

SEPTEMBER 1980

THE RECORDING INDUSTRY DIRECTORY

VOL. 4 NO. 8

Mix

**ROCK
VIDEO**

**INDIGO
RANCH**

LISTINGS

S. CALIFORNIA STUDIOS

FREE

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September is always one of our favorite issues. Maybe it's because September seems more like the beginning of the new year than January. In September the school year starts, the new cars come out, even Mix Publications has a new office. (Please note our new address under the masthead on this page.) As we compiled our Southern California listings for this issue the feeling that we got was that the L.A. area studios are also sensing a kind of new beginning. Many are initiating major new projects and plans and there seems to be more optimism than we've noticed in at least a year.

In keeping with the spirit, we'd like to introduce a new *Mix* contributing editor, Tom Lubin. Tom's background includes more than fifteen years of active involvement in the recording industry, serving as editor of *Recording Engineer/Producer* magazine for the past three years. For this issue Tom has contributed to the Current page, as well as co-authored the feature on equipment leasing, "The Leasing Alternative," with Gary Stines.

David Goggin provides two features in this issue. In "Rock Video," David introduces us to the video for audio production group—Gowers, Fields and Flattery—for a preview of some coming attractions. David's interview with the folks at "Indigo Ranch" in Malibu reveals how some ex-Moody Blues turned a sacred Indian celebration site into an inspirational and technically advanced recording environment.

• • •

Next month we will feature studios of the Northeastern United States in a newly expanded listing section. For our November AES issue, we will once again present our semi-annual New Product Directory for professional recording with a bonus survey of current console automation.

December will bring our next Tape to Disc special issue with listings of mastering facilities and pressing plants throughout the United States. If you are involved in these areas and have not yet heard from us, please get in touch quickly.

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TRACKS

CURRENT

NEW DIRECTIONS ON THE COAST

Good business practices, creative marketing and diversification are bringing L.A. studios and suppliers around the corner after nearly a year of hard times in the recording industry.

The entertainment business traditionally maintains a buoyancy during general economic slow-downs, as people turn to amusement and escape. However, factors such as rapidly increasing record manufacturing costs, tight credit with high interest rates, and the deterioration of the Disco market have robbed the record industry of its immunity this time. Now that the smoke is beginning to clear, many of those who actively and progressively responded to the situation are finding that the gloomy winter of '79-80 is bringing about a new found or rekindled prosperity.

Several of L.A.'s studio designers have been quick to respond to new marketing opportunities. Everything Audio's Brian Cornfield has been working closely with successful artists and producers interested in building their own studios. He notes that "The home oriented multi-track studio has become a viable business option, while the mega-buck projects are down and people are generally looking for the good buy."

John Carey, of Express Sound, concurs on the rise in artist owned studios and also finds that his clients are becoming much more aware of acoustics and building procedures. Carey feels that "There is always going to be a Fantasy or Kendun

or Westlake, but many people are finding that they can live without all of the bells and whistles and have no degradation in audio quality. Considering the studio investment versus the price that can be charged, there has developed a market for consoles such as the MCI 600, Neotek, Amek 2000, Sound Workshop 1600 and the like."

At Westlake Audio, C.J. Flynn reports that during the bleak winter they began to develop new areas such as theatre, film, sound reinforcement and overseas sales. They also have recently opened a manufacturing plant for their products. C.J. admits that "Westlake is bullish on audio. I feel that we've rounded the corner and are gearing up for a good year."

After a very slow first four months of the year, Sierra Audio's Kent Duncan has noted a rapid recovery in their operations, primarily in their U.S. oriented projects. Sierra is currently involved in a super studio design for the Record Plant, "The twentieth studio that Tom Hidley has designed for Chris Stone." An executive seminar for studio owners is also now being offered by Sierra. Using the Kendun operation as a model, participants are shown systems for accounting, business practices, personnel management, and dealing with vendors, clients and record labels.

As budgets have tightened, increased activity in the used equipment market has been felt by brok-

ers who note the growing trend toward older microphones, simpler boards, live rooms and tube driven signal processors. *by Tom Lubin*

events

Dick Swottenham, formerly of Helios Electronics, and **Dave Baskin**, formerly of Baskin-Bissot Associates, have formed a partnership with offices in Malibu, California, and London, England. The new firm will specialize in custom designing complete studio installations with an emphasis on cost effectiveness.

Gloria Steinem, Editor-in-Chief of *Ms. Magazine*, was the keynote speaker at a dealer meeting in Chicago recently sponsored by **James B. Lansing Sound, Inc.** where a comprehensive advertising commitment focusing on the women's market was announced.

Creative Space, a composers pre-production workshop, recently opened in Los Angeles. The facility offers seven self-operated recording suites and a real-time copy room designed specifically for the musician/composer who is developing material for future record production. For more information contact Janis Thompson at 213/384-3704.

Arnie Toshner has just started working for **Everything Audio** in Encino after 7 years road experience in sound reinforcement with a large variety of acts such as Kiss, Donna Summer, and Blue Oyster Cult. He will be assisting their sound reinforcement division.

Sound Technology has announced the appointment of **Sonny Funke** as its National Sales Manager, according to Bob Anderson, President of Sound Technology, at the firm's Campbell, CA, offices and plant.

Altec Lansing has announced the appointment of **Ted Uzzle** as Manager, Market Development, according to Bob Davis, Vice President for the firm.

Donald J. Linehan has been named Manager, Marketing Communications and Merchandising for **3M's** Magnetic Audio/Video Products Division, Industrial markets, announced Jack B. Hanks, Marketing Operations Manager. **United/Western Studios** in Hollywood, a division of United Recording Corp., announces the appointment of **Cary Fischer** to Engineering Manager.

VIEWPOINT

Putting the Wally Back in Heider

A recent bumper sticker campaign in Los Angeles declared, "Put the Wally back in Heider." As if by popular demand, Filmways Audio Group President Dave Kelsey has named Heider to direct the operations of the studio which bears his name. His return to action in the industry, after an absence of several years, comes at a time of renaissance in the spirit of L.A. recording.

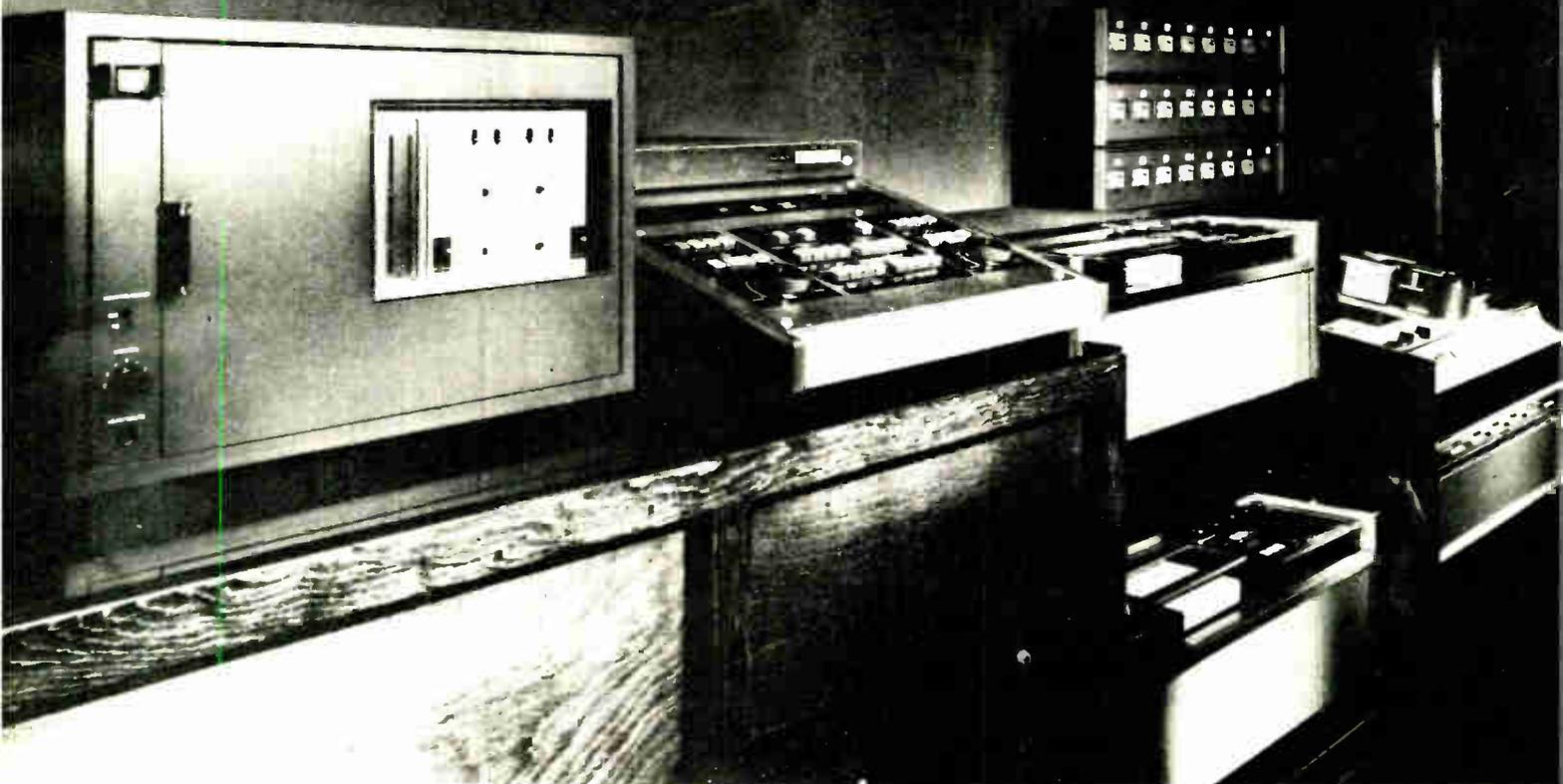
Wally began his L.A. operations with a small studio next to Shelly's Manhole. He didn't really need much space since the primary function of his studio was to house equipment between his remote tapings of the big bands.

He used an aluminum utility truck that symbolized function over form. In those days Wally built his successful business using a clean and simple board, good microphones (U-47, C-37a, DX-77, ELAM-251, etc.), great ears and a desire to please the client.

Funny how some things never change. Welcome back, Wally. *T.L.*



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SESSIONS

SOUTHWEST

At **Can-Am Recorders** in Tarzana, independent producer **Paul Rothchild** with engineer **Bill Gruzecki** in producing **Fast Fontaine** for EMI/UA, **Gary Gunton** assisting. **Ken Mansfield** producing with **Lanny Williamson** engineering final mixes on **Nick Gilder's** current LP, **Gary Gunton** assisting.

At **Music Ginder Studios** in Hollywood, **John Kovarek** engineering tracks, vocals, mixing for **Greg Reeves** (C,S,N, &Y fame); and **Sylvester** for Fantasy records, **Harvey Fuqua** producer. Also **Gary Skardina** engineering **Martin Mull** recording a comedy radio show; and **Melissa Manchester** doing piano and vocal overdubs.

At **Pasha Studios** in Hollywood, platinum Japanese artist **Hirofumi Banba** has been recording his 11th album for Epic/Sony. Co-producing is **Jin Maeda** of Epic/Sony and **Fumihiko Satoh** of Thunder Music, Tokyo. The project is being engineered by **Pasha's Mike Sanders** and arranged by **Masaaki Ohura**. Guest players have been **Mark Jordan**, **Rick Shlosser**, **Kenny Gradney**, **Paul Barrere**, **Jay Graydon**, **Ernie Watts**, **Mike Boddicker & Victor Feldman**. Guest vocalists have been Warner Brothers' **Nicolette Larsen** and Epic/Sony's **Dick St. Nicklaus**.

At **Eldorado Studios** in Hollywood, **Cheap Trick's Tom Peterson's** solo album is nearing completion. Peterson is also laying down bass overdubs, for recording artist **Bernie Larsen**. Chief Engineer **Dave Jerden** at the board for both these projects.

At **Kendun Recorders** in Burbank, in for three days of mixing in Studio D, **Eddie Money** with producer **Ron Nevison** and engineer **Mike Clink**, assisted by **Ralph Osborn**.

At **Sunset Sound** in Hollywood, **Bill Schnee** has finished mixing **Cher** album for Casablanca. **Bobby Schaper** engineering for the **James Newton Howard** production with assistance from **Terry Christian**. **Jim Isaacson** is beginning the mix for the upcoming **Doobie Bros.** release on Warner Bros. Records, **Ted Templeman** producing, **Gene Meros** is the assistant.

