

VOL. 4 NO. 7

THE RECORDING INDUSTRY DIRECTORY

● AUGUST 1980

Mix

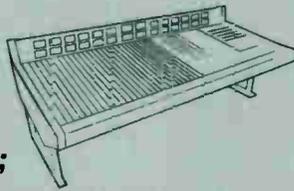


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CORRECTION: Our apologies to the photographers we forgot to credit in last month's issue: Pat Carney for the Walter Murch photo in the Apocalypse Now story, and Phil Bray for the shots in the Fantasy Studios feature.

If you've been following the Mix for the past year or more, you have probably noticed the expansion in our coverage of recording activity in the major music regions of this country. In the months to come we will further expand this coverage to include studios throughout the entire United States, as well as other areas around the world where significant contributions are being made to the recording industry. Our expansion for this issue grows from our Nashville and Memphis area coverage to the rest of the Southeast.

A great legend of the South deals with Sun Records and its founder, Sam Phillips. This man/studio duo may have done more than anyone else to give rock and roll its direction during the formative years. Rose Clayton brings us this exclusive interview with Phillips and his associates to provide us some insight into our musical past. This story will be of special interest to those of you who grew up listening to people like Carl Perkins, Jerry Lee Lewis, Bill Black, Johnny Cash and, of course, Elvis.

The South Florida recording scene has recently developed into a great business community, and Rob Henion tells us how important the people behind the studios are in creating their top quality and extra-comfortable recording environment.

We take a little closer look at Criteria, Mack Emerman's super studio in Miami that has turned out a lion's share of hits in the last decade. Sam Borgerson was there and sorts out the facts from the myths about this much publicized and little understood studio.

No tribute to the South would be complete without a salute to Opryland, USA. Once again, Sam Borgerson takes us to the best seat in the house where we get a feel for mixing at the Opry.

We try to keep a high profile of the many educational programs being developed to assist the growth and quality of our industry. To let you know about some of these great new opportunities, and in response to many requests, we are including listings of many of the recording arts programs now available. This is a fairly long (though by no means complete) list which will soon be updated with some of the newer programs that we have not yet heard from.

Next month, we present the studios of Southern California.

TRACKS

CURRENT

quality oriented

Nashville Business Stable

A random survey of Nashville recording studios reveals that business has held fairly steady, although intermittent slumps have prompted readjustments by some operations. Studio expansion projects are down when compared to the mid-Seventies boom period, and upgrading of equipment seems to stress quality rather than innovation.

"Not bad," says Jim Williamson about business at the Sound Emporium (formerly Jack Clement Studios). "Could be better, could be a heckava lot worse. Right now I guess I'm feeling the norm." Country and crossover acts like Kenny Rogers are still the staple at this studio, although more pop/rock acts are now coming in. "There seems to be a movement to Nashville, mostly from California," Williamson notes. "I have the feeling that Nashville is ready to crack wide open. I'm very optimistic about the whole recording industry here."

Glenn Snoddy at Woodland Sound Studios has a somewhat more tempered view. "Business is down about 15%," he reports. "We've had to

tighten up here and there. We expected this." The slowdown has only had a minor impact, since Woodland has absorbed most of it by cutting overtime and weekend sessions.

Things are beginning to brighten at the CBS Studios according to Manager Norm Anderson. "The last part of '79 and early '80 were pretty slow for us," he says. "Activity is picking up again although it's still not what it should be. A lot of our clients are doing less, and budgets are being trimmed for everybody." About 50% of CBS booking is internal—CBS artists—and the balance comes from independent producers.

"I don't think you can get in here," said producer Jimmy Bowen, who happened to answer the phone at The Sound Stage. "They've got good studios, and they're busy as hell." Bowen's conversations with colleagues in Los Angeles lead him to believe that Nashville has been affected mildly by the slowdown. "There's not as much waste here," he says. "There's more discipline."

The other studio managers surveyed expressed

some mild concerns, but usually backed them with long-term optimism. "Things seem to have picked up around here... about back to normal," says Ann Keener at Quadrafonic. Business is also holding steady at Studio By The Pond, according to owner Lee Hazen. Hazen has announced that he is cutting his rates by \$10 an hour "to celebrate paying off all my equipment." And over at Creative Workshop, Brent Maher reports that business is "a little bit slower than a year ago, but starting back up now." —by Sam Borgerson

events

Filmways Audio Services has announced the closing of the **Filmways/Heider Recording Studios** in San Francisco. Many landmark recordings were produced during the studio's twelve years of operation and Filmways/Heider (formerly Wally Heider Recording) contributed greatly to the prominence of the Bay Area as a major international music center. The studio and its staff will be deeply missed by musicians, engineers and producers in the industry.

Sound Ideas Studios has become the first New York studio to receive a 3M Digital Mastering System, consisting of four-track and 32-track recorders, electronic digital editing system and digital preview unit.

Fred Venitsky, President of F.V. Sound has announced the opening of his new tape duplicating company **Omni Tape Corporation**, located at 11 Teaneck Road, Ridgely Park, New Jersey; just 10 minutes from New York City. For further information call Ann McGuire at (212) 697-8980.

Howard Lilley has been appointed national sales manager of **Ampex Corporation's** Audio-Video Systems Division and will direct U.S. sales activities for the division's full line of professional audio and videotape recorders, broadcast cameras, switching systems, and computerized editing and video storage systems.

John Robbins has been appointed to the newly-created position of national OEM sales manager for professional products at **James B. Lansing Sound, Inc.**, it was announced by Ron Means, division manager.

VIEWPOINT

Anti-Piracy Memorandum

The National Association of Recording Merchandisers' legal counsel has prepared and distributed to the NARM membership a memorandum entitled "Record Merchandisers' Liability for Distributing and Selling Counterfeit Sound Recordings."

The memo explains the legal aspects of record and tape piracy and suggests steps merchandisers can take to combat counterfeiting, including the following:

1. Merchandisers should adopt a firm (written and communicated) policy against dealing in counterfeit recordings. The policy should include mandatory disciplinary action against any employee found to have knowingly or negligently dealt in counterfeit recordings.
2. Employees should be thoroughly educated as to the statutes and penalties applicable to persons

who deal in counterfeit recordings and should be instructed in methods for determining whether a recording is counterfeit.

3. Merchandise should only be purchased from a legitimate manufacturer or from an authorized or otherwise reputable distributor.

4. Further investigation is called for whenever merchandise deviates from the normal quality standards of legitimate manufacturers, or when price, circumstances or terms of sale are questionable.

Where an investigation is called for, this should include contacting the authorized manufacturer or the Anti-Piracy Intelligence Bureau—(800) 223-2328, which is operated by RIAA in cooperation with NARM. If doubts as to the legitimacy of the recordings are not resolved by the investigation, the merchandise should not be purchased.

For further information, or a copy of this memo, contact NARM Executive Vice President Joe Cohen at (609) 795-5555.

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SESSIONS

SOUTHEAST

At *Muscle Shoals Sound Studios* in Alabama, *Delbert McClinton* is recording his new album with *Barry Beckett* producing. The album is set for an October or November release.

At *Sound Emporium* in Nashville, *Kenny Rogers* recorded his new album with producer *Larry Butler*. *Billy Sherrill* and *Harold Lee* engineered the project.

At *dgp Studios* in North Miami, final tracks are being laid by *Straight Lace* on songs by writer/leader *Pucky Kay*, engineered by *Ted Stein*.

At *Criteria Studios* in Miami, Florida, the *Rossington-Collins band* is approaching completion of their album for MCA Records, an upcoming self-produced project. The band features Gary Rossington (guitars), Allen Collins (guitar), Billy Powell (keyboards) and Leon Wilkerson (bass), all former members of Lynyrd Skynyrd. New members include Barry Harwood (guitar) and Dale Krantz (lead vocals). The band will master the album at Criteria as well. Engineers are *Bruce Hensal*, *Dave Evans*, *Howard Steele*, and *Dennis Hetzendorfer*.

Bee Jay Recording in Orlando, Florida has just concluded projects with *Cameo* with *Bill Vermillion*, engineer, and *Larry Blackman* producer; *Blackfoot* with *Henry Weck* and *Andy de Genahl* engineers, and *Al Nalli*, producer; *Molly Hatchett* with *Gary Ladinski* and *Bill Vermillion* engineers, and *Tom Allom*, producer. Upcoming are sessions by *Mantra* and *Pat Travers*.

NORTHEAST

At *Blue Rock Studios* in New York, *Elly Brown* is currently recording with producer *Eddie Korvin* and all-star studio band *Elliot Randall*, *Allan Schwartzberg*, *Paul Shaffer*, *Gene Santini* and *David Sanborn*.

At *Celebration Recording Studios* in New York is *Meco* with his latest album, "The Empire Strikes Back." The project is being engineered by *Michael Farrow* and *Piers Plaskitt* and produced by *Meco Monardo*, *Tony Bongiovi* and *Lance Quinn*.

At *Opal Recording Studios* in New York, *Peter Kuys* from England, finishing up a new album with RCA recording artist, *Jack Green*. *Eddie*

DeJoy, vice president of RCA, is overseeing the project with *Llew Horowitz* engineering.

At *Sigma Sound* in New York, the *B. T. Express* tune "Does It Feel Good" is being mixed by producer *Morrie Brown*, for *Mighty M. Productions*; *Michael Hutchinson*, engineer. "Dreams and Desire" by *Fever* for *Fantasy Records* is also in the mixing process under the guidance of mixer *Jim Burgess* and engineer *Andy Abrams*.

At *Sigma Sound* in Philadelphia, *Eloise Laws* is working on an album project for *United Artists Records* with producer *Linda Creed* and engineer *Jim Gallagher*. Also hard at work on an album is *Dee Dee Bridgewater* along with producer *Thom Bell* for *Elektra Records*; *Dirk Devlin* is the engineer.

NORTHWEST

At *Bay Sound Reproduction* in Oakland, CA, *Bill Summers Heat* with *Bill Summers* producing; the *Numbers* with *R. Nelson* producing. All projects are being engineered by *Glenn Oey* with *Gene Mick* assisting.

At *Fantasy Studio*, *Pablo Cruise* recording in Studio D with *Bill Schnee* producing and engineering. Also in Studio D, *Sylvester* is finishing mixing on his new album being produced by *Harvey Fuqua*, engineered by *Richie Corsello*.

At *The Automatt* in San Francisco, *Jorma Kaukonen* and *Vital Parts* recording for RCA Records with *David Kahne* producing and engineering and second engineers *Wayne Lewis* and *La 'Ertes Muldrow*. *Narada Michael Walden* recording for *Atlantic Records* with *Bob Clearmountain* producing and engineering and second engineer *Wayne Lewis*.

SOUTHWEST

At *Can-Am Recorders* in Tarzana, *Ken Mansfield* is producing the current *Nick Gilder* album, with the engineering duties handled by *Lanny Williamson*. Recent activity also includes *Christopher Banninger* mixing gospel LP on *Melody Narramore* with *Mark Geits* producing for the *Bread & Honey* label.

At *Westlake Audio* in Los Angeles, *Seawind* on A&M have begun mixing their latest album. *George Duke* producing, *Tom Vicari* engineering, with assistance from *Erik Zabler*. *Urban Cowboy's* single "Looking For Love" was remixed for release. *John Boylan* producing, *John Boylan* and *Ed Cherney* engineering. *Lani Hall*

mixing her new album for A&M. *Mick Gusauski* engineering, *Paul Ray* assisting. *Nonesuch Records* is doing digital mixing and editing of the *New York City Opera's* rendition of "Silverlake"; executive producer *Keith Holzman*, producer *Erik Salzman*, engineered by *Roger Mayer*, assisted by *Brian Reeves*.

At *Artisan Sound Recorders*, in Hollywood, MCA Records' group, *Shotgun*, in Studio C for keyboard overdubs and mixing with producer *Billy Talbot*. *Baker Bigsby* and *Terry More* engineered. Producer *Greg Erico* supervised tracking sessions for *Elektra Records* artist, *Lee Oskar*. *Chris Huston* at the console, assisted by *Rick Smith*. *Alex Harvey*, producing himself for *Preshus Music*, vocal overdubs and mixing sessions with *Rick Smith* engineering, assisted by *Terry More*. Mastering followed with the *Artisan* cutting team of *Jo Hansch* and *Gregory Fulginitti* handling the cutting.

At *Sunset Sound* in Hollywood, *Eddie Rabbit* in mixing *Elektra* album. Produced by *David Malloy*, engineered by *Peter Granet*, assisted by *David Leonard*, and *Rita Coolidge* laying down tracks for A&M produced by *David Anderle*. Engineered by *Peggy McCreary* with assistance from *Steve McManus*. *America* in doing vocal overdubs and mixing for new *Capitol* album. Co-produced by *Fred (Moo-Ling) Mollin* and *Matt McCauley*. *Mark Linett* is engineering with *David Leonard* assisting.

At *Filmways Heider* in Hollywood, *Barry Manilow* has just completed six weeks recording in Studio 4 working on his latest album project for *Arista Records*, produced by *Ron Dante* and engineering by *Michael DeLugg*.

At *Kendun Recorders* in Burbank, *Light Of The World*, group from *Ensign Records* of London, England in Studio II with *Augie Johnson* producing. Sessions include instrumental overdubs with *Steve Beckmeier*, guitar and horns featuring *Steve Madaio*. *Mike Evans* engineering, assisted by *Bob Winard* and *Rick Smith*. From Canada, Studio I is hosting *Jerry Doucette* with *Kevin Beamish* producing and engineering with *Tom Cummings* assisting in the engineering department. *Doucette*, on *Fourth Street East Productions*, is continuing overdubs and mixing. *Norman Connors* finishing tracks and overdubs for CBS artist *Adaritha Dyer* in Studio I with *Jackson Schwartz* engineering assisted by *Ron Alvarez*. *McKinley Jackson* arranging strings and rhythm for several of the tunes.

NOTE: *The Mix* welcomes press releases on studio activity. Please send to: "Sessions," the *Mix*, 956 San Pablo, Albany, CA 94706. ■

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COMMITTEE REPORT

Nashville Music Association

2020 21st Ave. South, Nashville, TN 37212

The Nashville Music Association has been formed to promote all types of music now being produced in the city—rock, pop, R&B, jazz, gospel and country—with emphasis on those forms not now receiving organized support. Membership is open to anybody involved in the Nashville music industry, including producers, engineers, record company staff, music publishers, musicians and media representatives.

The organization's nine member board of directors includes Jimmy Bowen, producer and Elektra/Asylum vice president; Norbert Putnam, producer of Dan Fogelberg and Jimmy Buffett; and Joe Sullivan, manager of the Charlie Daniels Band. Other board members are Bob Beckham, Bob Montgomery, Jim Rushing, Bonnie Garner, Don Light and Kyle Lehning.

Anyone interested in **NMA** membership can contact the organization at (615) 297-1656.

National Association of Broadcasters

1771 N Street, N.W., Washington, D.C. 20036

The National Association of Broadcasters has renewed its request for the elimination of unneeded regulations currently imposed on the radio broadcasting industry, citing significant new data that demonstrate radio stations, in all size markets, program triple the present Federal Communications Commission's minimum for non-entertainment programming.

NAB, which serves a membership of over 4636 radio and 660 television stations, suggested that the FCC ask for comment on an NAB "1980 Radio Programming Policy Statement," that would clearly spell out the responsibilities of radio broadcasters, while offering a rational way of providing for legitimate license expectancy and establishing a necessary degree of license stability in the marketplace.

NAB suggested that the policy statement, among other things:

- refrain from substituting the FCC's programming discretion for that of the licensee;
- refrain from stating minimum or maximum percentages or amounts of "desirable" or "undesirable" programming types, and
- be as content neutral as possible.

In another action the National Association of Broadcasters questioned to the Federal Communications Commission the desirability of direct satellite-to-home broadcasting (DBS). The Association pointed out that localism considerations were key to the FCC's 1952 television table of assignments, and that DBS is a national rather than local service. NAB also noted that since DBS would in all likelihood provide programming on a pay basis, it would have greater financial resources for program production and/or program purchases. "Thus, it would be financially able to siphon audience building programs from off-air television. This would in turn lead to an erosion of local television's audience base."

National Association of Recording Merchandisers

1060 Kings Hwy. North, Cherry Hill, NJ 08034

The **NARM** Summer Internship Program has placed nine young people who are students in college level music merchandising programs, with NARM member companies throughout the United States, for a ten week summer internship program. Students will be working full time in retail stores, and in wholesale operations which include the entire spectrum of rack jobber/distributor/and one-stop. All students selected have com-

pleted at least three years of college, and are in good standing in a music merchandising program at the college level. Participating NARM member companies provide a stipend of \$1,500 for the student intern's living expenses.

NARM, for the fourth time since 1978, coordinated the recorded music industry's Cross Merchandising Center at the Consumer Electronics Show which ran in Chicago's McCormick place from June 15 to 18. Cooperating in the project were the RIAA (Recording Industry Association of America) and the Electronics Industry Association. The exhibit booth was devoted to opportunities for increasing retail sales through the utilization of cross merchandising audio and video hardware and software.

National Academy of Recording Arts and Sciences

4444 Riverside Drive, Burbank, CA 91505

The Atlanta **NARAS** chapter is deeply involved in the presentation of Georgia Music Week, September 13th thru 21st. The annual event, coordinated with the efforts of the Georgia State Senate Music Recording Industry Study Committee, will include: Saturday, Sept. 13th - Grass Roots Festival (Folk Arts Festival); Monday, Sept. 15th - Atlanta Songwriters Showcase (sponsored by the Atlanta Songwriters Association); Thursday Sept. 18th - SEARCH II, talent search—Atlanta, Macon, Athens and other cities; Friday, Sept. 19th - Buffet With The Artists at Georgia State Univ; Saturday, Sept. 20th - Hall of Fame Awards Banquet at the Atlanta Hilton; including cocktails, dinner, awards presentation, live entertainment featuring Alicia Bridges, Billy Joe Royal and Joe South, and afterwards, dancing, at \$25/ticket; Sunday, Sept. 21st - Stone Mountain Concert, featuring the Georgia Pops under the direction of Albert Coleman as well as top name recording artists, and the NARAS picnic.

The San Francisco Chapter of NARAS has completed its first, and very successful, Recording Studio Design Seminar. Coordinated with the construction of the twin 24 track Russian Hill recording studio in San Francisco, the multi-part workshop focussed on important aspects of the construction/application interface. Guest speakers and topics included: Jeff Cooper on "Acoustical Design," Fred Catero discussing "Control Room Ergonomics," and Ed Long speaking on "Monitor Systems."

Association of Professional Recording Studios

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

The second edition of **Sound Recording Practice** has been released, compiled by **APRS** and edited by John Borwick, Technical Editor of **The Gramophone** and until recently lecturer in Recording Techniques at the University of Surry. This comprehensive English-language handbook is designed for the user of recording studios and electronic equipment and requires no specialist training to understand. More information on this 528 page text is available by writing to APRS at the above address.

Preparation for 'Prosound International', the first Exhibition of its kind for the professional audio industry, is being organized by Batiste Exhibitions and Promotions and will be presented at the West Centre Hotel, London, 2-4 September, 1980.

A special Exhibition news-sheet containing items of topical interest, details of Exhibition activities and information about exhibitors and their products is being published in English, French and German, to be circulated at regular intervals up until September. Further information is available from the organizers, Batiste Exhibitions & Promotions, Pembroke House, Campsbourne Road, London N8. ■

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Since flanging and doubling are important effects derived from time delay, we put them both in a single, cost-effective unit and called it the Flanger/Doubler.

As a flanger, the MXR Flanger/Doubler can add a variety of tonal colors and vibratos, from the subtle to the bizarre. As a doubler, it can thicken textures, broaden stereo images, make a single instrument or voice sound like many, and create spatial illusions.

Many time delay devices offer a time-delay range that is enormous but impractical for certain applications. You end up paying for effects that are either inaudible, distorted, or extremely difficult to manage in performance.

By incorporating a concentrated time delay range of .25 to 5 milliseconds in its flanging mode and 17.5 to 70 milliseconds in its doubling mode, and by providing a variable sweep speed of .03 to 20 Hz, we've enabled the Flanger/Doubler to offer, without unnecessary expense, a tremendous range of time delay effects that are clean, musical, and expressive.

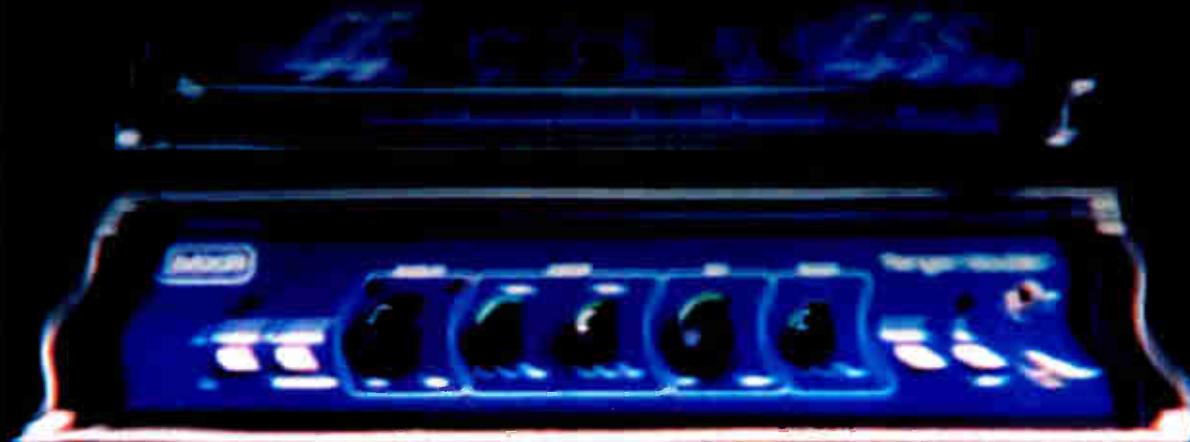
With the MXR Flanger/Doubler, you can create everything from fast frenetic quivers to slow pulsating throbs, including hard reverb and numerous chorus sounds, *without sacrificing sonic integrity.*

The Flanger/Doubler switches easily between flanging and doubling modes and provides pre-setting and LED monitoring of sweep speed and range, so musicians no longer have to hunt for correct flanging and doubling settings during performance. And the MXR Flanger/Doubler is an economical and effective way for engineers to free other delay devices (such as a Digital Delay) for longer time delay functions.

The Flanger/Doubler is designed for use in the studio and on stage, with line or instrument levels. Rugged construction and an optional road case enable it to readily handle the punishments of the road.

Like all MXR products, the Flanger/Doubler has been designed as a practical tool for both musicians and engineers. It has been built with the highest-quality materials and the most advanced American musical technology in order to provide creative artists with the freedom to make original and imaginative statements in today's electronic music. See your MXR dealer.

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PROGRESSIONS

Record Levels & SOUND QUALITY

by Larry Blakely

Recently, I was listening to a record that was nearly twenty years old and was astonished by the transient response and transparency of the sound. I then started pulling out other recordings from this period (late 1950s and early 1960s) and became even more startled at their outstanding transient qualities. The brass had the kind of good bite (percussive edge) that one hears when listening to brass in a "live" performance. Likewise, the percussion had a great deal of the "snap" that one would hear on drums played "live."

Naturally, one would first ask why these old recordings have better transient qualities than modern day recordings. The equipment we use for making today's recordings is much better than that used twenty years ago, and today's recording procedures are much more advanced. Or are they?

First of all, in making any kind of subjective evaluation of the quality of recorded musical sounds it is imperative that we be quite familiar with the sound of instruments and voices in a live performance. We should also be quite familiar with how instruments and voices sound in an ensemble such as an orchestra, concert band, choir, stage band, and other various types of vocal and instrumental groups.

Let us take a look at what transients are and how they affect the music we listen to. All musical instruments and voices have transients. The most common and noticed transients are those which accompany the attack of a voice or instrument. In the case of a snare drum, the initial attack is very high in energy level for a very short period of time, then follows the body of the sound. Thus a transient is a very high energy sound that lasts for a short period of time. This is shown in figure 1.

It can be seen that the bulk of the sound of the instrument is in the grey area. The transient portion of the signal is shown in the white area. Notice that the transient is indicated as some 15 dB greater in level over the body of the snare drum signal. As a general rule, the transients of percussion will be 10 to 15 dB over the bulk of

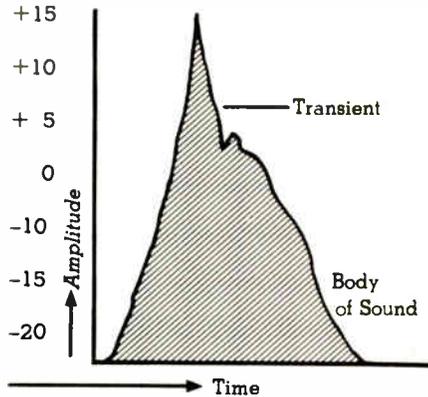


Figure 1: Sound of a Snare Drum

the instrument's sound.

Since a transient is a high level for a very short period of time it can best be measured by a "peak" reading meter which will respond very fast to transient signals. The body of the signal will probably be best measured by an "average" or "RMS" reading meter. It is important to point out that the meters on most mixing consoles are of the "average" reading type, not fast enough to respond to the instantaneous peak value of a signal, and therefore will not indicate the peak signal (transient) level of a signal.

If these transients are so important to the perceived quality of recorded sound, what has happened to them in today's modern recordings? Recording tape has what is called a saturation level. This means that at a given level the tape will not record any more signal level. The tape will also go into a mild distortion prior to reaching this saturation level. Depending upon the particular tape recorder and the kind of tape used, this saturation point or level will be somewhere between 5 and 12 dB over the "0" VU indication on the tape recorder. It is important to note that tape will saturate at lower levels the higher the frequency. (Tape will saturate sooner at 10 KHz than at 1KHz, etc.) Brass, drums, and various types of percussion have the majority of high level transients at high frequencies and are very much subject to tape saturation.

When people were taught to record twenty and thirty years ago, they were told to record brass and percussion at a lower level on the tape in order to preserve the transient quality of those signals. One would then gauge the record level to place the signal at a high enough level to keep it above the tape noise and low enough to preserve as much of the transient qualities as possible. Recordings were made on mono or two track tape recorders. The session was mixed and recorded directly on the mono or two track tape recorder (no multi-track). Limiters and compres-

sors were rarely used during this time and there was also very little equalization.

It seems that few people pay any attention to the record levels anymore. When I go into a recording session today, I very often see the needles of the VU meters laying against the pins (in excess of +3 record level). If such a track were brass or percussion, most all of the transient signal would be lost in tape saturation.

The multi-track tape recording process is also an enemy to the preservation of transient signals. When a brass or percussion track is recorded initially, it will likely lose some of the transients, especially if it is recorded at too high a level. When such a track is then ping-ponged to another track it will lose more of the transient signal due to additional tape saturation. When the signal is mixed down to the two track, yet another tape generation will cause further loss of the transient qualities. The more tape generations, the worse the transient quality of the recorded signal.

Compression and limiting are also very popular today. This process of electronic gain control is a sure fire means to reduce or eliminate the transient qualities of a recorded signal. I often get scared to death when I see recording engineers using a compressor or limiter on every tape track during the mixdown process. Don't get me wrong, I do not discourage the use of compressors or limiters; they are dynamite for some applications and special effects. My point is that they are overused in most of today's recording. Engineers can obtain some great sounds even on percussion and brass if they carefully watch the record levels and bypass the use of compressors and limiters. It is my feeling that too many of today's recording engineers are becoming lazy with the use of signal processing devices and the sound quality of their recordings is suffering a great deal because of it.

It seems that over the years microphones have been placed closer and closer to the instruments and vocals. The level of the transients picked up by the microphones are higher the closer the microphone is placed to the instrument; therefore the meters are reading more of the transient information of the signal and this high meter reading seems to indicate the use of a compressor or limiter to reduce the level. The instruments and vocals will sound better if the microphone is not stuck in the bell of a horn and the transients will not be so much of a problem. Take more time in the selection of the microphones you use and don't place them quite so close and you will be amazed at the improved results in the quality of your recordings.

With all of the modern technology that we have at our fingertips in today's recording, let us not forget that we can still get good sounds using the basics. ■

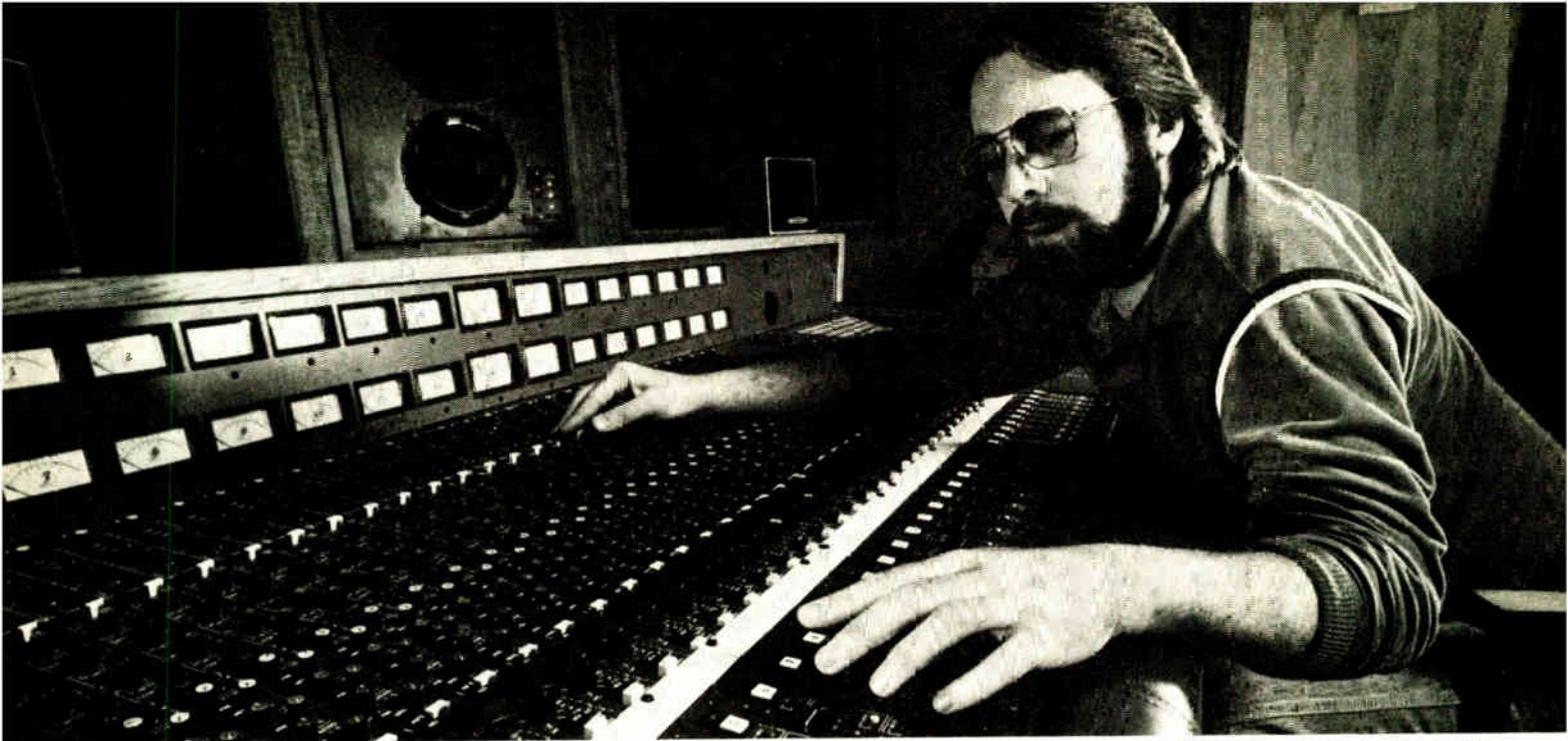


Photo location: courtesy of Blue Jay Recording Studios, Carlisle, MA.

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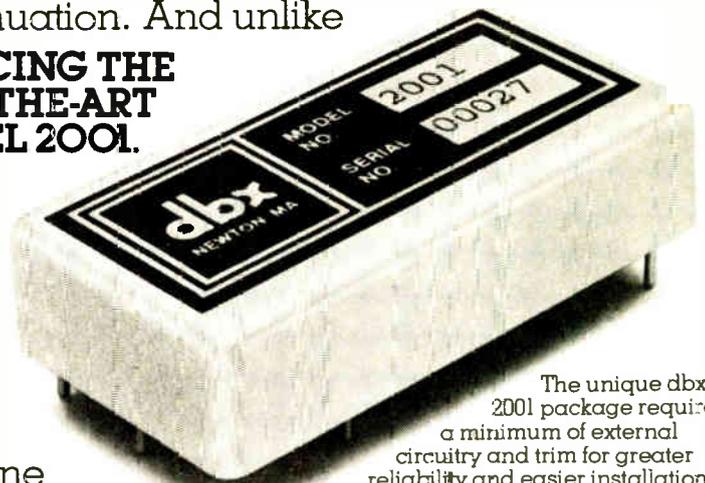
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SOUND ADVICE

USED EQUIPMENT TAPE RECORDERS PART 2

by Dr. Richie Moore

In the last installment of Sound Advice, we began a discussion of the used professional recording equipment market. We focused on the tape machine, tracing the development of the Ampex and 3M models.

This month we will look at recorders made by Studer, Stephens, Scully and MCI. As with our comments on Ampex and 3M, we will deal with the highlights of these product lines and I apologize if we miss a few of the machines or features of interest to you.

Studer/Revox

Studer/Revox, with corporate headquarters in Zurich, Switzerland, has been a driving force in the development and manufacture of quality tape machines for more than a quarter century and they have been the deciding factor for many important recording projects. Studer is internationally respected for their electro-mechanical and ergonomic designs. Not unlike the little old clock-maker in Germany's Black Forest, where Studer has a plant, Studer makes every detail of their machines with great care, and proudly signs their name to their work. This manner of production takes a little longer, but the end result speaks for itself.

Although most American companies went full bore into making tape machines with as much track capability (multi-track) as possible, Studer/Revox concentrated on the electrical and mechanical features of primarily mono and two track machines. The first Revox machines of the now famous 36 series, introduced in 1954, were already equipped with the now standard professional 3-motor drive-system. The next significant advancement was the introduction of stable silicon semiconductor devices, which triggered



Above: Stephens 811-C 8-track with 3M 23 transport.

Right: Studer A80 MXI, 16-track

the rise of a whole new generation of tape recorders. The first unit of this series—the Revox 77 series—was introduced in 1967, and is still very much in demand as a quality machine for both studio and home hi-fi applications.

The prototype Studer J37 was introduced in 1964 as a 4-channel professional studio recorder. It was the most advanced vacuum-tube recorder of its time. Shortly before, Studer came out with the A62 series of portable tape recorders for both studio and road use. The A62 prototype, introduced in 1963, marked the first time the Studer line incorporated a fully-transistorized tape recorder. The A62 was superseded by the B62 in 1967. Both of the 62 series recorder/reproducers came in three basic versions. They were available as either a portable case without VU's or a console model with or without VU's. In 1971 delivery of an improved B62 commenced, later replaced by the Studer B67, which along with the A80/RT Quadra (made specifically for quadraphonic recording), led to the introduction of the A80 series.

The Studer A80 tape recorder, discernible by the lack of covers on its electronics modules, may be considered one of the most advanced designs on the international market. Its highly sophisticated tape drive mechanism is equipped with the now standard fully integrated switching logic to prevent errors due to operator malfunction, or a failure in the sensing logic. Studer was



one of the first multi-track recorder manufacturers to use the I/O channel module, which contained the meter drive amplifier and the record and playback, plus sync adjustments in one interchangeable unit. The A80 MKI came in 4-8-16 track configurations. Though still very much in demand in the 16 track configuration, the A80 MKI has been replaced by the A80 MKII and the A800.

Any way you look at them, Studer/Revox machines are built to the highest standards. It is for this reason that they are not often seen on the used market; and when they are, they command top price. There are replacement parts available from Studer/Revox for almost all models, but it is always best to check with the company, which has its United States offices in Nashville. The company is quite amicable to the needs of new owners as well as those who purchase used equipment.

Stephens Electronics

Stephens Electronics' tape machines, built in Burbank, California, were first introduced in



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TAPE RECORDERS PART 2

1968, and became known for their compactness, extremely quiet and low distortion electronics, ruggedness and the ease with which they could be converted from 8 to 16 track configuration.

Originally, Stephens used a 3M Series 33 deck. John Stephens reworked the decks to handle 2" tape, replaced the reel motors and also redesigned the pressure roller systems to reduce maintenance problems. The decks were used in conjunction with the 811C sync panels on 4, 8 and 16 track systems.

In 1971 3M cut off the supply of decks to Stephens; as a result, Stephens developed the 103 series decks. The first 103 decks had a fine tooth gear connected to the tape sensing drum. A magnetic sensor sensed the teeth of the gear generating pulses, which in turn were processed and used as a reference in controlling tape speed. Not many decks were produced because this system was not precise enough with regard to tape speed. Nonetheless, this brought about the first of the capstanless pinch roller-less decks using point to point wiring. In 1972 the machine gears were replaced by optical discs, which greatly improved wow and flutter specs. The point to point wiring was replaced by two plug-in cards (the servo and converter cards). The 103 decks, made until 1977, accepted up to 10½" reels. The 104 decks, also made from 1973 to 1977, were the same as the 103 but handled 14" reels.

In 1977 the 103A and 104A decks were introduced, featuring improved speed accuracy and braking. They also included a more accurate reverse idler and encoded disc. A sensor interface card was positioned adjacent to the sensors to facilitate precision alignment as well as directional data for the improved braking system and Q-II autolocator.

The development of the Stephens Electronics Sync Panel somewhat paralleled the deck. The original 811C (1968-1971) was non-remotable, with manual switching of assigns by rotary switch on each channel. These switching functions were for "safe," "record-input," "record-output," "record-mute" or an infinity sign (the precursor of the "pre" button which is standard on all Stephens machines). The 811C had a negative ground for use with 3M decks on 4, 8 and 16 track machines. The 811D (1971 to present) is the same as the 811C except it has a positive ground system to be used with the Stephens series 100 decks for 4, 8, 16, 32 and 40 track machines, although it is currently only on 4 through 16 tracks. The 821A (1972-1978) made the assigns remotably controlled through the use of a rotary selector switch, push buttons and LED indicators. Multiplexing reduced the complexity of the wiring, both in the machine and to the remote. However, only 24 track machines were made with this system. All 821A sync panels can be updated at the factory to 821B



Scully 284 Master 8-track recorder

systems with improved multiplexing to remove multiplex noise and make the system more modular. The 821B is currently used on 24, 32 and 40 track machines.

Stephens Electronics manufactures its own line of amps, pre amps and an autolocator designed for use with the 103A and 104A decks. All 103 and 104 decks can be factory updated to the "A" series servo system. Stephens cannot provide remotes for machines with 3M decks, but they tell us there is no problem with service or parts. All 811C and 811D sync panels can get remotes for everything but the special electronics. The Q-II autolocator can only be hooked up to the new servo-style deck (103A & 104A).

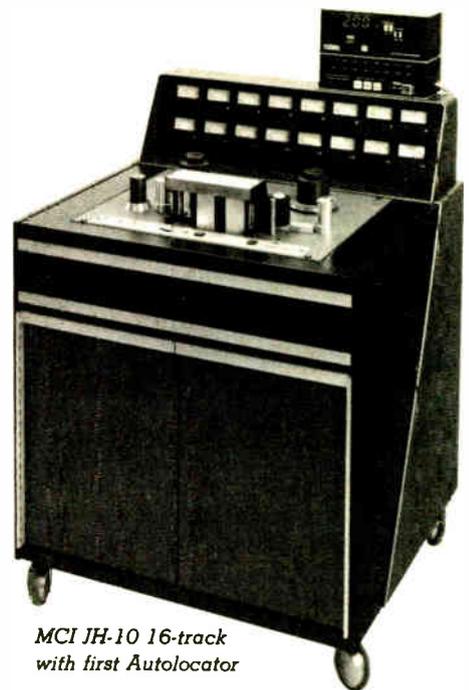
Scully

A glance through the pages of the *Mix* will show that Scully has been in the forefront of tape machine manufacturing. Their recorders, dating back almost 15 years and still in operation, provide testimony to the electro-mechanical integrity of their product.

The original 280 series, built prior to 1966, will most likely have a plastic dress cover and head assembly, along with a manual tape lifter. In 1966 an automatic lifter was incorporated along with what has become the traditional cast metal dress panel and cover.

Until mid-1968 Scully was only making 280's in mono, 2 and 4 track configurations. In October of that year, Scully introduced the larger multi-track line with the 284 series, in both 8 and 12 track with a 1" tape format. A 2" format was later developed with both 12 and 16 track heads, known as the 288 series. In 1972 Scully brought out their 16 track, Model 100, a radical departure for the time, originally having no VU meter bridge and an unconventional head stack. They were usually shipped from the factory at 15 ips—a one speed only machine.

Just as Scully helped develop the first all solid-state professional recorder in the early 1960's, the 100 was the first professional machine to use a sophisticated control logic system for transport operations. It was a true



MCI JH-10 16-track with first Autolocator

monster to service in the early days, considering that the average tech was just beginning to see digital circuitry in the studios. The original documentation is still in long hand and the machine is no longer produced.

The present 280 machines, with updated electronics cosmetics, come in either a standard capstan mode or with a DC servo option. Having recently rebuilt several Scully machines for clients, I can assure you prospective purchasers that parts, supplies and factory assistance are second to none. Scully, which now has the name Ampro/Scully, is located in Newton, Pennsylvania, and is a first class buy.

MCI

MCI, Incorporated, founded in 1965 by G.C. "Jeep" Harned in Florida, has made a rapid and innovative impact on the tape machine business. In 1968 MCI introduced their model JH-8 which originally had a modified Ampex 350 deck, but was later replaced by the JH-10 deck. Electronically, the early MCI machines were similar to the Ampex's of that era; however, Harned made some modifications to improve their capability and performance. In 1972 the JH-10 with relay logic was introduced along with the JH-16 electronics. With this machine came the first MCI Autolocator. In 1973 MCI produced the JH-100, which utilized TTL (Transistor-Transistor Logic), AC reelmotors and a flutter filter on the supply side. In 1975 MCI came out with the now familiar JH-114 deck, using TTL, DC reelmotors, dancer-arm deck tensor and 14" reel capacity. In 1978 MCI introduced the improved JH-16 electronics (something that was always in a state of improvement) with the QUIOR system. QUIOR stands for Quiet Initiator of Record—a method of slewing up the record ramping bias so there is no punch-in noise. Except for the early machines that had all-back transports and brushed metal decks, the standard models were sugar maple with Van Dyke brown cabinets.

As the company grew, they added a line of mono, 2, 4 and eventually, 8 track machines.

This line was known as the JH-110 series. The original JH-110, beginning in 1975, used a flutter-filter, had no deck overlay and introduced the MCI RTZ function a one point search-to-cue system. In 1977 the JH-110A was brought out, still having the RTZ function, but replacing the flutter filter with an idler arm assembly and adding a deck overlay to match the multi-track machines. Currently the JH-110 series employs a many-function device called the RTZ-III, dancer arm and transformerless electronics in a Seahawk grey cabinet. Power supplies and voltages have varied over the years, so be wary when servicing them. Make sure you know where to test AC voltages and DC voltages. Also, the control logic card comes with an optional array of LED's to help troubleshoot the machine functions quickly. This is worth every penny.

The original version of the MCI Autolocator that featured a digital readout of tape location allowed the operator to control the multi-track from one position. With the Autolocator II (A/L-II), MCI added entry buttons so that the operator could see the present position of the tape and program it to return to another specified area. It should be noted that the A/L-II and the early RTZ had readouts in minutes and hundredths. It was only with the recent introduction of the A/L-III and RTZ-III that the readout switched to minutes and seconds. It is best to stay tuned to MCI developments, as they occur quickly and often.

For obvious reasons, I have avoided discussing prices for used tape machines in this series. Your best bet is to compare prices in various trade journals, such as the *Mix* Classifieds, that list used equipment for sale. Even better is to go through an established dealer representative or an audio broker such as the Audio Group, in New York City; Dan Alexander in Richmond, California; or Sye Mitchell in Hollywood. Feel free to drop me a line at the *Mix* for more information.

When buying a used tape machine, as with any other major investment, spend a little extra money and have a qualified technician examine the machine thoroughly to give you a non-biased opinion of the machine's conditions. He will be able to tell if the head-wear is excessive, if the deck is perhaps buckled, if the electronics have burn marks indicating major problems with the electronic sub-assemblies, if the capstan is in good condition, and so on. At least, find out from the seller when the machine was originally purchased and talk to the tech people who have maintained the machine. It is wise to get the serial numbers of the transports and the electronics and check with the original manufacturer as to when the machine was made and to whom it was originally shipped. I cannot stress too strongly having the proper documentation, notation and manuals when purchasing any machine. My soundest advice in purchasing a used tape machine is to have it gone over with a fine-toothed comb, and DO IT RIGHT THE FIRST TIME!

I would like to thank the many individuals and companies for their help in compiling the information in this particular series. Without their assistance it would have been virtually impossible.

Next month we will talk about Otari and the TEAC/Tascam tape machines. Until then have a great MIX. ■

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STUDIOSCOPE

3rd ANNUAL RECORDS and PRODUCERS SEMINAR

by Dennis Buss and Chris Haseleu

The 3rd Annual Records and Producers Seminar, sponsored by the Muscle Shoals Music Association (MSMA), was held May 14-16 in Alabama's beautiful Joe Wheeler State Park. The theme of this year's seminar—"New Innovations In A Changing Economy"—provided the nearly 300 participants with plenty to discuss.

The MSMA is a fine example of how often competitive organizations and individuals can work together through a trade association for the benefit of all. The seminar attracted artists, writers, publishers, producers, studio owners, lawyers, managers, engineers, record company executives, and educators, and received the support of a varied group of industry organizations, including BMI, ASCAP, SESAC, MCI, Copyright Service Bureau, Capitol Records, and Peer Southern Publisher.

Now in its fifth year, the MSMA was founded by studio owners in the Muscle Shoals area. The Association currently has 450 active members, with eleven studios giving institutional support. It is governed by a Board of Directors which includes representatives from the studios and performing rights societies, as well as special seats for engineers, musicians and song writers. The Board, its officers and Executive Director F.E. (Buddy) Draper keep the Association a vital part of the Muscle Shoals scene.

The MSMA was formed originally with the purpose of combating a negative image in the local community. The normally conservative small town community had linked the studios with the protesting, hippified, anti-establishment '60s. The MSMA worked to change that. The appointment of Draper, a former president of the local Chamber of Commerce, as Executive Director gave the Association a community leader who could work full-time on public relations. As the Association and its members became more active in community affairs, sponsoring education programs and participating in local politics, they turned the local image around. The Muscle Shoals community now brags that it is the "hit

recording capitol of the world."

In addition to public relations, the MSMA strives to strengthen the local music industry. Workshops for writers are held several times a year to help develop and polish local songwriting talent, and showcases are presented to expose this talent to local and outside producers and publishers. Local musicians are kept informed about current studio projects and are highlighted in Association-sponsored concerts. In addition, concerts by groups recording in area studios are presented to the local community.

The MSMA's work has helped the Muscle Shoals area earn a reputation as having among the best sidemen and songwriters in the country. The annual Records and Producers Seminar is another way of keeping the industry's attention.

The three days of discussions at this year's seminar featured panelists from throughout the industry. Among the discussants were: Gitte and Walter Hofer, Copyright Service Bureau, New York; Ron Haffkin, Horsehair Music, Nashville; Jim Ed Norman, JEN Productions, Hollywood; Bobby Colomby, Capitol Records, Los Angeles; David Simmons, Leosong, London; Owen Sloan, Mason and Sloan, Los Angeles; Lin Shultz, Capitol/EMI/UA Records, Nashville; Charles Fach, Musiverse, Nashville; Chuck Azar, Instant Replay, Coconut Beach; Lola Scobey, Flying Colors, Muscle Shoals; and Jerry Woodford, Wishbone, Muscle Shoals.

Many of the discussions focused on the recent slow down in record sales, and the current state of the nation's economy and its effects on the industry. The basic question was "how do I get the most/best product for my money and how do I get the most money from my product." Regarding the latter, one session covered the complex world of foreign publishing and performance royalties. Walter and Gitte Hofer from the Copyright Service Bureau explained some of the difficulties in tracking down and keeping track of foreign royalties. The rewards from such research can be substantial, since foreign royalties from a hit record can more than double the income from American royalties.

Producers at the seminar discussed the need to watch budgets carefully and offered several suggestions on how to keep production costs down. Jim Ed Norman noted that he will work in several different studios during a particular project: a more expensive studio for cutting the main tracks; a smaller, less costly studio for background tracks; and a studio with lots of outboard gear for mix downs. Ron Haffkin made the point that some projects don't need the quietest, cleanest sound and, as a result, there is no need to waste money getting it; conversely, other projects benefit from the best production possible. Haffkin expressed the conviction that "if a studio can roll tape, you can cut a hit there." Other suggestions for cutting expenses included having the artist rehearsed and ready before going into the studio, negotiating with the studios for reduced rates, supplying your own tape, and keeping a running account of the production costs.

Another popular topic was the problems producers and artists are having getting record deals with the major labels. The representatives from the labels acknowledged that they are trimming their acts and looking very hard at an artist and/or a master before putting up any money. For the producer and artist this means that they must come to the labels ready to go, with management and booking agencies already signed up. The producer must also be ready to do promotion work for the record. One bright spot in this discussion was the suggestion by David Simmons that the European record companies were more willing to take chances on new artists. He suggested that producers should be ready to go to Europe if they find themselves shut out of the American market.

