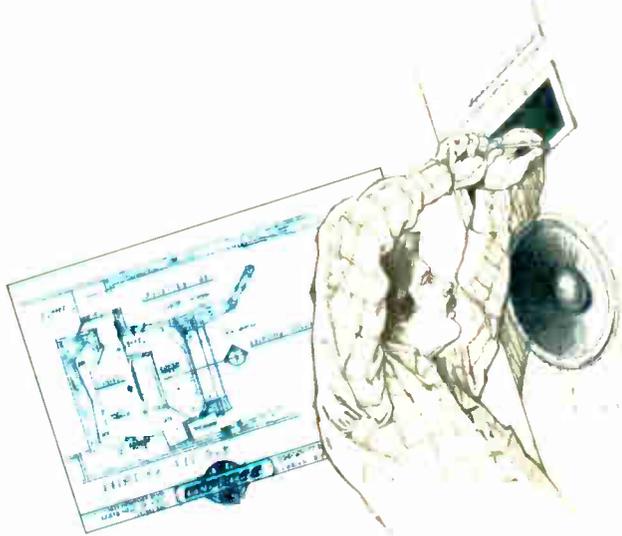
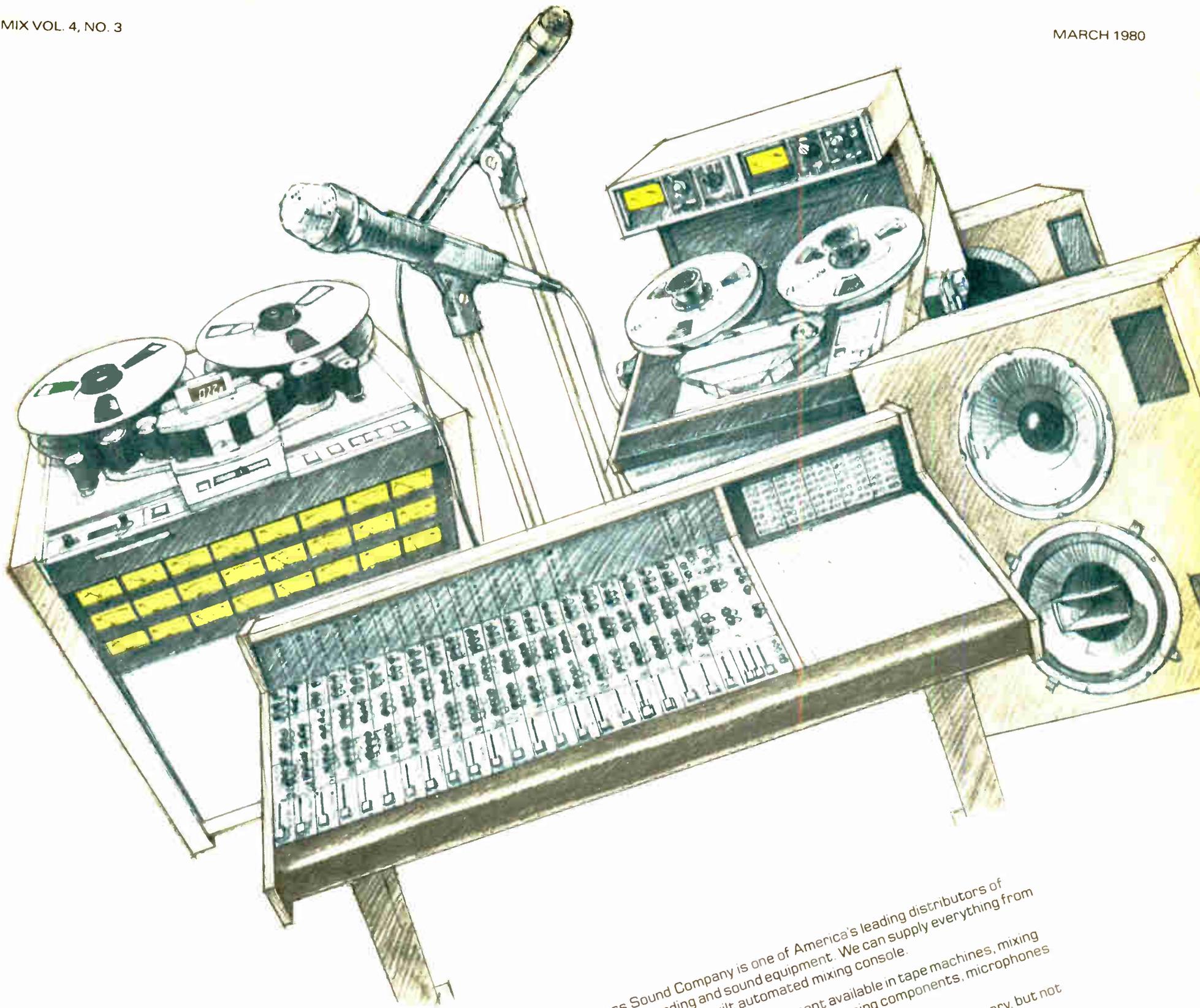
To set the record straight, SVT recorded "Heart of Stone" at Tewksbury Sound Recorders in Richmond, California. It was engineered and mixed by Richard Van Dorn. The B side was done at Different Fur.