At **NSP Studios** in Hollywood, the flip side of **Syreeta's** latest Motown single was recorded; **Hal Davis** produced, **Arthur G. Wright** arranged, **Kevin T. Wright** engineered, **Boris V. Thompson** assisted. **Hal Davis** and **Arthur G. Wright** are producing tunes for the upcoming **Temptations** album on Motown Records; **Kevin**

T. Wright is engineering, **Boris V. Thompson** is second.

At **Salty Dog Recording** in Van Nuys, Ariola laying tracks for recording artist **Estella Nunez**; Engineer **Brian Vessa** is kept busy with producer **Jose Quintana's** professional back up, **Dean Knight** assisting. Producer **David Coe** cutting tracks on L.A.'s newest sound **Rob Simpson** and **the Clubs**, with **Joe Bellamy** engineering.

At **United/Western Studios** in Hollywood, **Suzi Quatro** recording her 1st LP for Dreamland Records; **Mike Chapman** producing, **Doug Schwartz** and **Gary Boatner** assisting. Also in, **Consenting Adults** doing vocals and mixing with producer **Mike Chapman**, assisted by **Lenise Bent** and **Gary Boatner**. Also **Roy Halee** producing **the Roches** for Warner Bros., **David Ahlert** assisting. **Mike Post** producing **Dolly Parton** with **Paul Dobbe** and **Chuck Britz** mixing.

NORTHEAST

At **Secret Sound Studio, Inc.** in New York City: **Spyro-Gyra** at work on their fourth album, produced by **Rich Calandra** and **Jay Beckenstein** for MCA Records. **Michael Barry** is at the boards. **Evelyn Champagne King** doing an album for RCA Records with producer **T-Life**. **Rick Rowe** is engineering the sessions, **Ed Sullivan** assisting.

At **RPM Sound Studios** in New York City, **Felix Pappalardi** is in producing **Kicks** featuring **Marge Raymond**, with engineer **Steve Klien** assisted by **Dom Maita**. **Galt MacDermatt** is producing **Cheryl Barnes** with engineer **Chuck Irwin** and assistant **Hugh Dwyer**.

The Recording Center Inc. of Norwalk, CT. is pleased to announce a recent project has been cited for recognition. A public service soundtrack produced by RCI through **Keiler & McKinlay** of Farmington, Ct. has won the Hartford Advertising Club Award for its category.

Their recent tenants include: **Alessi**, engineer **Jeff Kracks**; **Rick Derringer**, engineer **Rob Bengston**; **J. Silver**, engineer **Stu Gale**; **Rachel Elkind & VOG**, engineer (for both) **Kevin Kelly**.

At **Opal Recording Studios** in New York, **Sylvia Robinson** has just completed sessions with **Sugarhill Gang** for Sugarhill Records. **Jeff Lane** is in studio producing **Wilson Pickett** for EMI/UA Records.

At **Minot Sound** in White Plains, NY, **David Sanborn**, Warner Brothers recording artist will begin working on his new album; **Michael Colina** and **Ray Bardani** are producing the project. **Garrett**

Morris from **Saturday Night Live** has recently had his new R&B album released on the MCA label.

SOUTHEAST

At **Quadradiel** in North Miami, after extensive touring, singer/songwriter **Mitchell Clarvit**, New York based artist, is working with producer **Cory Wade** laying tracks for his new release; engineering the project is **David Gotlieb** assisted by **Paul Speck**.

At **Music City Music Hall** (formerly RCA) in Nashville, Tennessee, **Jean Pierre Huser** working on final mixes with **Harold Bradley** and **David Briggs** producing for RCA Records in France, **Bill Harris** engineering. **Charley Pride** is overdubbing on new RCA album with **Jerry Bradley** producing, **Bill Harris** engineering. RCA artist **Sylvia** laying down some tracks with **Tom Collins** producing and **Bill Harris** engineering.

Jerry Reed was at **Sound Emporium** in Nashville July 7-10 to complete recording his next RCA album **Texas Bound And Flyin'**. Although the album is not a soundtrack, the title cut will be featured in his upcoming movie, **Smokey And The Bandit II**, which will be released August 14. Reed produced the album himself, with **Harold Lee** engineering.

At **Muscle Shoals Sound Studios** in Sheffield, Alabama, **Ron Haffkine** and **George Martin** co-produced **Honky Tonk Freeway** on Dr. Hook for an up-coming EMI movie; **Steve Melton** engineering, **Mary Beth McLemore** assisting. **Waylon Jennings** and **Richie Albright** are co-producing sides on **Jessi Colter** for Rich Way Productions; **Steve** engineering, **Mary Beth** assisting. **Jimmy Johnson** completed mixing the **Amazing Rhythm Aces** album for Warner Bros., **Steve** and **Mary Beth** at the board.

Beckett and **Jerry Wexler** produced **McGuinn & Hillman** for Capitol, **Gregg Hamm** engineering.

At **Arden Recording Inc.** in Memphis, **Lindy Hearne**, former member of **Roy Clark's** back-up band, has finished his **Diamonds In The Rough** album for Ariel Records; producers were **Joe Hardy**, **Ed DeGarmo** and **Dana Key**. **Robert Johnson** was in the studio doing final work on his **Memphis Demos** album, now available in England on the Ensign label. **ZZ Top** producer **Bill Ham** mixed live tapes for the **King Biscuit Flower Hour** radio program; **Terry Manning** engineered. ■

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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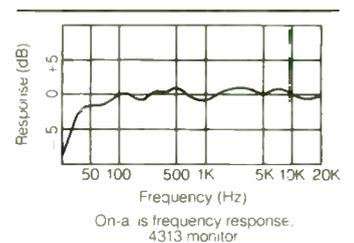
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COMMITTEE REPORT

National Association of Recording Merchandisers

1060 Kings Hwy. North, Cherry Hill, NJ 08034

After more than a year of concerted action by **NARM** with the Small Business Administration and the Senate Select Committee on small business, a bill was introduced in the Senate on June 25, by Senator Robert B. Morgan, Democrat from North Carolina, which would authorize SBA loans and loan guarantees to small businesses in the record and tape industry. The bill is aimed at the "communications" industry in general, and record manufacturers and distributors (previously excluded from such SBA loans and guarantees) would become eligible.

Joseph A. Cohen, NARM Executive Vice President, commented on the Association effort: "We feel most confident that the bill will pass, opening up a new business option for many companies in our industry. We trust that our members—who were previously denied loans based on the discriminatory SBA regulations—will reapply and succeed in their efforts. In order to help both these situations to come about as soon as the bill is voted into law, NARM will be launching an educational program, teaching our industry members how to successfully apply for SBA loans and guarantees. I would be happy to discuss any aspect of the SBA situation (either relative to the legislation or to NARM's future plans) with any industry member who has questions regarding them."

For further information regarding Senate Bill S.2873, and the SBA situation, contact Joe Cohen at (609) 795-5555 or Charles Ruttenberg, NARM legal counsel, at (202) 857-6000.

National Academy of Recording Arts and Sciences

4444 Riverside Drive, Burbank, CA 91505

The Governors of the Los Angeles **NARAS** Chapter have re-elected Eddie Lambert, Chapter President; Sue Raney, 1st Vice President; Marilyn Baker, Treasurer, for their second one-year term. Elected for their first term in office were Michael Melvojn, 2nd Vice President and Tom Morgan, Secretary. Elected, to the retiring Trustee positions of Bernie Fleischer and Jim Helms, were Marilyn Baker and Jules Chaikin. They join the incumbent Trustees Jay Cooper, Marilyn Jackson, Mauri Lathower, Michael Melvojn, Earl Palmer Sr., Sue Haney and Sally Stevens. Alternate Trustees Jackie DeShannon and Ian Freebairn-Smith were re-elected for their second two-year term. David Pell and Alfred Schlesinger were elected Alternate Trustees, replacing Marilyn Baker and the resigning Ray Charles. Incumbent Alternate Trustees are: Garnett Brown, Bruce Johnston, Tom Noonan, Benny Powell and Myron Sandler. Serving their second one-year term are: Tom Noonan, National Editorial Committee Representative and Eddie Lambert, National TV Committee Representative.

Association of Professional Recording Studios

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

Acting in its official capacity as secretariat, the **APRS** has now arranged a date for the first meeting of a special Working Party to explore the problems of digital harmonization. The meeting will be held during the

forthcoming International Broadcasting Convention in Brighton, on Monday, September 22 at 10:30 AM. Under the chairmanship of Hugh Ford, the Working Party is expected to establish a formal framework in which it will work towards the eventual goal establishing an International Digital Harmonization (IDH) for professional recording equipment.

Anybody interested in attending this inaugural meeting, or being co-opted onto the Working Party on digital harmonization, should contact the APRS Secretary, Edward Masek, as soon as possible. His address is 23 Chestnut Ave., Charleywood, Herts WD3 4HA. Telephone: Rickmansworth 72907.

Professional Entertainment Production Society

P.O. Box 998, N. Hollywood, CA 91603

Responding to requests from smaller production companies, the Professional Entertainment Production Society has announced a new membership category.

PEPS chairman Jim Moody, speaking at a Society board meeting June 29, indicated the new category will make Society membership possible for the many smaller sound and lighting companies who have expressed interest in **PEPS**.

The Society is organizing seminars investigating topics of interest to members. Initial seminars will cover rigging, business law, and the role of women in the touring industry. Because **PEPS** members are widely distributed in the U.S. and Canada, and are regularly on the road with touring productions, the Society will furnish those who are interested with the opportunity to ask questions in advance for consideration by seminar participants. Copies of the seminars will be distributed to members in the form of transcripts, recordings, and videotapes.

According to Dick Rubin, **PEPS** publicist, the seminars are the first step toward one of the Society's long term goals: producing educational materials and curricula for top-quality training of industry people.

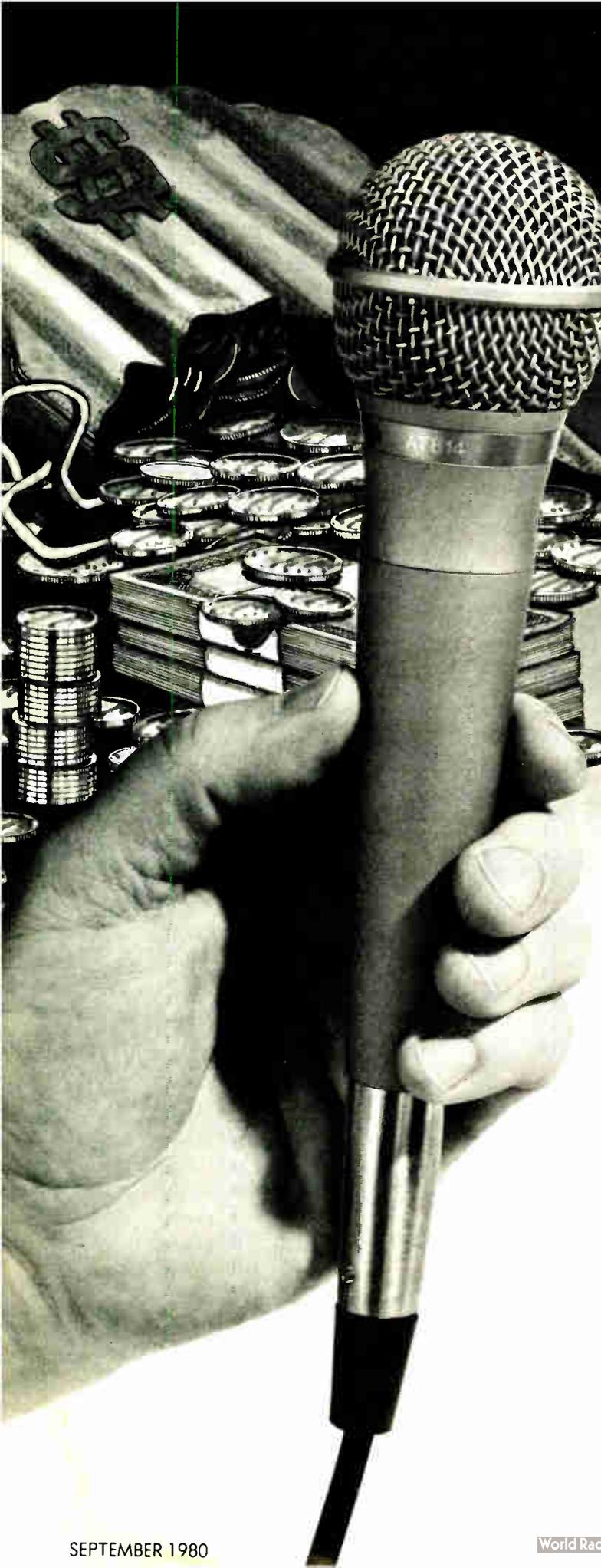
The second edition of the **PEPS** newsletter, now being prepared by executive secretary Lenore Gessner, will be in the mail the first week of August. Those wishing to receive the newsletter and membership information should call Lenore at the **PEPS** office, 213-760-8857.