The last area of discussion at the seminar was the growing video revolution and its effects on the industry. This subject deserves more space than we have left. Look for a column in the future on video developments. For more information on the Muscle Shoals Music Association, write MSMA, P. O. Box 2009, Muscle Shoals, AL 35660. ■

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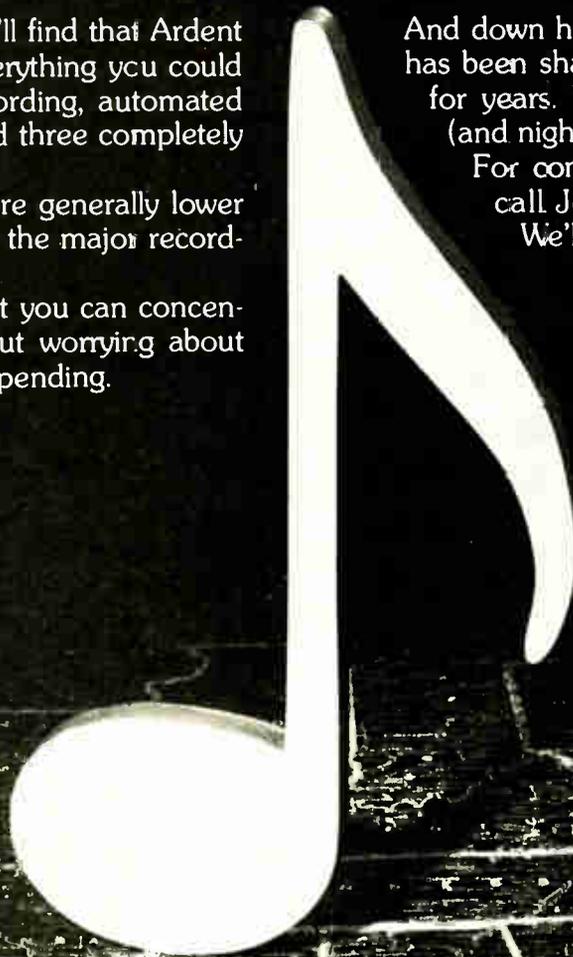
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MIXING FOR THE OPRY



For *Mixing for the Opry* Conrad Jones (front) and TV producer Elmer Alley in TV audio control.

by Sam Borgerson

There's a break in the action during a videotaping of "That Nashville Music." The Nashville Superpickers take this opportunity to unwind for a few minutes.

The star of this segment, soulful country singer Con Hunley, has retired to his dressing room to spiff up for the cameras. The Superpickers, his back-up for the gig, cavort casually around the set. Percussionist and harp player Terry McMillan clowns with bassist Henry Strzelecki, drummer Buddy Harman stretches, and unearthly sounds slither out of Buddy Emon's steel guitar amp. A quip from guitarist Phil Baugh sends McMillan tumbling to the floor, rolling and guffawing. The band's logo, a bright red and yellow Superman-style shield with the S replaced by a treble clef, blazes proudly on the back of each denim vest.

Hunley returns, the director squawks through the intercom, the studio hushes, and the Superpickers are once again seasoned pros. Hunley slides behind the grand piano, the director counts down, guitarist Baugh counts off, and R&B-flavored country music pours out sweetly into the studio.

In the audio control room, Conrad Jones deftly mixes all 19 channels down to mono, sending it directly to the videotape recorder (VTR). He's a fast man with a solo button, punching up mikes for short seconds, adjusting levels, touching up EQ, going back to the mix, then punching up another mike. This is it, there's no going back to fix it later. If he flubs, everybody has to do it again. Jones rarely flubs.

The song is finished. Hunley faces the camera, then promptly bungles his intro to the Purina commercial. Behind him, the Superpickers immediately shower him with a chorus of barking, whimpering and whining dogs, and cackling hens. As soon as he regains composure, Hunley does the part again.

It's a typical day at the Opry's TV-radio-recording-concert complex, where a casual and good humored atmosphere somehow blends easily with strict professionalism. One day it's a syndicated TV show like this one. The next day could be a commercial, a network TV special, or

an Emmy Award-winning PBS production like last year's "Choreography By Balanchine." (All but three of the *Dance In America* shows were done here.) Be it Twitty or Tchaikovski, the audio engineering staff is dedicated to making sure it comes out sounding right—sounding far better, alas, than most people will ever hear it on TV.

There's much more than TV going on here. But before we review other credits and preview future projects, we'll take the nickel tour of the facility.

Completed in 1974, the new Opry House was designed principally as the home of the Grand Ole Opry, radio's longest-running live show. The Opry has had several homes since it began in 1925, finally coming to rest in this superb 4400 seat concert hall/radio studio. The TV production studio, about 80 feet square and seating 300, is located immediately behind the main hall. Television production is supervised by Opryland Productions, technically separate from the Opry although both are owned by WSM, Inc. The entire facility looms over the entrance to the

Opryland theme park, a 15 minute drive from downtown Nashville.

We'll start our audio tour on the Opry House stage, where dozens of network TV specials (Johnny Cash, Crystal Gayle, Country Music Association Awards) have originated. The stage has 40 microphone inputs, each connected to a specially manufactured cable designed for maximum rejection of all kinds of interference. Designated "Star Quad" cable by its manufacturer, Belden, the spiral-wrapped cable was originally spec'd by the BBC.

The mike cables lead to a stage-mounted rack of distribution amplifiers, all custom made using API op-amps. After adding 20 dB of gain, these amps route all forty signals in four directions: the TV studio, the foldback mixer, the house PA mixer, and the broadcast mixing booth.

Opryland Productions' microphone roster, though tilted toward live and broadcast applications, would nevertheless arouse the envy of many recording studios. This list includes Neumann U-87's, AKG C-451's, Sennheiser





PHOTO: SAM BOREBSON

441's, RCA 77DX's, and a veritable swarm of Electric-Voice and Shure mikes ranging from the RE-20's and SM-81's right on down the line.

The focal point for mixing activity on Opry nights is the broadcast booth, referred to as "the Neve room" by the engineering staff. The room is dominated by a 40-input custom Neve console designed to mix down to 4, 2 and mono. It's easy to see at first glance that the board was spec'd in the early 70's: right in the middle are four joysticks—quad panners. Engineers love 'em because "they're fun to wiggle."

The Neve room also sports an Ampex MM100 16-track recorder, used only on rare occasions to supply a back-up tape for later re-mixing. The Ampex 440 2-track and 4-track machines are used much more often. Room monitors—three to allow mono or stereo listening—are JBL 432C's.

The Opry complex is sticking to 16 track operation because, for the time being, the need for 24 tracks is almost nil. The house has no pretensions of being a multi-track mixing studio, and if an artist wants to put down "dry" tracks during a live concert for later mixing, a 24-track machine can be rented and rolled in on a few hour's notice.

The house PA mixer sits slightly off-center in the lower balcony. At the time of writing, the console is an outdated 20 channel unit supplemented by two outboard mixers for drums and back-up vocals. By the time you read this, the board will have been replaced by a new 40-in Midas TR console.

The house speaker system is also being upgraded to provide a little more punch. The old 100 watt Dukane amps are being replaced by 21 new Peavey CS800 800 watt amps, and the old HF drivers are being pulled in favor of new JBL units.

Although the upgraded system will provide more than enough power for Opry broadcasts and touring Broadway shows, it simply isn't designed for the gutsy bass and high SPL's of most pop/rock concerts. Outside concert systems are brought in for these occasions, though supplementary sound is often supplied by the

suspended house cluster. The extra boost is helpful because the Opry is an extraordinarily vertical hall. The line of sight from the back balcony to stage must be more than 45 degrees, and most stage-mounted HF units are not designed to project up at that steep angle. The house cluster hangs high enough to fill the void.

Because the house seats only 4400, it's not large enough to attract many superstar touring acts. Nevertheless, some big names (Elton John, Bruce Springsteen) will play the Opry House because they love the intimacy and the sound.

Touring sound contractors are also fond of the house. "People who have worked here before are always glad to be back," says Maintenance Engineer Paul Resch. "They know everything will work, and we can do whatever they want. If they need something tricky, we've got it. If they want some U-87's or a few extra SM-58's for the show, they can use them—if they're not tied up elsewhere."

From the Opry House stage you wind your way down a couple of short corridors, past banks of VTR's, past the CMX-300 video editing system, past the video control room, and into the audio mixing room. This facility contains a 24x16 custom Cetec console, another Ampex MM100 16-track, Ampex 440 four and 2-track machines, and an Ampex ATR 102 2-track. Sixteen cart machines for sweetening are rack-mounted behind the board, along with a variety of limiters (LA-2A's, 1176's, etc.), and monitor power amps by Crown and Peavey. Reverb is supplied by AKG spring and EMT plate units. A Hewlett-Packard real time analyzer, an Audio Arts parametric EQ, and an EECO SMPTE synchronizer are stacked adjacent to the console.

That, for the most part, is what the audio engineers have to work with. In various combinations, they can use it to mix your music just about any way you want it.

Live to mono, an almost-lost art, is the bread and butter of mixing engineers here. That's how the Opry is mixed, twice a week, for four three-hour shows, with three or four different acts per half-hour segment. The CMA awards are done the same way, as are most of the syndicated country shows.

Some of the mixing for the network TV specials is done 100% live (often with 16-track backup), but more and more of it is being done "live to track." In this case, the music director usually goes downtown, books a 24-track session for the instrumental parts, mixes it down to 1 or 2 tracks of a 4-track tape, then the "star" sings live on an open track during the show. For the *Dance In America* series, the "live" track was used for ambient room noises—handclaps, footfalls, heavy breathing, etc.

If you're a perfectionist and you don't want to fool the viewers, you can record 16-track (fourteen really, since the time code takes one track and the adjacent one is left open) and mix it later. That's what PBS requested for their recent bluegrass special. The audio was mixed to stereo for FM simulcasting in some markets, and Dolby units were brought in for noise reduction on the master.

Finally, every now and then on a syndicated country show, somebody will lip-sync. The curse of "American Bandstand" refuses to die.

The engineering staff here is very en-

thusiastic about the variety of projects, the quality of production, and the emphasis on music shows. "There are times when I think you can be more creative as an engineer here than you can be in a studio," says Editing/Mixing Engineer Marc Repp. "In a studio you lay down the tracks, then on the mix the producer is calling all the shots. Here, when we're doing shows, we're the engineers *and* the producers. We decide what kind of treatment to give a song."

Although many Opryland engineers have received job offers from L.A. and New York, all but one have refused to leave. "Going to either coast is not necessarily a step up," says Resch, who hails from New Jersey. "They do more of what we do, but then you can get stuck cranking out an endless stream of sitcoms—and that's not one of my career goals."

Sitcoms notwithstanding, the television industry seems to be creeping ever closer to a long-awaited breakthrough to quality audio. When it happens, the folks around the Opry House are ready with perhaps the most flexible set-up anywhere.

"As far as I know, we are the largest live house that can do the quality of work that we do—especially on a regular, repetitive basis," says Resch. "At the same time we can do a live concert in front of 4400 people, put down a 16 or 24 track master, and have 6 or 7 cameras to record the whole thing."

Of course, there is still a good distance to go before this potential can be exploited fully. Audio may leave this facility at state-of-the-art (or darn close to it), but what happens afterwards is almost a crime.

"Television has had the capability of being FM quality since its beginning," says Chief Engineer Hugh Hickerson. "But the concentration has always been on development of the picture. As far as sound is concerned, even today most broadcast systems for TV don't come up to FM standards. There is progress being made. I'm a little disappointed that it's going as slow as it is, but it's real progress."

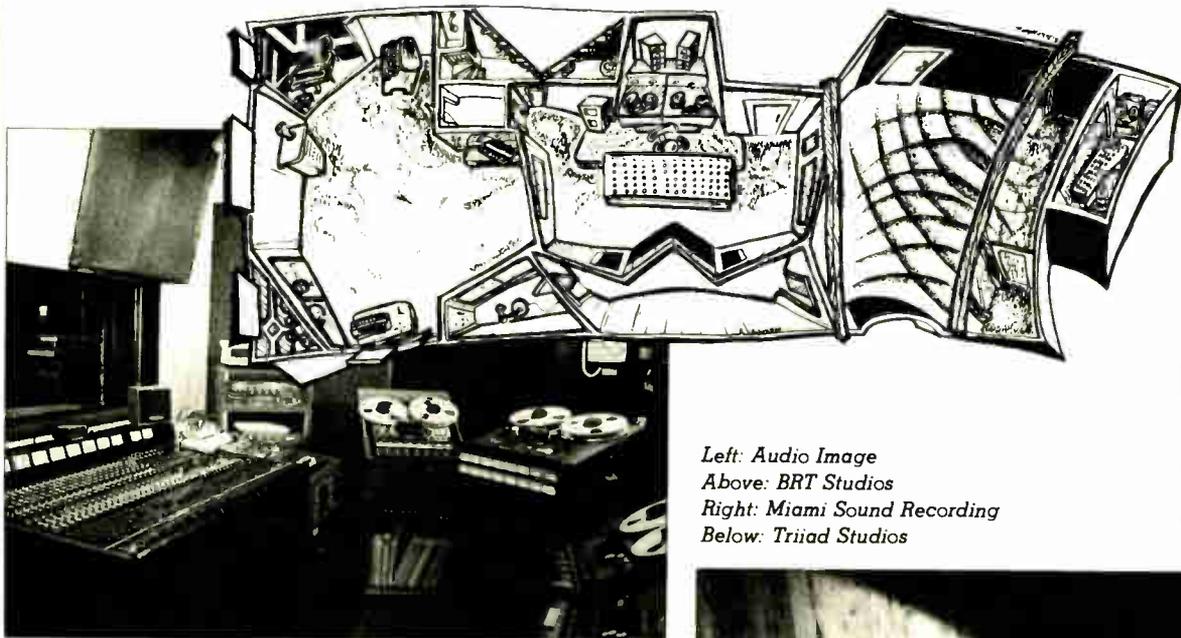
The recent progress has been in VTR development and transmission systems. The new 1" helical scan VTR's use a tape similar to audio tape in particle orientation (tape for old 2" quad machines was 90 degrees off) resulting in a significant betterment of the s/n ratio. Also, satellite transmission and duplexing of audio with video has eliminated the 5KHz bandwidth that had plagued TV for so long."

When TV stereo and stereo videodiscs come along, Opryland Productions could get even busier. The facility has already produced several music specials for Home Box Office, and stereo will almost certainly boost all decentralized modes of video distribution. "They're stockpiling shows right now," claims Mark Repp. "The big companies realize that when some kind of stereo videodisc standard finally arrives, there will be a shortage of shows."

That day will come, I suppose, when somebody blindfolds some corporate execs and FCC board members and makes them *listen* for a change. When the breakthrough occurs, Opryland Productions is bound to be in the forefront of the industry. After all, who else can offer superlative audio and video facilities, a 4400 seat hall, *and* fabulous Superpickers feeding chicken clucking to mixers. ■

South FLORIDA Recording

by Rob Henion



*Left: Audio Image
Above: BRT Studios
Right: Miami Sound Recording
Below: Triiad Studios*

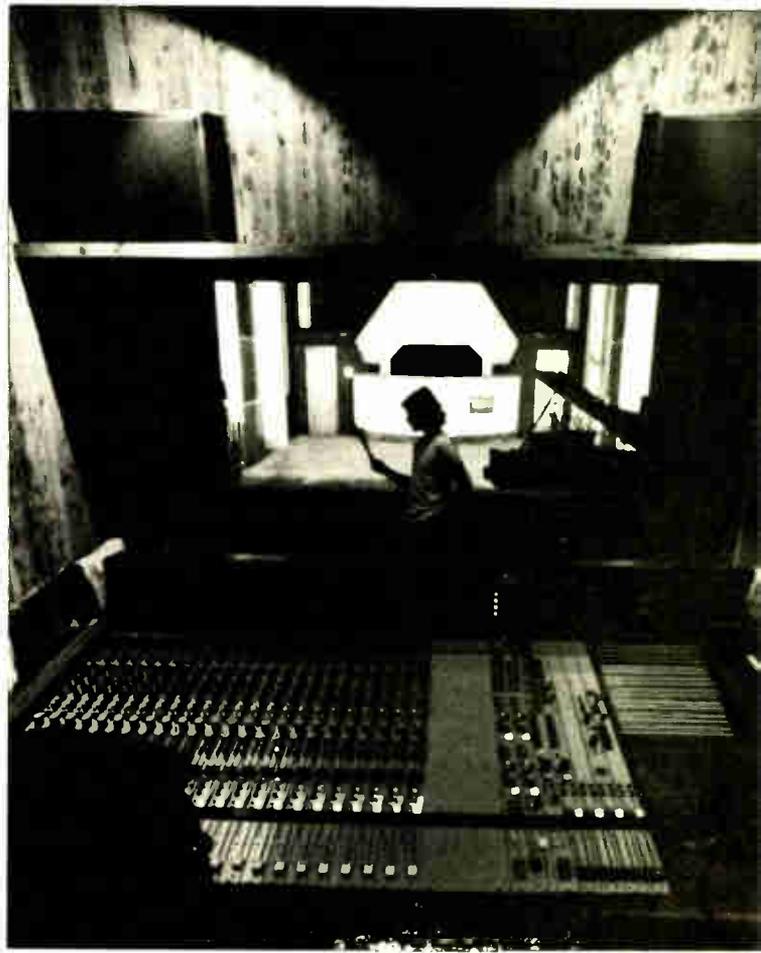
South Florida tracks are not only all over the beautiful beaches, but also flourish inside a grand set of studios collectively called South Florida recording. Not at all restricted to Miami, South Florida recording perhaps begins at Bee Jay's in Orlando and leads south and east from there. But, it's not just a collection of audio equipment that makes this area special. Shirley Kaye, owner of Coconuts Recording in North Miami said it best: "Don't come here expecting us to be cheaper—after all, MCI equipment costs the same everywhere. Come to Florida expecting to find a fantastic set of people involved with music in a phenomenal setting. The best part of recording in Florida is that you get Florida as well."

While it is tempting to reel off a long list of studios with their long lists of outboard gear and manufacturer labels, I would rather select just a small set and let the reader turn to a more appropriate section of the *Mix* for the former. For what's down here is as much an attitude and a variety that lends to more creativity than all the Neumann mics and MCI boards combined.

Triiad Recording Studios in Fort Lauderdale struck gold in their first year with Neil Young's, "Comes A Time." Triiad is impressive, but don't just go by the mix of real wood and electronic boards. Be sure to meet General Manager Doug Weyrick or Engineer Michael Laskow. These guys are big enough to take on any assignment, yet are not above worrying about every one of them. Triiad's client list wouldn't fit on their 24 automated tracks, yet they respond equally to the non-famous. Triiad is Lauderdale's equivalent to Miami's Criteria, Coconuts, or Quadradiad.

Joe Beard of Joe Beard Productions (JBP) in Fort Lauderdale recently occupied his new studio facility—a gorgeous 8-track that offers a very personal atmosphere. The studio instruments are in a living room setting yet you never lose sight of the fact that you are in a recording studio. JBP also gets quite involved with on-location work and recently covered a concert at Raiford Prison.

In Deerfield Beach, Mike Grosso has up-graded his Spectrum Recording Co. to a 16-track operation. While Spectrum's physical space is relatively small, the sound is huge. Spectrum has enabled Deerfield Beach



to become an important part of the South Florida recording scene.

The Berkshire Recording Theatre (BRT) is no longer in the mountains of Massachusetts. BRT is here in Fort Lauderdale featuring their new control-room-in-the-middle dual studio facility. Norm Titcomb, owner/engineer, is proud that their new 12-track facility works as well in practice as it did on paper. One special feature of Norm's place is 1C keyboards which include an 18 voice Chamberlain.

Our own place is called Audio Image, a 16-track studio in Pompano Beach. Mike Hoff-



man and I share the engineer seat but Mike also composes and arranges for our own jingle work and writes lead sheets for our clients.

Miami Sound Studio turns out a lot of Latin American sounds. Owner Carlos Granados also spends a lot of time at his control room Neve A800 either engineering or producing. The 16-track Miami Sound is always busy and they help a lot of the other studios by referring talent when needed.

Coconuts are all over South Florida, but there is only one Coconuts Recording in North Miami. I was greeted by Shirley Kaye at the door where she escorted me into one of the most relaxed settings you could find. Coconuts' fully automated 24 MCI tracks produce a sound of their own, and the studio has a rapidly multiplying client list. Coconuts is located in what might be called the seat of the Miami recording scene. Close by is Criteria and the new facilities of the Bee Gees. There's also Quadradiad, Traks, and several others all within a 5-minute drive. Within 10 minutes are Roosterbark and In-Roads, both 8-track; yet not to be missed on any studio tour.

Recently some new studios have opened that I have yet to visit. These include Prisma, OF, Sonic Sound, and dgp Studios. There are also many other wonderful studios in our area that I haven't mentioned here (and I apologize). The fact that more and more studios are appearing is indicative of our growing marketplace. Incidentally, there are numerous lounges, rehearsal facilities, and great restaurants close by all of the South Florida studios—and if you want some ocean, head east from any studio and within minutes you are on the beach.

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criteria studio

HITS & MYTHS

by Sam Borgerson

Criteria Recording Studios, Miami's "platinum factory," has churned out more than one recording establishment's fair share of hits. Along with these hits, however, Criteria's success has generated more than its fair share of myths. For some reason—could it be the semi-tropical heat, the isolation, or perhaps even professional envy?—some of the facts got twisted on their way out of town. Just a few examples:

First Myth - Criteria opened for business shortly before Eric Clapton recorded *Layla* there.

Second Myth (an anthology) - Criteria is owned by the Bee Gees. Criteria is (or was) owned by MCI. Criteria is (or was) owned by Atlantic Records.

Third Myth - Criteria is located in a posh resort neighborhood just a few steps from the beach.

Good grief—how do these tall tales get started? If we want to root out the sources of these misconceptions, we'll have to go all the way back to the beginning.

Many years ago, in that faraway age known as the Fifties, a young man from Erie, Pennsylvania, completed his studies at Duke University before setting out to make a living as a professional musician. For a short time this intrepid trumpeter, a certain Mr. Mack Emerman, struggled along as all musicians must. But when a wife and family happened he was convinced to set aside his brazen aspirations. With some reluctance, he settled into the candy and retail record businesses.

He had another business on the side, though, which he held over from his gigging days. For years he had been recording the performances of his jazz groups on some rather primitive direct-to-disc portable equipment. As technology and his budget advanced, his equipment became more sophisticated. He soon found his services much in demand; he began doing location recordings for other groups, operating his budding sideline out of his home. The recording bug had bitten, and the fever would never let up.

Finally, Mack sold the other two businesses and, with some help from an understanding father, he purchased a hunk of land in North Miami. In 1955 Criteria Recording Studio opened for business. That initial investment was a gamble for Emerman, since independent studios were very rare at the time. But he seemed to

know what he was doing from the outset: he built that first studio on the back corner of the lot to allow easy expansion.

"When I first started out, I was completely self-taught," Emerman confesses. "I made every mistake you could possibly make in running a studio. For instance, for the first board I had a TV engineer imitate one I had seen in *Popular Mechanics*—that's how ignorant I was at the start! He took a year to build the thing in his basement, and it would pass the greatest square waves you ever saw. It had so much distortion, though, both harmonic and intermodulation—even though I didn't know what they were at the time.

Mack Emerman needed help, and fate saw fit to make a personal connection he calls "the greatest thing that ever happened to Criteria."

"Sometime in our second year," he recalls, "somebody mentioned this electronic genius who had a shop up in Fort Lauderdale called Music Center, Inc. where this guy sold records and audio gear and did repairs." (Aha, so that's where those initials come from!) "A friend brought him in here, he listened, then said, 'That's the worst sound I ever heard!' I asked if he could help me, so he brought down some of his instruments and poked around in the board. He said it needed surgery of the worst kind, and that we'd have to rebuild the thing."

The man was, of course, Jeep Harned, founder and President of MCI. The interplay of ideas and inspiration between these two men brought South Florida out of the backwater of audio technology and, in less than twenty years, lifted both Criteria and MCI to the pinnacles of their respective industries. Emerman now sits on the Board of Directors at MCI, but MCI has never owned Criteria.

After Harned got things straight technically, Mack set out to learn about the rest of the business. "I used to be a great 'studio sneaker' as I call it," he recalls. "I used to take trips to New York and hang out in all the studios, making friends with different people. I met Bob Liptin at Regent Sound, Phil Ramone at A&R, and I used to know all the people at RCA and Columbia—I'd sit in on all the sessions. That's how I learned."

In the mid-Sixties, two young men appeared on the scene whose impact would be second only to that of Emerman himself: Ron and Howard Albert. Howard was an area musician of some note who had worked several sessions at



PHOTO: SAM BORGERSON

Criteria's owner Mack Emerman

Criteria. Business was picking up at the time, Mack needed some help, and although Howard expressed some interest, he did not want to interrupt his budding music career. But he said his younger brother might be interested.

"I came in and spoke to Mack," Ron recalls. "He asked about my experience, and he asked if I could type, since one of the jobs would be typing clients' names on labels for tape boxes. I said I could. I also said I was sixteen, because of the child labor laws. Then I went home and asked my mother if she could teach me how to type overnight."

Ron, who had just turned 14, faked his way through with the hunt-and-peck typing method. For the next three years he learned recording by watching over Emerman's shoulder, asking questions, and through trial and error. His first big test came late in 1967 when Emerman became ill during the taping sessions for the pre-recorded tracks used in the annual New Year's Orange Parade. Ron Albert, at the wizened old age of 17, was called on to fill in. The typewriter was abandoned for the mixing board—forever.

In the meantime, Howard had been drafted and sent to Viet Nam, where he was badly wounded when he stepped on a mine. Upon his discharge in 1970, he was invited to join the Criteria staff. Ron gave him a crash course in the basics, and soon Howard was in the thick of things, helping to pioneer close miking techniques and even trying off-the-wall experiments like taping microphones to drumsticks. Together, they developed a unique drum sound which would become a Criteria trademark.

This innovative spirit paid off with the big pop/rock sessions of the early Seventies. Ron and Howard, along with Mack, Chuck Kirkpatrick and others, were key figures in the recording of Eric Clapton's *Layla*. Since then, as producer, co-producers or engineers, they have amassed credits on an astonishing number of hit records—by Stephen Stills, McGuinn-Clark-Hillman, the Allman Brothers, Joe Walsh, Firefall, and Crosby,

Stills and Nash, just to name a few. Ron and Howard now head their own production company, Fat Albert, in addition to serving as Vice Presidents of Criteria.

• • •

"There was a lot of talk about the motion picture industry moving into this area," Emerman recalls, "and we got all excited about it. There was a big operation right down the street with two sound stages, and there was talk of a big hotel nearby and a back lot. I was sure that was going to happen, so I went for broke again. I went into hock and built Studio A. I bought the equipment so we could do motion picture scoring here, but that really didn't materialize."

Criteria now had a huge new room, dubbed Studio A because it dwarfed the original room, and a bona fide genius working as a technical consultant. What's more, at the same time they had another industry giant-in-the-making, Dave Harrison, working as chief engineer. (Harrison stayed less than a year, but during that time he contributed to early MCI console designs; in later years, of course, he would become the competition.) Criteria had everything at that point except one crucial ingredient: producers and artists who could make a long string of hits.

"Studio sneaker" Emerman first met Tom Dowd in the early Sixties when the latter was Vice President for Engineering at Atlantic. This connection led to Jerry Wexler and Ahmet Ertegun, and the bonds that were formed then produced gold at the end of the decade. Atlantic started renting Studio B on a full-time basis for weeks and even months, listing it as Atlantic South/Criteria on record jackets of R&B stars like Aretha Franklin and Wilson Pickett. Many of those early hits were recorded on an updated version of the original tube console, which had grown from three to four to eight tracks over the years. "It was the best sounding tube console I'd ever heard," Emerman swears—and who could disagree?

These R&B/Top40 hits were a big boost to the studio, but by the late Sixties the bulk of the music business had shifted from singles and solo artists to LP's and groups. Besides, nobody outside the business paid much attention to where R&B albums were recorded. But after 1970, everybody started paying attention to Criteria.

Studio B had just been converted to 16-track when, in the late summer, the project got underway. Tom Dowd had been spending a lot of time in Miami, so when Eric Clapton asked him to produce his new band, Derek and the Dominoes, he naturally booked Criteria. The Allman Brothers were also floating about the vicinity in those days, sometimes living for weeks at a time out of a Winnebago in the Criteria parking lot. When Eric and Duane were brought together in the newly remodeled studio B, the result would become legend—not myth.

Karl Richardson, now co-producer for the Bee Gees, was a Criteria staff engineer at the time. "I remember I walked in on Labor Day—I'd been out riding my motorcycle—and I just stopped by to see what was going on. There was nobody there except Tommy and the band. So Tommy says, 'Ah, just the person I wanted to see. Sit down!' So he walked out in the studio and said 'roll it'. Everything was live, and it was all raw

energy. They'd worked up all the songs, so they'd play one take, listen to it, then say 'We can beat that,' and go out and do it even better."

The success of the Clapton and Allman records spurred the demand for another moderately sized "rock 'n' roll" studio. In 1971 Criteria's Studio C opened to absorb some of this growing business. The console for this room was built by MCI to Emerman's specifications. He wanted a board that could be easily manipulated by one person without having to keep stretching back and forth—a console you could almost operate by feel. Harned responded with a custom board built on ¾ inch centers—about half the width of most other modules. It was, Criteria engineers testify, a pre-automation mixers dream.

It almost became a nightmare when producer Bill Szymczyk arrived with the Eagles in 1976. The board was still 16 out, but the group was back in LA laying down basic tracks at the Record Plant on a 24-track system. That custom board, all hard wired and with a single top panel, had to be converted to 24 tracks within 3½ weeks.

"We never would have done that except that Mack wanted to accommodate Bill," says Richardson, who supervised the work. "It's a good example of how far Criteria will go out of its way to please a client, or to make a better record." This one-of-a-kind board, which Richardson insists belongs in a museum, was sold to an upstate New York studio just a few months ago. Szymczyk liked it so much that he'd asked MCI to build one for his Bayshore Studio. Alas, by that time it could no longer be done.

Let's now confront one myth directly: the Bee Gees do not now own, nor have they ever owned, Criteria Studios. They surely have enough horse sense not to bother running a studio when somebody like Mack Emerman can do it for them—just as Emerman, I'm sure, has enough sense not to try making platinum records by singing falsetto.

It would be folly to speculate just how much Criteria contributed to the Bee Gees' astounding success in the latter half of the 70's. Still, it might not be coincidence that their careers, which had slowly eroded during the early part of the decade, suddenly surged forward in 1975 with the release of *Main Course*. This album, recorded in large part at Criteria, heralded the beginning of a gold and platinum parade unprecedented in the industry. The wall of Criteria is the only place where this author, also a veteran 'studio sneaker,' has ever seen a platinum 8-track cartridge. (*Saturday Night Fever*, of course.)

The Bee Gees' success spurred even more business, and the staff soon felt the need for a room built exclusively for overdubbing and mixing. To fill the need, studio D was completed in 1977—the first studio built from the start with 48 track, dual-machine recording in mind.

An example of the kind of innovation that goes on at Criteria was seen, in its first stages, on the Bee Gees' TV special. The explosion on "Tragedy" started with Barry's vocal effect, which was repeated five times. This was followed by Blue Weaver mashing down on a piano keyboard, also five times. This mix was then fed into a What-Not Product Generator, a nifty device discovered by Emerman for which no previous use had been found—and for which, I'm told, little use has been found since. Anyway, this gadget

multiplies volume levels times each other, in this case producing a lovely burst of distortion.

This succinct history of Criteria should have sent a few myths to the graveyard, and it so happens that one such plot of land is less than two blocks from the studios. The closest neighbors in this commercial/warehousing district are a funeral home and the North Miami American Legion Hall. (Another myth bites the dust.)

• • •

Studio A is so big (50x75 feet) that normally about half of it is closed off by a curving cyclorama made up of moveable partitions. The front part of the room is carpeted to allow for controlled isolation; but if you want a big, bashing live sound, all you have to do is pull back the partitions and expose the concrete floors and concrete block walls.

The control room in A has a huge window that extends floor to ceiling and wall to wall, almost giving the illusion that the two rooms are one. This helps the empathy between the producer/engineer and the artists, according to Chief Engineer Steve Klein, and the acoustic drawbacks of this much glass are minimized by room design and monitor location.

The console in A is an MCI 532 and the monitors, a custom design tri-amped system using JBL components, are tuned to the room with White equalizers. That much stays put in A; nearly everything else, tape machines included, is free to shuttle about from room to room.

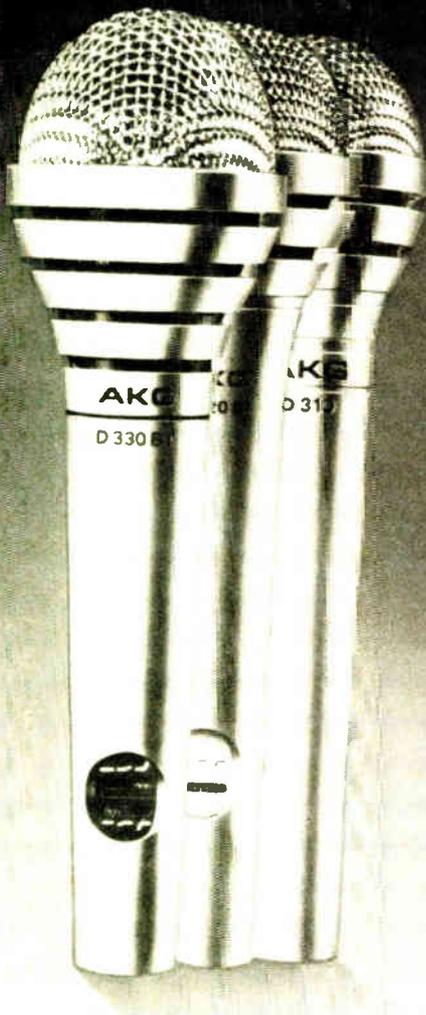
Studio B, the original room of the complex, hasn't changed much since the days of the *Layla* sessions. The walls have polycylindrical diffusers and bass traps, the 30 by 40 foot floor is all carpeted, and one corner is closed in by an all-glass isolation booth. Inside this booth, which is not as bright as you'd expect, you can get almost total audio isolation without the loss of sympathetic human contact. Human communication—at all levels—is a fundamental part of the Criteria philosophy, and it's obviously built into every room.

The control room for B is, by necessity, a bit peculiar. The room was originally designed for a mono console, and by the time 16 track had come around, there was not enough room to place the console facing the studio area. So the MCI 528 console sits sideways, with a producer's desk down where the old board used to be, nose to nose with the window. Because of the limited space, B is the only studio where dual machine 48 track operations pose a difficulty.

Studio C boasts its own private entrance, bath and shower, refrigerator, pinball machines, and—last but not least—a new MCI 636 console, the first transformerless board in the complex. The control room has been completely renovated to conform to modified LEDE (Live End-Dead End) specifications. The studio, 25 x 32 feet, is dead without being stuffy, giving the feeling of a large, cushy living room. Two semi-enclosed booths squat in the far corners with parachute-canopy bass traps hovering over them. It feels like a good place to stay up all night.

Studio D's control room looks like a country cabin, the flight deck of the Enterprise, and the Cathedral of Chartres all rolled into one. The walls are all made of Pecky Cypress, a very porous wood spotted *Cont'd on next page*

FAIL-SAFE OUT- PERFORMERS



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Cont'd from page 23 with irregular gaps and holes that combine for excellent acoustic properties. Panels of backlit stained glass are set into the walls for controlled brightness—both acoustic and aesthetic. An elongated hexagonal fixture, also inset with colored glass, hovers over the console like a pet UFO.

The MCI 532 in D, like all other boards at Criteria, is fully automated. The control room is spacious enough (17 x 19 feet) to allow for twin machines, with plenty of space left over for everybody to listen to playbacks in comfort. The control room monitors, though not that different in basic design, certainly employ a radically different theory of placement. Instead of setting them inside the walls overhead, the units were mounted on moveable dollies at standing height. This enabled the Criteria engineers to acoustically tune the room by moving the speakers an inch this way, an inch that way, until optimum sound was achieved. This minimized the use of room equalizers, devices that are always used sparingly and with caution at this studio.

The disc mastering room is currently squeezed between B and D, with a nifty glass canopy erected over the lathe so you can sit in the second-story lounge beside Tom Dowd's office and watch the latest hits wiggling onto the lacquer. After investigating several mastering systems, Criteria opted for a Scully lathe with an Ortofon cutting head.

The tape machines are all MCI, of course, and there's plenty of them rolling around. Dolby is standard, dbx is available, and if you don't like the room monitors, there are a dozen different systems you can perch behind or atop your console. As far as outboard equipment goes, Emerman claims that "nobody has ever asked for anything we don't have." Space will not permit listing all the devices I see on the PR fact sheet (which has—inadvertently, I assume—omitted the What-Not Product Generator), but rest assured that you can get limited, flanged, delayed, doubled, Kepexed, and aurally excited until you just can't take it no more. If you've got flat tracks, you can fatten them up with 5 plates, 2 live chambers, 2 master rooms, two Lexicon digitals, and an EMT 250. In this place, your reverb can be as deep as your love.

You can bring your own independent engineers to Criteria if you like, but it isn't necessary and it could even slow you up a bit. When it comes to maintaining a full staff of superb in-house engineers, Criteria could be the most prominent hold-out against the independent trend left in the nation. Part of the reason is Emerman's philosophy, and the other part is simple geography. If a Criteria engineer wants to go independent, he'll have to spend a lot of time on airplanes or move to L.A. So they simply stay at Criteria, learn from each other, and advance their own standards of excellence.

Modesty prevented Criteria's mixing engineers from plugging their own skills, so maintenance engineer Henry Saskowski had to speak up for them. "We have staff engineers here who, because they know the rooms, because they have 12 or 15 years experience here, and because they know how to get the best out of every minute of studio time, are cranking out incredibly great stuff. Compared to the roving engineer coming in from someplace else, our staff people can produce the most results in the least

amount of time. A lot of people don't take advantage of that when they come in here."

If you think you'd like to join this elite staff, you better have your chops together and pray for luck. "We get people and we stick with them," Emerman says. "There's a very small turnover. We bring them up through the ranks and teach them how to do it our way. We only have a couple of people on our staff who've worked at other major studios. A lot of them just come in off the road. We start them from scratch and they just evolve."

Criteria could well be a model for a mutual admiration society. "It's been a very gratifying thing, for me, to be associated with the quality of people that are in this organization," Emerman says. "And they're getting better all the time. Their professionalism, their sensitivity, and their awareness—well, it's a thrilling thing!"

The staff is no less complimentary in their evaluation of Emerman. Steve Klein: "He's a great man, an absolutely great man. He says it's our thing and we say it's his thing, but so much of it is really his inspiration." Bruce Hensal concurs: "The exciting thing to me was finding a studio owner who was a musician and an excellent engineer as well."

This enthusiasm is propelling Criteria into yet another period of dynamic growth. The walls of the new East Wing are now going up, and this latest addition will house a new studio (designed by John Storyk of Sugarloaf View), a dual lathe disc mastering facility, private lounges, and new offices. "If my dreams come true," says Emerman, "that room will have some very special equipment. MCI is designing 'the console of the future,' and we hope to have the very first one."

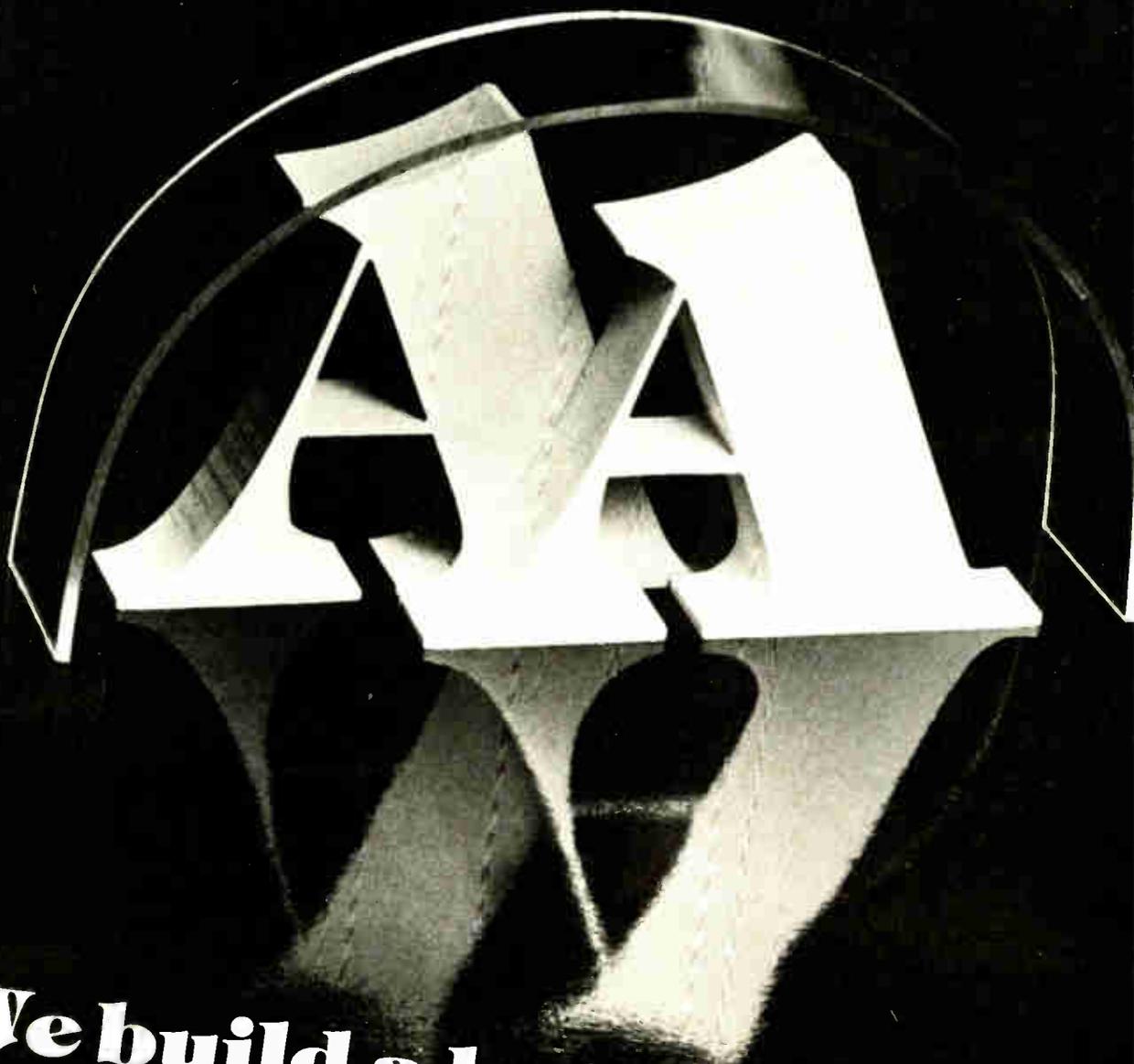
Criteria is also slated to receive the EMI-MCI digital mastering recorders that are now in the works. But Emerman is not completely sold on an immediate need for digital multi-track units: "Now that they've taken the transformers out of the new analog machines, it's helped the transient response and solved a lot of the low end problems. It's a fine line now between those analog machines and the digital ones."

Criteria West, Emerman's venture into the West Coast recording scene, has run into some serious difficulties, though the project is far from being abandoned. "Criteria West is in the throes of a re-look," Emerman admits. "The cost of the project has just skyrocketed and we've got caught in the pinch. We're resurrecting an old building, the old Walter Lantz property, and we've had to practically tear it down and start all over to satisfy earthquake codes. But I really think it will happen, and it will be one of the most stunning multi-studio and cutting room facilities that's ever come along out there." The complex will have three Storyk-designed rooms along with extensive video facilities. As of now, there is no fixed timetable for completion.

Some people in the industry may think Mack Emerman went too far with Criteria West. People probably said the same sort of thing when he opened Studio A in 1967, and I'm sure there were some heads shaking when he built the original room back in '55. But Emerman will probably prove them all wrong again. The Criteria crew seems to have found a magic formula for ultimate success, a formula stated succinctly by Karl Richardson:

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Sam Phillips

A PLACE IN THE SUN



by Rose Clayton

Sam Phillips (right) poses with Jerry Lee (the Killer) Lewis.

On July 6, 1954, a 19-year-old truck driver took a break from recording some country ballads in a studio in Memphis, Tennessee. As legend has it, the young singer picked up an acoustic guitar and started to spontaneously sing an exuberant version of Arthur "Big Boy" Crudup's "That's All Right (Mama)." He was soon joined by the studio's guitarist and bass player. When the studio owner/producer heard what was happening, he quickly got the three musicians to do the song again so that he could record it.

Of course, the singer was Elvis Presley, the session men Scotty Moore and Bill Black, and the producer in whose Sun Studios this all took place was Sam Phillips. Popular music has never been the same since.

Sam Phillips was uniquely situated to play such a crucial role in the development of rock & roll. He founded his "Memphis Recording Service" in 1950 to record black R&B artists and then sell the masters to larger record companies. Phillips' studio also offered a service in which anyone could come in off the streets and make their own record. At the time, the city of Memphis was witnessing an intriguing mixing of black and white musical styles, with people of both races paying attention to country music and rhythm & blues.

The youthful Presley was one such unknown who showed up at Sun Studios. "That's All Right" quickly received radio airplay and became a local hit, a success that continued through four additional Presley singles recorded

and released by Sun during 1954 and 1955. Even after Presley left Sun for RCA, Phillips kept turning out hits for an America that had started going crazy over the new rock & roll, or rockabilly, as it was also known. Carl Perkins' "Blue Suede Shoes" and Jerry Lee Lewis' "Whole Lot Of Shakin' Going On" reached the top of the pop, country, and R&B charts in 1956 and 1957, and Sun Records also brought out early hit records by Johnny Cash, Roy Orbison and Charlie Rich.

Phillips' innovation was not only in linking country music with R&B; his recording technique produced a whole new sound as well. Critics who have attempted to analyze the Sun Sound seem to agree that its most distinctive ingredients are an abundance of echo on the vocals, an amplified bass drum and snapping bass riddle, and the simple, spontaneous atmosphere. These components have been duplicated with some measure of success. However, the inability to re-capture its evasive spirit is what makes the original Sun sessions unique creations with an energy all their own.

says Phillips. "Whether you liked it or not, it was honest. I did not want to innovate for innovativeness' sake," he says. "The echo would not have been worth a damn if it had been used as a crutch for sound. It was no substitution for the lack of numbers of people in the studio. I used echo because I felt that, if you heard a band playing, say, in a little night club, you had hard walls in most instances and you would hear what sounded

like a room echo. Your ear was more accustomed to that, because it was not accustomed to hearing the flat sound out of the studio. I put enough bands on at the Peabody Skyway for six years, six nights a week, and on Wednesday afternoons, that I know.

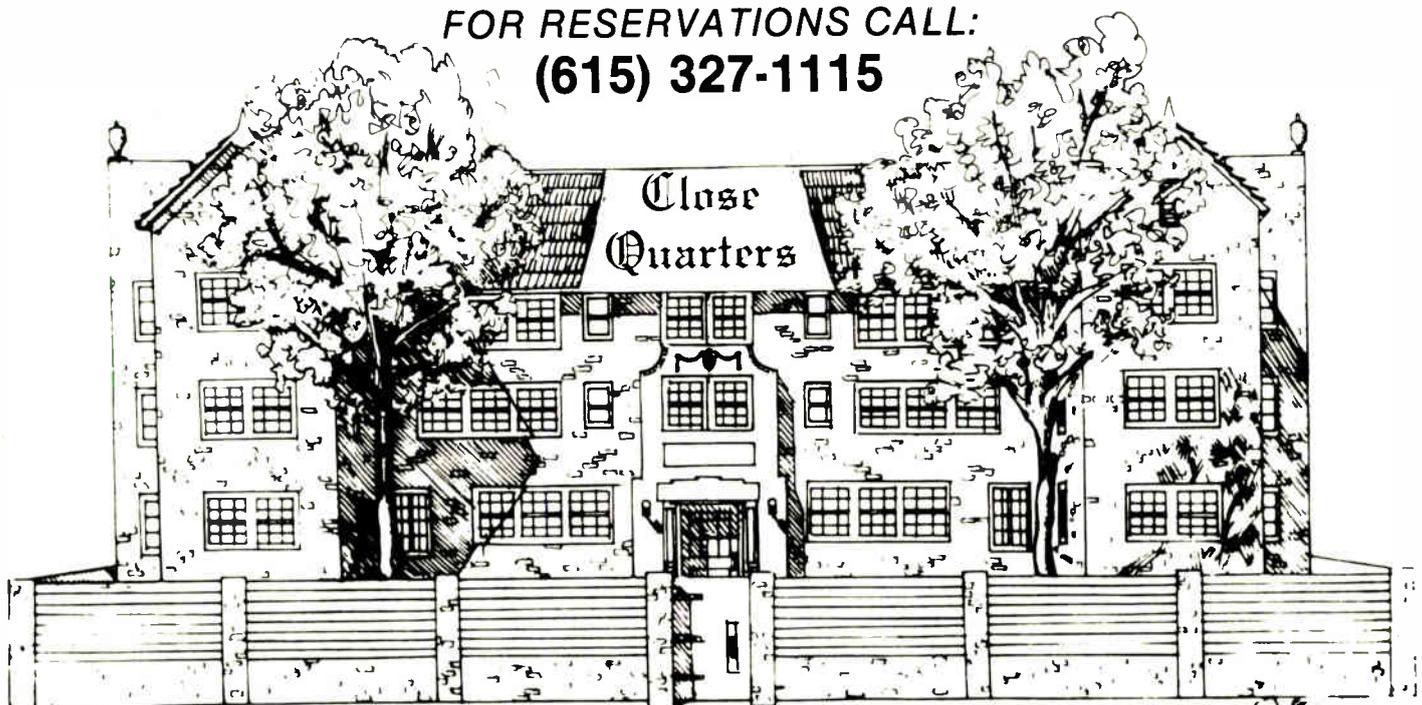
"That is another thing that influenced me," says Phillips. "The best bands in the nation were still in existence in the 40's and early 50's. The bands in the late 40's, back during the War, got down where they could only carry 12 or 13 pieces where they had carried 18 or even 25 pieces [before]. Well, lo and behold, the smaller the band, usually the more rhythmical the thing sounded. They had to do more things better. They would do some quintet numbers and the band would just kind of drop out and let the rhythm section get with it as part of the stage show. I heard things in rhythm that were being covered up by too much instrumentation, even in the 12 or 13 piece combos. They just sparked a real thing in me. I guess it went back to the old days when I saw the black person get more music out of one instrument than any race or person in the world."