Dan Alexander



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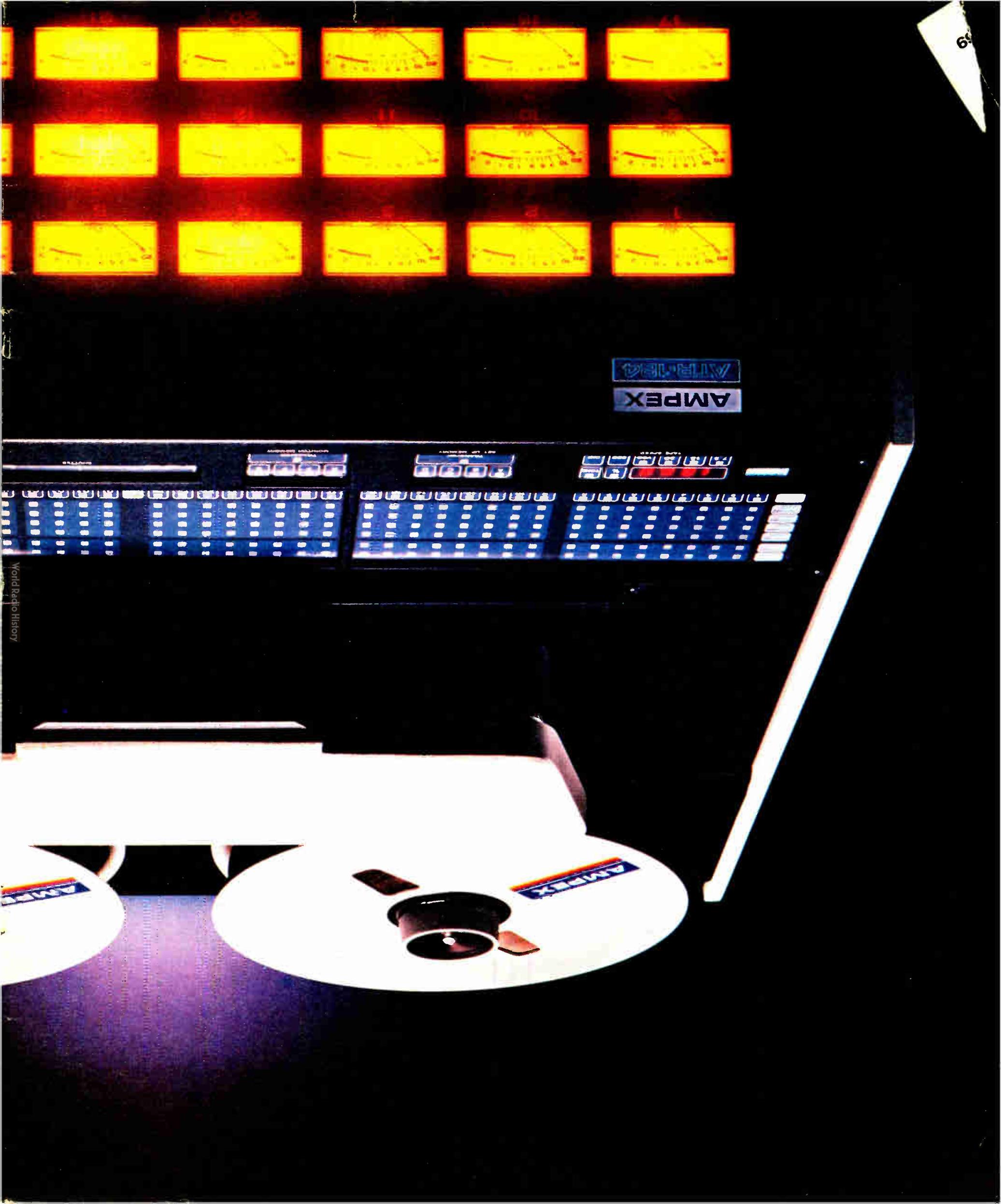
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Ron started as a singer in Philadelphia. He worked the board at several major festivals during the late '60s before entering the studio in England during the early '70s. Along the way, he began producing. As a producer and/or engineer, Ron has worked with The Who, Led Zeppelin, Bad Company, Dave Mason, The Babys, UFO and many others. His most recent project was with The Jefferson Starship.

ON MULTI-TRACKING

"I go for the whole thing. I would rather not do anything for two days than have to take the band down to three pieces and have to build it back up again. I'd rather piece the tracks together than piece the band together. I mean, there'll still be overdubs and things like that, but rock'n roll is so much a feel situation, you know?"

ON DIPLOMACY

"A lot of times, people will stand around and everybody will think the other guy likes it. Nobody will say 'Well, I don't like it.' It won't be till after a while that they find out that nobody ever liked it. They just never wanted to say anything. Now, I'm the guy who goes in there and gets it all out of them—what they like and what they don't like—so there's none of that.

I can be the bad gu
real frank and roug
doing something, I
and there, so one of the band members
doesn't have to say it. It might be a shock,
but none of it is taken out of the studio."

ON MUSICAL STYLES

"You know, hard rock stuff is the hardest thing to record. People whacking the hell out of the drums. Guitars turned up to ten. Everything is distortion. People screaming down microphones. The harder the rock, the harder it is to record."

ON TAPE

"Consistency. That's the most important thing. You know, you can work all day for that one thing and you put that tape on and it drops out or it does something. You stay with it until it cracks up. Then you use somebody else's. And I did that a lot. I've used everybody's tape. I've been using 3M tape for five or six years, exclusively. They happen to use the same tape I do, here at The Record Plant. But if they didn't, I would have my own tape in in a second."

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