National Association of Broadcasters

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

Members of the **NAB's** Radio and Television Code Boards, which oversee the broadcast industry's self-regulatory efforts, will hold Broadcast Town Meetings in Milwaukee, Wisc., October 7 and in Tucson, Arizona, October 20 to give the public an opportunity to express opinions and ask questions about radio and television programming and advertising standards. The open-ended meetings will begin at 7:00 PM in the Wisconsin Room East at the University of Wisconsin at Milwaukee and again at 7:00 PM at Tucson's Community Center Theatre. There will be no admission charge.

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PROGRESSIONS

by Larry Blakely

In the past few months there has been a lot of talk about the various proposed systems for digital audiodiscs. As it stands, it looks like the first digital audiodisc players will be special "audio only" discs made for the Philips videodisc system. There will either be a "PCM" adaptor to connect to the videodisc player or the new videodisc players will include a built-in PCM audiodisc capability. In either case, this will add \$500 to \$1000 to the price of the videodisc system. According to JVC and Panasonic, these systems are slated to reach the market in the last quarter of 1981. These particular digital audiodiscs will look the same as the videodisc and be approximately 10" in diameter. They will provide 2 hours of stereo or 1 hour of four channel sound per side. RCA has no plans at this time to do a digital audiodisc version of their videodisc playing system.

There are also digital audiodisc committees at work in both Europe and Japan to establish standards for what is most likely to be manufactured in the way of a digital disc playback system that will only play audiodiscs. These special digital audiodisc systems will utilize a disc that is 4.25" to 5.3" in diameter, depending upon the particular system. In Europe, both Philips and Teldec have proposed systems of this type, and according to industry sources, the Japanese are working on an additional system that will be compatible with the Philips system. According to a spokesman from Philips, they expect to have their digital audiodisc system on the market within 2 to 3 years.

In any event, there will possibly be several different types of digital disc formats and playing systems available in the early stages of this new market. As with stereo tapes and phonograph records, this new recording process will probably have to go through some evolutions and changes before the dust settles and an enduring format is established. Hopefully, all of this will come to pass with a minimum of confusion. It is my hope that we will not have two or three battling giant companies, each with a system that is non-compatible with the others, trying to be "king of the mountain" and resulting in another quad disc situation.

What do digital audiodiscs have to offer us? The most obvious advantages are: 1) Increased playing time. 2) Wide dynamic range. 3) Extended frequency response.

Today's standard stereo phonograph LP record will provide us with approximately 30 minutes per side, depending upon the material and the level at which the disc is cut. The proposed stereo digital discs will provide four times this playing time (2 hours per side).

Even the best stereo discs will provide only

Digital Audio Discs

65 dB of dynamic range. These audiophile discs use very careful disc cutting procedures in an effort to place the maximum dynamic range on the disc, without the playback stylus jumping out of the groove. These specialty records also utilize an extremely high quality record manufacturing process to maintain the maximum fidelity and obtain the lowest noise from the record pressing (greatest signal to noise ratio). The more conventional discs using far less careful record manufacturing procedures will yield significantly less dynamic range. In contrast, the digital discs will provide a dynamic range of 84 dB to 96 dB, depending upon the number of "bits" in the system.

Conventional phonograph records have typically had a restricted frequency response. Most phonograph records are made from tapes. Professional analog tape recorders generally have a flat frequency response—from 30 Hz to 15 kHz—with a few machines having the capability of flat response from 20 Hz to 20 kHz. As a result, the tape recording process itself is the first factor that will limit the frequency response prior to transferring the tape recorded signal onto a master lacquer disc. It has become a standard procedure to cut records at as loud a level as possible to make the record sound louder and to keep the signal as far above the surface noise as possible. It is also important that these loudly cut records have the ability to be played on a wide variety of record playing equipment without the stylus jumping out of the groove. The widest groove excursions occur at the lowest frequencies. The higher (louder) the level on the record, the greater the excursions on the disc (at all frequencies). In order to achieve the maximum level with the minimum of groove excursions (so the record will play without the stylus jumping out of the groove), the extremely low frequencies are filtered out, typically below 30Hz or 50Hz. Disc cutter heads do not like a lot of extreme high frequencies at high levels. If such a cutter head were cutting a lot of high frequency information at high levels, the head would get hot. In fact, some cutter heads are helium cooled to enable them to cut

more high frequency information on the record without burning up. Another method is to filter out some of the extreme high frequency content (typically above 10 or 15 kHz), depending upon the recorded material and the practices of the disc cutting engineer. Compression and limiting may also reduce the groove excursions and high frequency content that is recorded on a disc.

There are two sources that will be available for software (discs) for digital audiodisc playing systems. Existing analog tape recordings that are re-recorded onto the digital format will not be plagued with record surface noise, but they will still have the limited dynamic range and tape hiss that you just purchased a digital disc player to get rid of. The second is that of original recordings made from digital master tapes or from some other wide dynamic range, extended frequency response recording medium. Digital master tapes have the ability of recording a very wide dynamic range that adds greatly to the sonic impact of recorded music. Another by-product of this extended dynamic range is the lack of audible background noise such as tape hiss and record surface noise. Digital recording systems also have the capability of recording extended frequency response (typically 1 Hz to 23 kHz). The greatest audible effect of these recordings is realized in the low frequencies, which is quite startling in comparison to the standard tapes or phonograph records.

Those of us who work in the professional recording industry will be faced with a problem as a result of this new digital technology. If we are to now provide consumers with extended frequency response, wide dynamic recordings, we are going to have to think much differently about what we have been doing all these years. First of all, we must listen to the new recordings to grasp the vision of the new sonic possibilities that can be obtained. This can best be done by listening to original digital master tapes. As a second choice, listen to digital tape to disc recordings, which are still restricted by the limitations of the disc medium and manufacturing processes. One thing you will notice is that many of the digital recordings done to date still utilize many of the old recording practices (restricted dynamic range and frequency response). It is like buying a Maserati to drive two blocks to the grocery store and back. The new digital technology offers exciting opportunities to record some spectacular sounds. Best of all, these great sounds can now be realized in the home for the first time. but we who furnish the new generation of recordings are going to have to un-learn a lot of old habits in order to utilize this new technology to its full capabilities. ■

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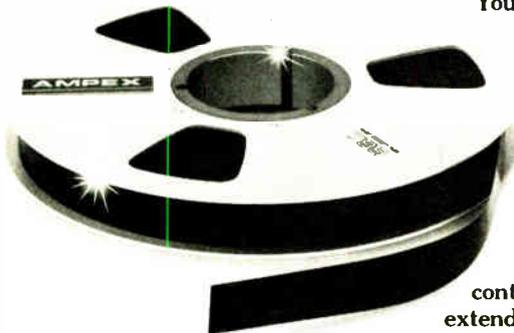
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the studio's services. As many lines can be used as needed, per day. At the end of the month a line is drawn underneath the last entry to indicate the conclusion of the month's sales activity. Because a majority of the smaller studio's sales involve no credit sales, our journal records show only cash receipts. If a client (i.e. advertising agency) does pay for services on time, each payment is considered a cash sale and the balance of what is owed to the studio is recorded on another report called "Accounts Receivable Journal."

What's unique about our journal is that it records sales by profit centers. In other words, it breaks down incoming revenue by studio activities. In our example, the three main income sources are studio A, studio B, and a tape duplicating service. Occasionally other activities bring in income—consulting, teaching classes, equipment sales, etc.—so these sources are listed in the "other" profit center column. The advantage of this method of sales reporting is that the studio owner can see, at a glance, what studio service is bringing in the most money. The growth (or decline) of each service can be seen over time. Decisions can be made as to what areas of the operation require attention to increase total studio sales. Numerous other planning decisions can be accomplished by listing income by profit centers.

Distribution of Expenses

In this section, all studio expenses—every-

thing from payroll to advertising—is jotted down by day. Again, as many lines can be used as needed, per day. At the end of the month, the owner can see how much was spent for each type of cost to the operation. Analysis over time can indicate which types of expenses are affecting total studio profits the most.

Expense Analysis

This brings us to the part of our journal that we feel is most helpful to the small business owner: the "Expense Analysis" section. If specific expenses can be allocated to a certain profit center, the figures should be written in the appropriate columns in this section. For example, in our illustration the first expense entry was for equipment to be used solely for studio B. This figure (\$250.00) should be reported in the correct column under "Distribution of Expenses" (column #14), and in column #27 under "Expense Analysis." If an expense cannot be allocated to a specific profit center (i.e. utility charges), it should be reported in the "General Expense" column in the Expense Analysis area. At the end of the month, all of the columns in this section are totaled. The next step is for the studio owner to divide the total amount in the General Expense column among the profit centers. The thought here is that each studio service was partly responsible for these expenses. We have to emphasize that this activity of allocating General Expenses to the profit centers

is very subjective. No common method exists—if the service used more studio square footage it could be allocated a higher amount of the General Expenses; or if a profit center generated more sales than others it could be responsible for more of the General Expenses. In our example, studio A generated more sales, and requires more space, than the other profit centers. Accordingly, we allocated it more of the General Expenses.

Ultimately, the month's total costs of the operation will be divided among the profit centers. This is really a cost accounting exercise. The obvious advantage of this activity is that the approximate monthly profit from each studio service can be realized by subtracting each profit center's total expenses (from the Expenses Analysis section) from the appropriate column in the Cash Receipts section. We mentioned "approximate" profit because, certain yearly and/or quarterly expenses are not reported each month. However, from the business planning standpoint, the use of the Expense Analysis section is a real advantage.

"Keep it simple" was what we felt is an important requirement for any accounting system. Our one-page Sales and Expense Journal accomplishes this, but also provides the studio owner with valuable information. We hope this article will help you in your business planning decisions. ■

DISTRIBUTION OF EXPENSES														Sales and Expense Journal		EXPENSE ANALYSIS				
copyright 1980 Dennis Buss																				
14	15	16	17	18	19	20	21	22	23	24	25	EXPENSE ASSIGNMENTS BY PROFIT CENTERS								
EQUIPMENT MERCHANDISE MATERIALS	INTEREST	TAXES AND LICENSES	RENT	REPAIRS TO EQUIPMENT ETC.	LIGHT POWER HEAT WATER	TELEPHONE AND TELEGRAPH	OPERATING SUPPLIES	ADVERTISING	INSURANCE	OTHER EXPENSES/PAYMENTS (SPECIFY)	\$ PAID-OUT	Studio A	Studio B	Tape Dup.	Others	General Expense				
1																				
2																				
3	250.00													250.00						
4																				
5					150.00											150.00				
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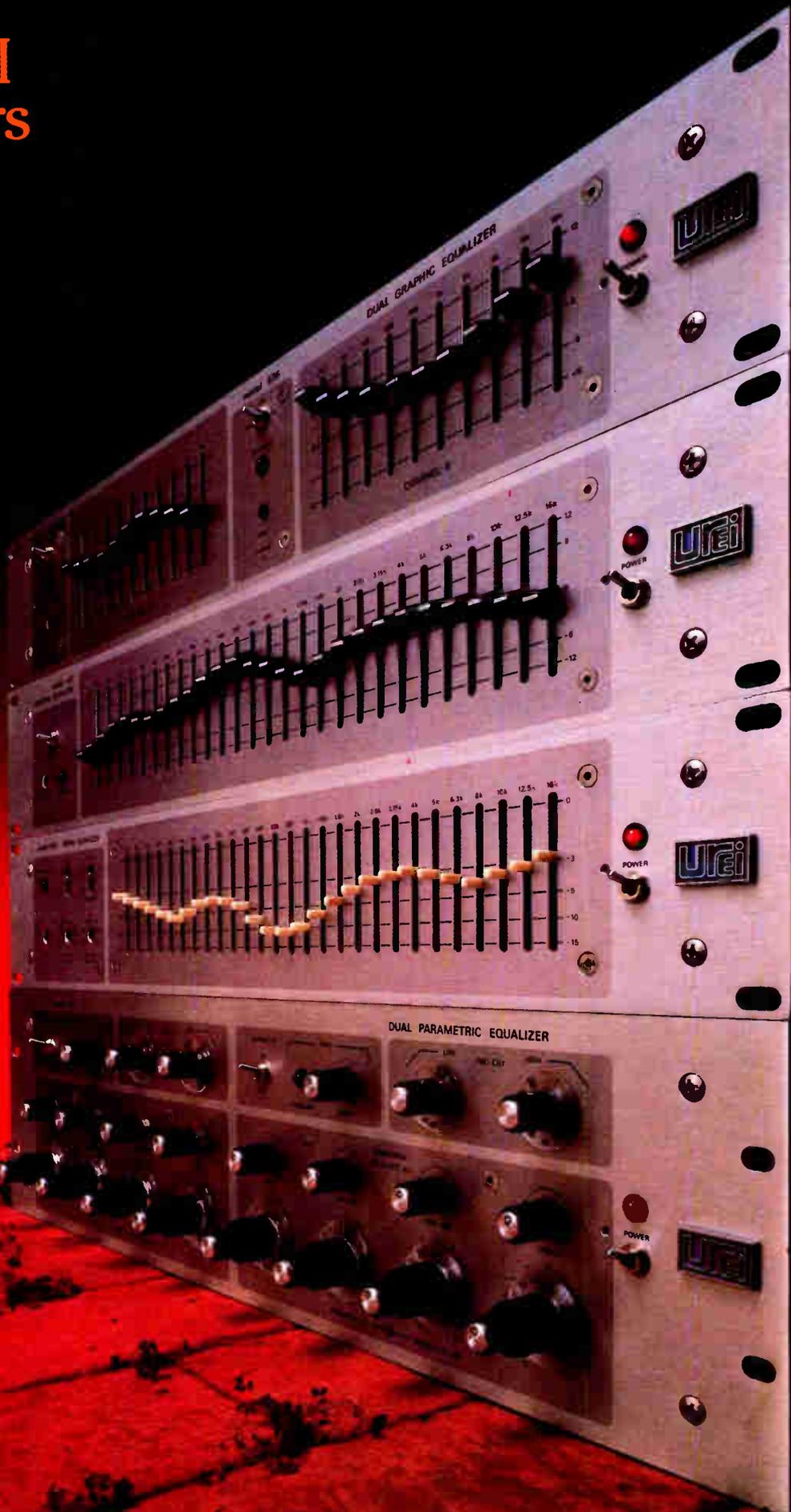
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SOUND ADVICE

USED EQUIPMENT TAPE RECORDERS part 3

by Dr. Richie Moore.