Phillips says that to the best of his knowledge his friend Bill Putnam with Universal Studio in Chicago accidentally discovered echo and used it first on the Harmonicats. "As to whether I was the first one to use slap back, I don't know," Phillips says. "I had been fooling with wire recorders before tape. They were basically the same thing. I don't know whether Bill had used

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Carl Perkins (center) takes a break during a recording session of "Matchbox." Jerry Lee Lewis (far left) was paid \$15 for the session which Perkins recalls "went all day and into the night." Elvis Presley had dropped by for a visit. Johnny Cash is at the far right.

slap back at that time or not, but we had talked about it, and we were aware that this was possible to do, slap back echo, tape delay. But it tended, unless you mixed it right, to cancel out certain frequencies. Sometimes it would, depending on the instrumentation, which was usually rhythm and voice. You had to compensate with a little more bass. We didn't have equalization then at all. It was straight out of whatever microphone you used into your board, and from that you placed a microphone in the right position to get the complementary tones of whatever instrument was on, the complementary tones of the voice, of the person's intimacy. One thing I did not want to do was destroy an intimate sound."

"Actually, the board Sam used was a radio board that had been modified to do what it was supposed to do in a recording studio," says Stan Kesler, who played bass and steel guitar on many sessions at Sun. "It had six inputs. He used five microphones, and he had to use one input for the echo return on the slap back tape machine. The echo was done mechanically and electronically. You feed a signal into a tape machine that is on playback. As it records, the separation of the heads is what gives you the delay. It records here and plays back here," Kesler illustrates with his hands, "which is a two or three-inch difference. Then you bring it back through the board and mix it with the regular signal and you've got the echo."

In 1956 or 1957, Phillips bought another tape machine, according to Kesler, so he could transfer over what they had and overdub on it, mono to mono. But they could only overdub one time, he remembers, because transfer was so bad in those days. "Most of what we did was on one machine," says Kesler. "Whatever you wanted on there, you'd better have the first time."

Scotty Moore, who played electric guitar on Elvis' Sun records, disputes the theory that the Sun sound could never be successfully reproduced. "Sure that sound could be duplicated with the same equipment," says Moore. "Find the tape machine and measure the distance between the

heads and that would give you the delay and put you in the same ballpark right away. Of course, no two studios' room sound is the same and equipment characteristics, even though it may be the same model, might be a little different, if you get so minute technically. The equipment now is not the same," he continues. "You had tubes back then versus transistors today, with which there definitely is some difference in sound."

In discussing his amp with the built-in echo, Moore says, "On the very first sessions I didn't use the amp. After we recorded several songs, I acquired an amplifier built by Ray Butts. Chet Atkins had one, and I'd heard a couple of Chet's records. It had this sound, and it was just on the guitar, not on the whole band. In the early sessions with Elvis the echo was on everything. It wasn't just on the vocals or my guitar. Sam did have a way to increase a little bit on different things, but it was an overall echo. This amplifier had a built-in loop that went round and round. It would give you the same effect."

Before the custom-made amplifier, Moore used a little Fender amp and had a Gibson guitar. "I believe the model number was a 295," he says. The guitar is "long gone" along with the original amp. However, he still owns the custom-made amp.

"One of the reasons, I think, people have a renewed interest in rockabilly today," says Phillips' son Knox, who now operates Sam Phillips Recording Services, "is because they want to hear genuine, expressive music. Sun provided a place where people could come and not have to try to copy somebody else. They could be themselves and somebody understood. All of these people had this basic understanding of simplistic feel," he continues. "All of them had a desire to interpret music in their own way. That was the common thing that ran through all of them. They were all frustrated, creative, deprived people who were influenced by southern blacks and hillbilly music, yet neither of those things were them, like Carl Perkins. He is the great rock 'n' roll guitarist today. He doesn't play that much, but he has this

rhythmic thing he does that's just hard to do."

"What was called rockabilly music in the early 50's," says Perkins, "was basically country music. I think the very bottom line of rockabilly music was country boys influenced with country music and then southern black spirituals; maybe not altogether the black spirituals, but that rhythm, that feel that black music had.

"I know mine came out of the cotton fields of Lake County," Perkins continues. "I chopped cotton with black people and listened to them sing all afternoon long." Perkins sings a few bars of a black spiritual as he pats his leg. "That was the rhythm guitar," he says, "that cat patten' the side of his leg with one hand with a hoe handle in the other hand. They'd say, 'Lil' Carl, join in here now. Let's hear ya.' And I'd scream just as loud as they would in the cotton fields."

Perkins explains that when he got home at night he would listen to country songs on the radio and pick them out on his guitar to the same tempo he had been singing in the fields. He particularly favored the uptempo tunes of Bill Monroe and pointed out that Elvis' first single included a cover of Monroe's "Blue Moon Of Kentucky."

Because of Phillips' background, he was tuned in to Perkins' form of expression though numerous record companies had turned Perkins down. Phillips' family in Florence, Alabama, had also been poor, and he, too, had been influenced by the rhythm and feel of black music.

Phillips had begun to record local black talent when he came to Memphis. Phillips still recalls with fondness the blues artists he recorded: Little Junior Parker, Little Milton, B.B. King, Bobby "Blue" Bland, Ike Turner, Rufus Thomas, and Howlin' Wolf, "who I'd rather record than anybody I've ever recorded, unless it would be Jerry Lee," Phillips says. "But I enjoyed recording all of them," he adds.

Before the Sun rockers were released, Phillips had had many successes, including Art Mooney's "Oh," "Rocket 88" by the Kings of Rhythm with Ike Turner, Rufus Thomas' "Bear Cat," "Just Walkin' In The Rain" by the Prisonaires and "Feelin' Good" by Little Junior Parker.

The one element Phillips feels was consistent in all the records he produced, whether blues or rock 'n' roll, was rhythm. "Without it we would have been dead," he says. "It was a spontaneous rhythm thing, no matter what the tempo of the song. Tempo should not have that much to do with rhythm. This is where people get tempo and rhythm mixed up. They are two entirely different things. I believed in rhythm. If you've got a good rhythm section that is cookin', if there is that movement, it tends to universalize the feel.

"Rock 'n' roll," Phillips continues, "and rhythm and blues tended not to be something you wanted to copy exactly. You wanted to feel it. It's like the Beatles. I've read that they were great admirers of rock 'n' roll in America, especially of a number of the Sun artists and the Sun sound, but they did not intentionally try to copy it. They tried to get in the general bag of it and hope that it was successful. We never wanted to copy anybody. There were enough copyists. We did not want to copy Nashville and the good singers they had there."

Jack Clement, who is now a Nashville record producer, agrees as he recalls the



Stan Kesler, writer of several early Elvis Presley hits and now an engineer at Phillips Studios, stands beside the single track Ampex 350 machine that was used to record all the Elvis "Sun" sessions as well as early hits for Johnny Cash, Jerry Lee Lewis and Carl Perkins.

discovery of Jerry Lee Lewis. "Jerry Lee came in and I auditioned him. I made a little tape that was just him and his piano. Sam heard that and liked it and said, 'We ought to get the guy in here.'" They had liked Lewis' interpretive piano style even though the Sun sound was guitar oriented at that time.

"The first time he came in," says Clement, "he was doing country songs. At that time [there] wasn't anybody selling country except George Jones. I told him to go back home and see if he could come up with some rock 'n' roll because that's what was happening." Lewis returned three

weeks later and Clement set up a demo session with Lewis, Roland James, Billy Lee Riley, and J.M. Van Eaton.

"We did three or four sides, and then Sam came back from Nashville and I played him 'Crazy Arms.' We played the intro, we started off with just Jerry Lee on the piano, and he stopped the tape before it ever got to the singing. 'I can sell that,' he said. Those were his exact words. Then he started it back and played it over many times. He just loved it. We pressed an acetate right then and there and took it to Dewey Phillips (a Memphis disc jockey) that day. He played it that night, and we were getting it pressed at the same time."

Phillips says he has not really listened to the "rockabilly-inspired" songs that are out now. His ear is tuned to listening for material for WLVS-FM, his country stereo radio station. Knowing the way Phillips feels about copies, however, one should not expect him to be too impressed. "What I like to see is the influence of the 50's sound on today's rock. When I hear bands like Charlie Daniels and Alabama, I think that influence has to be there," he says.

Dickey Lee, a former Sun artist now living in Nashville and recording for Mercury says, "It seems that everyone who was connected with Sun records has gone on to some sort of success in the music business." Although Lee feels that he was only a minute part of Sun, he says, "It really affected me because I was under so many influences. I think it helped the Nashville sound. Having Memphis made them mix things differently from what they were doing."

The most distinctive quality of the Sun records to Lee is their rawness. "They were almost primitive in a way," he says, "probably because they didn't have a lot to work with. The more technical you get, the lazier you get."

Bill Justis, now one of Nashville's top arrangers, who composed the underscore for "Smokey And The Bandit," says of his days at Sun, "It was very good training for commercial music, for records and songwriting. The world I knew in music was so far out compared to there. It helped me to come down from that. I learned the human approach."

Perhaps the human approach was really what the Sun sound was all about. It seemed to capture universal truth and reveal that, whether people wanted to admit it or not, basic needs are the same for men and women, young and old, black and white, from the pavement of New York, to the beaches of California, from the cotton fields of Tennessee, to Hamburg, Germany. The Sun sound bridged the generation gap, crossed racial barriers, and brought the world closer together.

In a final reflection, Kesler says, "I remember how much fun it was in the early days. How relaxed it was, the easy feeling, the good feeling. At Sun you always felt at home. Sam had a way of making everybody feel like a king when they walked in the door."

"I think people are getting tired of the 'We've got the greatest studio musicians in the world who never make a mistake.' There is a place for that and I respect it," he says, "but there's also a place for a totally unique form of expression." ■

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Dear Readers,

In answer to these and many other similar inquiries, we present a survey of educational pro-

grams in the recording arts. The information in these listings has been supplied by the institutions listed and we urge interested readers to verify facts and figures directly with the school.

We will publish an addendum to this list, within a few months, for the programs that we missed this time around.

BELMONT COLLEGE

Music Industry Studies
Nashville, TN 37203

(615) 383-7001, Ext. 315

Chief Administrator: Jerry L. Warren, Chairman,
Music Dept.; Newton J. Collins, Director, Music
Industry Studies.

Type of Program: Commercial Music, Music
Business.

Class Size: Music: 75 majors; Music Business: 200
majors.

Prerequisites: Music: Audition and placement tests;
Music Business: College Acceptance.

Accreditation Offered: Bachelor of Music;
Bachelor of Business Administration.

Application Deadline: August 20, 1980.

Tuition: \$1050/semester.

BRIGHAM YOUNG UNIVERSITY

Dept. of Music, Provo, Utah 84602
(801) 378-3083

Chief Administrator: Dr. James A. Mason, Music
Dept. Chairman.

Type of Program: Sound Recording and Reinforce-
ment or Studio Composition and Production.

Class Size: 20.

Prerequisites: Basic Math, Electronics and Music.

Accreditation Offered: B.A. in Music.

Application Deadline: Oct. 15 for Winter 1981.

Tuition: \$500 - \$650 per semester.

BROWN INSTITUTE

3123 E. Lake St., Minneapolis, MN 55406
(612) 721-2481

Chief Administrator: Bill Johnson.

Type of Program: Audio Technology.

Class Size: 15-20.

Prerequisites: 1200 hours Electronics.

Accreditation Offered: Associate Degree of
Electronics.

Application Deadline: September 22, 1980.

Tuition: \$640/quarter.

BROWN INSTITUTE

3123 E. Lake St., Minneapolis, MN 55406
(612) 721-2481

Chief Administrator: Bill Johnson.

Type of Program: Recording Techniques.

Class Size: 10

Prerequisites: None.

Accreditation Offered: Certificate.

Application Deadline: None.

Tuition: \$250.00

BLUE BEAR SCHOOL OF MUSIC

Fort Mason, San Francisco, CA 94123
(415) 673-3600

Chief Administrator: Jim Coe.

Type of Program: Performance Audio Courses.

Call for more information.

BUSINESS ACADEMY OF MUSIC

P.O. Box 794 Hollywood, CA 90028
P.O. Box 4026 Woodbridge, CN 06525

(213) 876-2461; (203) 735-5883

Chief Administrator: Martin G. Kugell, Dir.

Type of Program: Factual Introductory Music
Business Course for both Novice and Pro.

Class Size: 35 maximum.

Prerequisites: Serious desire to learn the facts of
the music business.

Accreditation Offered: Completion certificate (non
accredited).

Application Deadline: West Coast Sept. 2, 1980.

Tuition: \$200 advance registration, (after 9/2/80
\$218.95). Seminar date September 6th and 7th (20
hour seminar—10 hours per day).

CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS

1000 East Victoria Street,
Dominguez Hills, CA 90747
(213) 515-3543

Chief Administrator: Dr. Frances Steiner.

Type of Program: Major in Music with an
option in Electronic Music and Recording.

Class Size: Varies— 30-45 per class.

Prerequisites: Contact Music Department
office.

Accreditation Offered: Bachelor of Arts in
Music, Certificate also available.

Application Deadline: Varies: Contact office
of Admission and Records.

Tuition: Tuition is not charged to legal
residents of California. All students pay
Student Services and Student Activity fee.
Contact Admissions and Records.

CALIFORNIA STATE UNIVERSITY, LOS ANGELES

5151 State University Dr.,
Los Angeles, CA 90032

(213) 224-3348

Chief Administrator: Mickey Fruchter.

Type of Program: Beginning/Interm Record-
ing Techniques.

Class Size: Approx. 20.

Prerequisites: None.

Accreditation Offered: Certificate of
Completion.

Application Deadline: September 5, 1980.

Tuition: Approx. \$70/person.

CENTER FOR AUDIO STUDIES

12 St. John St., Red Hook, NY 12571
(914) 758-5605

Chief Administrator: David Moulton.

Type of Program: Recording Engineering Basics,
Sound Recording Workshop, Revised Advanced
Recording Workshop.

Class Size: 18-25

Prerequisites: Varies with program.

Accreditation Offered: Credit from
S.U.N.Y./Fredonia. Matriculated and non-
matriculated students welcome.

Application Deadline: 30 days prior to beginning of course. Send for brochure.
Tuition: REB \$250. SRW & AMRW \$1750-\$2050 depending on residence.

CITY COLLEGE OF SAN FRANCISCO BROADCASTING

50 Phelan Ave., San Francisco, CA 94112
(415) 239-3525
Chief Administrator: Henry Leff, Dept. Choimon.
Type of Program: Broadcasting—Radio & TV Operations and Techniques.
Class Size: Workshop limits: 20.
Prerequisites: Intro to Broadcasting; Mass Media.
Accreditation Offered: A.A.
Application Deadline: July 31, 1980.
Tuition: None to Calif. residents; others: \$49/unit.

THE CLEVELAND INSTITUTE OF MUSIC

11021 East Blvd., Cleveland, OH 44106
(216) 791-5165
Chief Administrator: Grant Johannesen, Pres.
Type of Program: Composition and Electronic Music.
Accreditation Offered: Diploma, BM, MM, DMA in Composition, MM in Composition with emphasis on Electronic Music.
Tuition: Write for catalog and free brochure.

CLOUD BORN RECORDING WORKSHOP 18000 Mack Ave., Grosse Pointe, MI 48224 (313) 882-0566

Chief Administrator: Ken Sonds, Instructor.
Type of Program: Studio Sound Recordist, Mixer; 12 week program.
Class Size: 6 students each class.
Prerequisites: Read/write English and Interview.
Accreditation Offered: None (signed 1 page evolution on completion).
Application Deadline: September 14, 1980.
Tuition: Basic Recordist: \$450. Advanced Mixer: \$400.

COLLEGE FOR RECORDING ARTS 665 Harrison St., San Francisco, CA 94107 (415) 781-6303

Chief Administrator: Deon Leo de Gor Kulko.
Type of Program: Recording Engineer.
Class Size: 5 to 30.
Prerequisites: No fixed academic prerequisites.
Accreditation Offered: Diploma.
Application Deadline: None.
Tuition: Approximately \$153.00 per semester hour.

COLORADO AUDIO INSTITUTE, LTD. 680 Indiana St., Golden, CO 80401 (303) 278-2551

Chief Administrator: David Von Soest
Type of Program: Recording studio engineering, live sound engineering, music production. Also offering courses in concert lighting and legal & business aspects (beginning and advanced level instruction).
Class Size: In-studio classes limited to seven.
Prerequisites: None for beginning level courses.
Accreditation Offered: Certificate of Completion.
Application Deadline: September 8, 1980.
Tuition: Varies course to course—\$175-675.

EVERGREEN STATE COLLEGE Communications Building, Evergreen State College, Olympia, WA 98505

(206) 866-6096
Chief Administrator: Dove Englert and Ken Wilhelm.
Type of Program: Combination audio recording technology and music with opportunity for independent work and internships.
Class Size: 25.
Prerequisites: Entry level college work.
Accreditation Offered: BA.
Application Deadline: Sept. 15, 1980.
Tuition: \$618 in state and \$1983 out of state, per year.

FULL SAIL RECORDING WORKSHOP 1221 Lee Rd. Suite 207, Orlando, FL 32810 (305) 299-1076

Chief Administrator: Jon Phelps.
Type of Program: Recording engineering/music production.
Class Size: 32.
Prerequisites: None.
Accreditation Offered: State of Florida/Certificate of Completion.
Application Deadline: Aug. 11, Sept. 8, Oct. 27.
Tuition: \$1,450.00

EASTERN WASHINGTON UNIVERSITY Radio Television Center, Cheney, WA 99004 (509) 359-2228

Chief Administrator: Dr. Rey L. Bornes.
Type of Program: Audio Engineering/Multi-track Recording.
Class Size: 15.
Prerequisites: University enrollment.
Accreditation Offered: B.A.
Application Deadline: September 19, 1980.
Tuition: In state: \$206.00/quarter. Out of state: \$661.00/quarter.

GEORGIA STATE UNIVERSITY COMMERCIAL MUSIC/RECORDING Georgia State University, University Plaza, Atlanta, Georgia 30303 (404) 658-3513

Chief Administrator: Carter Thomas.
Type of Program: Music Business (some studio)
Class Size: 10-50/class depending on subject.
Prerequisites: Admission to G.S.U.
Accreditation Offered: Fully accredited; Associate of Science.
Application Deadline: August 15 for Fall of 1980.
Tuition: \$91.75 per course for residents.

GOLDEN WEST COLLEGE 15744 Golden West Street, Huntington Beach, CA 92647 (714) 892-7711 Ext. 680

Chief Administrator: Evon Williams, Instructor; Scott Steidinger, Instructor in Sound Reinforcement.
Type of Program: 2 year vocational education program.
Class Size: Theory: 40 max. Advanced hands on lab: 3.
Prerequisites: High School diploma.
Accreditation Offered: Certificate in Recording Arts & or AA Degree.
Application Deadline: Entrance Exam August 21st, 1pm, 1980 Forum II.
Tuition: None for Calif. residents of 1 year or \$52.00 per unit up to max of 15 units for out of state students.

HEDDEN WEST RECORDERS
1200 Remington Rd., Schaumburg, IL 60195
(312) 885-1330; (800) 323-6260
Chief Administrator: Mike Freeman.
Type of Program: Part time & workshop on Multi-Track Recording.
Class Size: 12 persons.
Prerequisites: None.

HOLLYWOOD SCHOOL OF RECORDING ARTS P.O. Box 9575, N. Hollywood, CA 91609 (213) 462-5775

Chief Administrator: Doc Siegel.
Type of Program: Recording Engineering.
Class Size: 7 per class; Lectures unlimited.
Prerequisites: Real obiding in recording business.
Accreditation Offered: Certificate of Completion.
Application Deadline: Courses every 10-13 weeks.
Tuition: Theory course: \$250. Limited enrollment. Beginning and Advanced Studio classes: \$600.

INSTITUTE OF AUDIO/VIDEO ENGINEERING 1861 Hyperion Ave., Hollywood, CA 90027 (213) 666-3003

Chief Administrator: Mothew E. Bertin.
Type of Program: Video Eng., Recording Eng., Live Sound Reinforcement and Studio Maintenance, and Record Production. (Each is on 8 month program.)
Class Size: Max. 10.
Prerequisites: High school grad and pre-entrance exam.
Accreditation Offered: Certificate of Completion.
Application Deadline: August 27 for September semester.
Tuition: \$2900 to \$3500 depending on program.

INSTITUTE OF SOUND RECORDING 3430 Camino Del Rio North, Ste 300, San Diego, CA 92108 (714) 281-7744 or 281-7745

Chief Administrator: Aaron Berg.
Type of Program: Recording Engineering, Record Production.
Class Size: 8 per class.
Prerequisites: Applicants must pass optitude test; High School grad.
Accreditation Offered: Certificate Program.
Application Deadline: Class every two months.
Tuition: \$3700 for 7 month course.

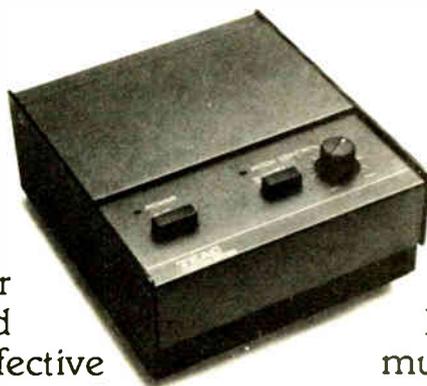
JEWEL SCHOOL OF AUDIO ENGINEERING 1594 Kinney Ave., Cincinnati, Ohio 45231 (513) 522-9336

Chief Administrator: Rusty York.
Type of Program: Hands on—24 track Practical Audio Engineering.
Class Size: 10 to 20.
Prerequisites: None.
Accreditation Offered: Diploma.
Application Deadline: Nov. 1, 1980.
Tuition: \$690.00.

KANSAS STATE UNIVERSITY
Music Dept., Manhattan, KS 66506
(913) 532-5740
Chief Administrator: Honley Jackson.
Type of Program: Electronic Music.

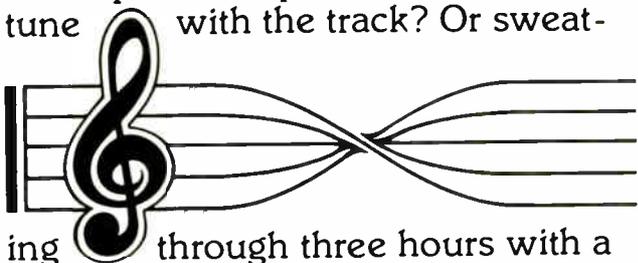
OUR VARIABLE SPEED CONTROL WILL MAKE YOU CHANGE YOUR TUNE.

If you're already working with an 80-8 or 40-4, our Variable Speed Control is a very cost-effective addition. For just \$350* you'll adjust 15 ips to the tune of $\pm 20\%$.



And you'll get a brand new single speed servo-controlled DC motor in the deal. Your multichannel recorder becomes more versatile. And it ends up lasting longer. Remember trying to over-

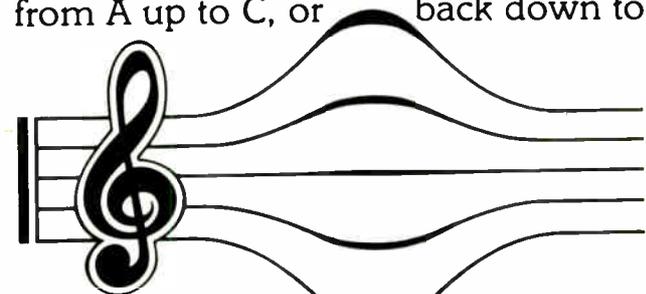
dub a piano only to find it out of tune with the track? Or sweat-



ing through three hours with a singer who flatted the last note of an otherwise flawless performance? You'll turn these late-night horror stories into lullabies with Variable Speed Control.

Try it for adding a "tunable tom" effect to your song. Then experiment with other rhythmic twists.

Turn two singers into a chorus of eight. Add harmonies. Transpose from A up to C, or back down to



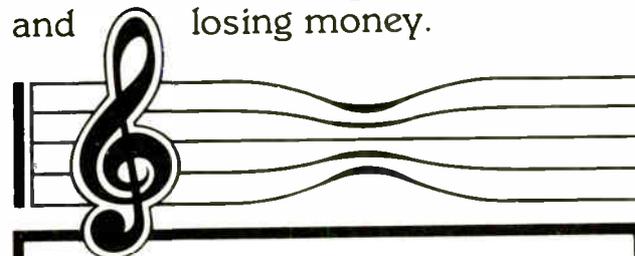
F#. With the 80-8, you have eight tracks to build your song.

When you're working with synthesizers, you can spend hours experimenting. Or seconds repairing an out-of-tune tone. Try creating your own special effects, bending and shaping other instruments to fit your ideas. Whether you have an 80-8 or 40-4, you have the capability to turn basic music into complex arrangements.

As a production aid, our Variable Speed Control becomes Executive Producer when that beautiful radio spot comes in at 32

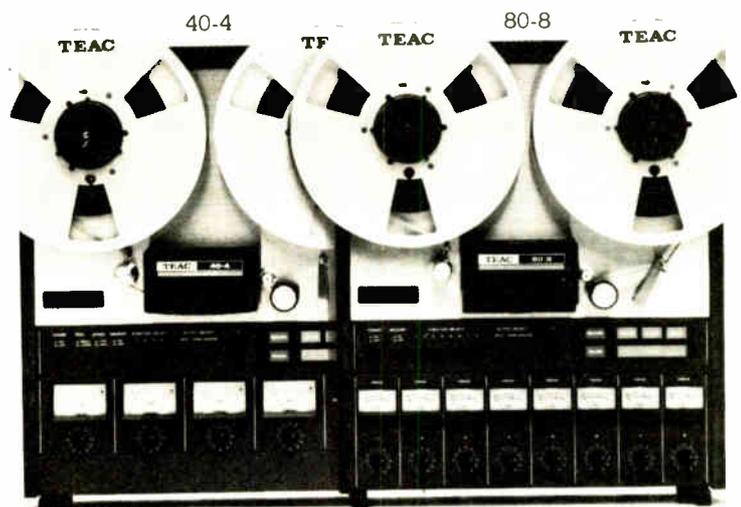
seconds. Just rewind the tape, set the control and 28 seconds later you're right on the money.

For audio-visual soundtracks, slide or filmstrip audio tracks, Variable Speed Control lets you solve tough cueing and timing problems. Without re-recording, wasting time and losing money.



If you buy an 80-8 before October 31, 1980, you can get the Variable Speed Control and the new DC servo-controlled motor free of charge—plus arrangements for free installation. Get all the details at your participating TASCAM Studio Series dealer today, and discover how easy it is to sing a new tune.

*Suggested list price, optional with dealer; installation required.



TASCAM STUDIO SERIES
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AUDIO & RECORDING PROGRAMS

Class Size: 16.

Prerequisites: 1 year music or electrical eng.
Accreditation Offered: BA, BS, BM, MM, MS.

MEMPHIS STATE UNIVERSITY

Memphis, Tennessee 38152

Chief Administrator: Eugene Rush.

Type of Program: 1. Recording Engineering;
2. Music Business; 3. Studio/Live Performance;
4. Composition/Arranging.

Class Size: About 60 majors.

Prerequisites: High School Record and ACT
or SAT Scores. Audition for 3 and 4.

Accreditation Offered: Degree: Bachelor of
Professional Studies.

Application Deadline: Fall 1980 on August 1.

Tuition: Undergraduate Fees: Tennessee
resident: \$22 per semester hour to maximum
of \$239.00 per semester. Out of state
resident: \$64.00 per semester hour to a
maximum of \$740.00 per semester.

MIDDLE TENNESSEE STATE UNIVERSITY

Box 21, Middle Tennessee State University,
Murfreesboro, TN 37132
(615) 898-2813

Chief Administrator: Geoffrey Hull,
Coordinator.

Type of Program: Comprehensive recording
industry and audio.

Class Size: Audio and production classes limited
to 15, others average 30.

Prerequisites: Admission to University (diploma,
ACT or SAT test, application).

Accreditation Offered: Bachelor of Science in
Recording Industry Mgt.

Application Deadline: August 19, 1980 (first
day of class—fall).

Tuition: Full-time: Residents: \$275 per semester.
Out-of-state, \$887 per semester.

MUSIC BY THE BAY

Fort Mason Center, Laguna & Marina Sts.,
Bldg. C, Rm. 200, San Francisco, CA 94123
(415) 474-5600

Chief Administrator: Hali Winston, Executive
Director.

Type of Program: Monthly music business
seminars and quarterly recording studio
workshops.

Class Size: Seminars approx. 100; recording
limited to approx. 10 students.

Prerequisites: None.

Application Deadline: Call for information.

Tuition: Seminars \$5.00 non-members/\$4.00
members; Recording Workshop varies.

MUSIC RECORDING SCHOOL

229 Shipley St., San Francisco, CA 94107

(415) 546-6464

Chief Administrator: Susan Gottlieb.

Type of Program: Basic Recording
Engineering.

Class Size: 10-15.

Prerequisites: Interest in music.

Accreditation Offered: None.

Application Deadline: October 10th. Class
starts October 13th.

Tuition: \$550.00

NEW YORK UNIVERSITY

MUSIC BUSINESS & TECHNOLOGY

35 West Fourth St. Rm. 777,

New York, N.Y. 10003

(212) 598-3491

Chief Administrator: Prof. Richard L. Brounrick.

Type of Program: B.S. degree (4 years) in
Music Business & Technology.

Class Size: Present enrollment in program: 125.

Prerequisites: High School Degree; 1000
combined SAT.

Accreditation Offered: Bachelor of Science.

Application Deadline: Aug. 15 for September
semester.

Tuition: \$140 per credit—18 credits per
semester.

NORTHERN VIRGINIA COMMUNITY

COLLEGE/LOUDOUN CAMPUS

1000 Harry F. Byrd Highway,

Sterling, VA 22170

(703) 323-4507 or 323-4527

Chief Administrator: Bob Miller.

Type of Program: Series of 7 classes, Basic
to Multichannel, Maint., Acoustics and
others. Certificate Program applied for,
pending State approval.

Class Size: 16-20.

Prerequisites: Entry Level: None, Community
College accepts all applicants.

Accreditation Offered: Certificate program
pending approval, can be part of 2 year A.A.
degree (Music) program.

Application Deadline: September 24th, 1980.

Tuition: Virginia residents: \$9.50 per unit,
non residents: \$34.00 per unit. Most classes
are 3 units each, quarter system is used.

OHIO STATE UNIVERSITY

1866 College Rd., Columbus, Ohio 43210

(614) 422-6508

Chief Administrator: David Meeker, Director.

Type of Program: Audio-Engineering.

Class Size: N/A.

Prerequisites: Admission to School of Music.
Accreditation Offered: BS in Audia Recording.
Application Deadline: Oct. 22, 1980 for winter
quarter.

Tuition: \$335 in state/\$760 non-resident.

OMEGA STUDIO'S SCHOOL OF APPLIED RECORDING ARTS AND SCIENCES

10518 Connecticut Avenue,

Kensington, MD 20795

(301) 946-4686

Chief Administrator: W. Robert Yesbek.

Type of Program: 2 Programs: Basic and
Advanced Practical Recording Engineering.

Class Size: B-12: Lecture; 4-6: Workshop/-
Sessions.

Prerequisites: High School or Interview.

Accreditation Offered: Accredited by the
American University, Washington, D.C. Approved
by the Maryland State Board for Higher
Education.

Application Deadline: 5 semesters per year.

Please call for brochure.

Tuition: \$350 Basic Curriculum, \$395 Advanced
Curriculum. Both 8 weeks, one night per week.

PURDUE UNIVERSITY

W. Lafayette, IN 47906

(317) 749-2095

Chief Administrator: Dave Berg, Chm, Com-
munications Dept., Dale Miller, Chm. Theatre.

Type of Program: BA/Communications, MFA
Theatrical Sound Design.

Class Size: 10-30.

Prerequisites: Contact Purdue admissions office
for University regulations, acceptance in Grad
program by audition only.

Accreditation Offered: See type of program.
Also interdisciplinary education degrees available.

Application Deadline: 3 months before start of
semester.

Tuition: \$504/semester, undergrad; \$1300 per
semester, grad.

For more information, contact Rick Thomas, B-10
Stewart Ctr., Purdue, W. Lafayette, IN 47907.

RECORDING CONCEPTS, LTD.

625 Panorama Trail, Rochester, NY 14625

(716) 381-2300

Chief Administrator: Roderick J. Williams
(Rory)

Type of Program: Part time, 10 weeks, 6 hours
per week.

Class Size: Five max.

Application Deadline: September 9, 1980.

Tuition: \$450.00

"RECORDING INSTITUTE OF AMERICA"

9851 Prospect Ave., Santee, CA 92071

(714) 448-6000

Chief Administrator: Lou Mattazaro.

Type of Program: Hand's on "in-studio" course
in 24 track recording techniques; offering a
beginning course-I, and advance course-II.

Class Size: 6-10 students class size.

Prerequisites: Anyone interested in sound
recording, music, or any audio enthusiast.

Accreditation Offered: R.I.A.'s nationally
known certificate of completion.

Application Deadline: Aug. 21, 1980.

Tuition: \$75.00 and up.

THE RECORDING WORKSHOP

455 Massieville Rd., Chillicothe, OH 45601

(614) 663-2544; (800) 484-9900

Chief Administrator: James Rosebrook.



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AUDIO & RECORDING PROGRAMS

Type of Program: Recording Engineers Program (we are accredited with the State Board Of School & College Registration, State of Ohio).
Class Size: Workshop is divided into teams (in-studio) of between 6-8 students.
Prerequisites: None.
Accreditation Offered: "Apprentice Engineer" Certificate.
Application Deadline: None.
Tuition: \$1,200.00

SAN ANTONIO COLLEGE
1300 San Pedro, San Antonio, TX 78284
(512) 733-2793
Chief Administrator: Jean M. Longwith.
Type of Program: Radio, Television, Film Department.
Class Size: 15-30.
Prerequisites: ACT or SAT test, GED or high school transcript.
Accreditation Offered: A.A. or Assoc. in RTF.
Application Deadline: August 27, 1980.
Tuition: \$56 to \$232 maximum.

SAN FRANCISCO STATE UNIVERSITY
1600 Holloway, San Francisco, CA 94132
(415) 469-1507
Chief Administrator: Paul Smith.
Type of Program: Broadcast and Recording.
Call for more information.

SHERWOOD OAKS EXPERIMENTAL COLLEGE
1445 N. Las Palmas Blvd.,
Hollywood, CA 90028
(213) 462-0669
Chief Administrator: Director: Gary Shusett,
Recording Arts Dir. Bob Rose.
Type of Program: Record Engineering (2
courses—40 weeks and 5 week condensed
program).
Class Size: 8 people for studio classes.
Prerequisites: First part of 40 week course.
Accreditation Offered: Certificate of
Completion.
Application Deadline: Every ten weeks.
Tuition: Call for rates.

SOUL ECCENTRIC STUDIOS
211 Central Ave., White Plains, NY 10606
(914) 997-0250
Chief Administrator: Mr. Morris Miller.
Type of Program: Production Arts, Writers
Workshop.
Class Size: 6-10.
Prerequisites: Good musical background, song
writing talent/experience.
Application Deadline: August 15, 1980.
Tuition: \$10/lesson, \$85 for 6-week course.

SOUNDMASTER RECORDING SCHOOL
8327 Universal City, CA 91608
(213) 650-800
Please see our ad on page 21.

SYRACUSE UNIVERSITY SCHOOL OF MUSIC
215 Crouse College, Syracuse, NY 13210
(315) 423-2191
Chief Administrator: Professor Stephen
Marcone (315) 423-3741.
Type of Program: Music Industry.
Prerequisites: High School Diploma, audition,
SAT Exam.
Accreditation Offered: Bachelor of Music in
Music Industry.
Tuition: \$4,950 per academic year.

SYN-AUD-CON
P.O. Box 1115, San Juan Capistrano,
CA 92693
(714) 469-9599
Chief Administrator: Don Davis
Type of Program: Sound Engineering and
Acoustics Seminars.
Accreditation Offered: Certificate of
Completion.
Application Deadline: September 2.
Tuition: \$500 or \$475 for 2 participants or
more

SYRACUSE UNIVERSITY
Telecommunications/Film Division of the S.I.
Newhouse School of Public Communications
Syracuse University, Syracuse, NY 13210
(315) 423-4004
Chief Administrator: Dr. Dave Berkman,
Assistant Dean in charge of
Telecommunications/Film Division.
Type of Program: Telecommunications
Production Major, in which up to 4 courses (12
credit hours) may be taken in Audio Recording.
Class Size: 12-15 in audio classes.
Prerequisites: Enrollment in Major; Jr., Sr. class
standing.
Accreditation Offered: B.S.
Application Deadline: February 1981.
Tuition: 1980-81 \$4,950/year.

TEXAS MUSIC ARTS COLLEGE
8375 Westview Dr., Houston, Texas
(713) 465-6554
Chief Administrator: Dale Mullins.
Type of Program: Instruction in Recording
Engineering, Music Education.
Class Size: Varies.
Prerequisites: By audition (note).

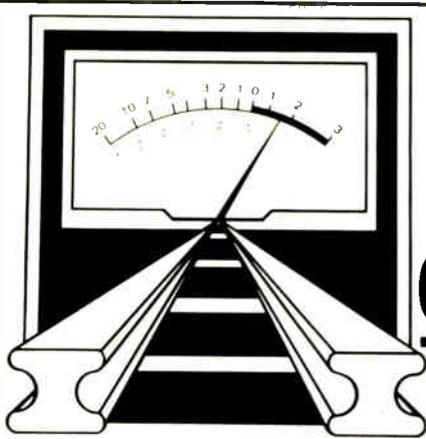
Accreditation Offered: Completion Diploma.
Application Deadline: August.
Tuition: Varies.

TREBAS INSTITUTE OF RECORDING ARTS
1 Place Ville Marie, Suite 3235, Montreal,
Quebec, Canada H3B 3M7
(514) 842-3815
Chief Administrator: David P. Leonard,
Executive Director.
Type of Program: Three, Two-year, college
level programs of 70 courses in the Recording
Arts and Sciences: Record Producing, Sound
Engineering, and Management.
Class Size: Recording Studio and labs: 8; Theory
classes: 25.
Prerequisites: See "Admission Requirements"
section in the institute's brochure.
Accreditation Offered: Diploma in Recording
Arts and Sciences.
Application Deadline: August 31, 1980
(courses start October 6, 1980 and run for 30
weeks each year).
Tuition: \$2600.00 (Canadian) per academic
year, including books, supplies, and studio
sessions and workshops.

THE UNIVERSITY OF IOWA
RECORDING STUDIOS, SCHOOL OF MUSIC
2057 Music Building, The University of Iowa,
Iowa City, Iowa 52242
(319) 353-5976/353-5977
Chief Administrator: Prof. Lowell Cross
(Director, Recording Studios)
Type of Program: Non-degree; two courses
taught within School of Music curriculum,
Recording Techniques 25:214, 9 students per
semester in academic year; Seminar in Audio
Recording 25:230, 18 students (2 sections),
summer session.
Prerequisites: Consent of the instructor, usually
graduate standing.
Accreditation Offered: 25:214, 3 Univ.
semester hours; 25:230, 2 semester hours.
Application Deadline: 1980 Fall semester full;
20 plus on waiting list for future.
Tuition: Full-time student at University, per
semester: resident: \$450; out of state: \$1,000.

UNIVERSITY OF OREGON
SCHOOL OF MUSIC
University of Oregon, Eugene, OR 97402
(503) 686-5679
Chief Administrator: Steve Hangebrauk.
Type of Program: Basic Recording Techniques.
Class Size: 10 people max.
Prerequisites: None.
Accreditation Offered: 1 credit hour.
Application Deadline: September 30, 1980.
Tuition: \$10.00.

THE UNIVERSITY OF SOUND ARTS
6671 Sunset Blvd., Suite 1508,
Hollywood, CA 90028
(213) 467-5256
Chief Administrator: Ron McCoy.
Type of Program: Recording Engineering.
Class Size: Minimum 6; maximum 20.
Prerequisites: Must make appt. for aptitude test
and interview.
Accreditation Offered: Certificate of completion
for 6 month course.
Application Deadline: August 6, 1980.
Tuition: Call and inquire varies.



Other Side of the Tracks

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

STUDIO SLEUTHS

by Mr. Bonzai

I jumped up from the front desk at Ryan Recording when I heard the sound of B-52's flying in low over our parking lot. It turned out to be the roaring exhausts of ten chopped Harleys running on a mixture of nitro and burning rubber. At the head of the pack was a monstro beefcake of a man wearing a Nazi helmet with a Stetson glued on top. Instead of handlebars, his fists were wrapped around a pair of actual steer's horns and he waved a big "Boy Howdy" as he dismounted his throbbing steed. Behind him on the tiny banana seat was a face I vaguely recognized. It was Dinky Doodle, former rodeo clown and presently starring in the new Urban Cowboy rip-off, "The Little Dude."

Dinky hopped off the chopper, a Peter Pan in buckskin, and came grinning my way.

"Howdy, pardner... Dinky Doodle's the name. I'd like you to meet my road manager, Longhorn McKintyre."

Longhorn came up and pumped my arm like he was right back down home on the farm. I smiled like a true tenderfoot fearing for his life and asked, "What can I do for you, Dinky?"

"Well, buddy-boy, we got a great idea for a record. We just can't see our folks bein' held hostage over there by a bunch of Nomads without some musical support from the gang back home. Me 'n Longhorn here were told that you boys here at Ryan Recording were just the guys to make our little dreams come true."

I quickly gave Dinky some studio background and told him we had recorded the C&W hit "Take Your Parking Ticket And Eat It" by the Latin Western star Rowdy Rodriguez. Rowdy's idea of a record was directly from the Fifties. Vocal on one side and guitars, drums, brass, violins, whip-cracking, hoofbeats, and coyotes on the other.

"Well, that's just dynamite, little buddy," beamed Longhorn as he began to pump the blood out of my arm again.

"Rowdy's an old pal o' mine," winked Dinky. "I'm proud to use the same corral that he does!"

As we moseyed into the studio, Longhorn slammed ten one-hundred dollar bills down on the desk. "Just got an advance from Panaversal for my cowboy opera, 'The Thorn In The Saddle.'"

"Now just hold on a second," I said. "Let's scope out your project a little first. How many tracks do you think you'll be needing?"

"Aw, give us as many as Neil Young uses. How 'bout twelve?"

When the client asks for twelve tracks you know you're in for some production assistance. "Well, since we're in a good mood, why don't we book you in for a full 24 tracks, Longhorn?" I offered.

"Now you're talkin'! If we got 24 tracks we can cut a couple of albums and still have room left over for a message to Mom!" he bellowed, guffawed, coughed, and spit.

If I didn't have the grand on the desk I think I would have called the bouncer from the Dead Onion bar next door, but instead, I stacked 'em up and slipped 'em in the cash box. We had to pay for our new digital Phantasmutron synthesizer or it was going back to Omega Labs that afternoon.

At that moment, Cart, our chief engineer, and Smilin' Deaf Eddie, our tech man, came shuffling out of the maintenance room. I gave some quick introductions and goodhearted Eddie came back as usual with a left-field zinger.

"Well, I'm glad somebody is doing something about the hostages besides Cronkite. It's a pleasure to meet you, Doodles... and you too, Mr. Foghorn."

"That's Longhorn, Eddie," I interrupted as I saw the girlie tatoo on Longhorn's bicep begin to bulge obscenely. "Uh, Dinky... what's the title of this little tune?"

"Well, the working title is 'Please Excuse Me, Let Me Go'... sort of a Roy Orbison sound with some prison effects and some Middle Eastern chants. As a back up for the New Wave market, the flip side is 'Twist 'N' Shout, 'N' Bust 'Em Out.'"

I let my eyebrows do the talking and led our buckeroo entrepreneurs out to the parking lot to get their equipment. "Skinhead" began to unpack his drums. Somehow, this guy managed

to maneuver his Harley with two bass drums strapped to the sides, four toms on shoulder straps, his cymbals attached to the wheels, and his stands slung across the gas tank. A true musician will always make the gig.

Joining Skinhead in the rhythm section was a dreadlocked Caribbean lad who was already tuning his steel drums with a ball-peen hammer. "Bronto" was the bassman with an instrument that looked like it had broken doors and heads, and was carved in the likeness of some swollen body part, gender or species undeterminable.

Dinky had four rhythm guitar players, a brass section that looked like The Salvation Army Goes To The Rodeo, four women with dangerous tambourines, a three-hundred pound harmonica player called Tinkerbell, and a man with a piano under his arm they just called "88." No one was going to shoot *this* piano player.

I must admit, me and Cart and Eddie were scared. But these guys just wanted to make music... no trouble. We set up and after three days, fourteen cases of Lone Star, and the worst B.O. since Jeremiah Johnson, we actually had some decent basic tracks done. It was lucky we had worked fast, because the band had to mysteriously "cut out for Mexico."

Longhorn handed over two more fistfuls of wadded-up pictures of Ben Franklin and other favorite presidents and thanked me with the usual paralyzing warmth. We walked out to the parking lot and, as Dinky hopped on the Harley behind Longhorn, they rode off into the sunset like a couple of gay caballeros. I shook hands with Cart and Eddie and we all knew it was Miller Time.

The next morning all hell broke loose. During the night, our studio had been hit by professionals. They had only taken the Dinky Doodle tape. In its place was a ransom note demanding fifty grand or our computerized console with the Magic Plasma. The note was signed "SS."

SS! These were the guys responsible for the holdup of the Starlore tapes, the Abbey Load out-takes, and the legendary last recording of Deaf Chicken Stuffit. The Studio Sleuths meant business. So did Longhorn and his motorcycle gang, the Rustlers. We were just peace-lovin' recording people... we were caught in a modern showdown... the band was gone to Mexico... we were stuck between the tape heads and a hard place.

to be continued. ■

studio location index

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44	16
39	8
55	24
40	8
56	24
41	8
MT. JULIET	
50	24
NASHVILLE	
48	24
42	16
38	8
51	24
51	24
52	24
52	24
52	24
52	24
44	16
39	8
54	24
54	24
54	24
45	16
45	16
54	24
45	16
54	24
40	8
55	24
55	24
45	16
56	24
56	24
56	24
56	24
56	24
41	8
41	8
57	24
58	24
SUMMERTOWN	
41	8

4 & 8 TRACK

•• AMERICAN SOUND STUDIO

827 Thomas, Memphis, TN 38107
(901) 525-0540

Owner: William E. Glore

Studio Manager: Bill Glore

Engineers: Bill Glore, Kenny Smith, Stan Kesler, Robert Turner, Dianne Glore

Dimensions of Studios: 33' x 50'

Dimensions of Control Rooms: 15' x 15'

Tape Recorders: Tascam 70, 8 track Otari MX 5050 2 track, TEAC 4010 2 track

Mixing Consoles: TEAC 16 in x 8 out

Monitor Amplifiers: (2) McIntosh 2105

Monitor Speakers: (4) Voice of Theatre A7 (2) JBL 4311

Echo, Reverb, and Delay Systems: Live chamber 12' x 12', Space Finder echo reverb

Other Outboard Equipment: dbx limiters and dbx noise reduction

Microphones: Neumann U48s, KM56, Electro-Voice RE 15s, RE 20, Shure SM 57, BK 5A, AKG 414, RCA ribbons

Instruments Available: Upright bass, upright piano, grand piano, electric piano, drums, electric organ, and rhythm guitar

Rates: Upon request

Direction: Below are a few of the people who have recorded in this studio: Elvis Presley, B.J. Thomas, Neil Diamond, Aretha Franklin, Dionne Warwick, Joe Tex, Petula Clark, Bobby Womack, The Gentrys, The Boxtops, Masqueraders, Ronnie Milsap, Paul Revere & The Raiders, and many more

•• BEAVERWOOD

also REMOTE RECORDING

133 Walton Ferry Rd., Hendersonville, TN 37115
(615) 824-2820

Owner: Clyde Beavers

Studio Manager: Roger Holmes

Engineers: Roger Holmes, Don Silvers, Bill Deaton

Dimensions of Studios: Big

Dimensions of Control Rooms: Not so big

Tape Recorders: Revox A 77 2 track, Akai 4000 DS 2 track, Hitachi D 850 cassette, TEAC 80 8 track

Mixing Consoles: Hilltop Custom, 17 in x 16 out, Tascam Model 10, 8 in x 4 out, TEAC Model 2, 6 in x 4 out

Monitor Amplifiers: Phase Linear 400, Altec

Monitor Speakers: E-V Sentry V custom

Echo, Reverb, and Delay Systems: Plate, Tapco

Other Outboard Equipment: Limiters, phasers, etc.

Microphones: Assorted

Instruments Available: Grand piano, drums, honky tonk piano

Rates: 8 track \$30/hr, 2 track \$15/hr

Direction: To make you the best 8 track or 2 track master you've ever had. If you're happy you'll keep coming back

•• CARLTON RECORDING COMPANY

also REMOTE RECORDING

4229 Elvis Presley, Memphis, TN 38118

Owner: Gary Marvin, Mike and Johnny Carlton

Studio Manager: Gary Carlton

Engineers: Dave Smith

Dimensions of Studios: 30' x 60'

Dimensions of Control Rooms: 12' x 15'

Tape Recorders: TEAC 80-8 8 track; TEAC 3300SX 2 track; TEAC 500 cassette deck

Mixing Consoles: TEAC 15, 16 in x 8 out

Monitor Speakers: JBL 4311

Echo, Reverb, and Delay Systems: Furman reverb, Delta Lab Digital Delay

Other Outboard Equipment: dbx noise reduction, patch bay, dbx 163 compressor/limiter, MXR dual band equalizer

Microphones: Sennheiser 421, Electro-Voice PL-33, PL-31, PL 76, PL 77, Audio Technica

Instruments Available: Pignose, drums, Crumar synthesizer, bass guitar, acoustic, Hammond organ w/ Leslie speaker

Rates: 8 track \$30/hr, 4 track \$25/hr, 2 track \$20/hr

Direction: We invite you to visit our fine facilities located in the heart of the Mid South. Our purpose is to produce the finest possible product in audio recording at the lowest possible cost for you. Our prayer is that your ministry will be extended through the use of an audio production. We strive to serve you in a manner that is pleasing to our Lord and Savior Jesus Christ. At Carlton Recording Co. "Hearing is Believing."

•• CATFISH BAY SOUND STUDIOS

also REMOTE RECORDING

133 Franklin Street, Clarksville, TN 37040
(615) 552-2769

Owner: Charles Emery and Tommy Armistead

Studio Manager: Chuck Emery

Engineers: Chuck Emery

Dimensions of Studios: Main studio is 27' x 16' x 12' isolation booth, amp booths, radio production room is 5 1/2' x 9' x 8'

Dimensions of Control Rooms: 17' x 15' x 10'

Tape Recorders: Otari MX 5050 BSHD 8 track, Otari MX 5050 OXD 4 track, Otari MX 5050 B 2 track; TEAC X7 1/4 track, Sony TC K158 cassette

Mixing Consoles: Sound Workshop 1280 B-8EO, 12 in x 8 out, Tascam Model 3 in x 4 out

Monitor Amplifiers: BGW 250D, Sony TA 3200, Onkyo A 5

Monitor Speakers: UREI B11, Auratone 5C, Sony SSU-1050

Echo, Reverb, and Delay Systems: Sound Workshop 262 reverb

Other Outboard Equipment: dbx 163 limiters, dbx 155 noise reduction

Microphones: Sennheiser MD 421, AKG D 1000 C-501, Shure SM 57, SM 58 P2M, and Valley Audio direct boxes

Instruments Available: Kimball studio upright piano, a funky but beautiful 1964 Fender Precision bass, Fender Strat, Fender Telecaster acoustic guitar, resonator guitar, vintage Fender Deluxe Fender Bandmaster, Fender Bassman, and Fender Super Reverb, Univox Univibe, original Vox "Clyde McCoy" wah-wah pedal, Hammond B 3 organ

Extras: Air conditioning, heat (no extra charge), good coffee, restaurant, movie theater, and jewelry store nearby, free set up musicians, vocalists, and arrangers on call, nurse and notary public available

Rates: 8 track \$35/hr, 4 track \$20/hr, 2 track and mono \$15/hr, production room and tape duplication \$15/hr. Rates are flexible, we encourage and welcome block bookings. We also have very reasonable single and album packages. Remote recording rates available on request

Direction: Since Catfish Bay has only been open a few months, we're still going in all directions. We do know that we don't want to limit ourselves to one particular form of music, but we are limiting the studio to one type of recording: "onest, so our primary equipment on a one-to-one basis to give the musicians a recording we'll both be proud of. We've just begun to do jingles for local establishments at a price that can't be beat. Stop by for a cup of coffee and a "hello", you might end up staying longer than you thought. Our ultimate goal is to record Link Wray's greatest album to date!

• CONTEMPORARY SOUND

also REMOTE RECORDING

3549 N. Sharon Amity, Suites 203 & 205, Charlotte, N.C. 28205

(704) 536-1669, 535-1371

Owner: Oren Moore, III

Studio Manager: Oren Moore, III

Engineers: Oren Moore, III, Marc McManeus

Dimensions of Studios: 264 sq ft (16 8' x 10), (8' x 12)

Dimensions of Control Rooms: 96 sq ft (8 x 12)

Tape Recorders: TEAC A 3440 4 track, Otari MX 5050 2-SHT 2 track, Nakamichi 700 2 track, (2) Ampex AG-600 B mono

Mixing Consoles: Tascam 5A, 8 in x 4 out, Shure 101, 8 in x 2 out

Monitor Amplifiers: BGW 100B

Monitor Speakers: Big Advent

Echo, Reverb, and Delay Systems: Inboard & custom

Other Outboard Equipment: (2) dbx 155 noise reduction

Microphones: AKG 451, D202 El, Shure SM 57, PE 50SP, SM 62

Rates: \$25/hr

•• COTTON MOUTH STUDIO

11 Music Circle South, Nashville, TN 37203

(615) 244-8373

Owner: Linda Anderson, John Loudermilk

Studio Manager: John Loudermilk

Engineers: John Loudermilk, Tun Coats

Dimensions of Studios: 8' x 10', 12' x 6'

Dimensions of Control Rooms: 16' x 16'

Tape Recorders: Tascam 80-8 8 track, TEAC A6100 2 track, Studer B67 2 track

Mixing Consoles: Tascam Model 5 14 in x 8 out, Tapco 60 201

Monitor Amplifiers: GAS Grandson

Monitor Speakers: 4311 JBL

Echo, Reverb, and Delay Systems: EMT, Tapco 440

Other Outboard Equipment: Parametric EQ, shelving EQ, dbx all tracks, Harmonizer

Microphones: Neumann U87, Electro-Voice RE-20, PL-79

Instruments Available: Piano, drums, electric guitar, bass, steel, percussion

Rates: 8 track \$30/hr

Direction: Best demo studio. George Jones, Flip Anderson, Dr Hook, Marshall Chapman, Oliver

•• ELECTRIC MOUNTAIN SOUND RECORDING STUDIO

also REMOTE RECORDING

2021 12th St., Sarasota, FL 33577

(813) 366-2822

Owner: Terry F. Donato

Studio Manager: Terry F. Donato

Engineers: Terry F. Donato, Roger Carr, Terry Campbell

Dimensions of Studios: 55' x 16', 22' x 16'

Dimensions of Control Rooms: 18' x 16'

Tape Recorders: Tascam 70 8 track, Scully 280 2 track, Ampex 350 2 track, Ampex 600 2 track, Ampex 300 4 track, Presto 800 2 track

Mixing Consoles: Sound Research 16 B 16 in x 8 out, Kustom VIII, 8 in x 2 out

Monitor Amplifiers: Crown, McIntosh, Kenwood, Sansui

Monitor Speakers: JBL 4311

Echo, Reverb, and Delay Systems: Sound Workshop stereo reverb, Ibanez delay & multi-flanger, Tapco stereo reverb, Musitronics Phasor II, tape delay

Other Outboard Equipment: Spectra Sonics Compliter, Cinema EQ 4031 B, MTE EQ 29 BR

Microphones: Neumann KM 56, U 87, AKG D-119ES, D 190E, D 200E, Shure SM 57, SM 58, Beyer M260, Altec 685 A, Sony ECM 22

Instruments Available: DeKalb mini grand piano, Hammond B-2, Mellotron keyboard, Roger's drums, cymbals, bells, gong

Extras: 10 mins from beach, restaurant (24hr) across street, special cave interior with stalactites, custom built 18 channel head-phone mixer, mood lighting, limo service

Rates: 1 3 hours \$35/hr, 4 7 hours \$30/hr. Block time available

Direction: Our direction is 24 track, video production, better mixes

•• FLOWERS RECORDING STUDIO

also REMOTE RECORDING

Rt. 1 Box 120A, Swoope, VA 24479

(703) 885-3309

Owner: Charles A. Flowers

Studio Manager: Charles A. Flowers

Engineers: Charles A. Flowers, Gale F. Conner

Dimensions of Studios: 28 x 45'

Dimensions of Control Rooms: 8' x 24'

Tape Recorders: Tascam 80 8 dbx 25-2 8 track

Mixing Consoles: Tascam Models 5 & 5EX 20 in x 20 out

Monitor Amplifiers: Crown

Monitor Speakers: JBL

Echo, Reverb, and Delay Systems: Loft digital delay

Other Outboard Equipment: dbx limiting and compression, spectrum analyzer

Microphones: Shure SM 58, SM-57, SM-53, SM-61, Electro-Voice RE 20, 666

Instruments Available: Piano, drums

Extras: Closed circuit television

Rates: \$35/hr plus tape

Direction: 24 track in one year

4 & 8 TRACK

•• FXL SOUND STUDIOS, INC.
7766 N.W. 44 Street, Sunrise, FL 33321
(305) 741-7786

Owner: Frank X. Lucontio
Studio Manager: Frank X. Lucontio
Engineers: Bill Berkan, Frank X. Lucontio
Dimensions of Studio: 23' x 19'
Dimensions of Control Rooms: 19' 6" x 19'
Tape Recorders: MCI JH 110A-6HP 8 track, MCI JH 110A-2VP 2 track, Ampex 351 2 track
Mixing Consoles: Lolt Senes 440 console, 16 in x 8 out
Monitor Amplifiers: (2) Crown 300, Crown 150
Monitor Speakers: 2, Altec Big Reds (control room), (2) Fried (studio)

Echo, Reverb, and Delay Systems: Orban Parasound reverb (111B)

Other Outboard Equipment: Audiomax automatic level control, White EQ system, Technics cassette deck, Technics turntable, Sennheiser HD400 headphones, Sescor SMIA direct boxes
Microphones: Neumann U87Z, Sony ECM 56F, E-V RE-11, E-V DS-35, E-V DO 54, Sennheiser MD 441

Instruments Available: All types of instruments available with prior notice

Rates: \$50/hr. (bulk rates available for extended sessions)
Direction: FXL is a full service recording facility specializing in masters, demos, commercials. Suitable for any type recording assignment. In-house national sales operation offering creative advertising musical concepts to advertisers and radio and television stations.

•• GRASSLAND SOUND STUDIO
Route 3 Hillboro Road, Franklin, TN 37064
(615) 794-2101 or 298-3930

Owner: Mark Shilman, Clark Smith
Studio Manager: Clark Smith
Engineers: Mark Shilman, Clark Smith
Dimensions of Studio: 20' x 16' with drum and vocal booths
Dimensions of Control Rooms: 15' x 15'
Tape Recorders: Tascam 80-8 w/DX8 8 track, TEAC A3300 SX 2 track, TEAC A640 cassette
Mixing Consoles: Speck Electronics customized SP-800 B with sweep EQ, 16 in x 8 out
Monitor Amplifiers: Crown, Pioneer
Monitor Speakers: JBL 4411s, Auratone 5C's

Echo, Reverb, and Delay Systems: Sound Workshop 242A stereo reverb, Mitron digital delay

Other Outboard Equipment: dbx 163 compressor/limiters, SAE MK XVII graphic EQ, Tascam Model 1 mixer for multiple telephone mixer, dbx noise reduction on all tracks
Microphones: Sony ECM 22Ps, ECM 30, ECM 50, Shure SM 53s, SM 57s, SM 58s, SM 60, 545s, AKG D1000E, Sescor direct boxes

Instruments Available: Cabinet grand upright piano, free Yamaha electric grand, Oberheim OBX 6-voice synthesizer, and Neumann mics available for small fee
Extras: Free set up, air conditioning, full kitchen, complete production services available

Rates: \$25/hr for everything except tape copies, rehearsal studio rental \$50/hr, day \$150/5 day week
Direction: At Grassland Studio we don't have a Jacuzzi, a bar, a video-beam, or pinball machines. What we do have is a hot little demo studio where we've already done 3 masters. Even more important, we feel, are our clients, who are some of the greatest people in the world. Our only philosophy is your complete satisfaction because we wouldn't be here if you didn't want us. To each and every one, thanks for making Grassland Studio your choice.

•• HAYES RECORDING STUDIO
also REMOTE RECORDING
2406 South MacDill Avenue, Tampa, FL 33609
(813) 837-6384

Owner: Paul T. Hayes
Studio Manager: Paul T. Hayes
Engineers: Paul T. Hayes, Jim Cottle, Debbie deRochemont
Dimensions of Studio: 20' x 24' 8' x 9' drum booth
Dimensions of Control Rooms: 20' x 15'
Tape Recorders: Ampex 440B 8 track w/dbx, Scully 280B-2 2 track w/dbx, Ampex 440B-2 2 track w/dbx, Ampex 351 full track, Tascam 40 4 4 track
Mixing Consoles: Opamp custom, 12 in x 4 out
Monitor Amplifiers: Crest
Monitor Speakers: Sentry III, Auratone 5C's

Echo, Reverb, and Delay Systems: MICM Master Room III Eventide Harmonizer H910

Other Outboard Equipment: dbx 160 limiter/compressor, dbx 208 noise reduction, UREI room equalizers 539, Orban D'Esser 516RC, Audioarts parametric equalizer 4200A, Spectra Sonic compressor/limiter, ADR Vocal Stresser F769X-R
Microphones: Neumann U87, AKG D200E, 707 E, D-202, Electro-Voice RE 15, 666, Sennheiser 421, Shure SM-58, SM 53, RCA 77 DX, 44 DZ, Beyer M160 ON

Instruments Available: Baldwin grand piano, Syndrum, Ludwig drum set, Fender Champ amplifier, Fika string synthesizer, Hammond organ B2A w/Leslie, Deagan electric chimes. All other instruments available on rental basis

Extras: Musicians available, sound effects library, production music library, custom indices, audio-visual service, in-house professional announcers, complete album or 45 production available, publishing and copyright services, high speed cassette duplicating, coffee, refrigeration 10 minutes from Tampa International Airport

Rates: \$45/hr (2 hr. free set up time), special rates for block bookings. Studio available 24 hours

•• THE HOBBIT HOLE
919 Hughes Dr., St. Albans, WV 25177
(304) 722-4787

Owner: Marcel Lazare
Studio Manager: Maribel Lazare
Engineers: Marcel Lazare
Dimensions of Studio: 12' x 25'
Dimensions of Control Rooms: 12' x 10'
Tape Recorders: Tascam 80-8 8 track, Otari 5050 2 track, JVC KD95 cassette
Mixing Consoles: Sound Workshop 1280B 12 in x 8 out
Monitor Amplifiers: Phase Linear, Yamaha (for headphone cue)

Monitor Speakers: JBL L36's, RMS cube reference monitors

Echo, Reverb, and Delay Systems: Master-Room XL-305, Sound Workshop 242, Roland Space Echo

Other Outboard Equipment: dbx 161 Roger Mayer stereo limiter, Allen & Heath auto double track (stereo), Moog parametric, dbx NR var-pitch on 80-8
Microphones: Shure SM-81's, SM-57's, PE-555, E-V 666's, Beyer 262's, Sony ECM 56, Audio-Tech AT813's

Instruments Available: Ludwig drums, Kawai upright, Fender Jazz & Percussion, bass. Others available on rental

Rates: \$25/hr. Block rates available

Direction: Currently working on albums for the Putnam County Pickers, 3rd Day Glory and the Maranatha Fellowship Band. Just finished single for Dave Bush. The Hobbit Hole tries to make the artists as comfortable as possible so they can concentrate on their work and not be overly time conscious, though we do encourage they set some goals. The Hobbit Hole has come about through prayer and waiting on the Lord to lead and shall continue in that direction. We've often been told of the peace in the studio, which I know is the Holy Spirit

•••• TRIAD RECORDING STUDIOS, INC.
also REMOTE RECORDING

•• HORIZON RECORDING
170 Kenner Avenue, Nashville, TN 37205
(615) 297-6210

Owner: Richard Owens
Studio Manager: Richard Owens
Engineers: Richard Owens, Charles Debrar, Larry Simon
Dimensions of Studio: 18' x 25' main studio, 25' x 25' live studio with piano, 6' x 8' drum booth, 5' x 5' vocal booth
Dimensions of Control Rooms: 8' x 15'

Tape Recorders: Tascam 80-8 8 track, Sony TC 854-4 4 track, TEAC 3340SX 4 track, TEAC 3300 2 (hall) track, Sony TC-K7II cassette 2 track, TEAC A360 cassette

Mixing Consoles: Tascam Model 3 16 in x 8 out, (modification and in-line reverb), 8 mic drum mix, 4 stereo effect sends, separate monitor A or B cue mix, 7 band EQ per channel, and solo in dial

Monitor Amplifiers: Phase Linear 700 (350W/ch), Sony TA-200F 100W ch, Marantz 1030 (15W ch or cue mix)

Monitor Speakers: JBL 1100 (2 pair stacked), studio JBL 1100, 1100 series, Altec 15, Auratones

Echo, Reverb, and Delay Systems: Ultra Major SST 282 Space Echo digital reverb, MXR 300MS digital delay

Other Outboard Equipment: 12 ch dbx 124 noise reduction, 14 Band Brainlifter, 4 Keplex noise gates, Phase Linear 1000 auto correlator, 2 ch TEAC GE 20 octave graphic EQ, Soundcraftsmen 2811 octave graphic EQ, 8 ch audio control 5-band EQ, 12 TEAC Model One-Bx2 mixers, (3) dbx 160 compressors
Microphones: Sennheiser MD421's, Sony ECM 33P's, ECM 221's, Shure SM57's

Instruments Available: Fisher grand piano, Lyon and Healy Troubadour harp, mandolin, Martin 12 string, Epiphone 6 string electric guitar, Mellotron with strings, lutes, full choir, oboe, brass, boys choir, Mini Moog, Yamaha CY 20 organ, Camco drums, complete traps, temple blocks, humes, clockenspiel, Oberheim CPS 2 analog sequencer, Studer Systems 64 note digital sequencer, Arnes VC phasor dual, MDR dual IFO, SH balanced modulator

Extras: A 224 patch point patch bay

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

Direction: Horizon Recording is striving to produce the most professional and unique sound within standards of quality and artists' preference with aims to please every client. Horizon Recording is located on the second floor of a residential home and is isolated from the neighborhood's business traffic around music row. We are doing business on all levels from radio & TV ads to masters & demos.

• LOST RIVER RECORDING STUDIO
631 N. 9th St., Paducah, KY 42001
(502) 444-7594

Owner: Clyde Wood
Studio Manager: Andy Wood
Engineers: Laddie Wood
Dimensions of Studio: Studio A 14' x 12', Studio B 12' x 7'

Dimensions of Control Rooms: 9' x 12'
Tape Recorders: TEAC 3340S 4 track, TEAC 3300S 2 track, TEAC A-170 cassette, Panasonic RS-808 8 track cartridge

Mixing Consoles: Tapco (4 mixers in 6 console) 6000 R series, 24 in x 4 out TEAC/Tascam Model 1, TEAC meter bridge MB-20

Monitor Amplifiers: Crown D-60
Monitor Speakers: Custom built, also cubes

Other Outboard Equipment: dbx 155 (4 track), dbx 152 (2 track), Dolby (8 track tapes), Tapco 2200 graphic equalizer, TEAC PB-64 patch bay, (6) AKG K 140 headphones

Microphones: Audio Technica AT-813, Shure 585 Electro-Voice DS-35, Baccus-Berry 1355 guitar transducer
Instruments Available: Baldwin acrosonic piano, Fender Rhodes piano-bass, synthesizer, electric piano, small organ, Leslie tone cabinet, Fender Bandmaster amp, Fender Bassman amp, two Sunn amps, 6 & 12 string Alvarez acoustic guitars, bass guitar, Gibson classic guitar, steel guitar, violin, conga drums, percussion (All instruments in studio)

Extras: Free coffee and tea

Rates: Call or write for prices
Direction: We also sell musical equipment. In business same location 4 years. We plan to continue growing as a studio and to try to make our customers satisfied. We plan to expand soon.

•• LUNDY RECORDING STUDIO
also REMOTE RECORDING
P.O. Box 485, Barboursville, KY 40806
(606) 546-6650

Owner: Walter David Lundy
Studio Manager: David Lundy
Engineers: Walter David Lundy, David Lundy, Duran Lundy
Dimensions of Studio: 40' x 20'

Dimensions of Control Rooms: 15' x 15'
Tape Recorders: Scully 280 8 track, Ampex AG-440-B 2 track, Ampex AG-350 2 track, Ampex 351-2 2 track, Ampex 351-1 full track

Mixing Consoles: Interface 308, 24 in x 8 out

Monitor Amplifiers: McIntosh, Southwest Tech, Kenwood
Monitor Speakers: E-V Sentry III, Altec Lansing A-7 & 1202's

Echo, Reverb, and Delay Systems: Tapco 440 reverb, EQ

Other Outboard Equipment: Compressors, Altec 436, Teletronix LA2A's, Ashly Audio

Microphones: Neumann U-47's, Sony, Altec, Electro-Voice, Shure, AKG, Beyer D-33 American

Instruments Available: Chickering baby grand, Rogers drums, Ampeg bass amp, Ampeg bass guitar, Les Paul, Fender amps, Baldwin organ, MXR phase shifter, distortion, Cry Baby wah wah, roto-toms, string machine

Extras: Coffee, Pepsi, plenty parking, down-home atmosphere, fresh air, 8 track duplicating and cassettes on hand

Rates: \$30/hr. package rates available
Direction: We have an 8 track and cassette duplicating plant. Mfd in mass production. We use a whole array of equipment in our duplicating plant.

•• MAUW-BOGGS LABORATORY
687-689 Hawthorne St., Memphis, TN 38107
(901) 278-5003

Owner: Bobby Davis, Vikki Davis, G.T. Davis
Studio Manager: Bobby, Vikki, G.T. Davis
Engineers: Bobby Davis, Steven Cox

Dimensions of Studio: 16' x 20' x 9', isolation booth 8' x 10' x 9'

Dimensions of Control Rooms: 12' x 18' x 9'
Tape Recorders: Tascam 80-8 8 track, Dokorder 1140 4 track, Tascam Master 3300 SX half-track 2 track, Sony 366 2 track, Sony cassette TC-186-SD 2 track

Mixing Consoles: Modified Tascam Model 3, 8 in x 8 out, Shure Audiomaster, 4 in x 2 out

Monitor Amplifiers: Lafayette LA-375, SR-202, Superscope R-340B

Monitor Speakers: Advent 2 studio monitors, mini Advent 3 mixdown monitors, BBD custom built monitors, Beyer headphones

Echo, Reverb, and Delay Systems: Maestro Echoplex, Pioneer reverb

Other Outboard Equipment: MXR limiters, compressors, Nikko graphic EQ's, BSR frequency EQ's, DeArmond square wave generators, 8 channels dbx noise reduction

Microphones: Sennheiser MD-421's, Audio-Technica AT-813's, AKG D-160's, Sony ECM 21's, ECM 19-B's, ECM 18-N's, Shure SM-57's, SM-58's

Instruments Available: Piano, bass, banjo, guitars, guitars, guitars 6-strings, 12-strings, acoustic and electric, Yamaha, Vox, Applause

Extras: Hot coffee, cold drinks, studio staff musicians, masters, demos, cassettes, and eight tracks. Located in the most beautiful part of Memphis-midtown, just one block from Memphis Overton Park Zoo

Rates: \$25/hr 8 track, \$15/hr for 8 track mixdown, plus tape \$10/hr 4 track, \$5/hr for 4 track mixdown, plus tape. Cassettes, quarter-track demos, half-track masters range in price from

\$2-\$25

Direction: We live in our studio, it's our life! We've recorded Target, Loco-Motive, Southern Creed, U.S. Kids, Thurlow Deaver and the Dixie Daredevils, Royce Barry and the Tennessee Travelers, Audio Malone, Jerri Reed, Dana Pannell, Steven Cox, Katz, Jeff Blaylock, Dirk Ruff, Hank Shipman, Chaz Hunt, Harry Santucci, Chet McCaig (Roscoe). When it comes to quality—quality comes to us! There's a wrong way, a right way, and your way. Let's do it your way.

•• MORNING SUN RECORDING

also REMOTE RECORDING
416 N. Orange Ave., Deland, FL 32720
Mailing: P.O. Box 935, Deland, FL 32720
(904) 738-0300

Owner: Greg & Nancy Rike

Studio Manager: Greg & Nancy Rike

Engineers: Greg Rike

Dimensions of Studios: 17' x 30'

Dimensions of Control Rooms: 12' x 13'

Tape Recorders: TEAC/Tascam 80-8 8 track, TEAC 3340 4 track, Otari MKII 2 track

Mixing Consoles: TEAC (modified) Model 2, 6 in x 4 out, TEAC (modified) Model 3, 8 in x 4 out

Monitor Amplifiers: Harman-Kardon Citation 19

Monitor Speakers: JBL 4311, Wharfedale 70

Echo, Reverb, and Delay Systems: (2) Furman RV1, Inter-sound, Fisher, Maestro Echoplex

Other Outboard Equipment: Tapco 2200 EQ, TEAC DX-8, dbx NR, dbx 160 limiter, Ross flanger, TEAC AN300, Dolby NR

Microphones: AKG 414EB, 451, D-190, D-1000, Audio-Technica, Peavey

Instruments Available: Hammond B-3 w/122 Leslie, Bram-back 5' grand, Story & Clark upright, Les Paul electric guitar, six & twelve string guitars, banjo, drums, Sequential Circuits Prophet 5, OBX polyphonic synthesizer, Oberheim sequencer module, Oberheim 4 voice synthesizer

Extras: Sound system equipment available for rental

Rates: 8 track \$35/hr 4 track \$25/hr

Direction: Credits: We have done numerous ads, albums, and A/V shows as well as work for Warner Brothers and Waylon Jennings. Our philosophy is to enjoy the recording process, encouraging a relaxed atmosphere conducive to creativity.

•• OCEAN OPRY RECORDING STUDIO

also REMOTE RECORDING
8400 W. Hwy. 98, Panama City Beach, FL 32407
(904) 234-5464

Owner: Wayne Rader

Studio Manager: Wayne Rader

Engineers: Dennis Rader

Dimensions of Studios: 30' x 20' with enclosed drum room, 6' x 8'

Dimensions of Control Rooms: 12' x 8'

Tape Recorders: TEAC/Tascam 80-8 8 track; TEAC A-2340 4 track, Pioneer RT-1050 2 track, Sony TC-645 2 track

Mixing Consoles: (2) TEAC/Tascam Model 5, 8 in x 4 out, (2) TEAC/Tascam Model 1, 8 in x 8 out

Monitor Amplifiers: Kenwood Model KA 3500

Monitor Speakers: JBL, Craig, Savard

Echo, Reverb, and Delay Systems: Tapco reverb 4400

Other Outboard Equipment: Technics direct drive turntable, dbx 161 compressor/limiter

Microphones: Shure SM-58, SM-57, Sennheiser

Instruments Available: 7-pc drum set and extensive percussion accessories, acoustic piano, Crumar Orchestrator, Fender Telecaster, acoustic guitars, lead guitars, bass guitar; upright & electric, steel guitar, 5-string banjo, mandolin, fiddle, harmonica

Extras: Male and female studio vocalists, live recording on stage with 1,000 seat auditorium (studio control room inside auditorium), complete album jacket design, studio musicians

Rates: Call for rates, (904) 234-5464

Direction: Comfortable relaxed atmosphere! Ocean Opry Recording Studio owned and operated by Wayne Rader and Sons. Located on "the world's most beautiful beaches" Panama City Beach, FL. Able to record live albums, studio LPs and 45's, we also write and record commercial jingles, versatile enough to record any style music including country, gospel, pop, disco, rock, bluegrass, etc.

•• PLAYBACK RECORDING STUDIO

also REMOTE RECORDING
2428 1/2 Abercorn St., Savannah, GA 31401
(912) 233-0748

Owner: Tom Davis, Phil Alaimo, Don Geddes

Studio Manager: Tom Davis

Engineers: Tom Davis, Phil Alaimo, Don Geddes

Dimensions of Studios: 30' x 20'

Dimensions of Control Rooms: 15' x 20'

Tape Recorders: TEAC 80-8 8 track; TEAC 25-2 2 track; TEAC 3340 4 track

Mixing Consoles: TEAC Model 10, 8 in x 8 out; TEAC Model 5, 16 in x 4 out

Monitor Amplifiers: Phase Linear

Monitor Speakers: JBL 4333

Echo, Reverb, and Delay Systems: Interstate reverb, Roland echo

Microphones: Sennheiser 441, Revox, Shure

Instruments Available: Yamaha grand piano, Hammond B-3 organ, Rogers & Ludwig drums; assorted amps

4 & 8 TRACK

Rates: \$30/hr 8 track \$20/hr 2 track \$15/hr mixdown
Direction: To provide a good room at a reasonable rate to an area that has never had a multi-track facility before. "Look out Florida—Here we come."

•• PRIME TIME PRODUCTIONS INC.

862B Easthagan Dr., Nashville, TN 37217
(615) 387-9275

Owner: Al Thomas, president; Janet Johnson, secretary and treasurer

Studio Manager: Janet Johnson and Bill Farrar (Sundance)

Engineers: Al Thomas, Bill Farrar (Sundance)

Dimensions of Studios: 19' x 27'

Dimensions of Control Rooms: 24' x 10 1/2'

Tape Recorders: Tascam 501 4 track, TEAC A7300 2 track, TEAC A6100 2 track, Ampex 351 mono, Pioneer 9191 2 track, Sony TC228 8 track deck

Mixing Consoles: Tascam M105, 8 in x 4 out

Monitor Amplifiers: Phase Linear 400

Monitor Speakers: Control room: JBL 4311, Altec 635-B, Studio: JBL L100BR

Echo, Reverb, and Delay Systems: Tapco 4400

Other Outboard Equipment: dbx 157 RM noise reductions, dbx 161 compressor

Microphones: Electro-Voice 635A, RE-16, Sony 33P, Sony ECM-16, Shure M63; Barcus Berry piano pick up

Instruments Available: Guitar, drums, vibes, piano

Rates: Call for quotes

Direction: (Cash.) Sessions booked 24 hours a day, 7 days a week. Talent listings, instruments available by rental, either in-studio. We staff a creative director, producer for jingles, artist transportation to and from airport. Convenient to airport. Eating area along with serving coffee. Studio located near motels and many restaurants.

•• RAGDOLL RECORDING STUDIO

P.O. Box 13781, 205A Television Circle,
Savannah, GA 31408

(912) 927-1781

Owner: Rocky Evans

Studio Manager: Rocky Evans

Engineers: Rocky Evans, Ben Brewton

Dimensions of Studios: 30' x 30'; drum booth 6' x 8'

Dimensions of Control Rooms: 12' x 18'

Tape Recorders: Tascam Series 70 8 track, TEAC 3340 4 track; Revox A700 2 track, TEAC 3300 2 track

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

Monitor Amplifiers: Crown DC 300A, (2) D-150A

Monitor Speakers: JBL L166, L300; Auratones

Echo, Reverb, and Delay Systems: Orban/Parasound 106CX, MXR digital delay

Other Outboard Equipment: dbx noise reduction, Sound craftsmen EQ's, dbx compressor/limiters

Microphones: Neumann U-87, Sennheiser 441's, 421's, Beyer 160's, 201's, 421's, Sony ECM 65P's, Shure MS-57's

Instruments Available: Rogers drums, Yamaha 6' grand, Hammond B-3 organ w/Leslie, Wurliizer electric piano, Hohner clavinet

Extras: Refrigerator for beverages

Rates: \$50/hr 8 track \$35/hr 2 track. Block rates available by day or week. All rates are plus tape

Direction: Have recorded two sound tracks for Robbie Robertson's movie "Carney," recorded demos for Randall Bramblett, and Davis Causey, members of Sea Level. Studio philosophy is to provide a relaxed and comfortable atmosphere and strive for the best possible sound within our limitations. We are into publishing and are getting stronger in the publishing field, and in the very near future will be expanding our facilities by upgrading to twenty-four tracks.

•• RECORDING ASSOCIATES STUDIOS

also REMOTE RECORDING
152B Market Street, Charleston, SC 29401
(803) 723-5184

Studio Manager: Marvin Light

Engineers: Michael J. Harbin, Engineer/mixer, Ronald E. Clifton, Dir., Musical Services

Dimensions of Studios: Studio A: 30' x 16' x 14'; Studio B: 12' x 10' x 14'; Studio C: 12' x 9' x 11'; Studio D: 10' x 8' x 14'

Dimensions of Control Rooms: 24' x 15' x 11'

Tape Recorders: TEAC/Tascam 80-8 8 track, Scully 280-B 2 track, Ampex 440 4 track, TEAC 2340 4 track, Revox A-77 2 track, Technics 616 2 track cassette

Mixing Consoles: Langevin AM 4A (modified), 14 in x 8 out; TEAC/Tascam Model 5, 8 in x 8 out

Monitor Amplifiers: Kenwood, custom

Monitor Speakers: Altec Model Seven (Control Room), custom (Studio A)

Echo, Reverb, and Delay Systems: DeltaLab 1 digital delay, Tapco 4400 reverb, custom reverb

Other Outboard Equipment: dbx 161 comp/limiters, MXR flanger

Microphones: Electro-Voice and Shure (various models)

Instruments Available: 6' baby grand piano, Baldwin electric, Crumar Orchestrator, various amps

Extras: Lounge with refrigerator, Coke machine, and coffee. Located in the heart of the city, near hotels, motels and restaurants

Rates: \$40/hr 8 track \$25/hr mixdown. Block rates on request

Direction: To produce quality masters for every client. Although the studio is heavily into gospel music, we have recorded everything, including jingles, album masters and even two Gian Carlo Menotti operas. Future plans include expanding to 24 track capability

•• SOUND PRESERVATION

also REMOTE RECORDING
177 S. Idlewild Memphis, TN 38104
(901) 272-2322 studio and 272-3223 home.

Owner: Hack Dodds, Ben L. Tutt

Studio Manager: Hack Dodds, Ben L. Tutt

Engineers: Hack Dodds, Ben L. Tutt III

Dimensions of Studios: 32' x 14'

Dimensions of Control Rooms: 6'3/4' x 12' mobile recording van

Tape Recorders: TEAC 80-8 8 (1/4) track, Crown SX822 2 (1/2) track, Sony TC 850 2 (1/4) track

Mixing Consoles: Tascam Model 5, 8 in x 8 out, Tangent 1202, 12 in x 3 out

Monitor Amplifiers: BGW 250 B, BCW 100, McIntosh 275, Onkyo A5

Monitor Speakers: E-V Sentry V; Visaton D50, JBL 4311; EPI 100, Auratone 5C

Echo, Reverb, and Delay Systems: Tapco 4400 stereo reverb, Univox DC-80A

Other Outboard Equipment: Gain Brens; Kepex's, UREI LN 1176, dbx 162 stereo compressor, Tapco stereo graphic EQ 2200

Microphones: E-V RP-16's, AKG C451's, D190's, D-160's, D120's, SE-SE shotgun condenser, Sony 33P's, 280's

Instruments Available: B-3 w/Leslie Gu'd D-25, Ficken-backer 6-string stereo guitar, Gibson C-5 bass, Epiphone FT-160 12-string acoustic guitar

Extras: Cable-vision, 24-hr restaurants 2 blocks away

Rates: \$30/hr record or mix plus all tape \$90/hr and up depending on event to be recorded live on location \$50 set up fee plus tape

Direction: Ben and myself have chosen audio recording as our careers. We eat, drink, talk, sleep, and think audio recording, and are always looking for ways to improve our facilities, aid musicians in their art, and get the best sound on tape that can be found anywhere

•• SOUNDTRAX, INC.

also REMOTE RECORDING
P.O. Box 808, 1331 Buck Jones Rd., Cary, NC 27511
(919) 487-3681

Owner: Verne Cntz

Studio Manager: Verne Cntz

Engineers: Perry Cheatham

Dimensions of Studios: 400 sq ft, approx 25' x 15'

Dimensions of Control Rooms: 300 sq ft, approx 22' x 14'

Tape Recorders: Tascam 80-8 8 track, TEAC 7300 2 track

Mixing Consoles: TEAC Model 10 modified, 12 in x 8 out

Monitor Amplifiers: Sony Int. Rotel

Monitor Speakers: Epicure JBL

Echo, Reverb, and Delay Systems: Tapco

Other Outboard Equipment: dbx compression, dbx noise reduction, TEAC EQ graphic, Ashly parametric

Microphones: Beyer M-160's, E-V RE-55, Shure M-81's, AKG C-502's, TEAC M-120's

Instruments Available: Acoustic piano, electric piano, ARP synthesizer, 6-piece Rogers drums, Fender Jazz bass, Ovaton acoustic guitar, misc percussion, Fender Twin reverb

Extras: Symphony (major orchestra) strings at reasonable rates

Rates: \$50/hr record and mix \$20 set up "Demo tape special" 6 hours studio, 6 tapes \$1225 00

Direction: Moving within next 3 months to larger facility, upgrading equipment, possibly 16 track pro. To provide the best possible quality for the most reasonable rates. And to provide a comfortable, creative atmosphere for anyone to use

•• SOUTHLAND RECORDING STUDIO

also REMOTE RECORDING
5211 NW 74th Ave., Miami, FL 33188
(305) 592-3754

Owner: Niel Gnesin

Studio Manager: Niel Gnesin

Engineers: Niel Gnesin, Lisa Arpino, Hector Estable

Dimensions of Studios: 18' x 24', 2 vocal booths 6' x 6'

Dimensions of Control Rooms: 18' x 16'

Tape Recorders: TEAC Series 70 8 track; TEAC 3340 2 track;

Technics 1500 2 track

Mixing Consoles: TEAC Model 15, 16 in x 16 out; TEAC Model 5, 8 in x 8 out.

Monitor Amplifiers: (2) BGW 250B, Crown D-60

Monitor Speakers: JBL 4311 (4), Studio Lab Series (4), Altec (2), Auratones (2).

Echo, Reverb, and Delay Systems: Orban/Parasound 106, tape delay.

Other Outboard Equipment: Parametric EQ SC-66, limiter-compressor SC-55.

Microphones: E.V. AKG, Beyer

Rates: \$35/hr, blocks at \$25.

•• **STRINGS & THINGS IN MEMPHIS, INC.**

1492 Union Ave., Memphis, TN 38104
(901) 278-0500

Owner: Charlie Lawing, Chris Lovell

Studio Manager: Jon Hornyak

Engineers: Jeff Jones, Dave Smith

Dimensions of Studios: 36' x 25'

Dimensions of Control Rooms: 15' x 25'

Tape Recorders: Tascam 80-8 with dbx 8 track, Tascam 35-2 2 track, Tascam 40-4 with dbx 4 track, TEAC 3440 4 track; TEAC A500 cassette.

Mixing Consoles: Tascam Model 15, 16 in x 8 out

Monitor Amplifiers: BGW 250

Monitor Speakers: E-V Sentry III, JBL 4311, Auratones

Echo, Reverb, and Delay Systems: MICMIX Master-Room, DeltaLab DL-1, Loft analog delay/flanger, MXR Digital Delay, Yamaha analog delay, Roland Chorus Echo

Other Outboard Equipment: dbx 160 and 161 comp, Moog phaser and parametrics, Ashly parametrics, Mutron bi-phase

Microphones: AKG 414, Sennheiser 421, 441; Shure SM-57, 58, Beyer M500, E.V. PL 76, 77; Audio-Technica ATM-31, 91, 215M.

Instruments Available: Yamaha electric grand, Oberheim 4-voice, OBX, Mini Moog, Roland Jupiter 4, ARP Omni, Odyssey, 2600

Extras: Adjacent to music store

Rates: \$50/hr.

• **SUNSHINE SOUND RECORDING STUDIO**

also **REMOTE RECORDING**

2826 Whitlock St., Louisville, KY 40213

(502) 988-8757

Owner: Carl Sandler

Studio Manager: Carl Sandler

Engineers: Carl Sandler, Debbie Sandler, Richard Smith

Dimensions of Studios: 24' x 13' x 7'

Dimensions of Control Rooms: 16' x 12' x 7'

Tape Recorders: Otari MX 5050 1/2" QXHD reel 4 track, Pioneer RT 1020L reel 2 track, TEAC A-303 cassette 2 track, Sharp RT-3388 cassette 2 track

Mixing Consoles: Tascam 5, 8 in x 4 out, TEAC 2, 6 in x 4 out; TEAC MB-20, 4 in x 2 out

Monitor Amplifiers: Kenwood KA 9100 & KA 5700

Monitor Speakers: Utah WD 90A, Auratone 5C

Echo, Reverb, and Delay Systems: Sound Workshop 262 reverb, Sony SB200 echo

Other Outboard Equipment: dbx 155 noise reduction; Omni-Craft GT-4 noise gate, dbx 164 compressor/limiter, Soundcraftsmen EQ RP2215-R

Microphones: AKG C501s, D-190s, D1000-E, Shure SM-54, 545-SDs, SM-58

Instruments Available: Yamaha piano/organ, Leslie speaker, Univox electric piano, Fender & Peavey amps, Slingerland drums

Extras: Studio musicians available, no set-up fees, royalty and copyright services available, tape duplication services available

Rates: Production & mixing \$10/hr, Remotes \$25/hr

Direction: We are a small studio just starting out. Since we can't offer 24 tracks we have to make up for it by making our customers the best possible recording for the best possible price. We cater to musicians (church choirs, school music departments, radio stations, and ad agencies). Our goal is to treat our customers in the best possible way by giving them a high quality finished tape that we will stand behind 100%. Like I said, "We aren't big, but our heart is sure in the right place."

•• **SWEETSONG RECORDING**

also **REMOTE RECORDING**

P.O. Box 2041, Parkersburg WV 26101

(304) 485-0525

Owner: Roger Hoover

Studio Manager: Roger Hoover

Engineers: Mike Steward, Marcel Lazare, Lennie Grasso, Roger Hoover

Dimensions of Studios: 7' x 7' isolation booth, 20' x 20' studio with 9' x 7' drum booth and 5' x 4' bass section

Dimensions of Control Rooms: 12' x 15'

Tape Recorders: Tascam 80-8 8 track, Tascam 25-2 2 track

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

Monitor Amplifiers: BGW 250, Sansui

Monitor Speakers: JBL 4311, Auratones

Echo, Reverb, and Delay Systems: Tape echo, Tapco 4400 reverb.

Other Outboard Equipment: Eventide Harmonizer, dbx noise reduction all tracks

Microphones: Sony ECM 56F; Shure SM-57's, 58, RCA 44;

4 & 8 TRACK

Audio-Technica AT813

Instruments Available: Peavey Deuce amp, Fender Deluxe reverb, Marshall and Wendell baby grand piano, Fender Rhodes, Mini Moog synthesizer.

Extras: Free food and drinks during session, limo service available from airport, tremendous studio musicians and vocalists available, professional staff announcers and jingle writers. We can do it all. If we can't we'll find someone who will. Can produce custom jingles for businesses or radio.

Rates: (Vary) Sueded to client's package deal.

Direction: Credits: Debbie Davis' (Miss W Va.) new album, Pam Gordon with the famous Impenials Band for backup, Dave Sparkman from Rex Humbard's Cathedral of Tomorrow, Studic Philosophy. To give our best in meeting the needs of the artist. Give them more than they pay for and make them our friend, not just a client. Aspiration: To eventually go 24 track within the next 2 years. Help contemporary gospel artists have a quality ministry. To share with others God's love any way we can.

•• **HARRISON TYNER INT'L., INC.**

also **REMOTE RECORDING**

38 Music Square East, Suite 115, Nashville, TN 37203

(615) 244-4224

Owner: Harrison Tyner

Studio Manager: Kevin McMaster

Engineers: Various independents in Nashville

Dimensions of Studios: 15' x 25'

Dimensions of Control Rooms: 15' x 15'

Tape Recorders: TEAC 25-2 2 track, also TEAC 4 and 8 tracks

Mixing Consoles: TEAC 8x8

Monitor Speakers: JBL

Microphones: Neumann U-87's

Instruments Available: Electric piano, piano, guitars, amps, bass

Rates: Basically an "in-house" set up. On occasion \$25-\$50/hr

Direction: Small studio for demos, educational recordings, preparatory work prior to master sessions.

•• **THRESHOLD RECORDING**

also **REMOTE RECORDING**

410 Elm Ave. S.W., Roanoke, VA 24016

(703) 345-2539

Owner: J. Harold Thompson, F. Howard Beasley

Studio Manager: F. Howard Beasley

Engineers: J. Harold Thompson

Dimensions of Studios: 30' x 25'

Dimensions of Control Rooms: 20' x 12'

Tape Recorders: Ampex 440B 8 track, also (2) 440B 2 track and mono machines.

Mixing Consoles: Loft Modular Devices 140, 24 in x 6 out

Monitor Amplifiers: AB Systems

Monitor Speakers: Electro-Voice Sentry III, Altec 9845, Auratones

Echo, Reverb, and Delay Systems: AKG BX-20 reverb, Loft Modular Devices analog delay (2), Eventide Digital Delay 1745A.

Other Outboard Equipment: UREI 117E limiters, Ashly SC-50 limiters, Gain Brains, Ashly SC66 parametric EQ, Allison Kexer, Orban Parasound stereo synthesizer, Orban/Parasound D'Esser.

Microphones: Neumann U-87, AKG 451, Shure 57, SM-58, E.V. RE 15, PZM 130, Studer (3 pattern condenser).

Instruments Available: Steinway grand piano, Hammond B-3 organ, Fender P bass, Ludwig drums, clarinet, Rhodes 88

Rates: \$50/hr 8 track, \$35/hr 2 track, \$35/hr mix, \$25/hr mono.

Direction: Records done for Leather Records (bluegrass), Soundwaves (country), Inner City (jazz)

•• **VICTORY STUDIO**

883 Huntington Parkway, Nashville, TN 37211

(615) 833-5982

Owner: Gary Carter, Jimmy Carter, Roy Eudley, Cheryl Dudley.

Studio Manager: Gary Carter

Engineers: Gary Carter, Jimmy Carter.

Dimensions of Studios: 18' x 12'

Dimensions of Control Rooms: 12' x 6'

Tape Recorders: TEAC 80-8 8 track; Pioneer 1/2 track 2 track; Panasonic 612 2 track cassette

Mixing Consoles: Tangent 802-A, 8 in x 8 out

Monitor Amplifiers: Yamaha P2100

Monitor Speakers: JBL 4301, Marantz

Echo, Reverb, and Delay Systems: Tangent 3 spring internal reverb

Other Outboard Equipment: dbx 160 limiter

Microphones: E.V. PL76, PL95; Shure SM-57; Sennheiser

Rates: \$20/hr plus tape. Block time available

Direction: If you are a songwriter or musician and want to capture your magic on tape, Victory Studio has a small but comfortable atmosphere where you can feel free to let your creativity flow. Victory Studio is owned by four musicians with many years experience between them. We are concerned about your session and will work along with you as if it were our own. We offer staff musicians and ideas for arrangements. We also have writers for jingles. We have recorded quality demos, masters and jingles for some of Nashville's top songwriters, entertainers and businesses. Call anytime for an appointment. (615) 833-5982

•• **VILLAGE MEDIA SERVICES**

158 Drakes Lane, Summertown, TN 38483

(615) 984-2288 day, (615) 984-3574 night.

Owner: The Farm

Studio Manager: Philip Schweitzer

Engineers: Philip Schweitzer, Michael Tassone

Dimensions of Studios: 16' x 30' x 9'

Dimensions of Control Rooms: 14' x 14' x 9'

Tape Recorders: Otari MX-5050-8 8 track, Revox A-77 2 track, Magnecord 1022 2 track

Mixing Consoles: Sound Workshop 1280-B 8EQ, 12 in x 8 out, Tapco 6100, 14 in x 3 out

Monitor Amplifiers: Spectro Acoustics P-202

Monitor Speakers: JBL L-100

Echo, Reverb, and Delay Systems: Sound Workshop 262 stereo reverb; Sound Workshop 220 vocal doubler

Other Outboard Equipment: UREI LA4 compressor/limiter, dbx RM 155 noise reduction

Microphones: Electro-Voice RE-20; Shure SM-81, SM-57, Sony C-37A, Sennheiser 416U, Electro-Voice RE 10, AKG D-1000E

Instruments Available: Baldwin Hamilton 243 studio upright piano, Fender Precision bass, Gibson and Fender guitars, Roland SH-3 synthesizer, Hammond X-2 organ; Electro-String electric piano, Pearl drums, Lab Fender Acoustic amplifiers

Extras: Studio musicians available at reasonable rates, color video production, sound reinforcement

Rates: \$15/hr plus tape, block rates available

Direction: All types of music, professionals and amateurs welcome. 24 hour, 7 day booking.

• **WINTERSONG RECORDING**

8642 Creekwood Ct., Arbor Station, Douglasville, GA

30135

Owner: David Wingo

Studio Manager: David Wingo

Engineers: David Wingo

Dimensions of Studios: 20' x 20'

Dimensions of Control Rooms: 10' x 20'

Tape Recorders: TEAC A-3440 4 track, TEAC A-1230 1/2 track, Technics 1500 US 2 track

Mixing Consoles: Tascam 2A, 6 in x 4 out, Yamaha PM 700, 12 in x 4 2 out

Monitor Amplifiers: SAE 31 B, Crown DC 300A, Yamaha P2200

Monitor Speakers: Altec 1221A, JBL custom made

Echo, Reverb, and Delay Systems: MXR Digital Delay, Intra-sound reverb, Tapco 4400 reverb

Other Outboard Equipment: Cerwin-Vega graphic EQ, dbx noise reduction, dbx 161 limiter, MXR graphic EQ

Microphones: Shure SM-54, SM-76, Neumann U-87, AKG 414

Instruments Available: Yamaha electric grand CP-70, Yamaha C3 acoustic grand piano, Martin D41 guitar, Ovation classical guitar, ARP string ensemble

Extras: My studio deals primarily in producing and packaging demo albums of exceptional quality

Rates: \$20/hr for instrumentation and production work on album projects; \$18/hr engineering time

Direction: Wintersong has recorded and produced 6 top level Atlanta area albums; for demo use by singers/songwriters. Very impressive demos to submit for major money!