Today, more than ever, there is a need for low cost professional quality recorder/reproducers. This final installment on used tape machines will deal with the machines manufactured by the Otari Corporation and TEAC/Tascam. Both of these companies make quality yet relatively inexpensive systems, the big difference being in the machine format.

As we all know, standard professional recorder/reproducers utilize the following tape formats: 2" tape for 16 and 24 track, 1" tape for 8 track, 1/2" tape for 4 track, 1/4" for 2 track and mono. There are exceptions to this, peculiar to certain manufacturers. Stephens Electronics has 40 tracks on 2" tape, MCI developed a 32 track machine using 3" tape, there is a Scully machine having 12 tracks on 1" tape, there are 2 track mastering machines that utilize 1/2" tape, and so on. The formats for 2", 1" and so forth as mentioned above, are "standard" because they are the ones that are interchangeable in over 90% of the recording studios in this country and abroad. Since there are a great number of recordings recorded at one place, overdubbed at another, and mixed at yet another studio, interchangeability from place to place is very important.

With the current proliferation of small 4 and 8 track studios, we find new standard formats made popular by such companies as Otari and TEAC. This recent development has created professional quality recorder/reproducers in 16 track with 1" tape, 8 track on 1/2" tape, and 4 track on 1/4" tape. The primary reason for this choice of formats was for economy in tape usage.

Otari

The Otari Corporation, located in San Carlos, California, and Japan, has been making professional recording equipment for almost 16 years. They originally entered the market with high speed tape duplicators. In 1970 they made Japanese built two track and 4 track machines called the 5300 series. They were never marketed in this country, although some of them have been brought back by service personnel.

Otari's first U.S. multitrack marketing began in 1974 with the MX-7000 series. They

were rather large machines and were built in both 2 and 4 track versions. Information is a little scarce on this series, but there are repair parts available. In August of 1975, Otari introduced the MX-7308, an 8 track 1" machine which they produced until October of 1977. With this machine came features that are standard on all Otari machines now in production, such as front panel controls, adjustable bias, 600 ohm +4 dBm output, and XLR connectors. It is also a 15/30 ips machine. The MX-7308 was replaced by the MX-7800, which is in production today. Other than the model number on the head cover, the 7800 has a DC capstan servo, is fully remotable with LED readout, and has a return-to-zero function, besides the cosmetic changes. One important difference: the MX-7308 does not switch automatically from sync to input. This must be done manually.

By far, the most popular Otari series has been the MX-5050. In May of 1975 Otari introduced the MX-5050-SH 2 track, and the MX-5050-FLT full-track. Both of these models were discontinued in August 1978. Also in May of 1975 the MX-5050-QXH 1/4" 4 track was introduced, and it was discontinued in 1976. In April of 1976 the 5050-8D 1/2" 8-track started pro-



Otari 7308 1" eight track



Otari MX-7000
1/4" two track

duction, and is still in production today.

The current line of Otari machines made their debut in August of 1978. The 5050-B machine is probably the most popular. The machines introduced in 1978, such as the MX-5050-B, MX-5050 QXHD 1/4" 4-track, etc., all have TTL/IC logic, DC capstan servo with plus or minus 7% speed control in record and reproduce, and a one point return-to-zero memory function. A side note on the 5050-B; I have used the variable speed function to sync the tape with a VTR program using a set reference click track and locking in. Once locked in, the deck stays in sync with the video tape.

The people and technicians at Otari are extremely helpful. They back their equipment with great support. I have been advised, as well as seen for myself, that there are ample parts and service for all the Otari machines either in production or discontinued. No matter whether you choose a new or used machine, Otari will not let you down.

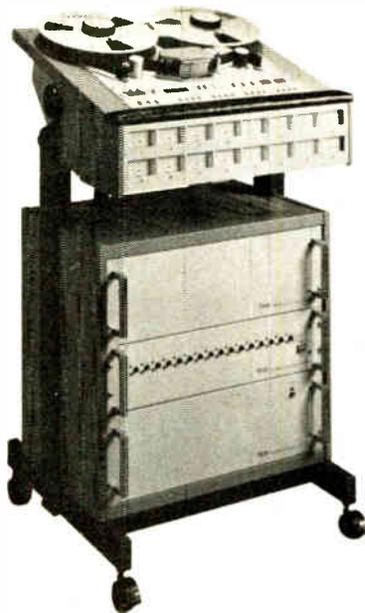


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Left: TEAC 85-16 1" sixteen track
Below: Tascam 35-2B 1/4" two track



TEAC/Tascam

The TEAC Corporation of America has been marketing professional quality tape machines for some 12 years. TEAC, located in Montebello, California, is the U.S. marketing arm of the Tokyo, Japan based Tokyo Electro-Acoustic Company. It is a 28 year old concern that has specialized in home entertainment, computer data storage, scientific data recording, low speed logging, and video. With this varied experience in tape recorders and systems, TEAC decided to enter the multitrack field and give the musician the tools that he needed at a reasonable price.

In 1968 TEAC came out with the TCA series of tape recorders. This included the TCA 40, 41, 42, and 43. The TCA 40 through 42 were various models of 2 and 1/4 track machines. The TCA 43 was the first 4-track 1/4" tape machine with Simultrack, the predecessor of the very popular 3340 series. The 3340 was introduced in 1971 and was the first 1/4" 4-track with sync for under 1000 dollars. The main problem with the original 3340 was in the deck control. It had a lever to choose play, rewind, and fast forward. Unless the operator was paying close attention, the tape could be damaged. In 1973 the 3340-S replaced the 3340. The 'S' designation meant that the machine had logic switching; gone was the lever. The current model, the A-3340-S, was introduced in 1976. This model offered significant improvement in sync response and record and playback electronics.

In 1973 there was also the introduction of the TEAC/Tascam line of studio professional gear. Tascam, by the way, stands for TEAC Audio Systems Corporation of America. At that time, Tascam initiated the 70H and 70L series, designed for commercial use in recording and broadcasting. The line included the 70H2, 1/4" 2-track; 70H4, 1/4" 4-track; 70HX, 1/2" 4-track; and 70HS, 1/2" 8-track. The 70L series consisted of the 70L1, mono 1/4"; 70L2, 1/4" 2-track; 70L4, 1/4" 4-track; and 70LX 1/2" 4-track. Each model was composed of separate tape transport and amplifier units, and could be installed in either a standard 19 inch rack, portable or console. Machine speeds were either 15 7/8" for the 'H' series or 7 1/2"/3 3/4" for the 'L' series.

The TEAC/Tascam Model 80-8 was premiered in 1976, putting the 8-track 1/2" machine within reach of many people. The 80-8 was also the first machine to use double-density heads. This was a means to squeeze many tracks into a small space while minimizing cross-talk and distortion, and maximizing signal-to-noise. The switching on the 80-8 was full-function, which allowed clean punch-ins and automatic status switching. This was followed in 1977 by the introduction of the 40-4 which had the same design as the 80-8 in electronics and transport, but was 1/4" 4-track. The 90-16 was the first 16 track using 1" tape, produced from 1977-1979. Since TEAC made a 14 track data recorder on 1/2" tape, this 90-16 was a perfect extension. The 90-16 was replaced by the 85-16, which is in current production and specifications can be obtained from a Tascam dealer. The Tascam 25-2 was a two track with separate transport and electronics and with built in dbx. It was manufactured from 1977 to 1979 and was replaced by the 35-2 which is now in production.

• • •

Some people do not realize the high quality product obtainable on Otari and TEAC equipment and I can only stress that a professional user will generate a professional product. Heads do wear, decks fail, and tape breaks; but they can happen with less frequency with proper operation and proper maintenance on the part of the user whether the machine be Studer or TEAC.

This concludes this series on tape machines. It is hoped that the genealogy and notes can be of some assistance when purchasing a used or new machine. I am sorry if I left out some machines, such as ITAM, Soundcraft, Brennell, but these are fairly new machines and information is available from dealers.

I heartily encourage your feedback on this series, and I would like to thank Michael Bernard of Otari Corporation and David Oren of TEAC for their assistance in the preparation of this article. In the coming months, we will discuss mixing consoles in great depth, as well as some other topics of Sound Advice.

Until next time, have a great MIX. ■

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Michael Hofmann, the congenial and gregarious manager of the Ranch, offered to drive me over the thirty odd miles of paved and unpaved roads that isolate the studio from the rest of the industry. During our drive, I learned that Michael's background is in sociology and psychology—good prerequisites for a manager. We arrived at an altitude of 1700 feet to find a serene view of the Pacific coastline and the surrounding canyons and rolling hills. A few hundred yards away is a spectacular stone mountain, listed on the maps as Little El Capitan.

The stone mountain was for thousands of years the meeting place of the Chumash Indians. Gathering together for their summer and winter solstice ceremonies, the land was sacred and reserved for music celebration. In the early part of this century, the ranch was acquired by the Stetson family and served as a health retreat for John Barrymore. The area is still referred to as "the Barrymore Ranch."

In the mid-Seventies, Michael Pinder of the Moody Blues, and Richard Kaplan, lighting and sound specialist with the group, chanced on the property the day it went up for sale. They charged into escrow, and with the later addition of Michael Hofmann, a longtime friend of Kaplan, they created their personal recording dream: The Indigo Ranch.

We began the interview on a bench resting on the edge of a deep gorge. I was told that the spot had inspired many songwriters working at the Ranch. Six hundred feet of Little El Capitan overlooked us as Kaplan, a spry, bearded, Old Testament leprechaun, spoke about the studio.

Richard: This location was strictly for music. The Indians never had burials or sacrifices out here, which is true of most spiritual ground. When I first saw it, I realized that it looked just like the sketches that Michael Pinder had drawn of his ideal studio site. The studio was originally intended as a private facility for our own projects, and we designed it to suit our needs.

In every other studio I know of, half or more of the acoustic work is spent keeping the outside world out and the rest is spent keeping noise from bothering the neighbors. Some small fraction is left over that actually contributes to the quality of the sound in the studio. We had neither of the major problems of sound coming in or out, so we were able to devote all of our attention to the actual acoustics.

We weren't going for that cantilevered, hospital-antiseptic, compression room feeling. I've never understood the theory of having a room so acoustically bizarre as to flatten the frequency response out... a room so bizarre that you find it being the only room you've ever been in that sounds like that. You can tell by your own voice what a room sounds like... what the acoustics are. We were going for the super-duper, quality living room approach.

Did you achieve it?

Richard: When we finished the control room we had three of the world's top acousticians come in and check the room over. They walked in with their measuring equipment and the first comment right straight across the line was, "Well, it's almost square... what a disaster. Let's see how it tests out."

They were impressed. George Augspurger said, "This might be the finest control room I've ever shot in my life. I wouldn't move an ashtray."

So we got an A+ on the control room, and bear in mind, the room had no EQ. Everything was done electronically/acoustically to achieve flatness. We had no outboard room EQ. Since then we have added a mild amount of room EQ only on our low frequency bi-amp. The low frequency EQ that we are using now is strictly to flatten out bumps in the JBL response curve that everybody knows about. It's not a room problem and it's not an electronic problem. It's a problem that would occur in an anechoic chamber.