•• **WOODRICH RECORDING STUDIO**

P.O. Box 38, Geo. Wallace Park Drive, Lexington, AL

35848

(205) 247-3983

Owner: Woody Richardson

Studio Manager: Woody Richardson

Engineers: Steve Crunk, Darrell Glover, Kenneth Beavers, R.C. Smith

Dimensions of Studios: 30' x 60'

Dimensions of Control Rooms: 15' x 20'

Tape Recorders: Scully 284 8 8 track

Mixing Consoles: Universal Audio, 10 in x 8 out

Monitor Amplifiers: McIntosh

Monitor Speakers: Altec, 2 in control room and one in studio

Echo, Reverb, and Delay Systems: Special building for acoustic echo, 14' x 8'

Other Outboard Equipment: (2) Ampex 2 track recorders for mixing and duplicating

Microphones: Neumann's, Electro-Voice, Shure

Instruments Available: Chickering grand piano

Rates: \$30/hr for studio rental. Prices on request for custom package deals.

Direction: We will listen to all songs and return them provided sufficient return postage is included.

16 TRACK

*** ALIVE RECORDINGS

also REMOTE RECORDING

1251 Edom Road, Box 1252, Harrisonburg, VA 22801
(703) 434-8703

Owner: Mennonite Board of Missions/Media Ministries
Studio Manager: Bryan Dewilde
Dimensions of Studio: 30' x 50' x 20'H; 12' x 15' x 10'H
Dimensions of Control Rooms: Studio A 16' x 23' x 10'H, Studio B 14' x 20' x 9'H
Tape Recorders: Ampex 440 mono, Ampex 440 2 track Crown 742 2 track, Ampex 440 4 track, MCI 16 track
Mixing Consoles: Audiotronics custom, 12 in x 4 out, Allen & Heath Syncon 20 in x 20 out
Monitor Amplifiers: Crown, McIntosh, BGW, JVC
Monitor Speakers: JBL, Electro Voice, Auratones
Echo, Reverb, and Delay Systems: EMT 140S, Eventide Delay
Other Outboard Equipment: Orban stereo synthesizer, Orban sublimator (3), UREI limiters, EQ's, Tapco EQ, Ramko pre-amps, Eventide Phasor, flanger
Microphones: Neumann U 67, SM-69, U 87, U 64, AKG Electro-Voice RE-11, RE-55, RE 15, RE 20, Shure, Beyer
Rates: 16 track \$50/hour
Direction: Building new studio complex to open in December

*** AUDIOFONICS, INC.

also REMOTE RECORDING

1101 Downtown Blvd., Raleigh, NC 27603
(919) 821-5814

Owner: Larry Gardner
Studio Manager: Bebe Davison
Engineers: Randy Schumacher, Peggy Montgomery
Dimensions of Studio: A 24' x 36' x 10', B 9' x 12' x 8'
Dimensions of Control Rooms: A 20' x 20' Westlake design, B 14' x 14'
Tape Recorders: Ampex MM1000 16 track, Ampex AG 440 (2) mono, Sony TC 850 (3) 2 track, Sony TC 854-4 4 track, Ampex AG-300 mono, Ampex 354 2 track, Ampex AG 300-8 8 track
Mixing Consoles: Opamp 2008, 20 in x 8 out, Opamp 210-2, 10 in x 2 out
Monitor Amplifiers: Opamp SK 100, Dynaco 400
Monitor Speakers: AR-3, UREI B13 Time Aligned, Auratones, AR-4X, Altec 845
Echo, Reverb, and Delay Systems: Loft delay, EMT type reverb plate, Fairchild 658 reverb, analog delay
Other Outboard Equipment: UREI LA3A, UREI graphics, Kexex, UREI Little Dipper, 18-channels dbx, Fairchild D'Esser, Fairchild Auto-Ten, SWTP graphics, Soundcraftsmen graphics
Microphones: Neumann U-47's, U-67's, AKG 451's, CK-8, CK-9, E.V. RE-1C, RE-15, RE-20, 655, 635A, 654, 647, Altec M-49, RCA 77D, 44BX, Sennheiser 421
Instruments Available: Hammond organ, Baldwin acoustic grand, Fender Rhodes, ARP Odyssey, misc percussion instruments
Extras: Complete 16 & 35mm film sound and editing, in-house interlock projection, interlock mixing to 8-tracks, insert and pick-up, sync-sound to film transfers, any format. Company also operates complete film production unit.
Rates: Monday - Friday, 9am to 5pm recording \$95/hr, 5pm to midnight and Saturdays: \$110/hr; Sundays, holidays and after midnight: \$125/hr. Call for rehearsal, tape and mix/overdub rates.
Direction: Jingle production, film scoring, radio production, A/V production, local and regional music production for albums and demos.

*** AUDIO IMAGE

3885 N. Federal Highway, Pompano Beach, FL 33084
(305) 943-5590

Owner: Rob Henion
Studio Manager: Rob Henion
Engineers: Mike Hoffmann, Rob Henion
Dimensions of Studio: 20' x 20' plus 12' x 10' drum booth
Dimensions of Control Rooms: 20' x 12'
Tape Recorders: Tascam 85-16 16 track, Tascam 80-8 8 track, (2) Tascam 32 2 track
Mixing Consoles: Tascam Model 15, 24 out
Monitor Amplifiers: SAE Spectro Acoustics
Monitor Speakers: JBL 4311s, Auratones
Echo, Reverb, and Delay Systems: Ursa Major Space Station, DeltaLab Acoustcomputer, DeltaLab DL 1 MICMIX
Other Outboard Equipment: Loft analog delay, MXR flangers, and phasers, numerous parametric and graphic EQ's, Symetrix compressor/limiters, Technics turntable
Microphones: Sennheiser all models, AKG, Audio-Technica all models
Instruments Available: Rhodes 88, Orchestrator, organ, synthesizer, full drum set up
Extras: Free coffee, musicians lounge
Rates: 8 track \$36/hr, 16 track \$45/hr
Direction: Audio Image services range from sophisticated multitrack productions for albums and demos to high quality commercial productions and original jingles. Our leadership strongly supports our sales and service departments which have built and supported many other fine studios in the area. Our positive attitude proves our dedication to South Florida music.

*** BROADWAY SOUND STUDIO, INC.

1307 Broadway St., Sheffield, AL 35880
(205) 281-1833

Owner: David A. Johnson
Studio Manager: Kenny Sweeney
Engineers: David Johnson, Bill Fair, Steve Herben
Dimensions of Studio: 60' x 30'
Dimensions of Control Rooms: 15' x 18'
Tape Recorders: MCI 116 16 track, Scully 280 2 track (2)
Mixing Consoles: Dan Flickenger & Assoc. 24/16, 16 in x 16 out
Monitor Amplifiers: McIntosh 2505
Monitor Speakers: Altec 6048G
Echo, Reverb, and Delay Systems: 2 EMT's, 2 chambers
Other Outboard Equipment: 4 Universal Audio limiter/compressors
Microphones: AKG, Neumann, Telefunken, Beyer, Electro-Voice, various
Instruments Available: Electric piano, acoustic piano, vibes, congas, drums, organ, percussion
Rates: Call
Direction: Rock & Roll, R&B, Country

*** BROKEN DOOR STUDIO

5405 Stanford Dr., Nashville, TN 37215
(615) 289-0727

Owner: Peter Keeble
Studio Manager: Peter Keeble
Engineers: Various, Peter Keeble
Dimensions of Studio: 17' x 25'
Dimensions of Control Rooms: 10' x 17'
Tape Recorders: MCI JH-10 w/auto-locator 16 track, Scully 280 2 track, TEAC 3300S 2 track, Technics RS 686DS cassette, Advent 201 cassette

Mixing Consoles: Tangent 3216 20 in x 16 out, custom Tascam 16, 16 in x 16 out
Monitor Amplifiers: BGW Crown
Monitor Speakers: ADS 810, JBL 4311, Auratone, AR
Echo, Reverb, and Delay Systems: AKG BX-10, Eventide Harmonizer H910
Other Outboard Equipment: EXR Aural Exciter, dbx 160 limiters, Eventide Harmonizer H910, Tapco graphic EQ, White 1/3 octave EQ, Soundcraftsmen graphic EQ, noise gate, Thorens TD-150-AB, Toshiba SR-A 270 turntables
Microphones: Neumann, Electro-Voice, Beyer, Sony, Shure
Instruments Available: 1923 Steinway M grand piano, Hammond organ, Rhodes piano, Wuritzer piano, Music Man and Fender amps, Slingerland drums, Gon Bops, congas
Extras: Refrigerator, coffee
Rates: Reasonable, call for quote
Direction: Primarily a private production facility utilizing an integrated media approach with emphasis on production, music publishing, artist management, and creative career development. The studio is available independently, or in conjunction with other services available. We are continuing cost effective growth providing a relaxed creative environment while maintaining quality throughout every involvement.

*** CAPQUARIUS SOUND RECORDERS

7120 N. Florida Ave., Tampa FL 33604
(813) 238-8021

Owner: Troy Daun, Bill Harrelson, Robert Madden
Studio Manager: Jim Black
Engineers: Jim Black, Jeff Laurence
Dimensions of Studio: 48' x 48'
Dimensions of Control Rooms: 20' x 20' 8' x 10' drum booth, 10' x 10' isolation booth
Tape Recorders: Scully 100 16 and 8 track, Scully 280B 1/2 track, Scully 280B full track
Mixing Consoles: Spectra Sonics custom built, 20 in x 16 out
Monitor Amplifiers: BGW
Monitor Speakers: Big Reds, Auratones
Echo, Reverb, and Delay Systems: AKG BX 20
Other Outboard Equipment: Martin variable speed (2) compressor/limiters, (2) parametric EQ's
Microphones: Neumann U 87's, U 47's, AKG C 414's, Electro-Voice, Shure, RCA, Sennheiser 421
Instruments Available: Yamaha grand piano, Rogers drum set, B3 organ, harpsichord, Cat synthesizer, Mellotron E, Fender Rhodes
Extras: Reference acetate dubs, motel next door, musician referrals, service
Rates: Call for rates
Direction: We offer low cost, high quality 16 and 8 track recording services to producers, publishers, managers, songwriters, and musicians in the bay area. Commercial and video available. We are expanding to 24 track and dbx. Capquarius Sound is a full service creative house which includes Troy Davis Production, Capquarius Records, Gospel Train Records, and Royal Reasoner Production. The respective functions of each of the above include record production, pressing, distribution and placing of masters, concert consultants, production and promotion, personal management and booking, television and radio production. We are a Florida full-service studio. Our in-house production company stands ready to help you any way we can.

*** COGNITO STUDIO

also REMOTE RECORDING

P.O. Box 11253, Memphis, TN 38111
(901) 327-0459

Owner: Electric Company
Studio Manager: Terry Manning
Engineers: Terry Manning, Pat Scholes, John Kilzer
Dimensions of Studio: 1 21' x 14', 2 25' x 22'
Dimensions of Control Rooms: 1 10' x 12', 2 14' x 20'
Tape Recorders: Tascam 85 16 16 track, Tascam 3340 4 track, (2) TEAC A-3300S 2 track
Mixing Consoles: Tascam Model 15 20 in x 8 out, Tascam Model 3 8 in x 4 out, Sony MX-14 6 in x 2 out
Monitor Amplifiers: Crown, Marantz
Monitor Speakers: JBL, Advent, Electro-Voice
Echo, Reverb, and Delay Systems: Sound Workshop echo, Furman echo, Eventide Delay
Other Outboard Equipment: Limiters and compressors, dbx, Ashly Spectra Sonics, Equalizers, Furman Shure, White, Roland flanger, Roland Dimension 'D' Chorus, phasers, dbx noise reduction, Eventide Harmonizers
Microphones: Shure SM-81, SM-56, Sennheiser MD 402U, Electro-Voice RE 15, Audio Technica AT-801, AT-812, AT-813, AKG D 190E
Instruments Available: Roland synthesizer, Crumar electric piano, Wuritzer electric piano, Vox organ, Marshall amp, Lab amp, Silvertone amp, Stage amp, marimba, Yamaha piano (grand), guitars available
Rates: Upon request
Direction: 16 track remote recording also available

*** COTTON ROW PRODUCTIONS

1503 Madison Avenue, Memphis, TN 38104
(901) 276-8518

Owner: Ward Archer, Jr.
Studio Manager: Ward Archer, Jr.
Engineers: Ward Archer, Jr., Nicos Lyros, Greg Davis
Dimensions of Studio: Main Room 32' x 20' x 12'; Iso 1: 8'

YOU DESERVE THE BEST



ALLISON RESEARCH	EDITALL	SCOTCH-3M
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AMPEX	JBL	SOUND WORKSHOP
AUDIO CONTROL	KLARK-TEKNIK	SPECTRO ACOUSTICS
AUDIO TECHNOLOGY	LEXICON	STL
AURATONE	LOFT	STANTON
BEYER	MARSHALL ELECTRONIC	SWITCH CRAFT
BGW	MICMIX AUDIO PROD.	TABER
BIAMP SYSTEMS	MRL	TANGENT
CALIBRATION STANDARD	NORTRONICS	TASCAM
INSTRUMENTS	NEPTUNE	TEAC
COUNTRYMAN ASSOC.	ORBAN	TECHNICS - PRO
CROWN	OTARI	UREI
DBX	PML	URSA MAJOR -
DELTA LAB	PZM MICS (CROWN)	SPACE STATION
EASTERN ACOUSTIC WORKS	SAE PRO	XEDIT

We specialize in 2, 4, 8 and 16 track recording systems for audio installations and multi-media Production, which includes application for Professional, college and home use.

(714) 985-0701 P. O. Box 734
985-5307 1620 W. Foothill Blvd. UPLAND, CA 91786

x 12' x 12'; Iso 2.8' x 8' x 12'

Dimensions of Control Rooms: 15' x 20' live end/dead end acoustical design

Tape Recorders: Ampex MM-1200 w/VSO and remote 16 track Otari MX-5050 Mark II w/remote 2 track; Otari MX-5050 2 track; Technics 2 track cassette deck.

Mixing Consoles: Audiotronics Model 501, 24 in x 16 out

Monitor Amplifiers: BGW 250's, BGW 100's

Monitor Speakers: Control Room: Electro-Voice Sentry III biamped (Audio Arts crossover), (White room EQ); (2) JBL 4311, (3) Auratones Studio playback Electro-Voice Sentry V's

Echo, Reverb, and Delay Systems: AKG BX-10, digital delay (on request)

Other Outboard Equipment: White EQ for monitors, UREI graphic EQ, dbx stereo and mono compressors, dbx 208 16 track noise reduction, guitar synthesizer, misc. phasers and flangers, dbx 155 2 track noise reduction

Microphones: AKG 451's, C-414's, D-12's, D-224E, D-1000E, D-200E, Shure SM-57's, Sennheiser 421's; Sony C-37P

Instruments Available: Grand piano, drums, Yamaha CP-70 electric grand, ARP synthesizer, Oberheim synthesizer (on request), Euboea bass, Lab amplifiers, conga drums, electric and acoustic guitars, percussion instruments, Roland "Cube" amplifiers

Extras: Excellent rhythm section and singers available. Kitchen, lounge area with ping pong table, swimming pool, Mad Max Deli and P&H Cafe are right across the street.

Rates: \$50-\$75/hr. Block rates on request

Direction: We are very much in the rental business, but we also write and produce award winning soundtracks and jingles. Clients include the V.S. Borax Corporation, Shell, Olin Corporation, Chevrolet, FMC, Reiford's Shoes and the Mid-South Fair. But we love records most of all. Call us about your next project.

*** DC MINO RECORDING STUDIO, INC.

also REMOTE RECORDING

P.O. Box 818, 33 S. Green St., Granada, MS 38901

(601) 277-8729, 228-4289

Owner: Bert Bays, Jr.

Studio Manager: Bert Bays, Jr.

Engineers: Bert Bays, Jr., Jim Dickinson

Dimensions of Studios: 30' x 31' with 10' x 10' booth and 4' x 6' booth; also auditorium 50' x 140' x 50' ceiling

Dimensions of Control Rooms: 20' x 17'

Tape Recorders: MCI JH 114-16 16 track, MCI JH 110-A 2 track, Revox 77 2 track, Otari 5050 QXH 4 track

Mixing Consoles: Tangent 3216, 16 in x 16 out

Monitor Amplifiers: BGW's

Monitor Speakers: L 4333, Auratones

Echo, Reverb, and Delay Systems: AKG BX-10, tape delay.

Other Outboard Equipment: dbx and UREI limiter/compressors

Microphones: Neumann U-87's, KM-84's; AKG 451's; Electro-Voice RE-20's, RE-15's; Sennheiser 421's; Sony ECM 22P, Shure SM 57's

Instruments Available: Pearl drums, Hammond B-3 organ and Leslie cabinet, Winton/Baldwin

Extras: Our studio is constructed in a building that was originally built and used as a vaudeville theatre. It was later used to show both silent and talkie motion pictures. Our control room and studio are located in the old lobby area. The 500 seat auditorium is wired to the control room console for live recording. Auditorium ceilings are 50 ft high.

Rates: Please call for rates. We offer block rates and package deals.

Direction: To offer our customers professional recording services in a pleasant working atmosphere. We are humbly grateful for the business that the Lord has blessed us with.

*** GUSTO RECORDING STUDIO

(Formerly Starday King)

3557 Dickerson Rd., Nashville, TN 37207

(615) 885-3988

Owner: Gusto Records

Studio Manager: Michael S. Stone

Engineers: Michael S. Stone, Dennis Brown, Todd Duncan, Bill Nemuth, Louie Inns

Dimensions of Studios: 32' x 37', isolation booth 12' x 20'

Dimensions of Control Rooms: 22' x 16'

Tape Recorders: MCI JH 16 16 track, MCI/Ampex JH-4-350 2 track; MCI/Ampex JH-4-300 2 track

Mixing Consoles: MCI 416B, 24 in x 24 out

Monitor Amplifiers: Crown, BGW

Monitor Speakers: JBL modified, Auratone

Echo, Reverb, and Delay Systems: EMT echo, Time Line, Eventide delay

Other Outboard Equipment: Harmonizer, Pultec EQ, UREI limiters, Teletronix limiters, Dolby (all tracks and mix), Sony cassette

Microphones: E-V RE-20, RE-16, RE-15, 666, 668, 635A, Sony ECM 22P, ECM 50, RCA BK-5, 77DX; AKG D-160, C-451E; Sennheiser 421; Schoeps M-221B; Neumann U-87, U-67, U-47 tube

Instruments Available: 9 Baldwin grand piano, Hammond B-3 w/Leslie, Mini Moog, vibes, bass amp, guitar amps, tack piano, Wurritzer elec. piano, drums. (No charge.)

Extras: Large lounge with all the junk food machines. Also 2 separate copy rooms to speed up tape copies. We also have a complete 8-track and cassette duplicating plant.

16 TRACK

Rates: 16 track \$100, 16 track mix \$85, 2 track \$40; (note: rate will vary with the amount of time used.)

Direction: James Brown, Don Tweedy Prod., Red Sovine, Mike Lunford, Fontella Bass, B.J. Thomas, and a host of other goldie artists. The studio is mainly used for Gusto product such as re-recording many of the oldie goldie artists for television marketing. However it is available for custom sessions on a limited schedule.

*** JALEX RECORDINGS

also REMOTE RECORDING

319 Clematis Street, West Palm Beach, FL 33401

(305) 832-1538

Studio Manager: Susan Elliott

Engineers: Bill Harrison, Jon A. Lind

Dimensions of Studios: 38' x 17'

Dimensions of Control Rooms: 17' x 14'

Tape Recorders: Ampex MM 1100 16 track; Ampex AG 440B 8 track; Ampex AG 440 4 track; Ampex AG 440 2 track; Nagra SD 2 track, Nagra 4.2L mono, several other 1/4" and cassette decks

Mixing Consoles: MCI 416, 16 in x 16 out

Monitor Amplifiers: Peavey

Monitor Speakers: JBL, KLF, Auratones

Echo, Reverb, and Delay Systems: 2 spring

Other Outboard Equipment: Graphics, limiters, etc.

Microphones: Neumann, AKG, Sennheiser, Shure, etc. 40 to choose from

Instruments Available: Steinway grand, Fender Rhodes, drums, congas, etc.

Rates: \$20 to \$100 per hour. Please call.

*** JAM STUDIOS

also REMOTE RECORDING

601 North Central Ave., Hapeville, GA 30354

P.O. Box 490121, Atlanta, GA 30349

(404) 788-1777

Owner: John K. Adams, Chet Bennett

Studio Manager: John K. Adams, Chet Bennett

Engineers: Chet Bennett, Mike Floyd, Rodger Wilson

Dimensions of Studios: 38' x 29'

Dimensions of Control Rooms: 20' x 22'

Tape Recorders: MCI JH10, 16 track; Ampex 300 4 track; Scully 280B 2 track; Scully 280 mono

Mixing Consoles: Opamp Labs custom, 16 in x 16 out.

Monitor Amplifiers: Yamaha PM 2200

Monitor Speakers: Altec biamped with White filters.

Echo, Reverb, and Delay Systems: BX-20E, Lexicon, plate.

Other Outboard Equipment: UREI 1172 limiters, dbx limiters, Gain Brains, Kepex's, Cooper Time Cube, VSO, Eventide phase shifter, Countryman phase shifter, PEQ, graphic EQ

Microphones: AKG C-60, D10, Beyer 210; E-V 635, RE-11; Neumann U-87, U-47, RCA 77DX, 44, Sony 22P, Shure 45, 46, direct boxes.

Instruments Available: Baldwin grand, Hammond organ w/Leslie, Wurritzer electric piano, guitar and bass amps, Ludwig drums, percussion goodies, etc.

Rates: \$65/hr (min. 3 hours) for 16 track; over ten hours \$50/hr. 2 track, demo: \$35/hr (3 hour min.) Reduced rates for producers.

*** LAMON SOUND STUDIOS

also REMOTE RECORDING

5732 Susan Dr., Charlotte, N.C. 28212

(704) 568-8100, 537-0133

Owner: Dwight L. Moody, Jr.

Studio Manager: Mark Williams

Engineers: Mark Williams

Dimensions of Studios: 21' x 21' x 9 1/2' ceiling, also a fully sealed, comfortable isolation booth, and a special, very live, percussion annex

Dimensions of Control Rooms: 11' x 15', with large front window and comfortable seating.

Tape Recorders: MCI JH100 w/autolocator 16 track, Ampex AG-440B 2 track; Technics SL-1500LIS 2 track; TEAC X-7 2 track; Kenwood KX-1030 cassette

Mixing Consoles: MCI JH-400 (light meters) 24 in x 24 out; console has been extensively modified with reciprocal mid-band EQ, channel mutes, mike padding, individual buss/tape return solos, large producer's desk, stop clock.

Monitor Amplifiers: Yamaha P-2200

Monitor Speakers: Electro-Voice Sentry V, Auratone 5C, also

Electro-Voice Sentry V in studio.

Echo, Reverb, and Delay Systems: AKG BX-10, Eventide Harmonizer & keyboard.

Other Outboard Equipment: (2) UREI 1176LN, Orban 622B, (various Orban items planned for Fall '80)

Microphones: (4) AKG C-414, (2) C-451 w/accessories; (2) E-V RE-20's, (4) 635-A's, (2) Shure SM-81's, 5B (1928)

Instruments Available: Yamaha 6' conservatory grand, Leedy Ludwig drum kit, many other instruments available on loan or rent from related company.

Rates: \$60/hr base, with special record packages and block time packages always available. 2" tape may be rented or purchased.

Direction: Lamon Sound Studios was opened by professional musicians for use by professional musicians. Experienced engineering, competent production assistance, truly top grade equipment, and a comfortable environment are available at about half the price of competitive studios in Charlotte. Our clients are our only sales people.

*** LEMCO SOUND STUDIO

2518 Southview Dr., Lexington, KY 40503

(608) 277-1184

Owner: Cecil Jones

Studio Manager: J.D. Miller

Engineers: J.D. Miller, Bob Goff, Bonnie Price, Marlon Hargos, Berne Faulkner

Dimensions of Studios: 24' x 24'

Dimensions of Control Rooms: 16' x 14'

Tape Recorders: MCI J100 16 track; Scully 280B 2 track; Scully 280B mono; Ampex 440B 4 track

Mixing Consoles: MCI 416 20 in x 16 out

Monitor Amplifiers: Crown

Monitor Speakers: JBL

Echo, Reverb, and Delay Systems: Lexicon 224, DeltaLab DDL

Other Outboard Equipment: Orban/Parasound, BG gates, Eventide Flanger

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

Instruments Available: 6' Yamaha grand piano, drums, Fender precision bass, Roland synthesizer, Rhodes piano, ARP String Ensemble

Rates: \$75/hr plus tape.

*** LYN-LOU STUDIOS

1518 Chelsea, Memphis, TN 38108

(901) 725-1400

Studio Manager: Leon Sides

Engineers: Ronny Scalle, Henry E. Carter

Dimensions of Studios: 24' x 30'

Dimensions of Control Rooms: 12' x 12'

Tape Recorders: Ampex MM-1000 16 track; Ampex 440B 4 track; Ampex 440B 2 track

Mixing Consoles: Sphere 20 in x 16 out

Monitor Amplifiers: McIntosh

Monitor Speakers: Altec A-7's

Rates: \$93/hr

*** MASTERCRAFT RECORDING CORP.

also REMOTE RECORDING

437 North Cleveland, Memphis, TN 38104

(901) 274-2100

Owner: James H. Craft, Sr.

Studio Manager: James H. Craft, Sr.

Engineers: J.H. Craft, Jr., J.H. Craft, Sr., disc mastering, J.H. Craft, Jr., Kenny Smith; studio; Emory Smith; maintenance

Dimensions of Studios: 30' x 15'

Dimensions of Control Rooms: 15' x 20'

Tape Recorders: Scully 280-16B 16 track; Scully 280 2 track; Scully 280 mastering 2 track; Ampex 300 Series 2 track; Revox A77 Pro 2 track; Akai and Nakamichi cassettes

Mixing Consoles: Audiotronics/Spectra Sonics custom 400 Series, 20 in x 16 out.

Monitor Amplifiers: Crown, BGW, Universal Audio

Monitor Speakers: Westlake, JBL 4311, Auratones

Echo, Reverb, and Delay Systems: AKG BX-20, Orban/Parasound, custom plate echo

Other Outboard Equipment: UREI, Spectra Sonics, Gain Brain, Omni, RCA compressor/limiters, Audiotronics, Furman, Audio Arts, Omni, Spectra Sonics equalizers, Kepex's (lots of them), Eventide Harmonizer and Phaser

Microphones: Neumann U-87's, U-67's, U-48's, KM-84's, KM-54's U-64's; AKG C-451A, D-200's, D-202's, D-160's, D-1000's, D-190's; Sony ECM 50's, ECM 22P's, RCA DX77's; Electro-Voice RE-10's, RE-11's, RE-15's, Sennheiser 421's

Instruments Available: Grand piano, Wurritzer electric piano, Fender bass, drums, plus any keyboard your heart desires can be rented.

Extras: Lounge with cable TV and fridge. Many restaurants within walking distance. Direct to disc.

Rates: Please call for rates.

Direction: Mastercraft has been a major part of Memphis music for more than a decade. We try to give musicians a relaxed working environment to help their creativity. We have recently remodeled our control room and plan to update to 24 track in the first of 1980. We feel that it's not the equipment so much as the engineers, producers, and musicians that make a record great. Our achievement of over sixty gold and platinum records for Shaft, Led Zep III, Al Green (all of them!), and many others demonstrates that.

••• MIAMI SOUND STUDIO
2819 N.W. 7 Ave., Miami, FL 33127
(305) 835-4890, 4891

Owner: Carlos Diaz-Granados.

Studio Manager: Carlos Diaz-Granados.

Engineers: Carlos Diaz-Granados, Juan G. Covas, Paul Khoury.

Dimensions of Studios: 17' 6" x 13' 8" x 28'.

Dimensions of Control Rooms: 17' x 10' x 15'.

Tape Recorders: MCI JH16 16 track, Ampex 440-B 2 track; Studer/Revox 2 track; Scully 2-4 track.

Mixing Consoles: NEVE 6028 24 in x 16-24 out.

Monitor Amplifiers: McIntosh 2300, 2105, 255.

Monitor Speakers: JBL 4343 (Gauss), JBL 4311, Auratone, SC-Tannoy.

Echo, Reverb, and Delay Systems: Echo delay tape, 2 EMT 140 echo chamber.

Other Outboard Equipment: Eventide Harmonizer, Scamp Rack, UREI Teletronix, LA2A limiters, LA3A limiters, Pultec equalizers, compressors, NEVE limiters, vocal doubler, all effects possible, any outboard equipment upon request.

Microphones: Neumann U-87's, U-67's, KM-84's; AKG 451; E-V RE-20; Sennheiser, Shure 57; Sony C-37P; RCA 77-DX.

Instruments Available: Yamaha grand piano, Fender Rhodes, Roland synthesizer, chimes, vibes, congas, timbales, synare, Rhythm Box, Harmonizer, Slingerland drums, Hammond B3.

Extras: Complete Scully mastering room, stampers, record pressing and shipping, complete art dept for jacket, label and logo design. In-house producers, arrangers and musicians. Colombian coffee. Latin food and lounge, with color TV. Also drum booth.

Rates: Rates upon request, including block time.

Direction: Studio Philosophy: Simply that our engineers strive to treat every recording as if it were their own. Aspiration: To be categorized as a hit-making, quality studio. Logo: "We've got the sound you want."

••• THE MISSISSIPPI RECORDING COMPANY

107 N. State St., Jackson, MS 39205
(601) 354-0857

Owner: Ed Butler & Jerry Puckett.

Studio Manager: Lane Dinkins.

Engineers: Jerry Puckett, Bob Pickett.

Dimensions of Studios: 20' x 40'

Dimensions of Control Rooms: 14' x 20'.

Tape Recorders: MCI JH-16 16 track; MCI JH-110 2 track; Ampex mono.

Mixing Consoles: MCI 18 in x 16 out.

Monitor Amplifiers: Crown DC-300.

Monitor Speakers: JBL 4320, Auratone, Altec.

Echo, Reverb, and Delay Systems: AKG BX-20E reverb, EMT 140TS plate reverb, Marshall Time Modulator, Cooper Time Cube.

Other Outboard Equipment: Kepex & Gain Brain, dbx limiters, Dolby & dbx noise reduction, UREI graphic EQ's, Cooper Time Cube, Multisync speed.

Microphones: Neumann U-87, U-47, KM-86; AKG C-451; Sennheiser 441, Electro-Voice RE-20, various Shure & Sony.

Instruments Available: Yamaha grand, Mini Moog, Hohner clavinet, Fender Precision, Synare elec drums, Rhodes suitcase piano, Rogers drums, Deagan vibes, Wurliizer elec piano, ARP Omni, Hammond M organ, Fender & Marsh—all amps.

Rates: 16 track: \$75/hr; 2 track: \$55/hr; mono: \$45/hr.

••• MUSIC MILL

also REMOTE RECORDING

1526 Laurel, Nashville, TN 37203
(615) 254-5925

Owner: Harold Shedd.

Studio Manager: Harold Shedd.

Engineers: Harold Shedd, Ronnie Light, Al Gore, Mike Shorkley.

Dimensions of Studios: 38' x 40'

Dimensions of Control Rooms: 20' x 28'

Tape Recorders: Stephens 16 track; Studer 2 track (2); Ampex mono.

Mixing Consoles: Sphere, 20 in x 16 out.

Monitor Amplifiers: AB Systems.

Monitor Speakers: JBL 4320's.

Echo, Reverb, and Delay Systems: EMT, AKG.

Other Outboard Equipment: Limiters, compressors, etc.

Microphones: AKG, Sennheiser, Neumann 67's, 87's, 47's.

Instruments Available: All keyboards, drums, etc.

••• NASHVILLE STUDIO THEATRE

also REMOTE RECORDING

1302 Division St., Nashville, TN 37203
(615) 242-1850

Owner: Jean Roberson.

Studio Manager: Fuzz Tanner.

Engineers: Fuzz Tanner, chief engineer.

Dimensions of Studios: 38' x 42'

Dimensions of Control Rooms: 12' x 18'

Tape Recorders: MCI JH16 16-8 track; Ampex 440 4 track; Ampex 440 2 track; Ampex 440 mono.

Mixing Consoles: Spectra Sonics 16 in x 16 out.

Monitor Amplifiers: Yamaha P-2200, Crown 300's, Spectra Sonics rack system.

Monitor Speakers: Altec Model-19, JBL 4311, Auratone.

Echo, Reverb, and Delay Systems: Sound Workshop reverb, Intersound reverb & natural chamber.

16 TRACK

Other Outboard Equipment: dbx 160 limiters, Pandora limiters, MZR effects, dbx compressor/limiters.

Microphones: AKG 414's, 451E's, Sennheiser 421, Beyer 180's, Sony 22, Em-58, misc accessories.

Instruments Available: Yamaha studio grand, Fender Rhodes, and all guitar accessories, full set of drums.

Extras: Lounge & bar, free parking next to music row.

Rates: Or request.

Direction: Professional showcasing, live in-house recording for any type of situation, video recording available on request, special educational programs for artist, musicians, and engineers throughout the year using our facilities.

••• PAK-A-TRAC MOBILE RECORDING

REMOTE RECORDING

1302 Division St., Nashville, TN 37203
(615) 242-1850

Owner: Hobby Roberson, Fuzz Tanner

Studio Manager: Fuzz Tanner.

Engineers: Fuzz Tanner, Marty Roberson.

Dimensions of Studios: Truck A: 7' x 10'; Truck B: 8' x 12'

Tape Recorders: Scully 280 8 track; 8-16 track on request.

Mixing Consoles: Harrison custom portable, 16 in x 16 out.

Monitor Amplifiers: 12 Volt Bi-Amp playback system & Crown D-60.

Monitor Speakers: Auratone.

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

Other Outboard Equipment: Pandora & dbx limiters, SAE and TEAC graphics, Sound Workshop reverb, 200' snake, talk back system.

Microphones: Complete mike package, AKG's, Shure's, anything required.

Extras: Full crew included.

Rates: Upon request.

Direction: Truck A used for budget recordings, but with professional quality, also for TV and radio broadcast. Truck B mostly used for tracking up to 16 track on request.

••• QL STUDIOS INC.

also REMOTE RECORDING

3080 SW 38th Court, Miami, FL 33148
Owner: Rob Burr.

Studio Manager: Rod Bail.

Engineers: Rob Burr, Chief Engineer; George Milhet, Rich LaPiccolo.

Dimensions of Studios: A: 13' x 28' x 10'; B: 15' x 32' x 10'; C: 33' x 34' x 20'.

Dimensions of Control Rooms: Mobile truck.

Tape Recorders: New Generation Tascam 85-16 1" 16 track; Otari 5050 1/2 track, Technics M-85 MKII metal cassette deck.

Mixing Consoles: Soundcraft (customized) Series II 16 in x 16.

Monitor Amplifiers: BGW 250.

Monitor Speakers: JBL 4313, Auratone Super C, ADS 800, others available.

Other Outboard Equipment: Compressor/limiters, Gain Brain, Kepex, etc. Any outboard equipment is available.

Microphones: Neumann, Sennheiser, Sony, AKG, Shure, E-V, any add'l mics on request. Phantom powered active direct boxes.

QL
MOBILE RECORDING

QL Studios Inc., Miami, Florida

Instruments Available: Yamaha electric grand, Rhodes, clavinet, B-3 Leslie, Prophet 5, Moogs, ARP's, steel drums, marimbas (bamboo), assorted percussives, guitar amps and pedals, drums, etc.

Extras: Complete rehearsal/recording complex. Award winning rhythm section available. 3/4 and 1" video tape production with 16 track SMPTE lock-up in house or on location. Comfortable lounge with TV, phone, mini-kitchen. Locked air conditioned storage/cage. Strategically located in Coconut Grove, THE place to stay in Miami. We can arrange lodging and travel accommodations for out-of-town clients. Coming soon: our new "World Class" dual 48 track mobile unit this winter.

Rates: 16 track: Record: Studios A & B: \$65/hr. Studio C: \$75/hr. On location (5 hr. min.): \$100/hr. 16 track mix: \$40/hr. 32 track record (4 hr. min.): \$250/hr. Rehearsal rates: Studios A & B: \$10/hr. Studio C: \$20/hr. Block rates available.

••• SEABIRD STUDIO

also REMOTE RECORDING

415 N. Ridgewood, Edgewater, FL 32032
(904) 427-2480

Owner: Conti Organization

Studio Manager: Dick Conti

Engineers: Chris Conti, Sonny Meets.

Tape Recorders: MCI 16 track

Mixing Consoles: MCI, 16 in x 16 out

Monitor Amplifiers: JBL

Monitor Speakers: Four

Echo, Reverb, and Delay Systems: Reverb

Microphones: Electro-Voice, Neumann

Instruments Available: Organ, grand piano, Vox baroque, drums.

Rates: Optimal.

••• SINGLETON SOUND STUDIO

3108 Belmont Blvd., Nashville, TN 37212
(615) 385-1980

Owner: Shelby Singleton.

Studio Manager: John Singleton.

Engineers: Chief Engineer: David Roys, Credits: Waylon Jennings, Kenny Price, Red Lane, Dave Dudley, Roy Drusky, Rodney Lay, Onon, Bobby Bare, Charlie Walker, LeRoy Van Dyke, The Vogues.

Dimensions of Studios: 27' x 34' x 18'

Dimensions of Control Rooms: 15' x 20' x 12'

Tape Recorders: Ampex MM1000 16 track, Ampex AG440 8 and 4 track; (2) Ampex AG440 2 track; Ampex 351 2 track; Ampex AG440 mono.

Mixing Consoles: Custom built, 20 in x 16 out

Monitor Amplifiers: McIntosh MC-75, MC-250

Monitor Speakers: JBL C-50, Altec 604, Ampex 414.

Echo, Reverb, and Delay Systems: (2) EMT 140 stereo reverb units.

Other Outboard Equipment: Teletronix LA3A, Universal Audio 175B limiting amp; Neptune parametric EQ; (4) Kexel units from Allison Research.

Microphones: Neumann U-87's, M-49, KM-56; AKG 414, 24D's; RCA 77's, 44; Shure SM-81's; Sony ECM 50; Altec 639

Instruments Available: Yamaha grand piano, Hammond organ, ARP electric piano, Fender amps, Ampex bass amp.

Extras: Superscope cassette.

Rates: 16 track \$100/hr; 8 track \$75/hr; 4 track \$50/hr; 2 track \$30/hr; mono \$20/hr.

Direction: After all things are considered—digital vs. analog, manual vs. computer, live studio vs. dead studio—all that really matters is what the record sounds like. We strive to give the client the best possible sounding record we can.

••• SOUND OF BIRMINGHAM

also REMOTE RECORDING

3825 5th Ave. So., Birmingham, AL 35222
(205) 595-6497

Owner: Don Mosley

Studio Manager: Don Mosley.

Engineers: Tom Petras, Don Mosley, Julia Albright.

Dimensions of Studios: Studio A: 24' x 48'; Studio B: voice booth for voice over work.

Dimensions of Control Rooms: Studio A: 16' x 18'; Studio B: 12' x 14'.

Tape Recorders: 3M 79 16 track; 3M 79 2 track; 3M 79 mono; (3) Ampex ATR 700 2 track; Ampex ATR 700 mono.

Mixing Consoles: API Model 55, 16 in x 16 out; custom, 8 in x 4 out.

Monitor Amplifiers: Crown.

Monitor Speakers: JBL.

Echo, Reverb, and Delay Systems: AKG.

Other Outboard Equipment: UREI limiters, Kepex's, Pultec's.

Microphones: RE-20, U-87's, KM-84, KM-86.

Instruments Available: Grand piano, organ, drums, vibes, glockenspiel.

Extras: SFX library, reel to reel duplication.

Rates: 16 track Studio A: \$75/hr; Studio B: \$45/hr.

••• THE SOUND ROOM, INC.

also REMOTE RECORDING

325 Patterson Avenue, Fort Oglethorpe, GA 30742
(404) 888-2432

Owner: Corporation, Steve Mullinix, President.

16 TRACK

Studio Manager: Steve Mullinx
Engineers: Steve Mullinx, J. Sue Currence
Dimensions of Studios: Main Room 22' x 30', live, oak floors, mountain stone, etc. Isolation Room 6' x 21' dead acoustics basically. Isolation Room: very live for amps, etc. 6' x 8'

Dimensions of Control Rooms: 17' x 18', so well designed that we have a flat frequency response without using a graphic equalizer

Tape Recorders: 3M M79 16" expandable, Otari MX-5050 2 track

Mixing Consoles: Tangent 3216 A, 18 in x 16 out, expandable to 24

Monitor Amplifiers: BGW
Monitor Speakers: JBL 4313-B's, 4301's

Echo, Reverb, and Delay Systems: Ursa Major Space Station, Loft 440 delay line/flanger

Other Outboard Equipment: dbx 165 Over Easy compressors, Ashly limiter/compressors, Omni-Craft noise gates
Microphones: AKG C-422 stereo, 452 EB's, 451 EB's; Sennheiser 421-U, Electro-Voice RE-20's, RE-10's, and others

Instruments Available: 6'3" Baldwin concert grand piano, Baldwin theatre organ, Baldwin electric piano, guitars, amps, percussion instruments, etc.

Extras: Complete songwriter services (custom sheet music, lead sheets, etc.) as well as arranging. We are also a sound equipment dealer.

Rates: Special package prices available on request

Direction: Our studio wants to be a source of creativity. Each musician and singer has something unique and special to offer and we work to develop that individuality. We hope to be a part of developing trends instead of following them. Our production effort is really an attempt to bring out the absolute best in each performer. In guiding, advising, and helping each person who comes our way, our clients become our friends. No one knows who will be tomorrow's star, so we professionally treat everyone as having that potential. We consult with our clients about every aspect of the business, helping them to develop their career with the right steps in a specific direction.

*** STONE MOUNTAIN MUSIC, INC.

2895 Buford Hwy. NE, Atlanta, GA 30329
(404) 325-1089

Owner: Don Tanner
Studio Manager: Don Tanner

Engineers: Joe Wolf, Russ Fowler, Bruce Baxter, Burt Wolf

Dimensions of Studios: 20' x 20'

Dimensions of Control Rooms: 20' x 13'

Tape Recorders: Scully 16 track, Scully 2 track, Sony 1/4 track, Sony cassette recorder

Mixing Consoles: Custom built by Trackside Engineering, 20 in x 16 out

Monitor Amplifiers: BGW, AB Systems
Monitor Speakers: JBL 4311, Auratones

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, (2) Orban/Parasound

Other Outboard Equipment: dbx limiters, Orban parametrics, turntables

Microphones: Shure

Extras: Any outboard equipment or instruments available upon notice

Rates: 16 track \$60/hr, 8 track (on request only) \$50/hr, 2 track \$35/hr. Various outboard sound modifiers available for rent. 1 hour free set up time (basic tracks). 3-hour min. on 2 track requiring basic track set up time. Copies (reel to reel cassettes, 8 track carts) \$3.00 for 1st song and cassette at \$3.00 each, \$2.00 for each additional song on same reel or cassette. Prices based on 3 minute song at 7 1/2 ips.

Direction: Specializing in group and song demos, Top 40, new wave, C&W

*** STUDIO FOUR

also REMOTE RECORDING

1918 Wise Drive, Dothan, AL 38303
(205) 794-9087

Owner: Jerry Wise
Studio Manager: Steve Clayton

Engineers: Jerry Wise, Steve Clayton

Dimensions of Studios: 30' x 22' x 15' with 10' x 10' x 10' drum room

Dimensions of Control Rooms: 20' x 15' x 10'

Tape Recorders: MCI JH 16 16 track, Ampex ATR 700 2 track, Tascam 80 8 track, TEAC 3305-2T 2 track, BIC T-4 cassette

Mixing Consoles: Tangent 3216, 24 in x 16 out, Maze 100B, 16 in x 16 out

Monitor Amplifiers: Nikko Alpha 1, Peavey CS-800

Monitor Speakers: JBL 4333, Klipsch La Scala, Auratone 5C

Echo, Reverb, and Delay Systems: Orban/Parasound 611B, EMT 140 plate, Eventide Harmonizer 910, Loft analog delay

Other Outboard Equipment: dbx limiter/compressor, 160, Omni-Craft noise gates, Mutron bi-phase, Bi-Amp graphic EQ

Microphones: Neumann U-87, Sony ECM 22, Shure SM-57, PE-50, 545; Sennheiser 421U, 441U, Electro-Voice RE-20, DS-35, RE 16, PL-76, PL-91, 1710, 1751

Instruments Available: Yamaha grand piano, Fender Rhodes electric piano, Hohner clavinet, Roland 3000 synthesizer, Univox Mini-Korg, Ludwig drum set, Hammond B-3 organ, Peavey Artist guitar amp, Woodson guitar amp, Ampeg V-4 guitar amp, congas, Fender Precision bass, Fender Telecaster guitar, Guild acoustic guitar, Yamaha 112 guitar amp, Wurlitzer MDL140 electric piano

Extras: Audio-Technica ATH5 headphones, Sennheiser 414

headphones, separate lounge with closed circuit TV, video taping of session upon request, live concert sound system rental, high speed cassette duplication.
Rates: 16 track \$60/hr, 2 track \$30/hr, Mixdown/edit \$30/hr
Reel to reel dubs \$7.50, Cassette dubs \$5.00, 8 tracks \$6.00
Direction: Working toward independent production of artists and establishing own record label

*** SUPERIOR SOUND

329 Rockland Rd., Hendersonville, TN 37075
(615) 824-5141

Owner: Duane Allen
Studio Manager: Jimmy Tarbuton

Engineers: Jimmy Tarbuton

Dimensions of Studios: 30' x 30'

Dimensions of Control Rooms: 15' x 18'

Tape Recorders: MCI JH 16 16 track, 3M Series 79 2 track, Ampex 440B 2 track

Mixing Consoles: MCI 400 Series, 20 in x 16 out

Monitor Amplifiers: (3) Crown

Monitor Speakers: Westlake TM-1

Echo, Reverb, and Delay Systems: Homemade plate echo, Eventide Digital Delay and Harmonizers

Other Outboard Equipment: UREI 1176 limiter, dbx limiters, Lang EQs, ARS sweep EQ, dbx noise reduction

Microphones: Electro-Voice RE-20s, Sony C-37s; Shure SM-56 and 57s; Studer stereo mike, Neumann, U-87s, 88, 86, 64, AKG 451, RCA 77s

Instruments Available: Yamaha grand, Hammond B-3 organ, clavinet, Wuritzer electric piano, Fender Rhodes electric piano; ARP String Ensemble, Fender guitar and bass amps, Pearl drums

Extras: No extra charge for instruments

Rates: 16 track demo \$50/hr, 16 track master \$75/hr, 2 track \$45/hr

Direction: Intend to go 24 track soon, toward progressive pop and country

*** SWEETBAY RECORDING STUDIOS

also REMOTE RECORDING

1317 Jackson Bluff Road, Tallahassee, FL 32304
(904) 578-8888

Owner: Burt Norton
Studio Manager: Fred Chester

Engineers: Fred Chester, Jim Ryan

Dimensions of Studios: Studio A 38' x 19', Studio B 40' x 50'

Dimensions of Control Rooms: Studio A 16' x 23', Studio B 9' x 12'

Tape Recorders: MCI JH 16 with Auto-locator, 16 tracks, Ampex AG440B 2 track, Sony 854 4 track, Akai 706D cassette

Mixing Consoles: MCI JH 416 16 in x 16 out; Interface custom 16 in x 16 4 out

Monitor Amplifiers: (3) DC300A Crown, Marantz 250, (2) Crown D60, Altec

Monitor Speakers: JBL 4350 with E.V. 18" sub woofers, 3-way electronic with White EQ, Auratone 5C

Echo, Reverb, and Delay Systems: AKG BX-20E, Roland Space Echo, Benson echo

Other Outboard Equipment: Pandora limiters, Eventide Digital Delay, graphic EQ, Countryman direct box

Microphones: Sony C 500, AKG 451, C 412, 224, 202, E.V. RE-20, RE-11, RE-15, Shure SM-57, SM-58, PE-50SP, PE-54, SM-33, SM-81 and various others.

Instruments Available: Baldwin baby grand, Hammond B-3 organ and Leslie, Roland string synthesizer, Mini-Moog, Martin D35 guitar, Fender Precision bass, Fender Twin Reverb, Fender Super Reverb, Fender Bassman amplifiers.

Extras: Lounge with refrigerator, microwave oven

Rates: \$60/hr

*** TELESTAR RECORDING STUDIO

2074 17th Street, Sarasota, FL 33580
(813) 365-0337

Owner: Rick C. Moulton
Studio Manager: Evelyn LaHurd

Engineers: Rick C. Moulton, David Anson

Dimensions of Studios: 850 sq ft

Dimensions of Control Rooms: 300 sq. ft

Tape Recorders: MCI JH 114 16 track; (2) MCI JH 110 2 track

Mixing Consoles: MCI JH 428, 20 in x 20 out

Monitor Amplifiers: JBL, SAE, Phase Linear

Monitor Speakers: JBL 4343, JBL 1100, Auratones

Echo, Reverb, and Delay Systems: Echoplex, Master-Room, Lexicon, Eventide

Other Outboard Equipment: dbx limiters, UREI limiters, Kepex Gain Brain, Audio Arts parametric EQ, EXR, Orban D'Esser, White 1/6 octave EQ

Microphones: PZM's, Neumann U-87's, AKG 414's; SM-56, 57's; Sennheiser 421's; 441's; Sony and E.V.

Instruments Available: Yamaha electric grand, ARP Mellotron, drum kit

Extras: Studio design by John Storyk of Sugarloaf View

Rates: Call for quotation

*** THUNDERHEAD SOUND STUDIOS

112 17th Street, Knoxville, TN 37918
(615) 548-8008

Owner: John Lodsan, President

Studio Manager: Ron Passmore

Engineers: Charlie Whaley, Marcus Shirley, Malcolm Link, Mark Newman

Dimensions of Studios: 20' x 50', 10' x 20', 10' x 15'

Dimensions of Control Rooms: 16' x 20'

Tape Recorders: MCI JH 100 16 track, Revox A700 2 track; Ampex 351 2 track; TEAC 3340 4 track; Pioneer 1050 2 track; dbx noise reduction on all tracks.

Mixing Consoles: ET Custom Model 2, 16 in x 16 out (designed by Nashville Studio Systems)

Monitor Amplifiers: Crown, BGW (biamped)

Monitor Speakers: JBL 4332, Auratone

Echo, Reverb, and Delay Systems: Master-Room (2), Advanced Audio digital delay (240ms)

Other Outboard Equipment: UREI 1176 limiting amps (2), (2) dbx 162 limiting amps, Orban dynamic sibilance controller, EXR Aural Exciter

Microphones: Neumann 87, 84's; Sennheiser 441, MKE 402; Shure SM-81, E.V. RE-20, RE-16, PL5

Instruments Available: Baldwin grand 6', ARP Odyssey, ARP Omni, Moog Satellite, Hammond C3 organ, Rhodes piano, Ludwig Anniversary drum set, Gibson, Ana (Hi 3rd) guitars

Extras: Recording Institute of America affiliate

Rates: 16 track master \$85/hr, 2 track master \$45/hr, 16 track demo \$45/hr, 2 track demo \$35/hr. Block time bookings available at reduced rates

Direction: At Thunderhead the clock is not king! (our LP package at \$1995 for 1,000 LPs gives 20 hours in the studio) We work hard to make our groups sound good. Quality, equipment, caring and the time to get it right - that's the Thunderhead philosophy

*** TRACK RECORDING

also REMOTE RECORDING

P.O. Box 857, Summerville, SC 29483;
(edge of Charleston, SC)

(803) 873-0807

Owner: Flack Ramos
Studio Manager: Tommy Flack

Engineers: Tommy Flack, Mike Davis, Bruce Roberts

Dimensions of Studios: 35' x 40', two booths

Dimensions of Control Rooms: 20' x 20'

Tape Recorders: MCI JH16 16 track, Ampex 440 1/2 track stereo, TEAC 3300 SX 1/2 track stereo, TEAC 3340S 4 1/4 track, Sanyo 1250 2 track cassette

Mixing Consoles: Tangent 3216, 24 in x 16 out

Monitor Amplifiers: Carvin stereo power amps

Monitor Speakers: JBL 4311's

Echo, Reverb, and Delay Systems: Lexicon, Tapco

Other Outboard Equipment: (4) LA3A compressor/limiters

Microphones: Neumann U-87; Sennheiser MC-211, AKG 451E, E.V. RE-15, RE-20, Shure variety, etc.

Instruments Available: Yamaha grand piano, Baldwin organ, guitar amps, etc.

Extras: Right off I-26, in a small pleasant town, good food, hotel, no steps, ramps right up to door, free parking, security lighting, moderate temperature year-round, air conditioning, lounge, modern environment including carpet walls

Rates: 16 track \$50/hr, 2 track \$35/hr, Mix \$50/hr

Direction: To deliver top quality tapes. Enjoy working with musicians who strive for perfection and know how to enjoy the benefits and joy of a good cut. We put everyone on the right track... Track Recording!

*** TRACK-18 RECORDING STUDIOS

also REMOTE RECORDING

118 Constitution Avenue, Lexington, KY 40508
(606) 253-0588

Owner: Gilbert James, Inc.

Studio Manager: Thomas D. Tandy

Engineers: Thomas D. Tandy

Dimensions of Studios: 44' x 36'

Dimensions of Control Rooms: 12' x 20'

Tape Recorders: Scully 100 16 track, Scully 280 2 track; Scully 280 2 track; Revox A77 2 track; Pioneer 700 2 track

Mixing Consoles: Spectra Sonics custom, 16 in x 18 out

Monitor Amplifiers: Crown, Spectra Sonics, Cerwin-Vega, McIntosh

Monitor Speakers: UREI, Adverts

Echo, Reverb, and Delay Systems: Loft digital, AKG reverb

Other Outboard Equipment: UREI limiters, Orban parametric EQ's, Eventide Phaser, Pultec EQ's, White EQ's, Kepex, dbx complete

Microphones: Electro-Voice RE-11, RE-16, RE-20, RE-10, RE-15; Neumann U-87's, KM-84's; Sennheiser MD-421's; Sony 22P, 33P; AKG C-451E

Instruments Available: Baby grand (Howard Baldwin), Fender

16 TRACK

Rhodes, Hammond C 3, Rodgers drum kit, tympani, full complement of misc percussion Peavey and Fender amps

Rates: 16 track weekdays \$60/hr. after 7pm and weekends \$70/hr 8 track weekdays \$45/hr after 7pm and weekends \$55/hr 2 track weekdays \$30/hr after 7pm and weekends \$40/hr

Direction: Relaxed atmosphere set in the historic neighborhood of Lexington. Do professional job while at the same time work in a very relaxing and comfortable setting

••• THE WAREHOUSE RECORDING STUDIO

also REMOTE RECORDING
2071 Emerson St. Unit 21, Jacksonville, FL 32207
(904) 399-0424

Owner: Tom Markham Skip Osmundsen

Studio Manager: Carolyn Markham

Engineers: Tom Markham Skip Osmundsen

Dimensions of Studios: 30 x 40 w/ 2 isolation booths

Dimensions of Control Rooms: 15 x 15'

Tape Recorders: Ampex MM1000 with VSO 16 track, Ampex AG 440B with VSO 8 track, Ampex AG 440B 4 track, Ampex AG-440C (with VSO) 2 track, (2) Ampex 350 mono, Ampex 351 mono, TEAC A7300 2 track

Mixing Consoles: Custom built with 5 band graphic each input, 16 in x 16 out

Monitor Amplifiers: Crown DC-300 custom built 80 watt per channel

Monitor Speakers: Altec acoustic suspension biamped & voc with Auratone mixdown monitors

Echo, Reverb, and Delay Systems: AKG BX10 & custom built plate

Other Outboard Equipment: UREI limiters dbx 160 limiter Eventide Harmonizer & Digital Delay, Orban Parasound parametric EQ Orban Parasound D'Esser custom noise gates, variable delay, full dbx noise reduction, custom flanger

Microphones: AKG 414 EB C 451 D 200E, Neumann KM-84 Studer SKH4 (1) E V RE 20 RE-16, RE 15, 635-A

Instruments Available: Yamaha C 7 grand, Hammond M3 Singerland (drum), Fender Precision bass, percussion gadgets, Princeton amp, Yamaha acoustic guitar

Extras: Photo lab, graphic design for album covers, session photography, fast dubbing facility for radio/TV full track dubs, cassette duplication, 8 track cartridges, single production

Rates: 16 track \$50/hr 9AM-5PM \$60/hr evenings & weekends, 8 track \$40/hr 9AM-5PM \$50/hr evenings & weekends, 2 track \$35/hr 9AM-5PM, \$45/hr evenings & weekends

Direction: To provide full recording service at the most reasonable rates for Southeastern U.S. area

••• WILLOW CREEK STUDIOS

also REMOTE RECORDING
2228 Redmond Circle, Rome, GA 30161
(404) 232-8954

Owner: Morgan Ayers

Studio Manager: Morgan Ayers

Engineers: Pauline Ayers Morgan Ayers, Dwight Bobo, Preston Dodd, Steve Duncan, Randy Smith

Dimensions of Studios: 20 x 20' drum booth 9' x 9' movable vocal booths

Dimensions of Control Rooms: 10 x 12'

Tape Recorders: Tascam 90 16 track, Tascam 25-2 2 track, Sony 630 FL 2 track, Sony 854 2 track, Pioneer 950 2 track

Mixing Consoles: Tascam 15, 16 in x 16 out

Monitor Amplifiers: Yamaha P2100, Dynaco 200 Peavey CSB00

Monitor Speakers: JBL 4311 Auratones in control room, Mach 1's in studio

Echo, Reverb, and Delay Systems: Tapco 2200, tape & electronic echos Delta Lab DL 2

Other Outboard Equipment: dbx compressor/limiters, Peak VU meters dbx on all 16 tracks dbx on mixdown machines, digital delay, graphic equalizers

Microphones: Over 30 microphones including Sony Shure PE500 P's SM 57's Electro-Voice cardioids and AKG's

Instruments Available: Crumar orchestrastrator Hammond B 3, acoustic and Wurlitzer electric piano's, MSA steel guitar, 10 various amplifiers including Fender, Sho-Bud and Peavey Singerland drum kit including Rototoms

Extras: Fantastic atmosphere, kitchen

Rates: \$75/hr for 16 track, \$35/hr mixdown. Contracts negotiable

Direction: We are dedicated to serving our clients. 7 fantastic albums alone were completed last year including the Stone Bros album "More Than Rock". Our sound has been praised by some of the best critics in Nashville. We have just completed our first year and are looking forward to an even better one this year.

Why Pay For Degraded Performance? DeltaLab Has The Special Effects Digital Delay Line Featuring....

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27 Industrial Avenue, Chelmsford, Mass. 01824
Tel. (617) 256-9034

Canadian Distributor:

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



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

24 TRACK

Studio Manager: Paul Whitehead
Dimensions of Studios: #1 30' x 28', #2 14' x 13'
Dimensions of Control Rooms: #1 22' x 16', #2 13' x 16'
Tape Recorders: #1 Studer A 80 24 track, Studer B-67 2 track, #2 Studer A 80 24 track, Studer B-67 2 track
Mixing Consoles: #1 Harrison 3232C, 28 in x 28 out, #2 Harrison 3232A, 28 in x 28 out
Monitor Amplifiers: BGW, Phase Linear
Monitor Speakers: Westlake TM-1, JBL 4310, and Auratone in both studios
Echo, Reverb, and Delay Systems: (3) EMT stereo units, Lexicon 102
Other Outboard Equipment: Eventide Harmonizer, (4) dbx 160's, Dolby noise reduction, UREI 1176LN's (2), (2) LA3As, Orban EQ, Pultec EQ, Accu Punch, Accu Sync
Microphones: Neumann 87 FET, 47 FET, 67s, 249s, 84s, AKG 414s, 451s, 202E, C 60, E-V RE 20s, RE-15s, 635s, Studer Schoeps SKM5s
Instruments Available: Yamaha 9' grand, B-3 organ, Fender Rhodes, Hohner clavinet, Wurliitzer electric piano, ARP Axse and Omni, Pearl drum set, 50 percussion instruments
Extras: All amps supplied by studio, kitchen, tape copy room
Rates: Supplied on request and based on volume

**** **AURIC RECORDING STUDIO**
 2431 N. Atlantic Ave., Daytona Beach, FL 32018
 (904) 872-2204
Owner: R L McClughen
Engineers: John Genovese
Dimensions of Studios: 20' x 20'
Dimensions of Control Rooms: 12' x 18'
Tape Recorders: MCI JH 16 24 track, Ampex 2 track
Mixing Consoles: MCI custom design console from Studio A Criteria Recording Studios, Miami, Fla. 32 in x 24 out
Monitor Amplifiers: BGW 750B 250D headphone amp 100B BGW
Monitor Speakers: Built by J.C. Sound Miami, JBL & Gauss horns, Auratones
Echo, Reverb, and Delay Systems: AKG BX 20E, Lexicon Prime Time DDL
Other Outboard Equipment: UREI 1176 compressor limiters, UREI 545 parametric EQ, UREI 539 room EQ
Microphones: Neumann U 87's, KM 84's, AKG 414's, Sennheiser 441, 421 D, Shure SM-81's, 57's, Beyer 260's
Instruments Available: Drums, keyboards, guitars, amps
Extras: In-house production and label musician referral 1 block from the ocean, relaxed atmosphere
Rates: Please call discounts on block bookings

**** **AXIS SOUND STUDIO**
 1314 Ellsworth Ind. Dr., NW Atlanta, GA 30318
 (404) 355-8880
Owner: International Music Marketing, Inc.
Studio Manager: Ovie Sparks
Engineers: George Pappas, Chief Engineer, Greg Webster, Les Horn
Dimensions of Studios: 40' x 60' x 20'
Dimensions of Control Rooms: 28' x 22' x 10'
Tape Recorders: Studer A 80 24 track, Studer A-80 2 track, Studer B-67 2 track, Ampex 440 4 track, Ampex 440 2 track, Ampex 440 mono
Mixing Consoles: Neve Neca 8068 32 in x 24 out
Monitor Amplifiers: Crown, McIntosh, Studer
Monitor Speakers: Custom enclosures, JBL components (mains) MDM4, JBL 4311, Auratones
Echo, Reverb, and Delay Systems: EMT 140 plates (2), Eventide Digital Delay, Digital A, D12
Other Outboard Equipment: Sontec parametric EQ, Harmonizer, Neve compressor limiters, Marshall Time Modulator, UREI graphic EQ, Gau Brains, Kepex rack, UREI compressors, dbx compressors, Orban D'Esser
Microphones: Neumann tube U-47, U-87, KM-88, KM-86, Sennheiser 441, 421, AKG 452, 414, E-V RE-20, RE-10, Shure 57, 56, Studer SKM-54, Sony C-37
Instruments Available: Yamaha grand piano, Hammond B-3, Rhodes clavinet, Fender amps, Rogers drums, Mini Moog
Extras: Musicians lounge, upstairs listening area, game room
Rates: \$150/hr, daily rates negotiable
Direction: Kansas, Dixie Dregs, Sea Level, Head East, Bohannon Mothers Finest, Kerry Livgren, Steve Walsh, Rockets Blind Date, Jeff Glixman, Nigel Olson, Johnny Sandlin, Donald Duck Dunn, Harvey Brooks, Ben Keith, Nick Jameson

**** **BEE JAY RECORDING STUDIOS**
 5000 Eggleston Avenue, Orlando, FL 32810
 (305) 293-1781
Owner: Eric T. Schabacker, President
Studio Manager: Jim Katt
Engineers: Bill Vermillion, Andy deGanahl, Dana Cornock
Dimensions of Studios: A 35' x 45', B Irregular 25' x 12' and 12' x 12'
Tape Recorders: Stephens 821B 16/24/32 track, MCI JH 115-24 8/16/24 track, Ampex ATR-100-2 2 track, Studer B-67 2 track (2), ElectroSound ES-500 2 track, Ampex MR-70 4 track, Ampex MR-70 2 track
Mixing Consoles: Studio A Sphere Super Eclipse "C", 34 in x 24 3/4 out, Studio B, Audiotronics 501, 26 in x 16 1/4 out
Monitor Amplifiers: Studio A Crown DC-300's (mids, lows), BGW 100's (highs), Studio B BGW 750
Monitor Speakers: Studio A, Westlake TM-1 (modified)

**** **ALPHA AUDIOTM**
 also REMOTE RECORDING
 2049 West Broad St., Richmond, VA 23220
 (804) 358-3852
Owner: Alpha Recording Corporation
Studio Manager: Eric Johnson, Ms. Norvell Miller
Engineers: Carlos Chafin, Nick Collieran, Joe Horner, Joe Sheets, Bob Tulloh
Dimensions of Studios: Send for information
Other Outboard Equipment: Anything worth having
Microphones: 88 types—some of just about everything
Instruments Available: Send for information
Direction: Professional (in the true sense) Records CBS, Warner, MCA, Capito, Polydor et al. Commercial, Best Products (national), Family Circle (national), Live Shows, Busch Gardens, Network TV, CBN, ABC, NBC, PBS. Currently completing studio IV with live end dead in control room. Member of SPARS

**** **APOGEE RECORDING STUDIOS**
 125 Simpson St., NW Atlanta, GA 30313
 (404) 522-8460
Studio Manager: Mike Greene
Engineers: Thomas Race, Mike Yanoska
Dimensions of Studios: Studio A 32' x 52'
Dimensions of Control Rooms: 20' x 24'
Tape Recorders: Ampex 1200 24 track (2), Ampex ATR 100 2 track
Mixing Consoles: Harrison 3232, Audiotronics Allison Computer Series 15K
Monitor Amplifiers: SAE MK 25600, BGW 250 B, Crown D 150 D
Monitor Speakers: Westlake, JBL
Echo, Reverb, and Delay Systems: 2 live chambers, 2 EMT plates, 2 Master-Room, AKG
Other Outboard Equipment: Dolby noise reduction systems, Marshall Time Modulator, Dynalanger, Eventide Phaser, Eventide Digital Delay, Lexicon Prime Time, Eventide Harmonizer, ADR Vocal Stressor, Coopercubes, Kepex's, Orban dynamic sideline controllers, Allison Gain Brains, Teletronix LA 25, UREI 1176S, UREI LA 3S, dbx
Microphones: Standard array, constantly updated inventory
Instruments Available: Bosendorfer and Yamaha concert grand pianos, Rhodes 88, Wurliitzer electric pianos, Musser vibes, Hammond B 3, Leslies, ARP Odyssey, Fender Series amps
Extras: Jacuzzi, whirlpool bath and complete sauna
Rates: Upon request
Direction: Kansas, Ted Nugent, Molly Hatchett, Outlaws, Wet Willie, Mothers Finest, etc.

**** **ARDENT RECORDINGS, INC.**
 also REMOTE RECORDING
 2000 Madison Ave., Memphis, TN 38104
 (901) 725-0855
Owner: John Fry
Studio Manager: Joe Hardy
Engineers: William C. Brown, Robert Jackson, John Hampton, Eddie Degarmo, Dana Key, Joe Hardy, Larry Nix, Louie Swift
Dimensions of Studios: Studio A 25'W x 40'L x 16'H, Studio B 25'W x 20'L x 16'H, Studio C 25'W x 35'L x 14'H, Mastering 15'W x 20'L x 10'H. Each studio with two isolation booths
Dimensions of Control Rooms: Studio A 16'W x 25'L x 10'H, Studio B 16'W x 25'L x 10'H, Studio C 18'W x 25'L x 10'H
Tape Recorders: (3) MCI JH 1624 24 track, 3M M56 16 track, (3) MCI JH 110 2 track, 3M M79 2 track, (2) 3M M64 2 track (3)

Scully 280 2 track
Mixing Consoles: MCI 542 42 in x 32 out, Spectra Sonics 24-16 28 in x 24 out, Spectra Sonics 22-16 24 in x 24 out, Mastering room equipped with Neumann VMS 70 lathe
Monitor Amplifiers: BGW, Crown
Monitor Speakers: JBL 4350, Audicon, JBL 4311, JBL 4340, Auratones, Advent, Braun
Echo, Reverb, and Delay Systems: 3 EMT 140, 3 acoustic chamber, (2) H949 Harmonizer, Lexicon Allison, Eventide, Marshall ADR



Ardent Recordings, Inc.
 Memphis, Tennessee

Other Outboard Equipment: Limiters and compressors, Neve dbx, ADR Fairchild UA EMT, Equalizers, Neve, Orban, ADR, Pultec, Noise gates, Kepex, ADR. All multitracks and two tracks equipped with Dolby A (dbx optional for two tracks). All rooms tuned with UREI filters and B&K spectrum analyzer. Studio equipped with MCI automation
Microphones: Neumann U87, U67, U64, M249, KM86, KM84, AKG C 414, C 451, D224, D12, D 200, Sennheiser MD-421, MD-441, Electro-Voice RE-20, RE-16, Shure SM 53, Beyer M201
Instruments Available: Steinway grand, Yamaha grand, Chickering grand, ARP 2500, Hohner clavinet, Hammond organ, Fender Rhodes 88, Gretsch drums, Fender HiWatt, Acoustic, Ampeg amplifiers
Extras: MCI SMPTE synchronizer, cable television, kitchen, two lounges
Rates: Upon request
Direction: Clients ZZ Top, Bar-Kays, Parliament/Funkadelic, Robin Trower, Led Zeppelin, Memphis Horns, Emerson Lake & Palmer, Anita Ward, Amazing Rhythm Aces, Bootsy's Rubber Band, Shaun Cassidy, Point Blank, Commodores, Leon Russell, Isaac Hayes, Cheap Trick, Black Oak, Roy Clark, Memphis Horns, Photos, a member of SPARS

**** **AUDIO MEDIA RECORDERS**
 808 19th Ave. South, Nashville, TN 37203
 (615) 327-9301
Owner: C E Jackson, Paul Whitehead, Doug Yoder, R C Patrick

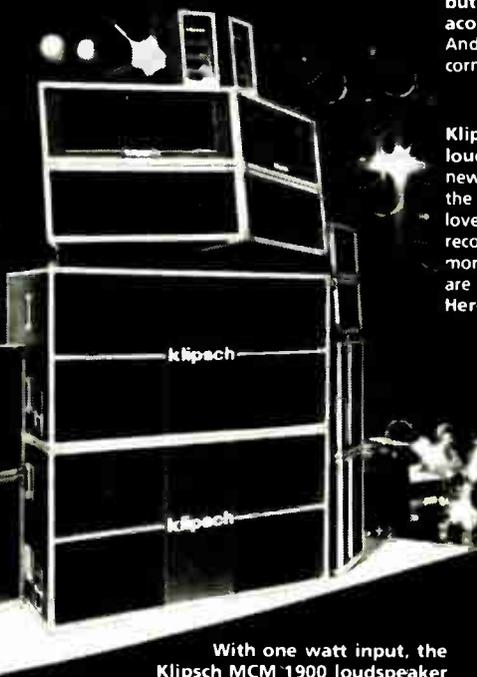
When it comes to professional sound AUDIO SYSTEMS INC. delivers the punch!

KLIPSCH INDUSTRIAL: From nightclubs to concert halls, we'll take your breath away.

For the disco, night club, mobile sound company or cathedral, Klipsch LaScala in rugged fiberglass will always speak with effortless authority.



Klipsch Industrial loudspeakers are real crowd pleasers, so don't let the customers own. Let them listen to Klipsch and they'll keep comin' back again and again.



With one watt input, the Klipsch MCM 1900 loudspeaker system will produce 99 dB SPL at three meters. Its peak power capacity of up to 1500 watts enables it to throw 100 dB SPL a full 50 meters. That puts wide, clean, high-powered sound throughout concert halls, auditoriums, opera houses, theaters, coliseums, even outdoor amphitheatres.

The audiences love it. They can hear the "mix" in each performance from any seat in the house. And, they can feel the punch that drives them to standing ovations.

That's right, Klipsch. The makers of the legendary Klipschorn have designed a group of horn loaded industrial loudspeakers that duplicate the Klipschorn's clean, smooth, distortion free characteristics, but deliver eight times the acoustic output power!! And without a need for corner placement.

Klipsch Industrial Heresy loudspeakers are the hot new stage monitors that even the most subtle performers love to work with. And in the recording studio more and more producers and engineers are mixing their hits on Klipsch Heresys than ever before.



TASCAM SERIES

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From the model 144 portastudio to a complete turnkey studio, we have it in stock, ready to deliver and install in your facility.

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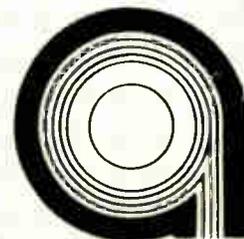
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in the mid-state.

audio systems INC.

World 205 22nd Avenue No. • Nashville, TN 37203
(615) 320-1600



24 TRACK

ported Gauss drivers woofers, ramped), Studio B UREI 811 Time Align, Auratone 5C and JBL 4311 also available.

Echo, Reverb, and Delay Systems: (2) EMT ST-140 MICMIX Model III Super C, MICMIX Master Room

Other Outboard Equipment: ADR Vocal Stressor ADR Swamp Rack, dbx 160, dbx 162, dbx 165, Marshall Time Modulator, Eventide 1745 DDL, Harmonizer 949 Harmonizer 910, Eventide Instant Flanger, Lexicon Prime Time, UREI LA4A UREI 1176, Orban stereo synthesizer, Orban dual parametric Puller EOP 1A3

Microphones: Neumann U 87, U 47, KM 84, KM 86, AKG C 414, C 451E, C 24, D 12, D 200, Sony C 37P, Schoeps CM 54, Sennheiser 421, 441, Shure SM-5, SM 7, SM-53, SM-57, SM 58, Beyer MD 160, RCA 77DX, Electro Voice CS-15, RE 20, RE 16, RE 15, 635A, Wahrenbrock PZM-A

Instruments Available: Kawai 74" grand piano Steinway 6 grand piano Hammond C 3 w/Leslie, Hohner clavinet Rhodes 73 Mini Moog Model D, EMI 100 200 "Poly Box" synthesizers, Pearl drum set, Rogers drum set, Music Man amps Mu-Tron BiPhase Mu-Tron III

Extras: dbx noise reduction (56 channels), Dolby (24 channels) Allison 65K automation (Studio A), lounge areas, guest cottage, apartment

Rates: Studio A \$145/hr (16, 24 or 32 track) weekly rates available. Studio B \$95/hr 24 track \$75/hr 16 track, \$60/hr 8 track weekly rates available. All instruments signal processing included at no extra charge

Direction: As our advertising denotes, we believe "The difference is How You're Handled." Groups like Molly Hat-heit, Blackfoot, Cameo Nantucket, Long John Baldry, Axe and others have proven that it's true. 1979 credits include 4 gold, 2 platinum LPs

BIAS RECORDING CO., INC.

also REMOTE RECORDING
5400 Carolina Place, Springfield, VA 22151
(703) 941-3333

Owner: William McElroy, Robert Dawson
Studio Manager: Gloria Rowland
Engineers: Bill McElroy, Bob Dawson, Norm Rowland, Jim Robeson

Dimensions of Studios: A 16 x 28' and 15 x 20' (sweetening and rhythm), B 15' x 20', C 12' x 14'

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

Tape Recorders: Ampex 1200 24 16 8 track, Ampex 1100 16 8 track, Studer B67 (6) 2 track, Studer A-67 2 track, TEAC PC-10 cassette

Mixing Consoles: API modified 2488, 24 in x 24 out, API modified 1604 16 in x 16 out, API modified 802 8 in x 4 out

Monitor Amplifiers: SAE 2400, Crown DC 300A (White) (stereo voicing in A and B)

Monitor Speakers: Hildley (Sierra Audio) monitors JBL 4320, JBL 440, JBL 4333

Echo, Reverb, and Delay Systems: EMT plate reverb, AKG BX 20

Other Outboard Equipment: dbx compressor/limiters, Dolby NR, UREI limiters, Teletronix leveling amp, Lexicon Prime Time digital delay, Eventide Harmonizer

Microphones: Neumann U 47, U 67's, U 87's, KM 84's, AKG C 451's, Shure SM-57's, SM-53's

Instruments Available: Yamaha conservatory grand piano, Hammond B 3 organ, Fender Rhodes, Hohner clavinet, Fender Precision bass, Slingerland drum kit

Extras: Fender Deluxe, Pro, Twin Reverb, Music Man 410 amps

Rates: \$95/hr Studio A up to 24 track, \$80/hr Studio B up to 16 track, \$50/hr Studio C up to 2 track (Prices effective July or August of 1980)

Direction: An experienced company of excellent engineers moving to new studios designed by Sierra Audio and owners with the intention of providing Washington, D.C. areas with a world class studio in a comfortable, friendly manner

BOUTWELL/WOOD RECORDING STUDIOS INC.

726 So 23rd St., Birmingham, AL 35233
(205) 251-0483

Owner: C. Ed Boutwell and Glen Wood
Studio Manager: Glen Wood

Engineers: Glen Wood, Tony Wachter, Ed Boutwell

Dimensions of Studios: 25' x 25' x 14' dead (rhythm) room, 30' x 25' x 14' live (string) room

Dimensions of Control Rooms: 18 x 12' x 10'

Tape Recorders: MCI JH 16 24 track, MCI JH 110B 2 track, Ampex ATR 700 mono

Mixing Consoles: MCI 428, 28 in x 28 out

Monitor Amplifiers: Phase Linear 700B (2)

Monitor Speakers: JBL 4333-A (2), Auratone (2), JBL 4311 (2)

Echo, Reverb, and Delay Systems: Stereo EMT, Lexicon Prime Time Harmonizer

Other Outboard Equipment: Aphex, (10) Kepex's, UREI 1176 limiters (2), (4) dbx 160 limiters, (4) Orban Paramoud parametric EQ, stereo synthesizer, phaser, flanger

Microphones: Neumann U 87's, U 86's; Shure SM-81's, AKG 452's, Sennheiser 441's, assortment E-V and Shure mics

Instruments Available: Yamaha piano, Hammond L-100 organ with Leslie, bass amp, guitar amps, direct boxes

Rates: \$100/hr 24 track; \$60/hr 2 track (or mono)

BRADLEYS BARN

Benders Ferry Rd., Mt. Juliet, TN 37122
(615) 758-5341

Owner: Owen Bradley
Studio Manager: Cecile Light

Engineers: Bobby Bradley, Joe Mills

Dimensions of Studios: Studio A 30'W x 50'L x 31'H, Studio B 23'W x 29'L x 14'H

Dimensions of Control Rooms: Studio A 30'W x 23'L x 11'H, Studio B 15'W x 22'L x 8'H

Tape Recorders: Ampex MM1200 24 16 track, Ampex MM 1000 16/8 track, Ampex 440 4 track, Ampex 440 2 track, Ampex 440 mono, TEAC 80 8 track

Mixing Consoles: Automated Processes, 24 in x 24 out, Quantum 12 in x 4 out

Monitor Amplifiers: Alterc B/Amps 771B, McIntosh, Yamaha

Monitor Speakers: Alterc Lansing A 7s, JBL 4313 Auratones

Echo, Reverb, and Delay Systems: 2 rooms and 4 EMTs

Other Outboard Equipment: Teletronix LA2A limiters, API compressors, Eventide Harmonizer phasers, Kepex

Microphones: Neumann U 46's, U 87's, U 67's, KM84's, Sennheiser 421's, Sony ECM 50, ECM 22, Electro Voice RE 15, RE 20, 668, 666, Shure SM-81, SM 57, RCA DX-77, 44, AKG C 451E

Instruments Available: Yamaha grand, Story & Clark Tac' piano, Rhodes Stereo 73 Wuritzer elec. piano, Hohner clavinet, Hohner elec. piano, Allen harpsichord, Hammond X 66 organ, Hammond X-5 organ, Leslie tone cabinet, Hammond tone cabinet, Hammond Piper ARP Omni ARP Axte Deagan vibes, Deagan bells, Musser marimba, tympani, Pearl drums, Fender bass, Ampeg amp pre CBS Fender amps

Extras: Kitchen and bar, out in the country!

Rates: 24 track \$125 day, \$130 night, 16 track \$105 day, \$110 night, 24 track mixdown \$105 day, \$110-night, 16 track mixdown \$65 day, \$75 night, Multi track demo w/ master time, 1/4" tape \$15 per roll, 2 inch tape \$95 per roll (Ampex or Scotch tape)

Direction: Recorded the soundtrack for the movie "Coal Miner's Daughter"—The life story of Loretta Lynn featuring Sissy Spacek

BULL RUN STUDIO OF NASHVILLE

also REMOTE RECORDING
Route 3, Box 120, Ashland City, TN 37015
(615) 254-8538

Owner: Sanborn Productions Inc.
Studio Manager: Carl Frost

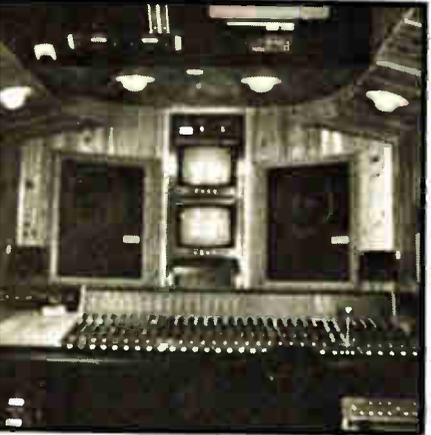
Engineers: Carl Frost

Dimensions of Studios: 2 studios 25' x 30' x 12' high

Dimensions of Control Rooms: Remote truck with control room 18 x 7 1/2' x 8 high

Tape Recorders: Ampex MM 1200 24 track, Ampex ATR 102 2 track, Otari MX 5050 2 track, TEAC 3300 2T 2 track, Second 24 track machine available upon request

Mixing Consoles: Sound Workshop 1600, VCA's, parametric, 24 in x 16 out, Yamaha PM 180 6 in x 2 out



Bull Run Studio
Ashland City, Tennessee

Monitor Amplifiers: Low freq. BGW 750C; High freq. Yamaha B-2; Auratones, BGW 250C

Monitor Speakers: JBL 4333A, 4313, Auratones

Echo, Reverb, and Delay Systems: Clover and Furman Spring units

Other Outboard Equipment: (2) UREI 1176, (2) dbx 160, dbx 162, UREI LA3A, Orban parametric, Kepex gates

Microphones: Neumann 87, 84, AKG 452 414, PZM 130, Shure 53 56, 57, 58, 59, 61, 81 Electro Voice RE 15, RE-20, Sennheiser 421, 441; Beyer M-500, M-101; Jensen and Countryman FET direct boxes, 60 microphones

Instruments Available: Steinway Model M grand piano

Extras: We specialize in remote recording 3 way Jensen mic splitter, CCTV, dual 24 track, near field monitoring, super quiet air conditioning and heating. Will travel anywhere, 850 mile gas range/hillup

Rates: Remote. Price based on mileage, type and duration of job. Call for quote. Studio. Call for quote

Direction: Our remote truck is now utilized as a control room for our fixed studio. Situated on 28 acres of secluded riverfront only 20 minutes from music row, our facility offers 7,500 square feet of work and recreation space, a swimming pool, fish pond, water skiing, and basketball court. Guest rooms and cabin are available. We also offer party and showcase facilities in addition to the studio

CINDERELLA SOUND

108 Cinderella St., Madison, TN 37115
(615) 865-0891, 865-7883

Owner: Wayne Moss
Studio Manager: Paul Moss

Engineers: Wayne Moss, Paul Moss

Dimensions of Studios: B 24' x 18', C 24' x 20'

Dimensions of Control Rooms: 15' x 18'

Tape Recorders: MCI JH100 24/16 track, Scully 280 4 track, Scully 280 15/30 ips 2 track, Scully 280 7 1/2 ips 15 ips 2 track, Ampex 300 mono

Mixing Consoles: Flick 24 in x 24 out

Monitor Amplifiers: Marantz (5) 100 watt amps

Monitor Speakers: 4 JBL 4310's, (4) A 7's

Echo, Reverb, and Delay Systems: (2) stereo EMT, 2 chambers

Other Outboard Equipment: (2) dbx 160, (2) LA3A, (2) LA2A, (2) Teletronix limiters, Dolby and dbx noise reduction on 2 & 4 track machines

Microphones: Telefunken U 67's, Shure RE-16's, Beyer, Neumann, Sennheiser, E.V. RCA, Altec, Sony

Instruments Available: 74" Yamaha grand, Hammond B-3, Senar drums, Ampeg bass amp, Moog Mellotron, Deagan vibes, Hohner clavinet and pianet

Extras: No Opry tours

Rates: Comparable

Direction: Barefoot Jerry, Area Code 615, Linda Ronstadt, Charlie McCoy, Mickey Newbury, Grand Funk R.R., Eddy Mitchell, Tony Joe White, Grady Martin, the Greenwoods, Christy Drees, Laney Smallwood, Jerry Heed, Billy Swan, Joy O Cook, Jake Holmes, Charlie Daniels

CLIMAX RECORDING STUDIOS, INC.

2994 North Miami Ave., Miami, FL 33127
(305) 576-8888

Owner: Corporation
Studio Manager: Pablo Cano

Engineers: Armando Terron, Chief Engineer, Pablo Cano, Tom Oelsner

Dimensions of Studios: 50' x 30' x 16'

Dimensions of Control Rooms: Unique diamond shape

Tape Recorders: MCI 24 track and (2) MCI 2 track

Mixing Consoles: MCI 428, 24 in x 24 out

Monitor Amplifiers: McIntosh

Monitor Speakers: JBL 4343, JBL 4311, Auratones

Echo, Reverb, and Delay Systems: AKG

Other Outboard Equipment: Harmonizer Aphex Aural Exciter

Instruments Available: Steinway grand piano, Rhodes electric piano, clavinet, tympani

Rates: \$100/hr

Direction: More and new equipment being installed soon

COCONUTS RECORDING CO. INC.

1830 N.E. 153 St., North Miami Beach, FL 33162
(305) 940-4858

Owner: Shirley P. Kaye
Studio Manager: Shirley P. Kaye

Engineers: Hal Hansford

Dimensions of Studios: 30' x 50'

Dimensions of Control Rooms: Hexagonal 18 feet

Tape Recorders: MCI JH 16 24 track, (2) MCI JH 110 2 track

Mixing Consoles: MCI JH 536 LM, 36 in x 32 out

Monitor Amplifiers: JBL, Crown, BGW

Monitor Speakers: JBL 4343, JBL 4311, Auratone special monitors available on request

Echo, Reverb, and Delay Systems: AKG BX 20, Lexicon Prime Time, Eventide Harmonizer

Other Outboard Equipment: Kepex Rack, UREI LA4A, 1176, Dolby 4 361 units, Dolby noise reduction M16-H and MXH, dbx 160 compressor limiters, Eventide Omnipressor, Orban/Parasound parametric EQ, sublimance control

Microphones: Neumann U 87, U 47, KM-84; AKG 414 EB's, 224E's, 451EB's, D-12, Sennheiser 441, 421, Shure SM-57,

24 TRACK

Sony ECM 50, C-38, ECM 56.

Instruments Available: 9 ft Yamaha concert grand

Extras: None, all equipment included free (including soda, soup and coffee machines) no additional charges

Rates: 1-50 hours: \$175 50 or more \$150 Block rate available.

Direction: Owned and operated by a woman with a woman's touch. Homelike atmosphere, complete privacy. Lots of personal attention

**** CREATIVE WORKSHOP, INC.

2804 Azalea Pl., Nashville, TN 37204
(615) 385-0870

Owner: Buzz Cason

Studio Manager: Brent Maher

Engineers: Brent Maher, Rich Schirmer, Todd Cerney

Dimensions of Studios: New room under completion—expected completion April '80.

Tape Recorders: Ampex MM-1200 with dbx 24 track, MCI JH-16 16 track, Studer A-80 2 track, Studer B 67 2 track

Mixing Consoles: Sphere Series B, 32 in x 34 out

Monitor Amplifiers: Crown 300s (bi-amp)

Monitor Speakers: Westlake

Echo, Reverb, and Delay Systems: EMT 240, EMT 140, Lexicon Prime Time

Other Outboard Equipment: UREI filters, ADR Vocal Stressor, ADR ES 900 sweep EQ, Marshall Time Modulator, Cooper Time Cube, Eventide Harmonizer, Orban D'Esser, (4) Gain Brains, (4) KepeX, 2 dbx 162 limiters

Microphones: Neumann U-47 tube, 86, 87, 84, Sennheiser 421, E.V. RE-20, Shure SM-57, Sony ECM-50

Instruments Available: Piano, Rhodes, Wurlitzer, clavinet Hammond B-3, Crumar synthesizer, assorted Ampeg and Fender amps, trap set

Rates: \$130/hr for 24 track

Direction: Michael Johnson, Dan Seals, Hotel, Bill Medley, pop and pop-country such as Freddy Weller, Larry Gatlin, Dottie West, Brenda Lee, Lynn Anderson, John Conlee

**** CRITERIA RECORDING STUDIOS

also REMOTE RECORDING

1755 Northeast 149th St., Miami, FL 33181

(305) 947-5611

Owner: Mack Emerman

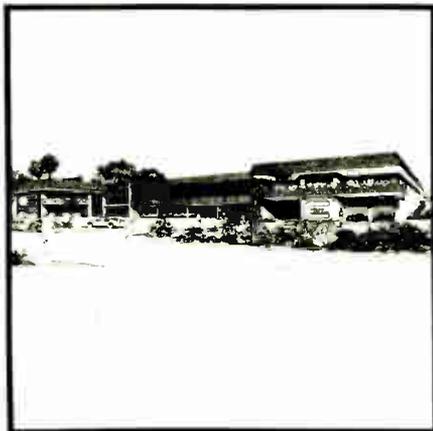
Studio Manager: Jack Davis

Engineers: Chief engineer Kevin Ryan, Ross Alexander,

Larry Janus, Chris Joyce, Ray Diaz, Henry Saskowski, mastering engineer, Mike Fuller, Steve Klein, Jerry Masters, Steve Gursky, Steve Kimball, Bruce Hensal, Chuck Kirkpatrick, Dennis Hetzendorfer

Dimensions of Studios: Studio A 50' x 75' x 20' high

Studio B 30' x 40' x 16' high, Studio C 25' x 32' x 16' high.



Criterion Recording Studios
Miami, Florida

Studio D 15' x 22' x 10' high, East wing 40' x 50' x 28' high

Dimensions of Control Rooms: Studio A 13 x 16', Studio B 12 x 24', Studio C 15 x 16' using modified LEDE Studio D 17 x 19', East wing 24' x 25' octagonal

Tape Recorders: Six ea MCI JH-114-24 w AL3 transformerless 24 each, Two ea MCI JH-110B-4 transformerless 2 or 4 each, Eight ea MCI JH-110B 2 transformerless 2 each

Mixing Consoles: MCI JH-528, 28 in x 24 out, MCI JH 532, 32 in x 32 out (2), MCI JH-636, 36 in x 32 out

Monitor Amplifiers: McIntosh 2300 McIntosh 2120, McIntosh 2100 McIntosh 250 Crown DC 150A, Crown DC 60, Crest

Monitor Speakers: Each control room has custom designed monitor systems tramped using JBL, Cetec and Tad components with three aux monitor systems available, JBL 4311, Little Davids 100's, Auratones, Acoustats, Braun 1300's, MDM4's, KEF101's, UREI Time Aligned TA 813's

Echo, Reverb, and Delay Systems: 4 stereo Ekoplates, stereo EMT plate, 2 Master Rooms, 2 stereo "Live" chambers, 2 Lexicon 224, EMT 250, UREI time Cube, stereo "Live" chamber in East wing

Other Outboard Equipment: Eventide H949 Harmonizers, UREI LA4, UREI 1176, UREI Teletronix LA 2 limiters, ADR Vocal

Stressor dbx 160 and 165 limiters Pultec EQP1A and MED EQ's Trident EQ's Eventide 1745M (w/WO pitch) lexicon Prime Time Marshall Time Modulators, Pioneer oscilloscopes, KepeX Gain Brain, MCI JH45 SMPTE synchronizer Aphex MXR Flanger UREI Clark Tk Dynes & Burwen noise suppressor

Microphones: Neumann U-47 U 67 U 87 KM 84 KM 86, U 47 FET, Sony ECM 22, 50, 51, 377, C 37P, C 55P, C 50, Beyer M 88, 101, 160, 260, AKG C 12, 414, 414EB, 452EB, 24, 224E, D 12, Schoeps M 221B (tube) CMT 54, 55, 501, CML-03, Colette Series, Shure 546, 570, SM 7, 57, 81, Electro Voice RE-15, 20, Sennheiser MD-421, 441, PMI DC 73 ST8 4R, Altec 633

Instruments Available: 19 grand pianos available in Studios A, B, C—Baldwin Masor, Hamlin and Baldwin SD10X. Complete inventory of rental instruments available thru associated company Rent A Sound

Extras: TV lounge, coffee, tea, hot chocolate, sun deck, pinball, basketball, 4 living rooms, one for each studio for relaxation

Miami Beach mansions with pool and docks available thru Home At Last with meals and maid service

Rates: Our rates are very flexible depending on the individual situation. Please call Marcia Latta, Traffic Manager for information

Direction: Criteria is a full service studio. Over 100 Gold and Platinum Awards from the major recording artists around the world. Our belief in having state of the art equipment has kept us continually updating since our inception 26 years ago. Criteria is unique in that it offers an award winning staff of engineers as part of our service and are included in our rates. Our East wing will soon open representing many technological and acoustical developments new to our industry thus pointing the way for the new sound of the 80's

**** dgp STUDIOS

1975 N.E. 149th St., North Miami, FL 33181

(305) 940-8999

Owner: Graveline Enterprises, Inc.

Studio Manager: Dave Graveline, Jim Rudd

Engineers: Jim Rudd, Dave Graveline, Ted Stein, Rick Zaurini (assistant)

Dimensions of Studios: Studio B 29' x 15' with 64 sq ft

drum section, Studio A 15' x 13' with 8' x 8' iso booth

Dimensions of Control Rooms: Control B 12' x 11' with partial mirrored ceiling, Control A 9' x 8'

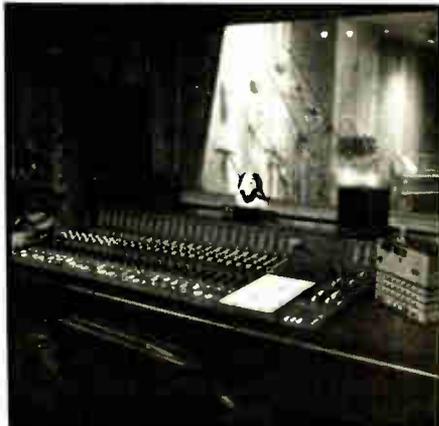
Tape Recorders: Studio B MCI JH 114 w/Quor modification, 24 track, MCI JH 110A 2 track, MCI JH 110 2 track, Aiwa 6900U cassette, Studio A Tascam 80-8 B track, Tascam 25-2 2 track, Tascam 3340 4 track

Mixing Consoles: Sound Workshop 1600 Series w/VCA group mixing, parametric & sweep EQ, 28 in x 28 out, Studio A TEAC/Tascam 5A with 4 ch subgroup, 8 in x 8 out

Monitor Amplifiers: Dynaco PAT IV matched vacuum tube type, Marantz and Optonica, Studio A Cerwin Vega A-400 & M-200

Monitor Speakers: All monitor speakers in Studio B and Control B are JBL's, Studio A Cerwin Vega's and Auratones

Echo, Reverb, and Delay Systems: DeltaLab DL 2 Acousti-



dgp Studios, N. Miami, Florida

computer digital delay, Klark-Teknik DN36 analog time processor, Sound Workshop reverb

Other Outboard Equipment: UREI 537 1/3 octave EQ's, Aiwa 6900U stereo cassette deck, Tascam Model 1 playback mixer, Thompson Vocal Eliminator, dbx compression and limiting, noise reduction available—rates on request

Microphones: Neumann U87, U47, AKG 414EB, D12E, D190E, Sennheiser 441, 421, Beyer M500, Shure SM7, 54, 57, 58, 81, HIKE, Sony 33F, ECM 65, E.V. RE15, 635, Audio Technica 813, ATM 41, and others

Instruments Available: Story & Clark piano, studio drum kit, Fender Rhodes, others available—rates on request

Extras: Lounge, color TV, free soft drinks, beer, coffee, tea, natural stone and woods decor, mirrored ceiling in control room, 10 min from blue ocean waters and sunny beaches. We will help you find hotel or motel accommodations. Musicians, arrangers, producers available

Rates: Quoted per project

Direction: We are here to make 24 track top notch recording services available and affordable in South Florida. We can make it worthwhile for groups to come down and spend some time in the sunshine with us. Our relaxed, friendly, comfortable atmosphere, with a morning swim and an afternoon session will make your stay in South Florida a pleasant "mix" of work and fun. dgp Studios is the sound choice for recording in S. Florida

**** FANTA PROFESSIONAL SERVICES

also REMOTE RECORDING

1213 18th Avenue South, Nashville, TN 37212

(615) 327-1731

Owner: Johnny Rosen

Engineers: Johnny Rosen, Mervin Louque

Dimensions of Studios: 40' x 20'

Dimensions of Control Rooms: 35' x 8', built into a tractor-trailer truck

Tape Recorders: 2 Ampex MM1200s locked together, 24/46 track, Ampex 440-B 4 track, 2 Ampex 440-B 2 track, Nagra 4 L, Nakamichi cassette

Mixing Consoles: Sphere Eclipse A 32 in x 32 out

Monitor Amplifiers: McIntosh

Monitor Speakers: Electro-Voice Sentry III Klipsch Auratones

Echo, Reverb, and Delay Systems: Master-Room Lexicon metal plate echo

Other Outboard Equipment: dbx 160, 6), UREI 1176 LN (2), flangers and time-distribution devices

Microphones: Eighty assorted microphones including Sennheiser, Schoeps, Calrec, Electro-Voice, and Sony

Instruments Available: Grand piano, organ, drums, many guitar amps and synthesizers

Extras: A 3400 square foot apartment on the premises is available for our customers' use with the studio. All food and accommodations are included

Rates: \$3,000 per day for mobile recording. Studio rates are negotiable

Direction: Credits: New York Philharmonic, The Rolling Stones, Kansas, Journey, Blues Brothers movie, "Coal Miner's Daughter" movie, Robert Altman's "Nashville", The Allman Brothers, Lou Rawls, The Charlie Daniels Band. Our aspiration is to provide sophisticated, transparent mobile recordings. The audio needs of our clients in the television, record, and film industries are all different. From mono Nagra recordings through a 46 track lock up system, we try to meet those needs without interfering with the artistic feel of the project. Our new Nashville townhouse base for the mobile recording truck helps fill a special need for our clients while they are in Nashville. The living quarters, studio, and mobile recording truck combined provide a unique and creative environment for our customers

**** F.E.A. RECORDING

1208 Eastview St., Jackson, MS 39203

Cable FEAMERICA

(801) 989-3717

Studio Manager: Chris Walker

Engineers: Chris Walker

Dimensions of Studios: 30' x 20'

Dimensions of Control Rooms: 20' x 20'

Tape Recorders: MCI JH 114 24 track, MCI JH 110B 2 track

Mixing Consoles: MCI JH 636, 28 in x 24 out

Monitor Amplifiers: Crown DC 150's

Monitor Speakers: JBL 4320, JBL 4310

Echo, Reverb, and Delay Systems: Master-Room echo

Other Outboard Equipment: UREI LA3A limiters, Dolby chorus echo, Harmonizer

Microphones: Neumann U-87, Sennheiser 421, AKG D224E, Sony ECM-22P, AKG D160E, D202E

Instruments Available: Yamaha baby grand piano, Rhodes piano, complete drum set, various percussion instruments

Rates: 24 track recording time \$100/hr, 24 track mixing time \$75/hr, 2 track recording time \$40/hr

Direction: Freedom (Malaco Records), Sho Nuff (Stax-Fantasy Records), Peggy Scott (Polydor Italy), Ampex Golden Reel Award for Ronnie Prophet, "Just For You", Valerie Walker (Polydor International), FEA Recording is devoted to serving its in-house production needs as well as those of local producers

**** FINK/PINEWOOD RECORDINGS, INC.

P.O. Box 5241, Chesapeake, VA 23324

(804) 827-0957

Owner: Bill Johnson, President

Studio Manager: Bill Johnson

Engineers: Bill Johnson, Johnny Daniels

Dimensions of Studios: In-sub agreement with another studio, operation same as our studio.