Anyway, we had an A+ control room, but we found we only had a B+ studio. That's why we called George in. Our drum booth hadn't worked out. The studio was much different than it is now. George told us

INDIGO RANCH

Large Room / Ocean View

by David Goggin

which walls to knock out, where to put what, and he designed a slat absorber which has become one of our trademarks. It's an arrow-shaped slat resonator that George designed to eliminate what he called the "throat clearing resonance." It's a very technical term. George walked in and cleared his throat and said, "Hmmm... it resonates."

He said, acoustically, that was our only problem. We had good high ceilings, proper dispersion, proper amount of hard to semi-hard absorbant areas, trapping and all that. He came in and added the slat absorber and several other acoustic treatments and designed what became our iso room. We knocked out the walls and built it and also the stage area where the piano sits. After setting a few factors straight, he gave us an A+ on the studio. We were building for ourselves, because at that time we had no intention of making this a commercially rented studio. This was to be our in-house production facility. We were the users.

• • •

We walked back to the studio down a hilly path, through an abundance of fruit and palm trees, to the central group of buildings. Adjoining the studio is the "chateau" with comfortable living quarters of those who record at the Ranch. In the main building we passed through the kitchen where Mark Elman, studio chef, prepares gourmet meals for the artists. We continued through a room with outboard gear racked up to the ceiling and then into the spacious control room. The Indigo Ranch is neither posh nor brassy; rather, it is rustic, homey, and functional.

What kind of a monitor system do you have in here?

Richard: The monitors are our own highbred JBL four-way system with a Deane Jensen designed passive crossover for the high frequency units and a Deane Jensen/Bart Johnson designed electronic crossover for bi-amping, separating the fifteen incher from the other three components. We have heavily modified, strapped mono Crown DC 300's. Everything in the studio has been modified.

What kind of a board do you have?

Richard: Pinder ordered the console, completely custom-built by Aengus Engineering in Massachusetts. We told them, part by part, what we wanted, using some of their modules. A lot of it is strictly custom, with Deane Jensen as the active consultant.

Michael: We still get a lot of information and products from Deane. He comes up here and stays in the chateau when he has time off and has some mathematical work to do. He brings a small computer, hangs out, and does a little calculation and design.

Richard: Deane arrived the day the console arrived. We had contracted David Hawkins of Scenic Sound, a top man in Europe, to supervise the electronic installation here. After they met and began work, we asked David (who is really an expert) about Deane. He said, "After a half-hour of working with Deane, I feel like I should be out here on the front lawn soldering AC cords."

Deane came up here, liked the place, and took the studio under his wing. He has become a member of our tight-knit little group. He has gone through the studio from one end to the other. Deane is the only person I've ever known who looks at a room as complicated as this and doesn't see it as a bunch of boxes and circuits. He sees it all as one thing, like somebody looking down on the earth and seeing the road map. He's got an Einstein type of imagination that sees a room as one unit.

Do you have automation here?

Richard: We recently added the Allison automation. We had waited years for a VCA to appear that wouldn't destroy the signal path. This is the year that it finally came up. Deane and Bart further modified the circuitry, plus we have the 65K Allison programmer.

Are you the main engineer on most of the projects done here?

Richard: I probably do a quarter to a third of the time at this board. Chris Brunt does the next biggest slice. We are booked enough so that I sometimes have to work elsewhere. It's enviable, in that the studio is working, plus I have my own work; but having been in a lot of studios, there's no place I like as much in a technical and aesthetic sense. We are a one studio

place, with two maintenance men and a consultant. Everything works.

Who are some of the other people who work here?

Michael: We do a lot of work with Ronnie Laws and Lenny White. We work with producers like Larry Dunn, Bob Gaudio, George Martin. It's pretty cyclical; the same people come back year after year. We have done a lot of work with Japanese artists. Let's see, we've recorded Olivia Newton-John, Neil Young, Neil Diamond, Billy Preston... We did a Van Morrison album here and the last Moody Blues album. Frankie Valli works here...

Can a limousine make it up those roads?

Richard: Oh yeah... a semi can make it up here.

Could you go over some of the other equipment you have?

Richard: We have three stereo EMT 140's, plus the only stereo Telefunken echo system I've ever come across. We also have a MICMIX Master-Room echo system, typically a great spring system, but it isn't a live chamber or a plate. We had dozens of them here and we have one left, which is a hand-selected beauty. It's the reverb that was used when Neil Young was here.

The board has a multitude of sends which allows a huge number of echo, delayed echo, and other effects, without having to go through a lot of gyrations. We have a complete separate monitor panel that also has its own stereo headphone system which can be used as sends during the mix. Usually you have your main board mix and your monitor mix contained in the same input modules. We have the English style where you separate them. This board has a third system; Simix. It means simultaneous mix. Then there's also two stereo cue systems, four effects sends, two additional echo sends from the monitor section, in addition to the four on the board. There are a lot of sends and a lot of returns, a lot of ways of routing very simply. We have nearly a thousand point patch bay.

When an engineer comes here for the first time is it easy for him to get the hang of the place?

Richard: Sure, it's like a stick-shift Ferrari compared to a Cadillac Eldorado loaded with all the extras. You can very easily get the hang of it and start using it. Although, the first time you got in a Ferrari I don't think you'd be roaring off at 230 into a turn.

What little monitor systems do you have?

Richard: We have a Braun system, several Visonik (Little David) systems, Auratones, of course, English B&W mini-monitors, and if need be, various systems that can be pulled from our personal stash of hi-fi memorabilia.

• • •

Bart Johnson, ranked as one of the top five maintenance men in the business, joined us in the control room. Bart, the resident technician, originally worked with Richard on complex stage shows. He came to visit the ranch and has never left. He mentioned that the board is equipped entirely with 990 amplifiers, Jensen designed, Johnson installed. I asked him about the tape machines.

Bart: These are highly modified 3M machines, series 79. We have a four track and two 2-tracks. The tape machines have extensive modifications in the signal department, starting with highly improved operational amplifiers, higher quality FET's with switching lines, buffer amplifiers for the meters, which tend to reduce distortion due to the fact that the diodes in the meters themselves (even though they are in series with a 3600 ohm resistor) will still yield a quite measurable distortion directly on the output side of the 3M machine.

Richard: We have also performed some "transformer-ectomies."

What about noise reduction?

Richard: We have 32 channels of dbx, which are for sale. They haven't been switched on for a long time. Everybody has been recording 30 ips with no noise reduction with spectacular results.

Isn't there some sort of legend behind your piano?

Richard: That's a 1930 Steinway B, one of four from RCA Studios before

Heider took it over. This is the one that had the X on the bottom... the one requested by Liberace, Ferrante and Teischer, and most of the other pianists who recorded there. We also have a Fender Rhodes that's been heavily modified, a clavinet, a Farfisa mini-compact...

Michael: Several kazooos...

Richard: ...an old Ampeg bass amp in mint condition, a Fender Twin...

While we're on the subject of guitar amplifiers, have you noticed a tendency to use smaller amps in the studio?

Richard: Yes, and there's a good reason. When you take something like a Marshall amplifier, or worse yet, a stack of Marshalls, and put them in the studio, it's very different than on stage. A Marshall is an acoustic device that has a lot of speakers. Those speakers are separated in space and when that wave front leaves the speaker cabinet, it is a number of feet before the wave front becomes homogenized with all the other wave fronts. In a live gig when you have a Marshall and turn it way up, it focuses somewhere out where the audience is... not a foot away where you stick the microphone. By the time all those wave fronts start becoming what you think of as the Marshall sound... that wall of sound... you don't get that with a microphone placed nearby. You do get that sound when you place a microphone near an amplifier that only has one speaker, because you're not getting cancellation and reinforcement as you do from a multiple speaker cabinet. You don't have to turn the amplifier up to 130 dB to get the effect... the microphone is perfectly capable, at the push of a lever, by turning up the record volume to exactly where you want it. What you want is for that thing to sound like what you want on the record. The secret of recording a guitar is having the guitar sound good at the guitar end... sounding good where you're recording it... not "It sounded good with these settings taped onto my amplifier at the last gig at the Forum." It doesn't mean that it will sound good in a 30 foot room.

Do you use other parts of the house for recording?

Richard: There's a new storage room that we've built that has a great short decay reverb with a quick first reflection. It gives a good concert hall type feeling for guitar, percussion, and horns. We record all over, inside and outside.

Have the Chumash Indians ever come back here for their music festivals?

Richard: The Redwing Society, the surviving extension of the Chumash tribe, came here in 1975 for their first summer solstice drum festival since the white man had taken over the land in Southern California. They brought out their traditional drums and shakers, and there was an important chief from the Redwing group. It was a bizarre day. They were set up and ready to play the first festival in many years. We had Neumanns out on the front lawn with windscreens, ready to record straight onto 2-track. We asked them for a sound check... to hit the drums so we could set a level. So they played. Then we told them we were ready to record and there was a very long pause. Finally, the chief came into the control room, arms folded, and said that the tune could not be played twice in one year. Imagine if you were working with a singer and he said he couldn't sing the song twice in one year.

Is there any more rare equipment out here that you're proud of?

Richard: Rare oldies... this is the stuff that people reading the *Mix* will like. We have one of the best selections of tube-type outboard gear that I know of. Such oddities as everybody's coveted LA2A Teletronix leveling amplifier... a limiter. We have five of them, probably made in the 60s. We also have an LA1, an LA1A, a pair of LA2's... all working perfectly. The LA2A is the most popular now because most people have never seen these others. It's a very smooth musical sounding limiter that can handle complex program material. You could feed a whole mix through it and still have it coming out sounding musical. A lot of limiters could handle a snare beat better, but that is simple program material. The LA2A will handle heavy overtones and things like that without musically destroying it. A lot of producers and engineers consider it to be their most loved limiter. UREI did a rerun of that limiter because they had so many requests. They bought Teletronix.

Did the new ones work as well?

Richard: No.

What about microphones?

Richard: We have a huge selection of vacuum tube microphones: many old Neumanns... U-47's, U-48's, 49's, 50's, 53's, 54's, 56's, 64's, 67's, SM-69 stereos, SM-23 stereos. Many vacuum tube stereo mikes, Neumanns, AKG's, from the Fifties and Sixties... and of course, we have a lot of new microphones.

What was that large microphone that was delivered today?

Richard: That's an RCA 77, type-A, from the late Thirties, early Forties... a gift from an engineer who wasn't using it and would rather have somebody using it who really respects it. Old gear isn't good because it's old, old gear is good because it's good old gear. Bad old gear isn't worth the shit to blow it up.

Is that something you realized recently or is it something you knew when you first heard a piece of old gear?

Richard: It's immediately apparent. I started buying old unreplaceable gear the moment I knew there was still some for sale.



Indigo's control room.

Do most of your clients live out here while they're recording?

Michael: About a fourth of them do. The rest of them stay in Hollywood so they can get around town at night. Some live in the Malibu area... others come up here with a Winnebago, or stay in the chateau. An average recording day is ten or twelve hours, with a meal break in between.

• • •

Dennis Hansen joined us. Dennis is an engineer at the Ranch and has been around since the early days.

Dennis: We turn the ranch over to whoever works here. We try to make it as accommodating as possible to the particular needs of the artist. People seem to appreciate our approach. I remember a very grueling session with Larry Dunn of Earth, Wind and Fire. He turned to me after we had finished and said, "It really didn't seem like work, 'cause I feel at home here." I think people probably do their best music at home. The best guitarist is some guy sitting on his porch playing for his friends. We try to recreate that mood. The artist's attitude while he is working gets on the tape.

Bart, is there anything you have to add to the equipment story out here?

Bart: I might mention a particular circuit design. Deane Jensen patented

this particular 990 amplifier.

Richard: The first significant step forward in amplifier design in many years.

Bart: It's a discrete design that makes use of an L-394, a semi-conductor, and an ultra-matched pair of transistors in the same package. They are matched such that you can get extremely low noise. The noise spec on this amplifier, 20 KHz bandwidth, shorted input, is minus 133 dB... beyond what was thought to be the theoretical limit a few years ago. The source impedance of the device is typically part of the limit of the lowest noise you can expect from the system. Obviously, this amplifier will not grade any noise performance from a given source impedance... no degradation in that sense. It also has incredibly low distortion capabilities to drive 75 ohms to plus 25 dBm.

Richard: Very fast rise-time, very fast recovery.

Do you leave your equipment on all the time?

Richard: No.

Bart, how about some closing electronic philosophy?

Bart: When we buy a piece of equipment for Indigo, we don't just put it in the chain. You have to analyze the clipping level coming in. You have to look at the clipping level of the next stage, in regard to the device's own headroom and noise performance.

We really work with the people who record here. In terms of somebody sitting down at the console and asking, "Where do I put my trim... where do I put my main fader? When I have a vocalist up, or something to do in the mix, what's my optimum signal to noise settings on these modules?" That is something that is often pre-set. In some studios they don't give you the chance to optimize your headroom and such for a given set of dynamics. We are flexible, in that we are able to adjust and optimize for each situation, rather than being stuck with hard-wired, soldered resistors. We have the ability to trim things.

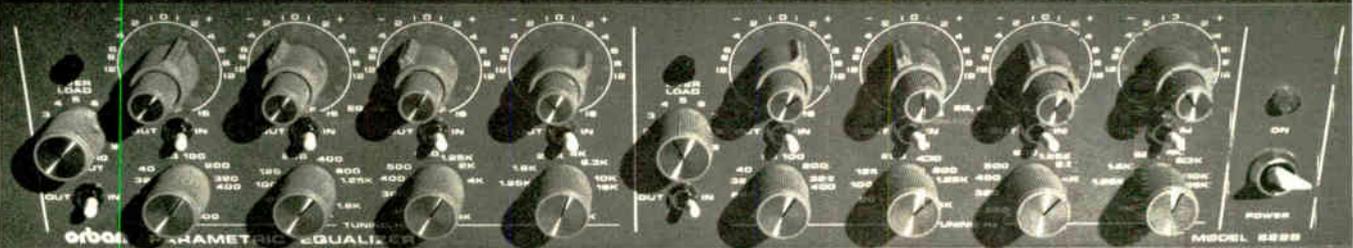
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Bart played a tape for me of some recent Indigo recording. The sound in the control room was remarkably full, clear, and had a very natural three-dimensionality. The Indigo team have done a good job with their studio, combining top personalities with a very creative and warm atmosphere.

Richard: This studio is a business... and a well-run business. But it is done with the attitude that we are also working in the music business and we know what a fair price is. We make it a little less so that it's comfortable. From there it's up to the client... either he wants to record downtown with two police cars across the street, or he wants to record in the mountains with the stars over his head. ■



Michael Hofmann and the Aengus console.

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Left: Tom Lubin. Right: Gary Stines.

Gary Stines is Vice President of Onink Leasing, Woodland Hills, CA. Their clients include Music Lab, Hollywood; Smoketree Ranch, Chatsworth, CA; Magic Wand, Burbank; and Creative Space, Los Angeles.

Tom Lubin has been a recording engineer for 15 years and in the past few years he has lectured and written about various aspects of the record industry. He is presently Director of Education for the Institute of Audio/Video Engineering and is President of Creative Space, a composer's pre-production workshop.

THE LEASING ALTERNATIVE

by Tom Lubin and Gary Stines

Recording studio technology has come a long way in a very short time, as evidenced by the state of the audio art today compared to 15 years ago. Unfortunately, these technological leaps have been financially costly for many studios and the situation has been brought to a critical stage by today's credit crunch.

Equipment leasing is becoming a viable alternative to conventional financing. In leasing, an agreement is made between a leasing company and a studio which specifies that the leasing company will buy a particular piece of gear and rent it to the studio for a specified amount of time. Generally the studio has the ability to choose which vendor they want the leasing company to buy from, and at the conclusion of the lease the studio can buy the equipment from the leasing company for a pre-agreed amount of money. Most studios exercise their buy-out; however, there are other options such as returning the equipment or extending the lease at a reduced rate.

Why Lease?

Leasing is ideally suited to the needs of studio owners, because it enables them to obtain equipment while they are paying for it and without committing capital resources. This later point also means that savings or other more traditional credit lines can possibly be used for other expenditures, such as construction or other leasehold improvements. There are also a number of significant tax advantages.

A Case in Point:

A studio has just finalized a booking for a project which calls for nine weeks of Dolbys (24 tracks). When past bookings required Dolbys for a day or so the studio would rent them. In this case they are faced with rentals of approximately

\$10.00 per channel, per day based on a five day week. The total approximate rental cost is \$10,800. Because the total rental cost is so high, it would go a long way towards buying the units. In this case the studio may decide to purchase them for this project, and in anticipation of future bookings.

Unfortunately, this will create a substantial negative cash flow for the studio since they will have to pay for the units before the label or record company makes good its purchase order, as well as carrying the difference.

They could buy the Dolbys on a time payment plan stretched over a two or three year period. They would get the use of the gear as they paid for it and there would be a tax deduction of the interest on the loan. Unfortunately though, the portion of the payment that goes toward the principle would not be deductible and the loan would be considered a liability on the studio's profit and loss sheet. This later point might inhibit the studio's ability to raise further capital for other projects, although they would get the depreciation and ITC credit as the owners of the equipment.

A third approach would be to lease the equipment. In our example, the terms for a particular lease deal might read something like this. (Keep in mind that these figures are only for illustration since the cost of money goes up and down with the rate of inflation, the prime interest rate, and the merit of the deal.)

- Cost of Dolbys— \$19,000
- Length of the lease— 60 months with a 15% buy back provision.
- Lease rate— \$27.00 per thousand borrowed.
- To initiate the lease, the studio will pay the leasing company a first month payment, and usually a 10% security deposit which is applied to the buy-out payment at the

conclusion of the lease. Hence, at that time the studio will have to come up with an additional 5% payment to exercise the 15% buy-out option.

By the terms of this lease, the Dolbys can be acquired and begin to earn their keep, with an initial payment of \$2,413.00. The monthly lease payments are considered a rental cost and, as such, are entirely tax deductible.

Leasing companies frequently tend to be more flexible and creative than other leading institutions in establishing the credit worthiness of a prospective lessee. For this reason they often will be able to arrange a deal that could not be done through conventional banking channels. An additional benefit comes from the fact that successful leasing contracts are excellent for establishing credit worthiness in the eyes of traditional lenders.

How to Find a Leasing Company

The yellow pages and other directories of most cities have lists of leasing companies. The trick is finding one that knows something about pro-audio equipment. A straight-ahead approach might be to call another studio and see if someone is doing a lease for them. Most pro-audio vendors also have contacts with leasing companies that are knowledgeable and interested in studio equipment. The larger dealers may have several sources. There are also a number of lease packages available directly from a few of the larger manufacturers.

Someone looking for a lease should try to check out a few different companies. It never hurts to find out the reputation the leasing company has with the people who already have leases with them.

If you locate a leasing company that is interested but knows little about pro-audio, try the following: Pass on to them as much published in-

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formation as possible on the positive aspects of pro-audio. Introduce them to the vendors, and possibly other successful studio owners. The more the leasing company knows about the business, the more likely they are to package a deal. Favorable press about the studio can also be a nice addition to a credit package.

How to Obtain a Lease—or What Lenders are Looking For

Once the studio has arrived at a business understanding with a leasing company, they need to level with them about the business. Similar to many other businesses that conduct a certain number of cost transactions, a studio's financial statement may not necessarily reflect the facility's total business. A complete picture of the studio's financial dealings will allow the agent to be more proficient and creative in the packaging of the deal; and packaging is the key.

A good leasing agent will make sure you have an organized and comprehensive proposal to present to a lender, which would include:

1. A current personal financial statement on the owners or principals.
2. Two years of tax returns on the business.
3. Two years of financial statements on the business.
4. The most current interim financial statement on the business.
5. Resumes on the principals and key staffers particularly if they have a strong track record.
6. A complete list of the equipment and from which vendor(s) it will be acquired.
7. Any supportive material as to how the new gear will more than pay for itself. (A well known and successful performer working at or planning to work at the studio will suffice.)
8. Letters of recommendation, letters of booking commitments and contingent contracts are also helpful.
9. Collateral in the form of real estate or additional equipment may also be requested.

Preparing any proposal requires an understanding of what the lender is looking for. Basically they want to see the stability of the principals, the length of time they've been in this business or any other business, their ability to repay as exhibited by tax returns and financial statements, and their credit worthiness as determined by credit checks.

Factors other than financial also play a part in obtaining a lease. Most leasing companies prefer to do business with principals who participate in their studio on a daily basis. This is not to say, however, that a leasing company will not do business with a less active owner. In such cases, a stronger financial package may be necessary. Attitude is also important. If the studio has unrealistic expectations, or they are less than cooperative in providing financial information, they may kill a deal that could have been saved. Complete and easily understood financial statements are also important. An accountant or qualified bookkeeper should prepare the books and interim statements. It will be well worth the extra cost, to have the books appear professional.

Collateral and Credit Checks

Collateral and credit checks are handled differently by each leasing company. Some of them obtain information through TRW or some other computerized credit information system. They will also check with vendors with whom the

studio has previously done business. They might even want to talk to a few of the studio's clients.

Collateral is added to give strength to the deal. It is important for the lender to know that the lessee has enough faith in what he is doing to put up his own assets. Someone planning a new studio or beginning a new project should be in contact with the leasing company from the beginning. They might be able to use the real estate that's been acquired for the new business as part of the collateral on the lease. However, the real estate does not necessarily have to be the building that the studio is in; it can be a separate property.

Other types of collateral may be equipment that the studio now owns, stocks and bonds, or certificates of deposit. The stocks must be "listed" so the leasing company can research fluctuations and assign values to them. As in conventional lending, a lease may have a cosigner or co-lessee. The leasing company will insist, as a matter of course, that the equipment intended for lease be pledged as collateral, in addition to any other security they may want to have.

What Is or Is Not Leasable

Anything attached to the building is not leasable since it is considered a part of the real estate. Carpets, decor, bass traps and almost all air conditioning fall under this category. Nor are building improvements considered a source of income. Equipment such as consoles, monitors, microphones, tape recording machines and the like are all considered prime sources of income and therefore are leasable.

Leasing companies shy away from small gear since they have a tendency to grow legs. The studio can counter this fear by carrying a comprehensive insurance policy. If something is lost, the leasing company files a claim with the lessee's insurance agent. Hence, the leasing company is assured that they will be reimbursed if something comes up missing, or is damaged. (The leasing company will insist on a loss payee clause with them as the beneficiary for the intended equipment.)

The Leasing Business

Leasing companies get their funds through a combination of their own resources and those of their investors. Many times their funding comes from insurance companies, pension funds, banks and other traditional lending institutions. These sources often have large sums of money which they would like to loan at interest rates higher than the prevailing prime. At the same time, they don't want to speculate on high risk investments. A leasing company affords the lender the opportunity to earn an attractive interest rate at a minimum risk, since the leasing company guarantees the loan. It should be noted that in almost all cases the actual rate of interest you are paying on leased gear will be higher than from a bank.

Leasing companies make their income on a combination of front monies, rates, and residuals. Essentially, the security deposit becomes the front money and is usually 10% of the total price package. As mentioned earlier, this amount is applied to the buy-out payment at the end of the lease. During the term of the lease the leasing company earns interest on the money that is deposited in long term, high yield certificates.

Leasing rates vary with inflation, the prime, and the strength of the deal, but if the money

costs the leasing company 3 points (3%), they might charge 6 points for it (or 6%). If the monthly payment is \$100.00, then the leasing company will make \$3.00. It should be stressed that a leasing company does not charge interest; however, their rates are often closely based on prevailing bank rates.

Because the leasing company figures its earnings on yield and not percentages, the lease may be written so that it can not be paid off prematurely. If the studio knows beforehand, that they will want to pay off the lease in a shorter period of time, they should specify that in the contract.

In many states a lease or loan contract must give the borrower the opportunity to pay off the balance. Such contracts will usually state that there will be a slight penalty for early payoff. The lessee should find out how slight it really is.

It is possible, however, for a studio to sell a piece of leased equipment by arranging for the lease company to subordinate the unpaid balance to a new acquisition. It is also possible to sub-lease the equipment to someone else. In such a case, the leasing company does have a certain amount of control over the transaction. The sub-lessee must be equally credit worthy, and the first time the sub-lessee does not make the payments the original lessee will be responsible. Usually the leasing company will be flexible about such debt transfers or sub-leases since they make more money by providing the additional funds than are normally needed for new gear.

A leasing company or their investors also have substantial tax advantages available to them. The government gives an Investment Tax Credit on both the purchase of equipment and depreciation on its use. Investment Tax Credits or ITCs were started during the Kennedy administration to stimulate the purchase of machinery so that U.S. businesses could remain competitive with the rest of the world. The law was designed for companies like U.S. Steel or General Motors, but small companies can take equal advantage. ITC is a one-time tax incentive that is taken right off the top of the tax bill. All or part of it can be taken the year of purchase, or carried over. The ITC is currently 10% but it has fluctuated over the years and various administrations. Currently there is talk in Congress about raising the percentage.

As an example of ITC, if a studio has a tax bill of \$10,000 and they have recently purchased \$200,000 worth of equipment, the ITC is 10% of \$200,000, or \$20,000. Half of this deduction may be taken the first year, and the rest of it over the following year or two. Generally, it is not saved for longer than a year since there are ways of passing on this deduction to the lessee's various principals. The leasing company may or may not take the ITC, though they are the legal owners of the equipment and the first to be entitled to the deduction. If they already have all the ITC they need, they may give the ITC back to the studio owner or pass it on to the leasing company's investors. If the ITC deductions are to be dispersed to several recipients, the initial lease package should be prepared as several small leases since the ITC on a single lease cannot be divided or proportioned.