****** FRESIDE**

613 18th Ave. South, Nashville, TN 37203
(615) 327-1150

Owner: Porter Wagoner and Dolly Parton.

Studio Manager: Tom Pick

Engineers: Tom Pick and Roy Shockley

Dimensions of Studios: Studio A: 24' x 44'; Studio B: 12' x 20'. B is an overdub room.

Dimensions of Control Rooms: Studio A: 12' x 18'; Studio B: 12' x 12'. B is an overdub and remix room.

Tape Recorders: MCI JH 114-24 24 track; MCI JH 114-24 24 track; 2 Ampex ATR-100s 2 track; Studer B67 2 track; Ampex 440 2 track

Mixing Consoles: MCI JH 428 LM, 28 in x 24 out; MCI 424, 24 in x 24 out.

Monitor Amplifiers: MAC 2200, MAC 2100.

Monitor Speakers: UREI time aligned, 1/6 White tuning.

Echo, Reverb, and Delay Systems: EMT, Eventide

Other Outboard Equipment: Audio Design limiter F760XRS; dbx 160; EMT 156; UREI 1176 limiters; (2) LA3A.

Microphones: Beyer, AKG, Neumann, E-V, RCA, Studer stereo, Sony, Sennheiser, Custom.

Instruments Available: Rhodes, clavinet, Steinway 7' piano, 2 complete drum sets, 2 Fender guitar amps.

Rates: \$130/hr for 24 track.

Direction: Laid back.

****** FORUM RECORDING STUDIO**

2858 Crescent Springs Rd., Covington, KY 41017
(606) 331-5200

Owner: Forum Productions Inc

Studio Manager: Greg Black

Dimensions of Studios: 30' x 15'

Dimensions of Control Rooms: 20' x 15'

Tape Recorders: Stephens 821A w/remote/Autolocator, 24 track; Studer A80 2 track; Studer A67 2 track; Studer A67 2 track.

Mixing Consoles: Sphere Model A, 32 in x 24 out.

Monitor Amplifiers: BGW 500, BGW 100, BGW 250B.

Monitor Speakers: Altec Super Reds (2), JBL 4311's (4), Auratone 5C (2)

Echo, Reverb, and Delay Systems: EMT 24 Gold Foil echo chamber.

Other Outboard Equipment: Eventide Harmonizer DDL, Instant Flanger, KepeX, Gain Brain, API 550A's, Orban/Parasounds, TMI freq., UREI 1176 LN's, dbx RM160.

Microphones: Shure 57's, 58's, 53's; Neumann, Gotham, AKG, E-V, Beyer, Sennheiser, Sony

Instruments Available: Steinway B grand piano, Polymoog electric piano, Yamaha electric piano, Roger's drum set.

Extras: 24 track dbx, 2 track Dolby, varspreads for all tape machines, BGW 250 power amp, UREI 100 A Sonpulse, 2 D'Essers, drum booth, vocal booth

Rates: Negotiable

Direction: Recorded 2 Exile albums "Kiss You All Over" Mixed Blondie "Parallel Lines," "Highwind."

****** GLASER SOUND STUDIO**

918 19th Ave. South, Nashville, TN 37212
(615) 327-0005

Owner: Thomas P., Charles V. and James W. Glaser

Studio Manager: June Glaser for bookings.

Engineers: Joe Wilson, Scott Hendricks

Dimensions of Studios: 25' x 40' x 16'

Dimensions of Control Rooms: 20' x 15' x 8'

Tape Recorders: MCI JH-24 24 track, 2 MCI JH-110 2 track; Nakamichi 600 cassette.

Mixing Consoles: MCI 442, 32 in x 32 out.

Monitor Amplifiers: Crown DC 300s, DC-150s, Phase Linear 500 with McIntosh amps

Monitor Speakers: UREI 838 Time Align, Bolver, Klipsch

Echo, Reverb, and Delay Systems: 2 EMT 140, 2 live acoustic chambers

Other Outboard Equipment: Harmonizer, Time Cube delay, Orban sibilance controller, Orban parametric EQ.

Microphones: Neumann, AKG, Sony, Electro-Voice, Beyer, Studer, Shure, RCA.

Instruments Available: Yamaha grand, Rhodes, Wuritzer electric piano, Hammond organ, Leslie, Pearl drums, harpsichord, Fender amps, UREI LA-3A limiter, 2 Teletronix LA-2A limiters, 2 dbx 160 comp/limiters, 2 Allison Gain Brains, 2 KepeX noise gates, phasers

Extras: 24 channel dbx, two track equipped with Dolby systems.

Rates: Upon request.

****** GREAT CIRCLE SOUND**

385 Great Circle Rd., Nashville, TN 37228
(615) 258-9111

Owner: The Benson Co.

Studio Manager: Bob Clark

Engineers: Bob Clark, Norman Neeley.

Dimensions of Studios: 40' x 60'

Dimensions of Control Rooms: 12' x 18'

Tape Recorders: MCI JH 114 24 and 16 track; 2 MCI JH 110 2 track; TEAC 601 cassette

Mixing Consoles: MCI JH-528, 28 in x 28 out.

Monitor Amplifiers: Crown D150, AB410.

Monitor Speakers: JBL 4331A, JBL 4301, Auratone SC

Echo, Reverb, and Delay Systems: Lexicon digital delay; 102 Delta; EMT 240; Gold Foil; AKG BX-20; spring echo.

24 TRACK

Other Outboard Equipment: Eventide Flanger; 4 UREI 1176 limiters; 2 UREI LA3A limiters; 2 dbx 160 limiters; Orban parametric EQ; Orban D'Esser; Harmonizer; KepeX; Dolby.

Microphones: Neumann U-87, U-47, KM-84; Sennheiser 421, 441; AKG 414, 224E, D202; Shure SM-56, 57; Electro-Voice RE-16; Beyer 160.

Instruments Available: Yamaha 74" grand piano, ARP Strung Ensemble, Hammond C3 organ & Leslie, Wuritzer electric piano, clavinet, Music Man bass & guitar amps, UREI bandpass filter.

Rates: \$130/hr with engineer; \$115/hr, no engineer.

****** GROUNDSTAR LABORATORY**

Division of Ronnie Milsap Enterprises
12 Music Circle S., Nashville, TN 37203
(615) 244-4681, (615) 258-7575

Owner: Ronnie Milsap

Studio Manager: Ben Harris

Engineers: Ben Harris, Chief Engineer

Dimensions of Studios: 40' x 35' x 20' high.

Dimensions of Control Rooms: 22' x 18'

Tape Recorders: Studer A80VU 24 track; Studer A80RC 2 track; Ampex ATR 100 2 track; Ampex AG 440C 2 track; Ampex AG 440C mono; Nakamichi 1000II cassette.

Mixing Consoles: Sphere automated Eclipse C, 40 in x 40 out; (in October '80) Neve automated 8078, 40 in x 32 out.

Monitor Amplifiers: BGW 750, Crown D-150A.

Monitor Speakers: UREI 813 Time Aligned, JBL 4311, Auratones, MDM-4, ROR's, Tannoys.

Echo, Reverb, and Delay Systems: EMT 250 digital, Lexicon 224 digital, EMT 1405T plate, AKG BX-20E, MICMIX Super C.

Other Outboard Equipment: Lexicon DDL, Prime Time, Marshall Time Modulator, ADR Vocal Stressers, UREI LA4A, LA2A, and 1176LN's, dbx 160's, Orban D'Esser, Orban parametric, UREI parametric, UREI Vidi Graf, Harmonizer, flangers, lots more.

Microphones: Neumann U-87, U-47, U-48, U-67, U-86, U-84, etc.; AKG C-451E, C-414EB; Shure SM5, SM7, SM-57, SM-81; Sony ECM 50, ECM 22; Electro-Voice RE-15, RE-20; PZM also.

Instruments Available: Steinway 9' concert grand, Stereo Rhodes, Wuritzer elec., ARP Omni, Pro Solist, 2600, Korg vocoder, Hammond organ, vibes, drum kit (Pearl), harpsichord.

Extras: Located behind Hall of Fame, and in the heart of Nashville's music district

Rates: \$150/hr plus tape.

Direction: Have recorded and mixed last 2 Ronnie Milsap albums on RCA. Strive for perfection in everything. Have separate hardwood string room that stays set up at all times. Piano is recessed into an isolation room. All isolation rooms (3) have variable decay in mid band. Strict restrictions on drinking, etc., in studio

****** LEE HAZEN'S "STUDIO BY THE POND"**

204 Shoreside Drive, Route 2, Hendersonville, TN 37075
(615) 824-2311 office, 824-8311 musicians' lounge,
824-5889 control room and urgent calls only.

Owner: Lee Hazen II

Studio Manager: Lee Hazen

Engineers: We use independent engineers exclusively. Bring your own-or-we recommend: David Cline, Richard Adler, Marshall Morgan, Fred Cameron, Pat McMacon, Gene Eichelburger, Randy Best. Our engineers receive 25% of hourly rate for their services—minimum.

Dimensions of Studios: 24' x 35' including large drum booth, 12' x 24' lounge useable for additional space such as large percussion sets. Other space in house can easily be set up for special purposes with advance notice.

Dimensions of Control Rooms: 12' x 18' x 7 1/2'H.

Tape Recorders: MCI JH 14 24 and 16 track; Ampex AG 440-B 2 and 4 track; Sony 158SD cassette w/Dolby, 2 track; Presto A900 mono; Webcor & Silvertone Wire Recorders on request. JVC & Sony videotape machines, 3/4" U-Matic, 1/2" Beta & VHS available.

Mixing Consoles: MCI 416LM (light meters), 24 in x 24 out; TEAC Model 5, 8 in x 4 out; Shure M67 (4), 4 in x 1 out.

Monitor Amplifiers: Crown D 150 control room & studio, Crown D 60 (headphones), Pioneer 15W ch receiver for small speakers.

Monitor Speakers: JBL 4320, control room and studio; JBL 4311, control room; Auratones, control room.

Echo, Reverb, and Delay Systems: EMT 140 stereo (tube), Lexicon 102 digital delay, Lexicon 92 digital delay.

Other Outboard Equipment: UREI LA2A, 3A, 5A limiters, Pandora limiters, Orban parametric EQ, Pultec EQ, Eventide Harmonizer and Phasor, White spectrum analyzer, Dolby M24 and 2

track noise reduction, Altec compressor/amp, Altec tube line amps.

Microphones: Neumann U-67, U-64, KM-86; AKG dynamics and condensers; PZM, Sony and Shure condensers; E-V 666, RE-16, RE-15, PML condenser, Astatic 77A dynamics, Sony stereo condenser.

Instruments Available: Steinway 9' concert grand, Steinway 1893 upright tuned for bar room; Hammond RT 3 organ with Leslie; Wuritzer and Rhodes electric pianos; ARP Strung Ensemble, 2600 Synthesizer; Moog Satellite synthesizer; Mellotron 400; Hohner C-5 clavinet; Baldwin harpsichord; Gulbransen Rialto electronic theatre organ; several antique reed organs available on request; Marantz Vorsetztor digital piano player/recorder.

Extras: Located on Old Hickory Lake in Sumner County, TN, with many water activities available: swimming, fishing and skiing. Toys for the boys are: Hobie 16' sailboat, Johnson I/O ski boat, Wet Bike, GW Invader 2 seat runabout, row boat. Recreation room 24' x 46' with 8' x 46' deck facing lake is available by reservation and included: Advent 7' projection TV, coin-operated games, videotape machines: 3/4" Beta and VHS plus 3/4" portable.

Rates: Note: In celebration of having paid off all equipment, rates are lowered to \$85/hr for 24 track Dolby, daytime, weekdays, with engineer provided. Without eng. \$60/hr. Other times and block booking, negotiable. Please phone for quotes for your project. If you can't find time here, try Doc's Place in Hendersonville for comparable rates.

Direction: We want you to enjoy making your recordings. The atmosphere is quite relaxed and down-home. This is a personal in-home studio located in a neighborhood of fine folks so reasonable behavior is expected when on the grounds. There is nothing else in the Nashville area quite like the "Pond." A special thanks to the following people who helped make it all possible: Bob Quimby, Mac Emerman, Glenn Snoddy, Sid Nathan, Bob MacKenzie, Wayne Moss and Mom & Dad.

****** HILLTOP RECORDING STUDIO INC.**

902 New Due West Ave., Madison, TN 37115
(615) 885-5272

Owner: Billy Linneman, Jack & Betty Jo Linneman.

Studio Manager: Betty Carpenter

Engineers: Kevin McManus, Chief; Jack Linneman, Billy Linneman; Remix Engineer: Gary Backman, Jr.

Dimensions of Studios: 18' x 35' x 9'

Dimensions of Control Rooms: 18' x 20' x 8'

Tape Recorders: MCI JH 110 16 track; MCI JH 114 24 track.

Mixing Consoles: Custom-made, 28 in x 24 out.

Monitor Amplifiers: Crown tri-amp, DC 300, D150, D60.

Monitor Speakers: Klipsch K-horn.

Echo, Reverb, and Delay Systems: 2 EMT plates, Eventide Digital Delay & Harmonizer, Cooper Time Cube.

Other Outboard Equipment: dbx sound reduction, Eventide Flanger, dbx limiters, UREI limiters, D'Esser.

Microphones: Neumann, Shure, Sony, AKG.

Instruments Available: Various—everything.

Extras: Second room for mixing 24 track & overdubs. Also mastering room, Jack Linneman, Mastering Engineer.

Rates: \$85 for 24 track, \$70 for 16 track.

****** HOMESTEAD STUDIO, INC.**

2341 Hendricks Ave., Jacksonville, FL 32207
(904) 398-8318

Owner: Rick Grant and Elaine Lebo (ask for Jim Kelley for any inquiry).

Studio Manager: Rick Grant.

Engineers: Jim Kelley.

Dimensions of Studios: 32' x 15' x 10'

Dimensions of Control Rooms: 13' x 13' x 10'

Tape Recorders: Otari MTR-90 24 track; Ampex ATR 102 2 track; Technics RS-M-85 cassette, TEAC A-2340 4 track.

Mixing Consoles: Amek M2000-A-2500 Series, 36 in x 24 out.

Monitor Amplifiers: McIntosh 2200 (for studio and control room); Crown D-75 (for headphone mix)

Monitor Speakers: Control room and studio JBL 4315, Auratone

Echo, Reverb, and Delay Systems: Programming Technology echo plate/reverb; DeltaLab 2 Acoustcomputer.

Other Outboard Equipment: UREI 539 EQ's, UREI compressor/limiters LA4; dbx 160 compressor/limiters; Eventide Harmonizer; Eventide Flanger and Edit-al; dbx 24 track noise reduction

Microphones: Sennheiser MD 421U, MD 441U; AKG 414EB, D-12; Electro-Voice RE-10, 11; Beyer 500, 160; Shure SM-57, SM-56, SM-81

Instruments Available: Rogers trap set, studio grand, Hammond B-3, Les Paul Custom, Fender Strat, Martin D-28, Ovaton acoustic electric, and Lab Series amps with Blackwidow speakers.

Extras: Kitchen with microwave oven, live-in facilities, lounge, video cassette video games, gourmet chef available, transportation to and from airport, swimming pool in near future, art assistance, and printing available.

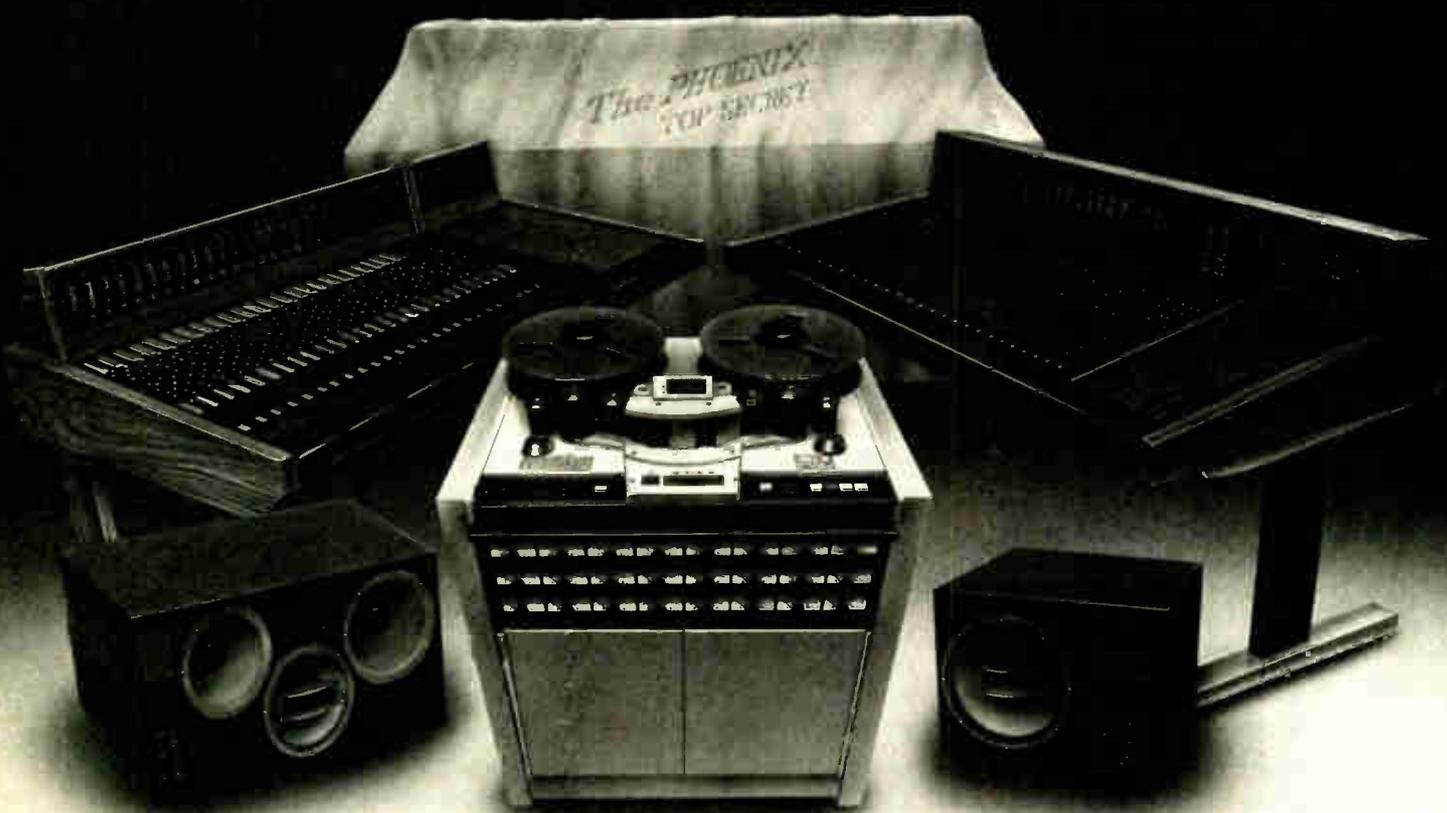
Rates: \$55/hr (includes engineer), package deal available on request.

Direction: We would like to thank Martin Audio Video for their able assistance and patient guidance in helping us select our equipment. We believe that our finished product will speak for itself. Moreover, we have a friendly and concerned staff who will assist the musician in obtaining the high quality product that he is shooting for.

FROM CONCEPT TO REALITY

Westbrook Audio is the leader in professional audio in the Southwest, incorporating innovations in acoustics, studio design, and the latest in technology.

Whether it's a soundstage or a demo studio, the entire Westbrook staff will work with you on your dream — from concept to reality.



westbrook audio, inc.

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

****** LSI SOUND STUDIO**

1006 17th Avenue South, Nashville, TN 37212
(615) 327-4585

Owner: Kathi Lewis

Studio Manager: Kathi Lewis

Engineers: Steve Messer, chief engineer, Al McGuire, Danny Brunkieberger

Dimensions of Studio: Approximately 20' x 25' plus two isolation booths

Dimensions of Control Rooms: 18' x 22'

Tape Recorders: MCI JH 16 24 track; Studer A80 2 track; Otari MX 5050 2 track, Sony 2 track, TEAC A640 cassette

Mixing Consoles: Harrison 4032 B, 32 in x 32 out; also Harrison Auto Set console automation

Monitor Amplifiers: BGW 750C, Crown DC 300, Crown 150, 2 Crown 60E, Sony V-FET 160

Monitor Speakers: UREI 813 Time-Aligned monitors, JBL 4320s, MDM 4s Auratones

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, DeltaLab, Lexicon Prime Time, Cooper Time Cube, 2 Hilltop stereo echo plates

Other Outboard Equipment: 2 UREI LA3A compressors, 2 Universal Audio 175 tube compressors; UREI 1176 compressor, Eventide Phaser, Pultec EQH-2 equalizer, Orban/Parasound 3-module D'Esser, 2 dbx 160 compressor-limiters; ADR vocal stresser, 26 channels dbx 310 D noise reduction, Eventide Harmonizer, EXR Aural Exciter

Microphones: Neumann U-87s, U-47, U-67 (tube), KM-84, KM 86, Electro-Voice RE-15s, RE-16, RE-20, AKG D202Es, D140Es, 414EB, C452EBs, Sony C-500, ECM 50, ECM 150, C-37Ps, ECM 22s, PZMs; various Sennheiser, Beyer, Altec, Studer, Shure, and Audio Technica and other mikes

Instruments Available: Kawai 7 grand piano, Fender Rhodes, Wuritzer electric piano, Hohner clavinet, Hammond B-3 organ and Leslie, ARP 2600 synthesizer, one complete Pearl drum set, one complete Rogers drum set, large assortment of percussion instruments, several guitar amplifiers

Extras: Free coffee, pleasant atmosphere, located on Music Row
Rates: \$130/hr, includes all studio instruments and electronic equipment listed above, no extra charge for any of our gear. Block booking available, call for details

Direction: Though we are a small company, we are constantly striving for complete perfection in every facet of studio operation. We are always open to new and possibly better ways of recording music and serving our clients

****** MALACO SOUND STUDIOS**

3023 West Northdale Dr., Jackson, MS 39213
(601) 982-4522

Owner: Malaco, Inc.

Studio Manager: James Griffin

Engineers: James Griffin, Wolf Stephenson

Dimensions of Studio: A 28' x 30' B 12' x 16'

Dimensions of Control Rooms: A 18' x 12' B 10' x 8'

Tape Recorders: A MCI JH 114 24 track, MCI JH 110 2 track (2) B MCI JH 114 24 track, Ampex 440C 2 track, Scully 250 2 track

Mixing Consoles: A MCI JH 528 w/automation, 28 in x 32 out B MCI JH 428, 24 in x 24 out

Monitor Amplifiers: A BGW B Crown

Monitor Speakers: A Audicon (JBL components), JBL 4311's (2), (3) Auratones B Altec 9844 (2) JBL 4311's, (5) Auratones

Echo, Reverb, and Delay Systems: (2) EMT 140, AKG BX-20E, 2 live chambers, Cooper Time Cube, Eventide Harmonizer

Other Outboard Equipment: Eventide Instant Phaser, Eventide Instant Flanger, dbx compressors, LA3A limiting amplifiers UA 175, UA 1176 limiters, Orban parametric EQ, Lang PEQ 4 EQ's

Microphones: Neumann U-67 U-47 FET U-87, KM 84, KM 86, Sennheiser 421, 441, MKE 20, MKE 40, MKE 80, Shure SM 53, SM 57, SM-60, EV 664, 666R, 635A, AKG D-202, S 224F, D 12, PMI, DC 21

Instruments Available: Yamaha grand piano, Fender Rhodes, Hohner clavinet, Mini Moog, Oberheim, Hammond B-3, Pearl drums, misc percussion Amplifiers Lab Series L-2 bass guitar amp, Lab Series L-5 guitar amp, Peavey Artist, Fender Super Reverb

Extras: Studio A has 24-track Dolby capability. All 2 tracks have Dolby

Rates: A \$125/hr B \$100/hr Add \$10/hr for after midnight, after 6 pm Fri. and all day Sat/Sun. No extra charge for instruments and outboard gear

Direction: Some people record at Malaco because our prices are reasonable. Most record here because our people are reasonable

****** MARK FIVE STUDIOS/THE ROOM**

Box 7084, 10 Michael Drive, Greenville, SC 29610
(803) 269-3961

Owner: Joe Hultman, Bill Hultman, Harold Hultman, Michael Burnette

Studio Manager: Bill Hultman

Engineers: Eddie Howard, Dan Howell

****** MELODY RECORDING SERVICE, INC.**

also REMOTE RECORDING
2923 Faulkner Rd., N.E. Atlanta, GA 30324
(404) 321-3886

Owner: Thomas G. Wright, Jr.

Studio Manager: Thomas G. Wright, Jr.

Engineers: Two

Dimensions of Studio: A 32' x 44' x 16'H B 18' x 15'

Dimensions of Control Rooms: A 18' x 24' B 14' x 10'

24 TRACK

Tape Recorders: Ampex 1100 24 track (2), (6) Ampex 440B 2 track and 4 track

Mixing Consoles: MCI 428B automated, 28 in x 24 out; Sound Workshop 1600 automated, 28 in x 24 out

Monitor Amplifiers: SAE, Yamaha

Monitor Speakers: JBL

Echo, Reverb, and Delay Systems: Live echo chambers, stereo Delta T digital delay, Harmonizers

Other Outboard Equipment: Harmonizers, graphic equalizers, dbx

Microphones: All

Instruments Available: Send for brochure

Rates: Send for rate card

****** MUSCLE SHOALS SOUND STUDIOS, INC.**

1000 Alabama Ave., Sheffield, AL 35680
(205) 381-2080

Owner: Jimmy Johnson, Roger Hawkins, David Hood, Barry Beckett

Studio Manager: David Hood

Engineers: Recording Steve Melton, Gregg Hamm; Assistant Recording Mary Beth McLemore, Technical Bob Kinne, Jim Megene

Dimensions of Studio: Studio A 32' x 36' x 18' Studio B 22' x 36' x 18'

Dimensions of Control Rooms: A 25' x 19' B 25' x 19'

Tape Recorders: MCI JH 16/24 24 track, Studer A-80 R/C 2 track, Studer B 67 2 track, Scully 280 2 track

Mixing Consoles: A Neve 8088, 32 in x 32 out, B Neve 8088, 44 in x 40 out, Neve 8088 equipped with Necam automation

Monitor Amplifiers: BGW 250D and 500, BGW 250, BGW 100

Monitor Speakers: Audicon 1, MDM 4, JBL 4311, Auratone

Echo, Reverb, and Delay Systems: EMT 140, Audicon plate, AKG BX-10, Lexicon 224, Prime Time, Eventide 1745M, H910, UREI 920 16

Other Outboard Equipment: dbx RM 160, UREI 1176, 1176 I.N., ADR F769X R Vocal Stressor, E900-RS sweep EQ, Orban parametric EQ, D'Esser 516FC, Lang PEQ 2, Eventide Flanger, Marshall Time Modulator, Allison Kepex's, Gain Brain, Dolby M 24 361 noise reduction

Microphones: Neumann U 47, U-87, AKG 451, 452, D 12, Sennheiser 421 427 EV RE 15, 635, 666, PML, RCA, Studer, Sony

Instruments Available: All popular instruments available

Extras: Kitchen, dining room, lounge with TV, pool table, bar and electronic games, basketball goal, fishing on Tennessee River, boating, Guest house on Tenn. River (maid and cook)

Rates: Info available on request (Call David Hood (205) 381) 2060

Direction: We strive for not only top quality product, but also commercial product. This means hit records. Our staff sees this as our primary function in this business. Our goal is to continue this philosophy, and to even improve our performance in all areas

****** MUSIC CITY MUSIC HALL**

30 Music Square West, Nashville, TN 37203
(615) 255-9084 studio; 244-1080 office.

Owner: Owen Bradley

Studio Manager: Cecile Light, Michael Bevington

Engineers: Bill Harris, Bill Vandevort; assistant to engineers Dan Dea

Dimensions of Studio: 50' x 80' x 30' with walls up 50' x 40' x 30' with walls down

Dimensions of Control Rooms: 28' x 18' x 10'

Tape Recorders: MCI JH 16 24 track, Ampex MM 1000 16 track, (4) Ampex AG 440 2 track; Ampex AG-445 4 track, Ampex AG 445 4 track, Nakamichi Dual Tracer 500 cassette

Mixing Consoles: Neve 8038, 32 in x 24 out, with Allison Research Farlex Automation

Monitor Amplifiers: McIntosh 2100

Monitor Speakers: Altec 604 E, Auratones

Echo, Reverb, and Delay Systems: 3 EMT plates, Gotham Audio digital delay, Eventide Harmonizer, Cooper Time Cube

Other Outboard Equipment: BTX synchronizer & generator (32 tracks to 40 tracks possible), EXR Exciter, Dolby noise reduction, Eventide Phaser

Microphones: Neumann U-87s, U-67s, U-47s, U 48s, M-49s, KM 84s, KM 56s Electro-Voice RE 15s, RE-16s, RE-20s, Sony ECM 50s, C 500s, C 55s, RCA 44s, 77s, 105 mikes total

Instruments Available: Steinway baby grand, Baldwin 9' grand, Steinway 5 G 1240, Hohner D-6 clavinet, stereo Fender Rhodes Wuritzer electric piano, Celeste, Allen electric harp-

sichord, Zucker acoustic harpischord, Deagan vibes, marimba,

Hammond organ with B-3 Leslie

Extras: All the coffee you can drink

Rates: \$125/hr for 24 track, \$130/hr after 5 pm; \$100/hr for 16 track, \$105 per hour after 5 pm \$35/hr for editing. No extra charge for Dolby or automation.

Direction: Formerly the RCA "Nashville Sound Studio," Music City Music Hall is equipped with some of the best equipment and offers quality recording

****** NUGGET RECORDING STUDIO**

400 Tinnin Rd., Goodlettsville, TN 37072
(615) 859-8658, Bua. 242-1650

Owner: Robby Roberson, Terry Hough and Starlife Music

Studio Manager: Terry Hough

Engineers: Jim Krause

Dimensions of Studio: 24' x 35'

Dimensions of Control Rooms: 18' x 22'

Tape Recorders: Studer A 80 24 track; Ampex ATR 100 2 track, Ampex A 444 2 track, Revco B-77 2 track

Mixing Consoles: Harrison 3624, 36 in x 24 out

Monitor Amplifiers: BGW

Monitor Speakers: JBL 4320 components

Echo, Reverb, and Delay Systems: 17' live marble chamber, digital plate

Other Outboard Equipment: Eventide stereo Harmonizer with polyphonic kybd., Marshall Time Modulator, UREI limiters, Pultec program EQ's, dbx limiters

Microphones: AKG 414, Neumann U-87, 89, Sennheiser 421, PZM 150's, PZM 130's, Electro-Voice RE-20's; Revco, Sony, Beyers, Studer, etc.

Instruments Available: Yamaha conservatory grand, Fender Rhodes piano, Musser keyboard, Baldwin harpsichord, Hammond organs, Oberheim 4-voice, ARP Odyssey, drums, bass, guitars, congas, assorted percussion

Extras: Bar, bunk room, tape duplication and large sundeck over a creek for meditation

Rates: Best block rates available. Please call

Direction: A progressive attitude in a relaxed atmosphere with one of the best engineers anywhere. The studio has a past reputation of county hits, but with our new equipment and face-lift we're ready for the best of rock & roll.

****** OAK VALLEY RECORDING STUDIO**

105 Oak Valley Drive, Nashville, TN 37207
(615) 227-9404

Owner: Henry Slaughter

Studio Manager: Henry Slaughter

Engineers: Fred Cameron, Chief Engineer, also freelance engineers available

Dimensions of Studio: 25' x 35', including totally isolated drum room

Dimensions of Control Rooms: 18' x 20', no parallel walls

Tape Recorders: MCI JH-114-24 24 track, Studer A80-RC 2 track, Studer B67 2 track

Mixing Consoles: Custom built, 24 in x 24 out

Monitor Amplifiers: 2 Crown DC 150s

Monitor Speakers: Klipschorn, Corner horns control room Custom Altec studio, Auratones

Echo, Reverb, and Delay Systems: 2 Audicon "The Plate"

Other Outboard Equipment: 24 channels dbx noise reduction, 4 dbx 158 limiters, Orban parametrics EQ

Microphones: PZM-Bs, AKG 414 EBs, C451s, Sony 33Ps, ECM 50s, Beyer 160, 260, Electro-Voice RE 15, and others

Instruments Available: 7 Baldwin grand piano, Hohner clavinet, Fender Rhodes electric piano, Hammond B3 organ, Leslie speaker, Orchestron synthesizer, Mini Korg synthesizer, Slingerland drums, etc.

Rates: \$75/hr 24 track \$65/hr 16 track

Direction: It is our aim to supply a professional product at a very reasonable rate

****** PETE'S PLACE**

809 18th Ave. South, Nashville, TN 37203
(615) 327-3211

Owner: Pete Drake

Studio Manager: Al Pachucki

Engineers: Al Pachucki, Randy Best

Dimensions of Studio: 36' x 18'

Dimensions of Control Rooms: 18 1/2' x 18'

Tape Recorders: MCI JH 114 24 track, MCI JH-16 16 and 8 track, MCI JH-110 2 track, (4) Ampex 440 2 track

Mixing Consoles: MCI 416, 24 in x 28 out

Monitor Amplifiers: Crown 150, Crown 60

Monitor Speakers: JBL 4320, room EQ with White 1/2-octave EQ's, Auratones

Echo, Reverb, and Delay Systems: EMT mono tube type, EMT stereo unit, AKG stereo unit, Cooper Time Cube Pandora delay system

Other Outboard Equipment: Orban/Parasound EQ 622B, Harmonizer, (2) LA3A comp., LA2A, Vocal Stressor, (2) 1176 comp., (2) Kepex gating devices, Timelines phasors

Microphones: Neumann 87s, FET 47s, AKG D-24, ECM-65, EC-50s, ECM 22Ps, Electro-Voice RE 20, RE-16, RE 15, AKG D-160s, D-202Es, Shure SM-53s, and others

Instruments Available: Drums, Baldwin piano, Wuritzer, Rhodes piano, Hohner clavinet, 8 different types of inst. amps, String Machine Moog, Hammond B 12 organ

Rates: 24 track \$130/hr, 16 track \$100/hr, 8 track \$65/hr, demo rate 24 \$65/hr, 16 \$50/hr

Direction: We want to help you cut HIT records

24 TRACK

**** PYRAMID EYE RECORDING STUDIO

P.O. Box 331, Lookout Mountain, TN 37350
(404) 820-2356

Owner: Scott MacLellan.

Studio Manager: Gail Carroll

Engineers: Chief Eng. Lee Peterzell, Jim Stabie, Scott MacLellan

Dimensions of Studios: 40' x 50'

Dimensions of Control Rooms: 30' x 30'

Tape Recorders: Studer A 80 24 track, Studer A-80 2 track, Studer A 67 2 track, Revox, TEAC, Sony 1/4 track, Pioneer CT-F1000 cassette

Mixing Consoles: Sphere A, 28 in x 24 out

Monitor Amplifiers: Crown DC 300 lows, Sony V-FET mids and highs in control room; BGW studio monitors

Monitor Speakers: Westlake TM I, Klipsch Heresy Auratones Echo, Reverb, and Delay Systems: AKG BX20 stereo, Eventide Harmonizer, Watnott function gen., Cooper Time Cube

Other Outboard Equipment: (4) dbx compressor/limiters 160s, (2) Orban parametric EQs, (2) UREI LA3A levelers; MXR Autophaser, (2) UREI 1176 peak limiters, (2)ADR noise gate/ex panders

Microphones: Neumann U 87s, U 47s, Sennheisers, AKG 414s, 451s, Sontys, Shure 57s, 58s

Instruments Available: Steinway piano, Hammond C-3 organ, Rhodes stereo piano, Pearl drums, Fender amps, Gibson, Fender, Martin guitars

Extras: dbx noise reduction all machines

Rates: Please call

**** QUADRADIAL CINEMA CORP.

14203 N.E. 18th Ave., N. Miami, FL 33181
(305) 940-7971, 940-7972, 940-7978, 940-7994.

Owner: Robert M. Ingria, Mary A. Shahan, Keith W. Shahan
Studio Manager: Mary A. Shahan

Engineers: Robert Ingria, Dave Gottlieb, Ira Rubnitz, Paul Speck (chief engineer)

Dimensions of Studios: 29' x 32'

Dimensions of Control Rooms: 29' x 15'

Tape Recorders: MCI JH 114-24 24 track, MCI JH 110A-14-4-VP 4 track, MCI JH 110A-14-2-VP 2 track, Sony TC 377 2 (1/4 track), Technics M85 2 (cassette), Sony TC 177 SD 2 (cassette)

Mixing Consoles: MCI JH 528-28-LM 28 in x 28 out

Monitor Amplifiers: Crest, BGW 750 & 250

Monitor Speakers: UREI 813 Time Aligned w/838 crossovers, JBL 4331 AWX, JBL 4311 WX, Auratone 5C super-sound-cubes

Echo, Reverb, and Delay Systems: EMT 250, digital reverb, MICMIX CSR 22 spring reverbs, Lexicon Model 93 Prime Times, Eventide Clockworks H910 & H949 Harmonizers

Other Outboard Equipment: Dolby Labs M16H, H8XH, 361, UREI 1176 LN, LA-4, LA-2A limiters, Allison Research Kepex & Gain Brains, MICMIX Time Warp, Orban Parasound dynamic sibilance controller, Eventide Clockworks Instant Flanger

Microphones: Neumann U 87, U 47 (tube type), U 47 fet & KM 84, Sennheiser MD-421, MD 441, Beyer Dynamic M-88, AKG C 414 EB, C 451 E w/CK-15, D-12, D-202E, D100E, Electro-Voice RE-10, RE-20, DS 35, Sony ECM-56, ECM-50, Shure SM-56, SM-57, SM 81

Instruments Available: 7 Steinway & Sons grand piano, various percussion devices, Yamaha FG 180 acoustic guitar

Extras: Creative art director & advertising dept., photography lab & photographer, kitchen, dining and recreational areas, 19" Sony Trinitron color television & Betamax

Rates: Whatever the traffic will bear

Direction: Sex, drugs, rock 'n' roll, nitrous oxide and Pink Floyd (Ira's contribution), Fix It In The Mix 'Its A Crazy Business,' 'More Bass'

**** QUADRAFONIC SOUND STUDIO

1802 Grand Avenue, Nashville, TN 37212
(615) 327-4568

Owner: Norbert Putnam, David Briggs

Studio Manager: Ann Keener, Gene Eichelberger

Engineers: Jimmy Stroud, Willie Peavey

Tape Recorders: MCI 24 track, Ampex ATR 100 2 track, Ampex 440 2 track, Revox 1/4 track, Revox 1/2 track

Mixing Consoles: MCI 500 32 in x 32 out

Monitor Amplifiers: McIntosh 2300

Monitor Speakers: Big Reds, JBL 4310s, Technics SBX 30, Advents, Auratones

Echo, Reverb, and Delay Systems: (2) EMT plates, Time Line
Other Outboard Equipment: Eventide Harmonizer, (2) dbx 160s Teletronix LA 2As, (2) Quad/Eight Limiters (2) LA-4s, Orban Parasound D-Esser, (4) Audio Design sweep equalizers, (4) ADR F-300s, (2) ADR compressors, (2) parametric equalizers, (2) dual gates, ADR Vocal Stresser, Marshall Time Modulator, Kepex, Gain Brain, (4) Sphere equalizers

Microphones: Shure AKG Neumann, Beyer Electro-Voice, Sony

Instruments Available: Hammond B3 Hohner clavinet, Hohner pianet, Steinway grand, Wuritzer electric piano, Fender Rhodes tack piano, Allen harpsichord, Hohner hip piano, Leslie organ

Extras: Name your-own monitors, cheap wine

Rates: \$125/hr

**** REFLECTION SOUND STUDIOS

1018 Central Ave., Charlotte, NC 28204
(704) 377-4596

Owner: Wayne Jernigan

Engineers: Steve Haigler, Wayne Jernigan

Dimensions of Studios: 32' x 45' x 16' ceiling, Live area 1000 sq. ft.

Dimensions of Control Rooms: 16' x 18'

Tape Recorders: Ampex MM1200 24 track, Ampex (2) ATR-100, Ampex (3) 440B

Mixing Consoles: Trident Series 80, 32 in x 24 out, Quantan QM-8P production console

Monitor Amplifiers: AB Systems, Bi Amp, BGW 750, BGW 100

Monitor Speakers: Biamp JBL with White 1/6 octave equalization, ROR, Big Reds

Echo, Reverb, and Delay Systems: AKG BX20 DL-1, DL-2 EMT, Lexicon 224

Other Outboard Equipment: EXR Aural Exciter, dbx limiters UREI limiters

Microphones: Neumann U-87, U-64, AKG 414, 452, D-202 E V RE 20 RE 16, Shure SM-57, RCA 77-DX

Instruments Available: Yamaha C7 grand piano, stereo Fender Rhodes electric piano, Wuritzer electric piano, clavinet ARP Omn., Hammond B-3 organ, various percussion, wide range of guitar amps

Extras: Horn and string sections available, staff arrangers and producers available, lounge with full size pool table, TV, etc., easy access from I85 and I77, 15 min. from Douglas Municipal Airport

Rates: 24 track record time \$125/hr, 2 track record time \$50/hr, Mix time \$90/hr Studio B 4 track radio production room, Record and edit time \$40/hr

Direction: Maintain leadership in area, creative atmosphere

**** RKM "TELECINE" AUDIO STUDIOS

1200 Spring St. NW, Atlanta, GA 30309
(404) 874-3667

Owner: Under Music Corporation

Studio Manager: Max Geiger

Engineers: Max Geiger, Courtney Sisk

Dimensions of Studios: A 33' x 45' ("audio sweetening" sound to picture), B 12' x 10' (voice over)

Dimensions of Control Rooms: A 18' x 15', B 11' x 18'

Tape Recorders: Ampex MM 1200 24 track, Studer B 67 2 track, MCI & Altec mono 2 & 4 track

Mixing Consoles: A MCI (expanded) 4, 28 in x 24 out, B RKM Design 1*80

Monitor Amplifiers: Crown 150s, 60s, etc

Monitor Speakers: JBL 4320s, ROR, Auratone, Altec

Echo, Reverb, and Delay Systems: Long & short delays Master Room, EMT plate, MICMIX Time Warp

Other Outboard Equipment: 6 Kepex 4 Gain Brain, 2 Orban Parasound sibilance controls, Audio Arts parametric EQ, Orban/Parasound parametric EQ, dbx 160 162 165 limiters, UREI 1176 limiters, MICMIX Time Warp, UREI digital metronome

Microphones: Various makes & models Neumann, Studer, RCA, Altec, Electro-Voice, AKG, Beyer, Telefunken, U-67s, D-202s, C 414-EBs

Instruments Available: 7' 4" grand piano, Ludwig drums, Hammond B 3 w/Leslie, ARP synthesizer, bell tree, orchestra bell, various outboard rhythm and percussion instruments, Petite

Extras: 2 BTX 4500s & 4600 w/controller to sync Sony VCR with MM 1200 24 track and Studer B-67 2 track for film & video sound enhancement, 1635mm Telecine projectors, motion picture Slide/Buick multiplexer, Sony Video cassette & monitors for sound to picture

Rates: 24 track \$130/hr, mono to 16 track upon request, Telecine audio sweetening \$200/hr, day rates upon request

Direction: We'd love to make more record dates. We love the world and want to make music with them as well as Telecine Audio Sweetening, Joe South "Games" and all of his first album, national music commercials Under Music, Fresca, Coke, Delta Air, Schlitz Malt Liquor, Busch beer

**** SAM'S TAPE TRUCK

also REMOTE RECORDING
626 Hardendorf Ave. NE, Atlanta, GA 30307
(404) 373-1837

Owner: Larry Goode and Joseph Neil

Studio Manager: Jennifer Goode/Deirdre Hagan

Engineers: Larry Goode, Joe Neil, Ray Dillfield, Lou Perez

Dimensions of Studios: We are a remote audio recording facility located in a 30' long truck

Tape Recorders: Ampex MM-1200 24 track, Scully 280 2 track, Pioneer CT950 cassette (We're in the process of acquiring a 2nd 24 track)

Mixing Consoles: Custom designed 48 in x 24 out

Monitor Amplifiers: McIntosh 2105, 2505 (two)

Monitor Speakers: 2 JBL 4320 monitors, 2 Auratone monitors
Other Outboard Equipment: 6 dbx 160 limiters, 3 UREI 1176 limiters

Microphones: Shure SM-57s, SM-58s, SM-33s, 546s; Electro-Voice RE-15s, RE-20s, RE-10, Sennheiser MD 421s, MDH 416, Neumann U-87s, KM-85s, SM-69, Vega/Synchron S-10s, AKG 452-EBs, CK-1s, CK-1Ss, CK-9s, D-900E's

Extras: Full SMPTE time code system, closed circuit video (stage to truck), 2 intercom systems

Rates: On request

Direction: In location recording of a live concert you only get one chance to get it on tape. Sam's Tape Truck does it right, time after time. Write us for a list of our satisfied clients. We're laid back, easy to work with, and we get the job done! We're experts in gospel, rock, and film or video soundtrack needs. In addition, our engineers have extensive classical training in music and provide the sensitivity to produce outstanding tapes of classical performances

**** SCRUGGS SOUND STUDIO

2828 Azalea Place, Nashville, TN 37204
(615) 383-7994

Owner: Randy & Steve Scruggs

Studio Manager: Randy and Steve Scruggs

Engineers: Randy Scruggs, Steve Scruggs, Dave Hieronymous; independents on request

Dimensions of Studios: 26' x 35' with cathedral ceiling

Dimensions of Control Rooms: 12' x 16'

Tape Recorders: MCI JH24, 24 track transformerless recorder with autolocator III, Ampex 440 2 track, Electro-Sound 2 track, Revox B 77 2 track, TEAC 2 track cassette

Mixing Consoles: MCI JH 636 with full automation, 28 in x 24 out with VCA grouping

Monitor Amplifiers: Crown DC 300, Crown DC-150, BGW

Monitor Speakers: Altec 604E Big Reds w/Mastering Lab crossovers, Boliver speakers, Auratones

Echo, Reverb, and Delay Systems: Digi-Trak plate reverb, AKG BX-10, Lexicon Prime Time

Other Outboard Equipment: Audio Arts stereo parametric unit, dbx 160 compressor/limiters, MXR phase Eventide Harmonizer, API 550-A EQs, 24-track dbx noise reduction, dbx 2 track noise reduction

Microphones: Neumann U 87, KM-84, AKG 414s, 451, 452s, Sennheiser 421s, Sony condensers, Electro-Voice RE-20s, Calrec condensers, Shure

Instruments Available: Yamaha 7 1/2' grand piano, stereo Rhodes 88 electric piano, ARP synthesizer, Ludwig wood shell drums, various assortment of amplifiers, additional equipment on rental basis

Extras: Large relaxation area with skylites, plants, and a very creative atmosphere. We're the only and first studio in Nashville to be totally transformerless with the new MCI automated equipment

Rates: \$95/hr including engineer

**** SHOE PRODUCTIONS, INC.

P.O. Box 12025, 485 N. Hollywood, Memphis, TN 38112
(801) 458-4496

Owner: Warren Wagner, Wayne Crook, Alan Perlman

Studio Manager: Butch Thomason

Engineers: Warren Wagner, Jerry Thompson, Andy Black, Paul Hampton

Dimensions of Studios: 2 15' x 17' not including booths, 1 26' x 17' (live side dead side)

Dimensions of Control Rooms: 2 12' x 10', 1 15' x 12', both approximate

Tape Recorders: MCI JH-24 24 track, 3M 16 track, Studer A 80 2 track, MCI JH 2 2 track, Scully 280 2 2 track

Mixing Consoles: 1 MCI 542, 28 in x 32 out, 2 custom, 24 in x 16 out

Monitor Amplifiers: 1 McIntosh 300 biamped, 2 BGW 250 biamped

Monitor Speakers: 1 Altec 604 Super Reds, 2 JBL 4320 w/3-way modification

Echo, Reverb, and Delay Systems: Live chamber (2) EMT 140s

Other Outboard Equipment: UREI and Allison limiters, Kepex, Go-Phex, parametric EQ, phasors flangers, etc

Microphones: Neumann 87s, 84s, M-49, 47s, Sennheiser 421s, 441s, AKG 414s, 451s E V RE-20s, Sony ECM 22s

Instruments Available: Steinway 6'10" grand, Yamaha 6'10" grand, Fender Rhodes, clavinet, Hammond B-3 w/Leslie, vibes, kettle drums, 2 complete Slingerland trap sets with a variety of tom sizes, misc percussion gear

Rates: 1 \$100/hr, 2 \$65/hr. Package and project rates on request

Direction: Both studios are used by in-house producers although rentals are welcome

**** ARTHUR SMITH STUDIOS

5457 Old Monroe Rd., Charlotte, NC 28211
(704) 538-0424

Owner: Arthur Smith

Studio Manager: Arthur Smith, Ms. Jean Hyman

Engineers: Hank Pool, Mike Stephens, David Henson

Dimensions of Studios: 45' x 50'

Dimensions of Control Rooms: 30' x 26'

Tape Recorders: MCI 24 track, 2 Scully 2 tracks, 3 Scully mono machines

24 TRACK

Mixing Consoles: MCI 24 in x 24 out, semi built 8 in x 8 out
Monitor Amplifiers: Crown
Monitor Speakers: (2) JBL 4320's, 2 JBL 4311's, Auratones
 (2) Alter Voice at the Theatre A 7's
Echo, Reverb, and Delay Systems: Two live echo chambers,
 digital delay system
Instruments Available: Hammond B 3 w/ Leslies (2), Baldwin 9
 piano, Rhodes electric piano, Wurlitzer piano, drums, Moogs (3)
Rates: 24 track \$125/hr, 16 track \$75/hr, 8 track \$55/hr, 2
 track \$42.50/hr

**** SOUND EMPORIUM

Formerly Jack Clement Recording Studios
 3102 Belmont Blvd., P.O. Box 120428, Nashville, TN 37212
 (615) 383-1982

Owner: MBH Partnership
Studio Manager: Jim Williamson
Engineers: Gary Laney, John Abbott, Jim Williamson, Staff Billy
 Sherrill, Harold Lee, Independents
Dimensions of Studios: Studio A 33 x 39' x 22' with 15' x 20'
 string alcove, Studio B 14 x 23 x 9' with 11' x 21' dog leg and
 10' x 7' drum booth. Studio B has a cosmetic sound porous ceiling
 at 9' with active trap above
Dimensions of Control Rooms: Cont. A 19' x 19 1/2' x com-
 pression ceiling with active back trap; Cont. B 15 x 17' x com-
 pression ceiling with active back trap and machine alcoves
Tape Recorders: (1) Studer A 80 VII II 2 track, (2) Studer A 80
 RC 2 track, (4) Studer B 67 2 track, Ampex AG 440B 4 track
Mixing Consoles: Harrison 32 42 A/B 32 in x 32 out Harrison
 42 42 C 29 in x 32 out
Monitor Amplifiers: BGW 100's, 250's, 750's McIntosh
 2105's, Crown D 150's
Monitor Speakers: Studio A Modified JBL 4333's with Gauss
 woofers, Studio B Westlake. Both systems biamp
Echo, Reverb, and Delay Systems: (4) EMT 140 ST plates (2)
 Quadra Flight spring reverb, 2 acoustic chambers (8' x 10' x 35' no
 parallel walls)
Other Outboard Equipment: Dolby DDL noise gate, phasers,
 flangers, Harmonizer, Vocal Stressor, limiter/compressors by
 Teletronix, Universal Audio, Audio Design, digital metronome
 and guitar amplifiers
Microphones: Neumann U 47, KM 84, 86, U 87, E V 666,
 RE 20, DX 35, 635 A, PZM PXT, RCA 44DX, 77DX, Sennheiser
 421, 441, Sony ECM 33P, 22P, 50P, AKG C 414EB, D 224-E,
 Studer SKM 5 U, Superscope 15P
Instruments Available: Steinway & Chickering acoustic
 pianos, clavinet, harpsichord, Celeste B&C (3) organs, Wurlitzer
 electric pianos, Fender Rhodes piano, Tympani, congas, vibes,
 marimba, orchestra bells, Mini Moog, tape piano
Rates: 24 track Mon-Fri 9am-1am \$165/hr Studios A and B 16
 track, some times \$125/hr. For further information please call
Direction: Kenny Rogers, Don Williams, Moe Bandy, Julie An-
 drews, Don McLean, Johnny Cash, Billie Jo Spears, Carrie Lucas,
 Andy Williams, Gene Watson, Amazing Rhythm Aces, Willie
 Nelson, Mac Davis, Charlie Rich, Debby Boone. During the first 3
 months of 1980, the studio averaged 14% of the singles and 21%
 of the albums on the three major country charts each week.