Depreciation, unlike ITC, can be taken only by the legal owners of the equipment, i.e. the

leasing company. The legal owner has the opportunity to take both the depreciation and the ITC. The depreciation may be passed to the leasing company's investors if the contract initially states that the investors are the legal owners. The leasing company, in this case, would administer the lease for the investors. Depreciation for this sort of equipment is usually figured for tax purposes on a straight line, eight year basis. A piece of gear that has been part of a five year deal will have three additional years of depreciation after the lease buy-out has been completed. For instance, an \$8,000 item depreciated at \$1,000 per year will have \$3,000 worth of deductible depreciation left on it. Once the studio owns the equipment, they too will be able to deduct the balance of the depreciated value at \$1,000 per year over three years.

The buy out option also has a unique history in the leasing business. Today 10% to 15% of the package cost is considered a reasonable buy out figure. Usually this percentage does not necessarily reflect the value of the gear at the time the buy out is exercised.

Years ago a lease specified a dollar buy out. The front monies were higher, as were the payments. The government stepped in and said that in order for full tax advantages to be taken, the equipment must be bought out at FMV (Fair Market Value). This turned out to be grossly unfair since certain types of equipment may increase in value. This has been particularly true for many pieces of audio gear. If the government had continued to insist that the buy out stand at FMV it would have been quite conceivable for a lessee to pay twice or more for the equipment. In reality the IRS rarely disallows a lease because of a low buy out unless the amount is nominal (e.g. \$10).

Many of today's leasing companies are financed by medical professionals, construction companies, institutions, insurance companies and the like. In the last couple of years private parties and small groups of people have been forming companies that are administered by larger established companies. The arrangement is much like small, artist-owned publishing companies that are administered by larger, well-established ones. When someone wants to invest in a lease, the leasing company takes the money from the investor and puts it into security deposits. If the leasing company is well established, has a lot of equipment out, and few bad debts, they will be able to get a 3-to-1 or 4-to-1 line of credit. That is, if they have a million dollars to deposit with a bank, they might be able to get as much as three to four million to loan out. The investor will continue to draw interest on the original million dollars, plus they will have a depreciation write-off and a tax credit on four million dollars worth of equipment.

The Alternative

Ultimately every studio needs to acquire new gear. In many cases, leasing may be a better alternative to buying the gear straight out or financing it. At other times, a studio may find that leasing is their only alternative. In either case, leasing goes a long way to ease the problems of high capital expenditures, and mediocre profit and loss statements, plus they give the studio some tax advantages. In this business, you need as many things going for you as possible. ■



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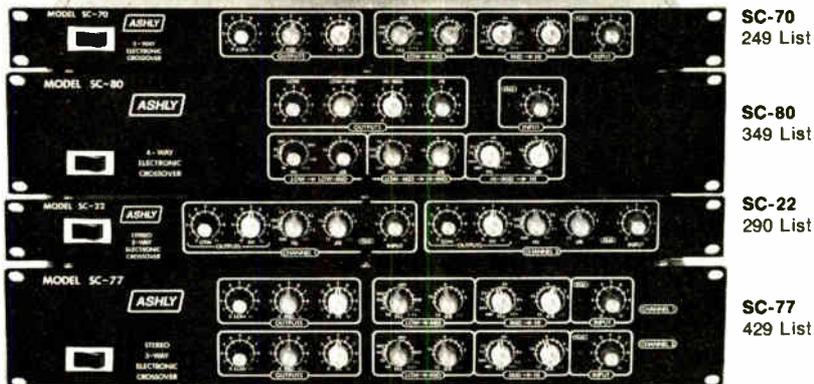
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PHOTO: PHYLLIS KOENIG

Above: Bruce Gowers, seated; Paul Flattery, standing.
Right: Simon Fields.



PHOTO: BRITAIN HILL

the "Hydra" video has captured three Monitor Awards for Best Production, Best Camerawork, and Best Editing.

Emmy Award winner Bruce Gowers is director with the GFF team. Simon Fields handles budgeting and acts as line producer. Paul Flattery, former London correspondent for The Rolling Stone, is writer, producer, and co-ordinator for the company. Together, they are producing an average of four rock video productions a month.

At present, these promotional pieces concentrate on selling records. The range of styles varies from straight ahead musical performances to intricate conceptual interpretations of the music. Working with tight budget restrictions, record company guidelines, and the inherent limitations of a new entertainment medium, Gowers, Fields, and Flattery are doing some of the finest work in their field.

A Short Videography of Gowers, Fields, and Flattery clients: Blondie, Toto, Boomtown Rats, David Bowie, Rod Stewart, Queen, Alice Cooper, Chaka Khan and Rufus.

ROCK VIDEO

Gowers
Fields
Flattery

Paul, Could you explain briefly how your operation works?

PAUL: My role is liaison with the record companies and managers. I act to bring the work in by showing our tapes and developing the projects. While Bruce is our main director, we do use other people here and in Europe. Our English associate, David Mallet, may be called on to direct a project here, as Bruce may be called to Europe to work on pieces over there. We all work with the artists, the managers, and the record companies to discuss ideas and then I usually write them up in storyboard form. There is creative input from many directions. Simon works out the budget at X number of dollars and then the record company will say "What can you do for half that?" We then go back and work out an agreed fee for the final shooting schedule, and proceed from there.

Your work varies from representational performances by the artists to interpretational pieces which enlarge upon the musical ideas. Is the imaginative extension of the music the direction in which rock video is going?

BRUCE: We know the direction in which it should be going: the dramatization or interpretation of the music. But to convince record companies and management that this is so can be difficult at times. Sometimes they insist on portraying their act strictly as "This is the band that you can go and see on stage." Often, the feeling is that if you go too far in your interpretation of the band, the public is going to be confused when they appear differently on stage. I think you have to approach the two media and realize that they are different. If you look at rock 'n' roll on television, you realize there are only so many ways that you can shoot a band performing. You're dealing with a little 19" TV tube and to put across a band in that little environment is very difficult indeed. We've all seen a bunch of guitars strumming, lights flashing, and a bunch of smoke.

How do you solve the problem... Do you give them both?

BRUCE: We try to mix them. Sometimes we might do an interpretation of a piece, but then combine a small element of actual performance. We may do three tracks for the band, one of which is total performance onstage, another which is an interpretation of the music, and a third which might be an interplay between the two. You can have three pieces which look different and complement each other. But there is no doubt that the most successful video pieces have been the conceptual ones...

PAUL: ...The reason being, they stick in your mind. The images which we create are indelibly associated with that artist. Nobody can think of "Hot Legs" without thinking of that gas station in Piru and the girl's legs. (The legs belong to Patty, who was then a waitress at Roy's on Sunset Boulevard.) That Rod Stewart piece is a good example of your work. Where has that been shown?

BRUCE: Well, it's been seen on both *Kirahner* and *Midnight Special* here. It's been seen in England many times... Australia... it's been seen all over the world.

How will the programming of pieces like "Hot Legs" develop? Right now they are fitted into shows which have a lot of live acts performing, with occasional promo pieces.

by David Goggin

The marriage of rock and video is achieving its greatest success as a new art form in the promotional pieces familiar on such programs as *Midnight Special* and *Don Kirahner's Rock Concert*. Recently, entire syndicated television shows are featuring these short "visual songs." The imaginations of the record companies, the artists, and the rock video production teams are being tested by this relatively new format.

One of the pioneers in this field was Jon Roseman Productions, responsible for many of the promotional films dating back to the early Sixties. An English company, Roseman produced pieces for *Top Of The Pops* and shaped the European method of selling rock 'n' roll. In Europe today, video is the major way of promoting a recording act. In America, radio is the dominant force in promotion, but as cable programs and videodisc/videocassettes reach into our lives, rock video will be affecting the marketplace in a major way.

In a field dominated by no more than thirty production teams worldwide, we are talking about a relatively small business. Not unlike the situation faced by filmmakers at the turn of the century, we have an area where the hardware is in transition. We don't know if the average viewer will have a disc player or a videocassette machine. The presence of cable is allowing the programming of material unsuitable for network television. Even the networks are feeling the need to experiment and expand the present program boundaries.

In Los Angeles, there is a production team which is rapidly defining the software of visual rock 'n' roll. Formerly with Jon Roseman in London, the team of Gowers, Fields, and Flattery is accepting the challenge in an aggressive, imaginative fashion. Their work is familiar from the first videodisc, Blondie's "Eat To The Beat," which won the Gold Camera Award from the U.S. Film Festivals Association. Their work with Toto on



PHOTO: SAM EMERSON

Toto video shoot; left to right: video crew member, Bruce Gowers, crew member, David Hungate, David Paich.

PAUL: You are getting entire shows now composed of promos. *Video Concert Hall* is the satellite show that only plays promos. We had our own television show called *Jukebox*, which did nothing but feature promos. There are loads of them now: *Casey Casem's Top Ten*, *Radiovision*, *Starchart*. People are realizing that the record companies provide these things for nothing and they are saying "Wow, we've got all this material... let's string it together and we've got ourselves a TV show." The marketplace is getting crowded and they are going to defeat each other. Besides, some of them don't understand the trials and tribulations of paying the rights to the musicians and singers... the synchronization rights and so on.

How is that worked out?

PAUL: They are called promotional films or videotapes. Essentially, they are free commercials for the band and their record.

BRUCE: You don't pay for the production, but you do pay a basic payment to every member of the band seen in the videotape every time it is shown. That is the correct way of doing it, and that is the way that Kirshner, *Midnight Special*, and our own program handled it. How these other shows operate, I really don't know. In England, they are called "promotional" and can be shown on television for a specific period of time with regard to the release date of the record.

What happens when it gets to videodisc or videocassette?

PAUL: Those rights have not been fully worked out yet. The Musicians' Union and AFTRA have not come to an agreement with the record companies collectively. What seems to be happening with things like the *Blondie* videodisc, which we produced, or the *Kinks*, or the *Toto* piece, is that money is put in escrow, knowing that it will be resolved at a later date.

SIMON: Basically, no one wants to make a decision. The market isn't such that it's economically viable in terms of videodisc, or cable, or whatever. Nobody wants to create the precedent of signing deals with the unions, which will be the forerunner while the market is in this buildup situation.

PAUL: No rate has been worked out, but the union does allow them to be shown. You pay the musicians exactly what you would if they were appear-

ing live on the show. They have settled that, and the videodisc/cassette situation should be resolved soon.

What is your approach to the audio side of your work?

BRUCE: Generally, we use pre-recorded tracks taken from the master tapes of the record. Occasionally, there is something done live.

SIMON: It depends on the artist. Most companies require a guaranteed showcase. The artist must *look* great, and he must *sound* great, as he does on his record. It's obvious to use pre-recorded sound so you have perfection. Also, timewise and moneywise it all fits together.

Do you shoot in video or film?

BRUCE: We do both. We use a Nagra for audio playback, 15 ips, with a sync pulse on one track so that whichever take we use, the piece is always running in sync. When we come to edit, we use time code to find the same

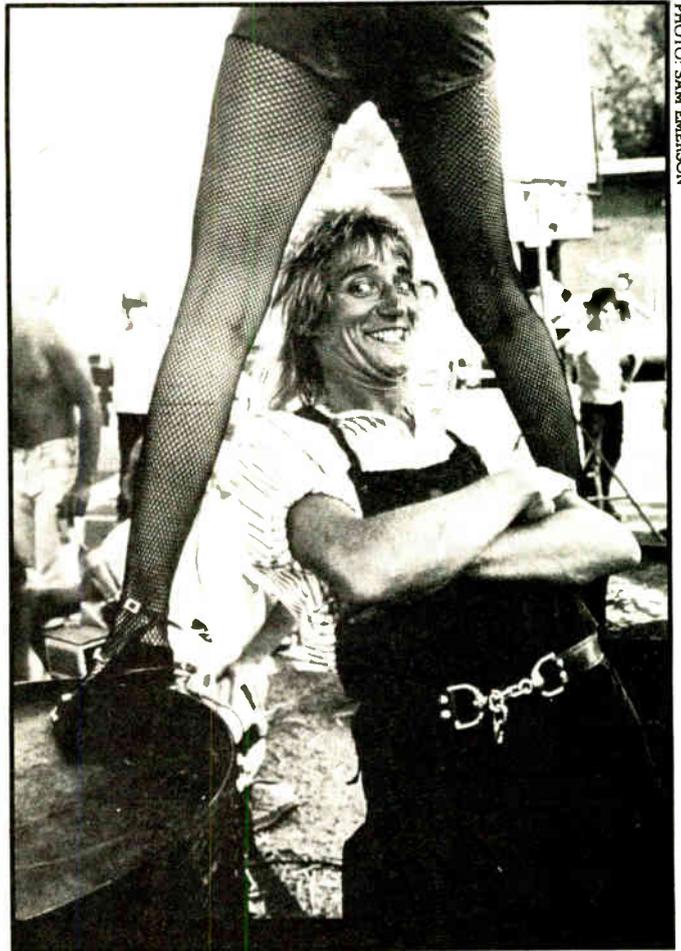


PHOTO: SAM EMERSON

Rod Stewart and friend.