Other Outboard Equipment: Dolby DDL noise gate, phasers,
 flangers, Harmonizer, Vocal Stressor, limiter/compressors by
 Teletronix, Universal Audio, Audio Design, digital metronome
 and guitar amplifiers
Microphones: Neumann U 47, KM 84, 86, U 87, E V 666,
 RE 20, DX 35, 635 A, PZM PXT, RCA 44DX, 77DX, Sennheiser
 421, 441, Sony ECM 33P, 22P, 50P, AKG C 414EB, D 224-E,
 Studer SKM 5 U, Superscope 15P
Instruments Available: Steinway & Chickering acoustic
 pianos, clavinet, harpsichord, Celeste B&C (3) organs, Wurlitzer
 electric pianos, Fender Rhodes piano, Tympani, congas, vibes,
 marimba, orchestra bells, Mini Moog, tape piano
Rates: 24 track Mon-Fri 9am-1am \$165/hr Studios A and B 16
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Direction: Kenny Rogers, Don Williams, Moe Bandy, Julie An-
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 Andy Williams, Gene Watson, Amazing Rhythm Aces, Willie
 Nelson, Mac Davis, Charlie Rich, Debby Boone. During the first 3
 months of 1980, the studio averaged 14% of the singles and 21%
 of the albums on the three major country charts each week.

Other Outboard Equipment: Dolby DDL noise gate, phasers,
 flangers, Harmonizer, Vocal Stressor, limiter/compressors by
 Teletronix, Universal Audio, Audio Design, digital metronome
 and guitar amplifiers
Microphones: Neumann U 47, KM 84, 86, U 87, E V 666,
 RE 20, DX 35, 635 A, PZM PXT, RCA 44DX, 77DX, Sennheiser
 421, 441, Sony ECM 33P, 22P, 50P, AKG C 414EB, D 224-E,
 Studer SKM 5 U, Superscope 15P
Instruments Available: Steinway & Chickering acoustic
 pianos, clavinet, harpsichord, Celeste B&C (3) organs, Wurlitzer
 electric pianos, Fender Rhodes piano, Tympani, congas, vibes,
 marimba, orchestra bells, Mini Moog, tape piano
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 Andy Williams, Gene Watson, Amazing Rhythm Aces, Willie
 Nelson, Mac Davis, Charlie Rich, Debby Boone. During the first 3
 months of 1980, the studio averaged 14% of the singles and 21%
 of the albums on the three major country charts each week.

Other Outboard Equipment: Dolby DDL noise gate, phasers,
 flangers, Harmonizer, Vocal Stressor, limiter/compressors by
 Teletronix, Universal Audio, Audio Design, digital metronome
 and guitar amplifiers
Microphones: Neumann U 47, KM 84, 86, U 87, E V 666,
 RE 20, DX 35, 635 A, PZM PXT, RCA 44DX, 77DX, Sennheiser
 421, 441, Sony ECM 33P, 22P, 50P, AKG C 414EB, D 224-E,
 Studer SKM 5 U, Superscope 15P
Instruments Available: Steinway & Chickering acoustic
 pianos, clavinet, harpsichord, Celeste B&C (3) organs, Wurlitzer
 electric pianos, Fender Rhodes piano, Tympani, congas, vibes,
 marimba, orchestra bells, Mini Moog, tape piano
Rates: 24 track Mon-Fri 9am-1am \$165/hr Studios A and B 16
 track, some times \$125/hr. For further information please call
Direction: Kenny Rogers, Don Williams, Moe Bandy, Julie An-
 drews, Don McLean, Johnny Cash, Billie Jo Spears, Carrie Lucas,
 Andy Williams, Gene Watson, Amazing Rhythm Aces, Willie
 Nelson, Mac Davis, Charlie Rich, Debby Boone. During the first 3
 months of 1980, the studio averaged 14% of the singles and 21%
 of the albums on the three major country charts each week.

**** THE SOUND LAB

1708 Grand Ave., Nashville, TN 37212
 (615) 327-4744

Owner: David Kent
Studio Manager: Jim Cotton
Engineers: Jim Cotton, chief engineer, Joe Scaife, Pat Holt,
 David Cherry
Dimensions of Studios: 24' x 32' x 25'
Dimensions of Control Rooms: 12' x 24' x 8'
Tape Recorders: Ampex M 1100 16 and 24 track, Ampex
 440B mono, 2 and 4 track
Mixing Consoles: Flickenger custom 32 in x 32 out, MCI 416
 24 in x 24 out
Monitor Amplifiers: BGW B/Amp
Monitor Speakers: JBL 4320, Altec 605 ES, Big Red(s),
 Auratones, White EQ, MDM 4
Echo, Reverb, and Delay Systems: (2) Live acoustic silos,
 EMT 240's (reverb)

Other Outboard Equipment: Dolby, Harmonizer, (2) Time
 Cubes (4) UREI limiters, (3) dbx 160 limiters, Teletronix LA 2A,
 Gen Brains, octave EQ, all name brand outboard equipment
 available on request
Microphones: Neumann U 87's, U 48, U 47, Sennheiser 421's,
 KM86's, KM84's, 451, AKG, RCA 77DX, 44DX, Beyers, Shure
 57's, E V RE 20's, RE 16's, AKG 224's

Instruments Available: 7 Steinway, Hammond B-3, Allen
 harpsichord, Fender amps, Ludwig drums, Fender Rhodes,
 Wurlitzer, various Latin percussion instruments, Peavey bass amp,
 Honky
Extras: Funk
Rates: Available on request
Direction: Ron Halfkire, Dr. Hook, Helen Reddy, Billy Earl Mc-
 Clelland, Elektra, Marki, Fuhrman, Manhattan Transfer, Emmy
 Lou Harris, Bran Aern, Billy Joe Shaver, Roy Stevens, Eddie
 Rabbit, Wood Newton, Billard & Boyce, Nantucket

**** SOUNDSHOP, INC.

1307 Division St., Nashville, TN 37203
 (615) 244-4149

Owner: Soundshop, Inc.
Studio Manager: Craig Deitschmann
Engineers: Travis Turk, Mike Bradley, Mike Black

Dimensions of Studios: A 60' x 40', B 17' x 26'
Dimensions of Control Rooms: A 17' x 16', B 20' x 20'
Tape Recorders: MCI JH 114 24 track, MCI JH 110 2 track,
 MCI JH 110 mono
Mixing Consoles: MCI automated 528, 28 in x 32 out, MCI
 automated 536, 28 in x 32 out
Monitor Amplifiers: BGW, Crown
Monitor Speakers: JBL
Echo, Reverb, and Delay Systems: EMT 140's, EMT 240,
 Lexicon Eventide Harmonizer
Other Outboard Equipment: ADR EQ, Harmonizer, Marshall
 Time Modulator, Eventide Flanger, Orban EQ and D'Esser, UREI
 LA3A and 1176, dbx 160, UREI Click Track
Microphones: Neumann U 47 tube, U 47 FET, U 87, KM 86,
 KM 84, AKG 414, 452, D 224, D 202, 412, Sennheiser 421,
 441, 409, E V RE 20, RE 15, Shure SM-56, SM-53, SM-57,
 SM 33, RCA 77DX
Instruments Available: Steinway 7 grand, Yamaha 7 grand,
 Hammond B 3, Hohner clavinet, Fender Rhodes piano, Wurlitzer
 electric piano
Extras: Full automation, Dolby and dbx noise reduction
Rates: \$140/hr includes everything
Direction: Our primary function is recording top quality sound.
 We're not interested in the "flash" side of the business. We also
 have a jingle production company and do a lot of national and
 regional commercials. Studio B: John Storyk, Studio A: Audio
 Consultants Credits: Bill Anderson, Eddy Arnold, Ed Bruce, Son-
 ny Throckmorton, James Brown, John Hartford, Fog Hat, Honne
 McDowell, T G Sheppard, Joe Tex, Louise Mandrell, R C Bar-
 non, Razy Bailey, Millie Jackson, Paul McCartney

Other Outboard Equipment: Dolby DDL noise gate, phasers,
 flangers, Harmonizer, Vocal Stressor, limiter/compressors by
 Teletronix, Universal Audio, Audio Design, digital metronome
 and guitar amplifiers
Microphones: Neumann U 47, KM 84, 86, U 87, E V 666,
 RE 20, DX 35, 635 A, PZM PXT, RCA 44DX, 77DX, Sennheiser
 421, 441, Sony ECM 33P, 22P, 50P, AKG C 414EB, D 224-E,
 Studer SKM 5 U, Superscope 15P
Instruments Available: Steinway & Chickering acoustic
 pianos, clavinet, harpsichord, Celeste B&C (3) organs, Wurlitzer
 electric pianos, Fender Rhodes piano, Tympani, congas, vibes,
 marimba, orchestra bells, Mini Moog, tape piano
Rates: 24 track Mon-Fri 9am-1am \$165/hr Studios A and B 16
 track, some times \$125/hr. For further information please call
Direction: Kenny Rogers, Don Williams, Moe Bandy, Julie An-
 drews, Don McLean, Johnny Cash, Billie Jo Spears, Carrie Lucas,
 Andy Williams, Gene Watson, Amazing Rhythm Aces, Willie
 Nelson, Mac Davis, Charlie Rich, Debby Boone. During the first 3
 months of 1980, the studio averaged 14% of the singles and 21%
 of the albums on the three major country charts each week.

**** SOUND STAGE

10 Music Circle So., Nashville, TN 37203
 (615) 256-2676

Owner: 8 Owners—Incorporated
Studio Manager: Pat Meyer
Engineers: Warren Peterson, chief engineer, Brent King, Mike
 Pianos

Dimensions of Studios: 48' x 30', 30' x 20'
Dimensions of Control Rooms: 15' x 30', 24' x 24'
Tape Recorders: Studer A 80 24 and 16 track, Studer B 67 2
 track, Studer A 67 2 track
Mixing Consoles: NEVE 8068 32 in x 16 out, MCI-Automated
 528, 28 in x 32 out
Monitor Amplifiers: BGW, Revox, Crown, AB Systems and
 McIntosh
Monitor Speakers: Westlake TMI, THE CO, THE 1, MDM
Echo, Reverb, and Delay Systems: EMT's, EMT Gold Foil,
 Lexicon, Delta T, Lexicon Prime Time, Cooper Time Cube
Other Outboard Equipment: Eventide Harmonizer, UREI dbx
 limiters, Scamp, package, compressors and parametrics, Or-
 ban Paramount D'Esser, Pullec, UREI parametric, etc.
Microphones: Neumann U 47, U 48, KM86, AKG 414, 451,
 D224, 452, Sennheiser 421, Sony ECM 50 33s, 22, Beyer M-69,
 Studer SKM-5, SK S501, P2M plates, E V RE 16, RE 20
Instruments Available: 9 Bechstein, 7 Steinway, Rhodes 88 &
 73, Hohner clavinet, Wurlitzer, B3 Hammond organ, Leslie 122,
 Startack piano
Extras: dbx and Dolby
Rates: \$130/hr

Other Outboard Equipment: Dolby DDL noise gate, phasers,
 flangers, Harmonizer, Vocal Stressor, limiter/compressors by
 Teletronix, Universal Audio, Audio Design, digital metronome
 and guitar amplifiers
Microphones: Neumann U 47, KM 84, 86, U 87, E V 666,
 RE 20, DX 35, 635 A, PZM PXT, RCA 44DX, 77DX, Sennheiser
 421, 441, Sony ECM 33P, 22P, 50P, AKG C 414EB, D 224-E,
 Studer SKM 5 U, Superscope 15P
Instruments Available: Steinway & Chickering acoustic
 pianos, clavinet, harpsichord, Celeste B&C (3) organs, Wurlitzer
 electric pianos, Fender Rhodes piano, Tympani, congas, vibes,
 marimba, orchestra bells, Mini Moog, tape piano
Rates: 24 track Mon-Fri 9am-1am \$165/hr Studios A and B 16
 track, some times \$125/hr. For further information please call
Direction: Kenny Rogers, Don Williams, Moe Bandy, Julie An-
 drews, Don McLean, Johnny Cash, Billie Jo Spears, Carrie Lucas,
 Andy Williams, Gene Watson, Amazing Rhythm Aces, Willie
 Nelson, Mac Davis, Charlie Rich, Debby Boone. During the first 3
 months of 1980, the studio averaged 14% of the singles and 21%
 of the albums on the three major country charts each week.

**** SOUNDTRACK RECORDING STUDIO

2830 Dogwood Place, Nashville, TN 37204
 (615) 297-2239 or 289-0394

Owner: Wayne Edmondson
Studio Manager: Wayne Edmondson
Engineers: Bernie Vaughn, Ken Laxton, Bob Greene
Dimensions of Studios: 32 x 29'9" x 11'2", drum booth 13'3"
 x 12'10", vocal booth 7' x 6', isolation booth 7' x 12'6"
Dimensions of Control Rooms: 22'5" x 19'
Tape Recorders: MCI JH 100 24 track, MCI JH 100 2 track (2)
 Scully 280 2 track, Studer B 67 2 track
Mixing Consoles: MCI with 5534 chips JH-416, 24 in x 24 out
Monitor Amplifiers: Crown D-150's
Monitor Speakers: E V Sentry III's, JBL 4320's, JBL 4311's,
 Auratones
Echo, Reverb, and Delay Systems: AKG BX-20, Auto-Plate,
 Delta Lab DL 1
Other Outboard Equipment: Eventide Harmonizer, (4)kix
 160 limiters, (2) UREI 1176's, UREI LA 3A, United Audio 176,
 Pullec EQP 1, Omnicraft GT 4 noise gates, Orban Paramount
 parametric EQ, Orban Paramount D'Esser, 24 tracks of dbx, 2
 tracks Dolby 361
Microphones: Neumann 87's, 67, 47, KM-84, AKG 414EB,

Other Outboard Equipment: Dolby DDL noise gate, phasers,
 flangers, Harmonizer, Vocal Stressor, limiter/compressors by
 Teletronix, Universal Audio, Audio Design, digital metronome
 and guitar amplifiers
Microphones: Neumann U 47, KM 84, 86, U 87, E V 666,
 RE 20, DX 35, 635 A, PZM PXT, RCA 44DX, 77DX, Sennheiser
 421, 441, Sony ECM 33P, 22P, 50P, AKG C 414EB, D 224-E,
 Studer SKM 5 U, Superscope 15P
Instruments Available: Steinway & Chickering acoustic
 pianos, clavinet, harpsichord, Celeste B&C (3) organs, Wurlitzer
 electric pianos, Fender Rhodes piano, Tympani, congas, vibes,
 marimba, orchestra bells, Mini Moog, tape piano
Rates: 24 track Mon-Fri 9am-1am \$165/hr Studios A and B 16
 track, some times \$125/hr. For further information please call
Direction: Kenny Rogers, Don Williams, Moe Bandy, Julie An-
 drews, Don McLean, Johnny Cash, Billie Jo Spears, Carrie Lucas,
 Andy Williams, Gene Watson, Amazing Rhythm Aces, Willie
 Nelson, Mac Davis, Charlie Rich, Debby Boone. During the first 3
 months of 1980, the studio averaged 14% of the singles and 21%
 of the albums on the three major country charts each week.

452's, D19, D707, RCA 77DX, Sony C-22's, E V 664, RE 20's,
 Sennheiser MD402 U, MD421's, Calrec CM-1050C, Shure
 SM-57, Sescam direct boxes

Instruments Available: Fender Deluxe reverb, Princeton
 reverb, Peavey std. Steinway grand, Wurlitzer electric piano,
 Hohner D6 clavinet, Fender Rhodes 73, Stratocaster, Gibson
 acoustic, Hammond organ with Leslie, Pearl drum set with Zildjian
 cymbals

Extras: Musicians lounge with kitchen, free coffee, color TV, co-
 pying facilities

Rates: \$110/hr; block rates available upon request
Direction: Some of our clients include Willie Nelson, B J Thomas,
 Brenda Lee, Burl Ives, Sandy Posey, Billie Joe Burnett

**** S.R.S. (SOLID ROCK SOUND RECORDING STUDIO) also REMOTE RECORDING

P.O. Box 9482, 23 20th Ave. N.W., Birmingham, AL 35215
 (205) 854-4160, 4161

Owner: Noah L. White
Studio Manager: Noah L. White
Engineers: Noah L. White, Chief Engineer, Barry Bailey,
 George Vinson, Staff Engineers
Tape Recorders: 3M Mincon M-79 24 track, Scully mono 2
 track, Scully stereo 2 track, Ampex ATR 700 2 track, Sony
 TC-850 2 track, Akai 2 track 3 head cassette
Mixing Consoles: MCI JH-416 24 in x 24 out
Monitor Amplifiers: Yamaha P2201, 3 Crown D 150's, Crown
 DC 300 A, Crown 740 headphones
Monitor Speakers: 2 JBL 4325's, 2 Auratone 5C's, 2 JBL
 4310's, headphones by Koss & Sennheiser
Echo, Reverb, and Delay Systems: EMT 140 stereo reverb,
 AKG BX 10 reverb, Eventide Harmonizer, Lexicon Prime Time
 digital delay



SRS (Solid Rock Sound) Recording Studio
 Birmingham, Alabama

Other Outboard Equipment: MXR phase shifter, UREI 1176,
 LA3A's, Orban/Parasound parametric EQ, graphic EQ by UREI
 and Soundcraftmen, 2 Allison Kepex's, dbx noise reduction, 2
 Allison Gen Brains, 2 API 525 limiters
Microphones: Neumann U 67's, U-87's, KM 84's, AKG C-12,
 451's, SF 5, E V RE 20's, RE 15, 635A's, Sennheiser 421's, Meyer
 260

Instruments Available: Kawai grand piano, Hammond B-3
 organ, Hohner D6 clavinet, Fender jazz bass, Rickenbacker
 4001 stereo bass, Gibson ES-335 electric, Gibson Hummingbird
 acoustic, ARP Odyssey & String Ensemble, Pearl drums, Fender
 Rhodes guitar amps by Fender, Ampeg Music Man

Extras: Recording Institute of America engineering course
 taught, custom record and tape orders
Rates: Studio time (24 track recording and remix) \$75/hr.
 Editing \$35/hr. Special package rates available for a variety of
 needs. Special bids and packages for entire products incl. studio
 time, musicians and records

Direction: Soon to be in a new 2800 sq. ft. 24 track facility. SRS
 serves all types of gospel music right from the heart of the
 Southeast. We are committed to producing top quality produc-
 tions in cost-effective practical realm.

**** STAIRWAY RECORDING STUDIO

904 Rayner St., Memphis, TN 38114
 (901) 278-7937

Owner: Corporation Marvin Bernatsky, Henry Koseil, Errol
 Thomas

Studio Manager: Paul Zaleski
Engineers: Paul Zaleski, Melvin Robertson, Joe Dixon, Ron
 Dickerson, Charles Bland
Dimensions of Studios: 30' x 50' x 22'
Dimensions of Control Rooms: 15' x 20'
Tape Recorders: MCI 16 track, MCI 24 track, 3M 2 track,
 Ampex 2 track
Mixing Consoles: MCI JH 542, 42 in, Daniel Flickenger 16 in.
Monitor Amplifiers: McIntosh, BGW, Crown
Monitor Speakers: Altec 604E's, JBL 4311
Echo, Reverb, and Delay Systems: Acoustic chamber, 4
 stereo EMT 240's, Eventide DDL, MXR DDL
Other Outboard Equipment: Kepex, dbx, UREI, Harmonizer,

phasers flangers, etc.

Microphones: Neumann, Sennheiser, E-V, AKG, Shure.
Instruments Available: Baldwin grand, Ludwig and Gretsch drums, Omni, Oberheim, Moog, Farfisa, Rhodes, clavinet.
Extras: In house production co with rhythm section: Errol Thomas, Melvin Robertson, Michael Toles, Ricky Bell, Marvel Thomas, Lee Hatm, Mickey Gregory, Paul Zaleski, Chuck Bell, Memphis Horns.

Rates: Upon request, discount for block time
Direction: Masqueraders, Lee Moore, Ollie Nightengale, Rayner Street Band, Mark O'Leary, Silk Storm, Chuck Bell, Virginia Kirby, Debra Carter.

**** STUDIO ONE

3884 Oakcliff Industrial Ct., Doraville, GA 30340
(404) 449-5147

Owner: Buddy Buie, Bill Lowery, Jr. Cobb.

Studio Manager: Rick Maxwell

Engineers: Rodney Mills, Greg Quesnel, Rick Maxwell.

Dimensions of Studio: 30' x 50' x 20'

Dimensions of Control Rooms: 20' x 30' x 10'

Tape Recorders: Studer A80 24 track, MCI JH 110 2 track, Scully 280 2 track.

Mixing Consoles: Harrison 3232, 32 in x 32 out.

Monitor Amplifiers: BGW 750, 500 and 250

Monitor Speakers: JBL 4350, 4313, Visicon Little Davids, D-60's

Echo, Reverb, and Delay Systems: Lexicon 224 digital delay, 3 natural chambers, EMT plate, Lexicon Prime Time, Eventide Harmonizer, Marshall Time Modulator
Other Outboard Equipment: UREI 1176 limiters, dbx 162 limiters, ADR Vocal Stressor, Aphex Aural Exciter, Orban parametric EQ, UREI parametric EQ, Orban stereo synthesizer, Space Echo

Microphones: Neumann U-87, U-47, U-84; Sennheiser 441, 421; AKG 451, 452, 414; Beyer M-500; Shure SM-56.

Instruments Available: Yamaha grand, Hammond B-3

Rates: \$145/hr. Block time available.

**** THE MUSIC PLACE

1817 Oxmoor Rd., Birmingham, AL 35209
(205) 871-4221, 879-5080

Owner: Center Corp

Studio Manager: Johnny Sandlin

Engineers: Johnny Sandlin, David Kingsley, Dennis Darling

Dimensions of Studio: 27' x 57' x 16', also live room 11' x 23' x 9-10', drum room: 10' x 10' x 9'

Tape Recorders: Studer A800 24 track, Studer A80 RC 2 track, Studer B67 2 track

Mixing Consoles: Neve w/class A electronics, 32 in x 16 out

Monitor Amplifiers: Yamaha P2200

Monitor Speakers: UREI 813, JBL 4311, Auratone

Echo, Reverb, and Delay Systems: EMT stereo plate, Lexicon 224

Other Outboard Equipment: Harmonizer, Prime Time, API EQ's, Kepex, ADR vocal stressers, 1176 limiters, LA2A limiters, dbx

Microphones: AKG's, Neumann, Sennheiser, Sony, Shure, PZM's, Studer SKM-520, E-V RE-20, RCA 77-DX, 44

Instruments Available: 2 complete drum sets, concert toms, 9' Baldwin grand, 6' 9" Kawai grand, Hammond B-3 w/Leslie, clavinet, Rhodes 88, Jenco vibes, congas, Mini Moog and Prophet available, guitars and amps

Rates: On request

Direction: We have extensive acoustical control in our main room and a totally LEDE designed control room

**** TRAKS INC. RECORDING STUDIOS

1943 N.E. 148th St., Miami, FL 33181
(305) 940-4848

Owner: Roland Hanneman

Studio Manager: Robert Kutchera

Engineers: John St John, Rick Pandolph, Rick Lamas

Dimensions of Studio: 16' x 20'

Dimensions of Control Rooms: 16' x 12'

Tape Recorders: MCI 24 16 track, Scully 280 B 8 track, Scully 280 B 2 track, Sony 14 track TC-377 2 track

Mixing Consoles: Soundcraft, 16 in x 24 out

Monitor Amplifiers: Technics SE 9060 BGW 100

Monitor Speakers: JBL 4311, Auratone

Echo, Reverb, and Delay Systems: Lexicon 224, Master Room Super "C"

Other Outboard Equipment: Eventide phasers, flangers, harmonizer, Audio Design complex limiters, Lexicon model 92 DDL, dbx limiters, MXR phasers, flangers, Allison Kepex's

Microphones: Sennheiser 441 421, AKG 414, Shure SM 57/81, Sony ECM 50, Beyer, M-500, M-260, Neumann U-87, U-47

Instruments Available: Steinway piano, Polymoog, Moog 35, Rhodes Melletron, ARP sequencer, Crumar rhythm unit, latin percussion

Extras: Arranging, musicians etc

Rates: 8 track max \$75/hr, 16 track max \$125/hr, 24 track max \$150/hr. All rates negotiable for block bookings

Direction: 11 Addy Awards, 6 Big Mikes. We believe quality is what counts. A good room, good mikes, good ears. We aspire to lay it down right so we never have to try and "fix it in the mix."

**** TRIAD RECORDING STUDIOS, INC.

also REMOTE RECORDING

5075 N.E. 13th Ave., Ft. Lauderdale, FL 33334

24 TRACK

(305) 771-1431

Owner: Douglas Weyrick, Michael Laskow and Jeff Santiago

Studio Manager: Michael Laskow

Engineers: Vince Oliven, Michael Laskow, Robert Cort

Dimensions of Studio: 45' x 23' x 20'. Pyramided roof sound diffusion system

Dimensions of Control Rooms: 21' x 14' x 13' diffused to 9' at console

Tape Recorders: MCI (2) JH 110-L 2 track, MCI JH 114-24 24 track, Technics cassette recorder 9900, IVC KD-85, Technics 1506 4 track

Mixing Consoles: MCI JH 528B with plasma displays, 28 in x 24 out

Monitor Amplifiers: JBL 6233 "Ice Cubes", McIntosh 2100's, Crown D-60

Monitor Speakers: UREI 813 Time Aligns, JBL 4311's, JBL 4333's, Auratone 5-C Cubes, Little Reds

Echo, Reverb, and Delay Systems: Lexicon Digital Feverb 224, Lexicon 93 Prime Time, 2 live echo chambers, 11' x 13' x 15' 9" slope to 20' MICMIX stereo Master-Room

Other Outboard Equipment: dbx 160 compressor/limiters, UREI LA4 and LA2A tube limiter, Eventide Harmonizer, Eventide Omnipressor, Kepex, Gain Brains, Dolby noise reduction, Orban parametric EQ, UREI 527-A graphic EQ's

Microphones: Neumann U-87, U-47, AKG 414-EB, Sennheiser 441, 421, Sony ECM 56P, ECM 50, ECM 33P, Electro-Voice 635A, RE-20, Shure SM-57, SM-54E

Instruments Available: Yamaha 74" grand piano, Ludwig drum sets, Amplifiers, guitars, etc. upon availability but any instruments during rental

Extras: Total privacy, racquetball courts with Jacuzzi, nearby restaurant, hotels, beaches, fishing, Jai-Lai, and boating

Rates: Upon request

Direction: Credits: Neil Young, Melanie, Helen Reddy, Pat Travers, Terry DeSano, many others

**** TRI-STATE RECORDING CO.

2006 E. Center St., P.O. Box 3880, Kingsport, TN 37684
(615) 248-9701

Owner: Tilford Salyer

Studio Manager: Rick Salyer

Engineers: Rick Salyer, Chief Engineer; Bobby All, John Wheeler, Randy Manis

Dimensions of Studio: 23' x 45' x 14'; 10' x 10' isolation booth

Dimensions of Control Rooms: 17' x 24' x 10'

Tape Recorders: MCI JH 114 16 and 24 track, Ampex AG 440 2 track, Nakamichi 1000 II cassette 2 track

Mixing Consoles: MCI JH 416, 24 in x 24 out.

Monitor Amplifiers: (2) McIntosh 210's, 420 watts in control room, Crown D-60 for Auratones

Monitor Speakers: JBL 4331's tuned by The Company, John Gardner, Auratone 5C's, Altec A7's and AR used for companions

Echo, Reverb, and Delay Systems: EMT (plate), Eventide DDL, AKG (spring)

Other Outboard Equipment: Eventide H949 Harmonizer, UREI limiters and compressors, White Graphic EQ, various phasers, flangers and other effects, additional 2 track recorder for 7 1/2 ips cassettes, Hughes Aircraft oscilloscope with memory for waveform analysis

Microphones: Neumann U-87, U-47 tubes (original), U-47 NuVitors, KM-84, RCA 44BX, 77DX, Sony C-22's, C-37P's, ECM 50 150, Shure SM-57's, E-V RE-10, RE-55, AKG D-1000, D100, Beyer M 100, over 50 altogether

Instruments Available: Ludwig drums, Hammond RT3 concert organ, Yamaha grand piano, Wuritzer electric piano, Deagon vibes, ARP Omni 2, Hohner clavinet, Fender Precision bass, plus a complete staff of house musicians with more available instruments

Extras: Complete production staff available. Can contract musicians for sessions of all sizes. Radio and TV commercial production. Snack bar, record-pressing plant, tape duplication plant on premises

Rates: \$85/hr for 24 track, \$65/hr for 16 track, \$25/hr for 2 track

Direction: We're up here at the mountains with great equipment, facilities, and the people who know how to use them right. We offer lower rates, and most of all, cooperation with our clients to produce the sound that they're looking for. We've been here 15 years, so we know what we're doing

**** WEB IV RECORDING STUDIO

2107 Faulkner Rd. N.E., Atlanta, GA 30324
(404) 321-1925

Owner: Ilene Berns

Studio Manager: Don Barrett, Alan Feingold

Engineers: Ed Seay Chief Engineer, Tad Bush, Richard Weiss, Tommy Cooper

Dimensions of Studio: 30' x 70' x 18', 1000 sq ft of hardwood floors, 1100 sq ft of carpet floors

Dimensions of Control Rooms: 19' x 18'

Tape Recorders: Studer A80 w/dbx noise reduction, 24 track, Studer A80 VU, 15/30 ips w/Dolby A, 2 track, Studer A80 RC 7 1/2/15 ips, 2 track; Ampex 440B 7 1/2 ips, 2 track, Revox B77 1/4 track

Mixing Consoles: Sphere Eclipse Type-C w/Allison Automation, 32 in x 24 out

Monitor Amplifiers: Crest P-3500, Studer A-6B, AB 410, AB 105, McIntosh 2105, Yamaha P-2200

Monitor Speakers: JBL 4350, JBL L100, ROR, Auratone, JBL 4313, Beyer headphones

Echo, Reverb, and Delay Systems: EMT 250 digital reverb, delay, chorus, echo w/built-in send delay and EQ mono in 4 out puts, EMT plate mono in stereo out, 2 live chambers 7' x 11' x 8', Eventide Harmonizer H949, Marshall Time Modulator 5002, Lexicon Prime Time, Lexicon 102-b digital delay, Eventide Instant Phaser

Other Outboard Equipment: 3 UREI 1176's, 2 LA3A's, ADR Vocal Stresser F769X-R, 2 Kepex's, dbx 165, 160, 162, Pandora LM 402, 2 Gain Brains Audio Arts 4200 parametric EQ, Orban Parasound parametric EQ, Orban Parasound subbalance controller 516, Pultec EQP-1A3 EQ, UREI 527-A graphic EQ

Microphones: Neumann U-87's, U-89's, U-47's FET, KM-84's, KM-86's, KM-88, AKG 414's, 451, 452's, C-24 stereo tube, D-224's, D-1000; Sennheiser 421's, 441's, Shure SM-57's; E-V RE-20's, RE-15, RE-10, 635, Schoeps (Studer) SKH54U's

Instruments Available: Baldwin 9' concert grand piano (enclosed), Chickering 9' concert grand piano, 2 Fender Rhodes 73 stereo electric pianos, Wuritzer electric piano, RMI electric piano, Hammond B-3 organ, Yamaha Electone organ, Hohner D-6 clavinet, Hohner Planet, Oberheim OB-X polyphonic synthesizer, ARP Odyssey synthesizer, ARP Pro Soloist synthesizer, syndrums, marimba, vibes, misc. percussion

Extras: Outboard equipment and instruments available at no extra charge, staff musicians available, lounge and refreshment machines

Rates: Please call for rates

Direction: Paul Davis, Nigel Olsson, Bruck, Peabo Bryson, Melissa Manchester, Masqueraders are some of our recent completed albums & artists

**** WISHBONE RECORDING STUDIO

also REMOTE RECORDING

Webster Ave. Muscle Shoals, AL 35660
(205) 381-1455

Owner: Terry Woodford, Clayton Ivey

Studio Manager: Alan Schulman

Engineers: Alan Schulman, Chief, Terry Woodford, Lee Daley

Dimensions of Studio: 1360 sq

Dimensions of Control Rooms: 576 sq ft

Tape Recorders: MCI JH 100 with locator and VSO, 24 track, Ampex ATR 100 with locator 2 track, MCI JH 110A with locator 2 track, Scully 280 2 track, Pioneer and Kenwood cassettes

Mixing Consoles: MCI 600, 500 automation, 2 in x 2 out

Monitor Amplifiers: BGW 20's (2), 750, 100's (2), Crown 150, 60

Monitor Speakers: Westlakes, JBL 4311, Auratone

Echo, Reverb, and Delay Systems: EMT 140 TS stereo plate with remote stereo acoustic chamber buried out back of studio

Other Outboard Equipment: 2 UREI 1176N compressor/limiters, 2 UREI LA3A leveling amps, 4 Allison Gain Brains, 4 Allison Kepex's, UREI filter set, Eventide Harmonizer, Eventide Flanger, ADR Vocal Stressor, 2-channel Orban parametric, Lexicon Prime Time, Orban subbalance controller

Microphones: At least 2 or more of each: Neumann 87, 47, KM-88, KM-84, AKG 224, 414, 451, 109, CS-15, Shure SM 7, 545, 555, Sony ECM 33P, Electro-Voice RE-20, RE-25, RE-10, 1751, Sennheiser MD-421

Instruments Available: Hammond C-3 and M-3 organs with Leslie, Yamaha grand piano, stereo Rhodes piano, Wuritzer electric piano, Hohner D-6 clavinet, Quad syndrums, Musser vibes, Rogers drums, Pearl concert toms, Fender, Music Man, Lab and Pignose amps, Acoustic guitars, Fender Jazz bass, percussion instruments, MXR, Mtron, Echoplex devices

Extras: Affiliates: Son Tailors Music Company (BMI), I've Got The Music Company (ASCAP), Flying colors (video production co.), Flight Log Cabins Motel located adjacent to the studio, open to the public, tennis courts, horseshoes, children's playground, porch swings and Wishbone branch offices in Nashville and Los Angeles

Direction: Rhythm section is one of the tops in the country. FCC, Hank Williams Jr., Mac Anally, Robert Byrne, Hot, Roy Orbison, Millie Jackson, Thelma Houston, Lenny LeBlanc—acts that have recently recorded here

**** WOODLAND SOUND STUDIOS

also REMOTE RECORDING

1011 Woodland Street, Nashville, TN 37208
(615) 227-5027

Owner: Ernie's Record Mart., Nashville, TN

Studio Manager: Glenn Snoddy

Engineers: David McKinley, studio supervisor; Skip Shummin, Russ Martin, Rick McColister, recording engineers; Denny Purcell, mastering supervisor; Hank Williams, mastering engineer; Jim Pugh, technical director; Kerry Kopp, maintenance engineer

A&S CASES For the Long Run



A&S Case Company Inc., specializes in designing and manufacturing travel cases for all purposes, including musical instruments, photographic equipment and electronic instruments. Our two major case lines include the heavy duty "A&S Flight and Road Cases" and the lighter duty "Lite-Flite Cases".



For more information
write or call

1111 N. Gordon St., Hollywood, CA 90038
(213) 466-6181

24 TRACK

Dimensions of Studios: A: 45' x 35' x 22'; B: 36' x 24' x 16'
Dimensions of Control Rooms: A: 22 1/2' x 17 1/2' x 7 9/16'; B: same as A

Tape Recorders: (2) Studer A80 16 and 24 track, (2) Studer A80 R 2 track, (2) Studer A80-RC 2 track, Studer A-67 1/4 track, Studer B 67 2 track, Studer A-80 pre-listen, (2) Ampex 440 4 track, Ampex 440 B track, Ampex mono

Mixing Consoles: Neve 8038, 24 in x 24 out, Neve 3078, 36 in x 24 out

Monitor Amplifiers: AB systems 410, McIntosh MC2200, M175, Crown DC300, Altec 128B

Monitor Speakers: THE-1, MDM-4, Westlake TM1, Auratones, Altec 9845

Echo, Reverb, and Delay Systems: Echo: EMT, AKG; Delay: Prime Time DDL

Other Outboard Equipment: UREI digital metronome, Harmonizers: Pandora digital time line, UREI 1176s (5-A 4-B), Eventide Clockworks Instant Phaser, Orban D'Esser 1-50 or 60, crystal syn pulse generator, 14KC Signal generator sync (for film use); Nakamichi 700 III cassette deck; Nakamichi 1000 II cassette decks, 66 channels-Dolby, 56 channels dbx, (4) UREI LA4As, ADR Vocal Stresser, (2) Lexicon Prime Times

Microphones: AKG C414 EB, C452 EB, D224 E, Altec M-49, Electro-Voice RE 11 RE-15, RE 16, RE-20, RE 50, 635-A, 668, 1751 & 649, Neumann U-87, U-47, U 67, KM-86, M 249B, RM-84, Sennheiser MD 421U, Shure SM 56 SM-53, SM-54, SM-7, Sony ECM-50, ECM-22P, C-55; Studer SKM5-U

Instruments Available: Steinway grand pianos, Hammond organs (B 3 C3), Wurliizer electric pianos, Fender Rhodes pianos, Hohner clavinet, Allen electronic harpsichord, Celeste, electronic chimes 15, vibes, tack piano, latin percussion, congas ARP String Ensemble, set of orchestra bells, studio drums, Fender guitar amps

Extras: Editing room editing, tape copies, album assembly, speed change, cassette copies, disc to tape transfer, etc 2 disc mastering studios with Neumann lathes SX74 cutting head, tuned Westlake monitor systems, Studer playback & copy machines

Rates: On request

Direction: Current records: Conway Twitty & Loretta Lynn, Freddie Hart, Eddie Rabbitt, Margo Smith, England Dan (Dan Seals) Brenda Lee, Charlie Daniels, Barbara Mandrell, The Oak Ridge Boys, Jerry Fuller, John Conlee, Billy 'Crash' Craddock, Conway Twitty Gold records on Slim Whitman, Kansas, Ronnie Milsap, Neil Young, Nitty Gritty Dirt Band Platinum records on Charlie Daniels Band, Kansas, Carroll Baker Triple platinum on Kansas Woodland stresses quality of equipment, mixers and maintenance Two full time maintenance engineers available to compliment the highest quality consoles and tape recorders Fair dealings with our clients over 12 years has established Woodland as a professional facility with a home-like atmosphere

.... YOUNG'UN SOUND

114 17th Ave. South, Nashville, TN 37203
(615) 244-5656

Owner: Chip Young

Studio Manager: Chip Young

Engineers: Chip Young, Stan Dacus, Glen Rieuf

Dimensions of Studios: Studio P-P 36' x 30', including drum booth, vocal booth, and string porch Studio T-T 20' x 15' under construction

Dimensions of Control Room: Studio P-P 18' x 15', Studio T-T 12' x 13' under construction

Tape Recorders: Ampex MM1200 24 track, Ampex MM1100 24 track, Ampex ATR 100 2 track, Scully 4 track, (3) Ampex 440 2 track

Mixing Consoles: Sphere Eclipse C, 40 in x 32 out, Budweiser Special tube console custom, 20 in x 24 out

Monitor Amplifiers: McIntosh 2300 on bottom, 2100 on top

Monitor Speakers: Westlake, room design by Valley Audio.

Echo, Reverb, and Delay Systems: Lexicon digital reverb, EMT 140 mono plate (2) Quad/Eight springs

Other Outboard Equipment: Lexicon Prime Time, Marshall Time Modulator, Eventide Harmonizer, dbx limiters, UREI limiters tube limiters, filters and additional EQ

Microphones: Neumann, AKG, Sony, Sennheiser, Electro-Voice, Shure

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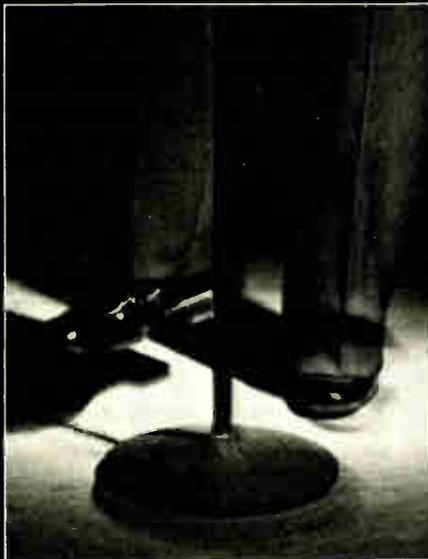
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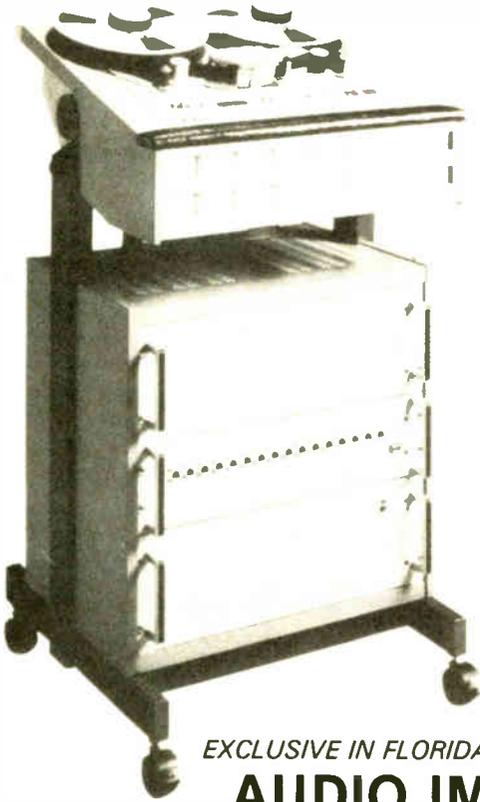
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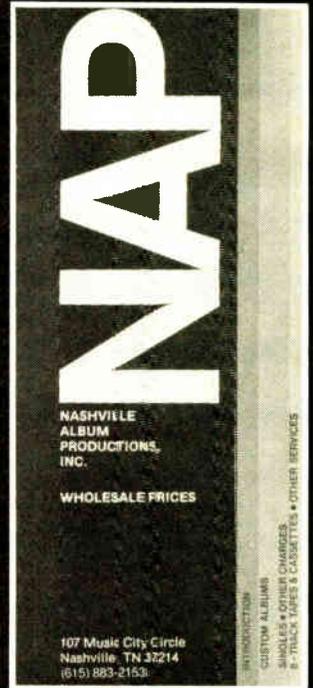
AUDIO IMAGE

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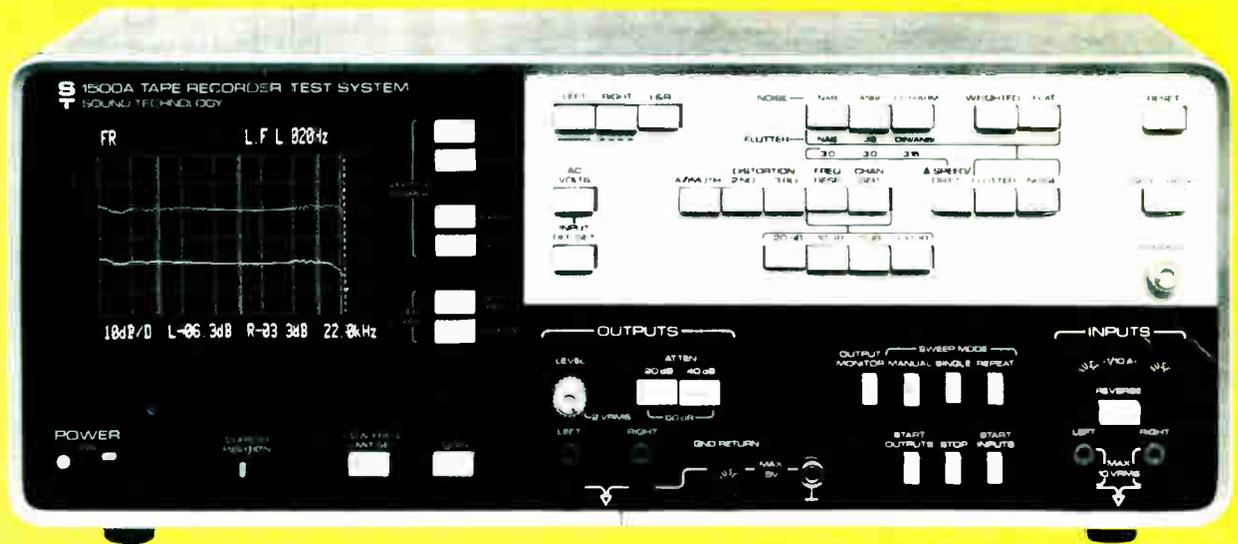
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How to check your tape recorder in ten minutes

Graph-type display with digital readout

If you haven't actually measured the performance of your audio tape recorder lately, there's a better than 50-50 chance it's much poorer than you think. That's what considerable experience shows.

Checking ATR's is now simplicity itself. All you do is connect your recorder to the new Sound Tech computerized Tape Recorder Test System.

Just by pushing panel buttons you can measure:

- Frequency response
- Harmonic distortion
- Wow and flutter

- Noise
- Speed accuracy and drift
- Channel separation
- Head azimuth accuracy (position a head in 10 seconds)

Information-packed display

The display system in the New Model 1500A gives you all the information you want. Frequency response, distortion, noise, flutter, head azimuth, and channel separation are displayed as graphs with the scale values shown in numbers.

Then you have a positionable cursor (vertical dashed trace in photos). At whatever frequency, level, etc.,

you place it, the measured value will be shown on the screen in numbers.

Just by pushing buttons you can fully test your recorder almost in seconds.

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Users love the 1500A for its ease and speed.

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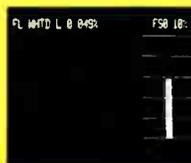
This new computerized test system is popular and you should get informed about it.



Two channel
frequency response



Third harmonic
distortion vs. level



Flutter: 0.049% shown



Head azimuth
accuracy



Noise: two channels;
-53.4 dB shown



Voltage
(yes, it's a
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