PHOTO: SAM EMERSON

Toto in session; left to right: Steve Porcaro, David Hungate, David Paich, crew members, Bobby Kimball.

point within the track. If you want the close-up of the lead singer at a certain point, or the lead guitar with time code you can find the precise point within the piece of music. If you've got ten takes of a band you know that at 003324, for example, that's where the lead guitar figure is, and you can just dial into any one take and find that same point. You are frame accurate and always in sync with the piece of music. We tend to shoot on two cameras.

SIMON: We shoot a ratio of about 80:20, video to film. The audio is of a far greater standard on videotape than on film mag-stripe.

BRUCE: Most programmers worldwide want a 16mm print with an optical soundtrack, the format that the majority of television stations use. Unfortunately, that means the worst audio quality. If we shoot on film we like to release it on videotape. That way we have the look of film, but the audio quality of videotape... but many markets still require film.

PAUL: I think that's changing. With videotape, you can have stereo sound and Japanese television already has that capability. It's just around the corner worldwide. We do our work in stereo and mono, so that in the future the disc or cassette version can have stereo. At present, when there is an FM simulcast, as in the case of the *Blondie* video, we can provide a stereo soundtrack.

How long does it take from the initial meeting with the artist to the point where you have a finished product?

SIMON: It depends on whether it's being done because the band has a record that is zooming up the charts, where the powers that be wouldn't normally spend the money, or if it's a successful act that always has a promotional piece made.

PAUL: Production time can vary from a call the previous night to do it the next day, switching it live because it has to be delivered that night for TV... that quick... or it can take much longer.

BRUCE: The average is about two or three weeks, which includes two or three days of actual shooting.

Could we go over one of your productions as a case history?

PAUL: Toto would be a good example because it was fairly involved and it also won a few awards. The entire four-song piece is 24 minutes long. The band had already shot the artwork for the album, focusing on the title track; "Hydra." It's all about a monster in the sewers of New York which has taken this guy's girlfriend away. He goes down to find the monster and fight it. In the story, there is a question as to whether he succeeds or not, or whether the girl wants to go back with him. The second track is about St. George going down to fight the monster, and the other tracks are unrelated. Most of our attention was centered around the title track, "Hydra," to get the product identification of the album.

BRUCE: When we first met the band they were thinking of shooting it where they shot the cover, which was in fact a real sewer...

PAUL: ...in Glendale. But we decided against that because of typhoid, tetanus... that kind of stuff. We persuaded them to go for a set, and worked out the concepts from there. Two of the numbers had to be performance; not flashing lights and the usual production number, but it did have to have the band actually performing. We worked out conceptual ideas for two of the numbers: "Hydra" and "All Us Boys."

BRUCE: We had four or five meetings with the band. The first one was where we all met initially; the second was an elaboration on ideas; the third one was for fine-tuning those ideas.

PAUL: We prepared a written storyboard and an actual model of the sewer set.

BRUCE: We constructed the sewer in a studio... it was a pretty big set.

Do you require a deposit before all this is done?

SIMON: We get an advance, which is usually 60%.

PAUL: The sewer had running water... rats...

BRUCE: All the modern sludge and junk...

PAUL: It was an exact recreation of the album cover.

BRUCE: We shot the four tracks over a period of three days. One day was entirely devoted to the title track, a long piece about six minutes long. "Hydra" incorporated the concept of the story and performance, all set within the sewer.

PAUL: The band originally wanted to use a shot of David Paich's eye for the eye of the monster because of the way he looks when he wakes up in the morning, but we chose not to depict the monster. You can show the worst, but it's never as effective as when you leave it up to the imagination. We shot from the monster's point of view in many cases.

BRUCE: When we did the Rod Stewart "Hot Legs," we never showed the entire girl... only her legs. It leaves room for the imagination of the viewer.

PAUL: For the "All Us Boys" track for Toto we worked on the theme "from the cradle to the grave." We incorporated children, and for the closing 25 seconds, had the band in old men's makeup.

SIMON: After working on this with Toto, they said it actually improved their stage performances. They became more extroverted. In fact, they are now playing with a set and a backdrop, based on the set we had designed by L5ooie (sic) Mawcinnitt, who is now on tour with Alice Cooper.

PAUL: There is sometimes an interesting correlation between these promo pieces and the careers of the artists. When we were working with Alice Cooper, he only had one track of the album done. As the album proceeded, he ended up using pictures from the promo film in the album artwork.

Can you remember any interesting anecdotes from the Toto production?

PAUL: Well, at one point the Toto piece called for Steve Porcaro to fall off a ladder.

BRUCE: We only did one take of that shot, because he actually fell and caught his eyebrow on the camera lens. He was cut badly enough to need a few stitches. At the time that it happened I knew that the only person on the set with a first-aid kit was the makeup lady, so I immediately called "makeup." It ended up in some magazine that poor Steve was cut and all

the director could think of was to call for makeup.

After you shoot and do your editing and compose the piece, does the band come back for further approval and discussion?

SIMON: We usually do an off-line edit, which is kind of rough cutting, and they'll see that, the management, the band, the record company representative...

BRUCE: The guys we work closest with are the band. They have the most interest, they drop in during the editing sessions, they know the image they are trying to put across on the screen.

Are all of these shows paid for by the record companies?

PAUL: No, sometimes the manager will pay, but overwhelmingly the record company will pay.

Could you give some budget figures for this type of work?

PAUL: It really varies, because they are all custom-made.

BRUCE: As Fleetwood Mac may spend a million on an album, another group will spend much less.

What would the cheapest production cost?... A straightforward representational performance...

SIMON: We usually don't do anything for less than the upper teens.

PAUL: We pay full-day rates, so you have a minimum day of shooting. Economically, it makes sense to do two or three numbers.

SIMON: Nothing can be done for under fifteen thousand dollars.

The Toto piece was a fairly involved production. What did those 24 minutes cost?

SIMON: Around \$80,000.

The area that you are working in is somewhat virgin territory. It's separate from network TV shows, feature films... How is the future of rock video going to develop? Will there be more video projects that go along hand-in-hand with the albums... Will it remain in the promo area... Will you do both?... To sum it up, what's the future of this whole new marriage of audio and video?

PAUL: I think the future of the record industry is in audio-video, whether anybody wants it or not. It's rather like the situation when stereo was first introduced. You bought a stereo record but it was compatible with mono playback. In the future, you'll buy a disc and if you have the right attachment you will get pictures. I think ultimately we are going to go for the videodisc.

The big question the industry has is in regard to the cost of these productions. The difference between audio production and video production is enormous. The record companies shy away because they may be asked to pay more than the album cost for only two tracks of video. They may not know whether those two tracks are going to be the singles from the album. There is simply a high production cost for video and film. But I think that the returns will cover that in the end. For instance, sales are being made to the cable networks.

Another question is whether these pieces stand up to repeated viewings. This affects the future videodisc/cassette market. A lot of the things that we have done do stand up to repeated viewings. Some don't. It depends entirely on the budget and the quality of the production. I think it's important to treat this new format like we treat our own record collections. I have loads of records, but I don't play them all every day. People won't be sitting down and watching their videodisc collection every day.

BRUCE: I personally don't see a great future in the videodisc. I think the average person will want a machine at home, a cassette machine that will allow them playback, as well as recording of shows off their televisions, and also the capability of feeding their own little video cameras into the system.

The same product will probably end up both on disc and cassette?

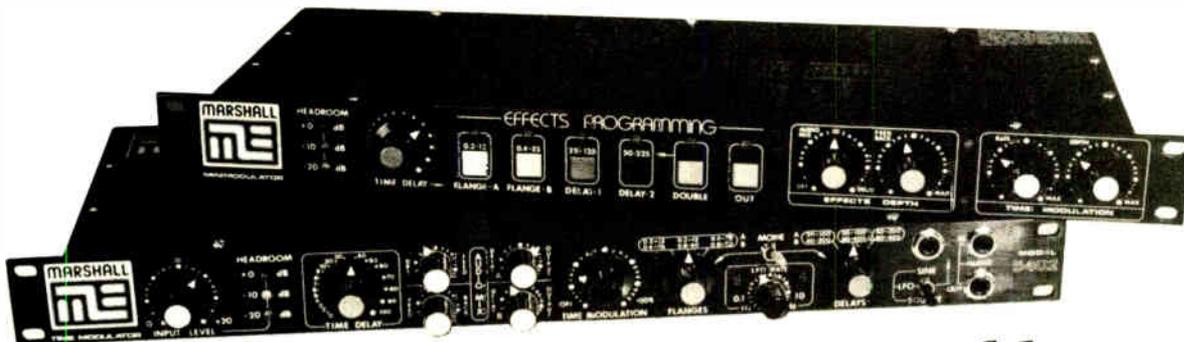
PAUL: I think disc will have the edge because of the fact that you will not be able to record on the disc machine. Piracy is one of the biggest problems facing the record industry today. Additionally, the stamping out of the videodisc is a simpler process than the mass production of videocassettes. The disc is more traditional. We still buy records even though they can get scratched, where cassettes cannot. One major system uses an optical process for sound and eliminates the problems of nicks and scratches.

The use of the software is the big consideration. People can manufacture and market it however they like, but we deal in the software. There is a big future. We've seen bands created by software... and we've seen bands destroyed by software. It's an important tool. Musicians, stars, and certainly, emerging acts are thinking in terms of film and video for exposure.

BRUCE: An incredible number of artists are actually being created via video.

PAUL: I'm sure The Boomtown Rats will acknowledge the debt they owe to

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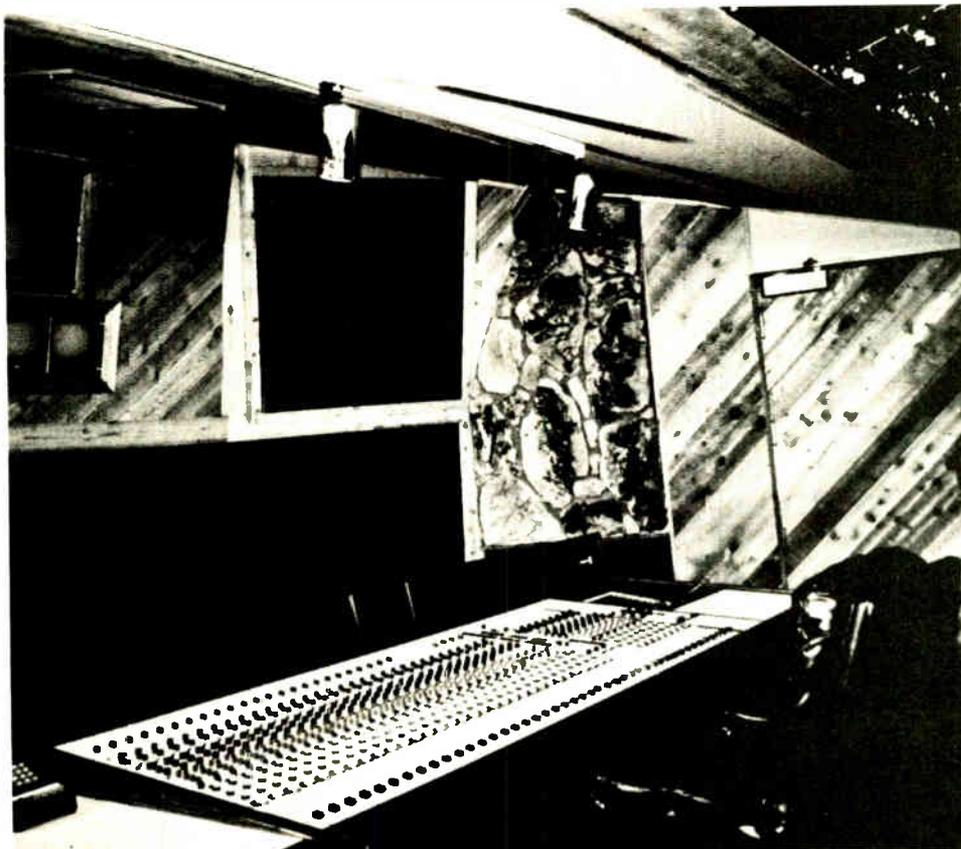
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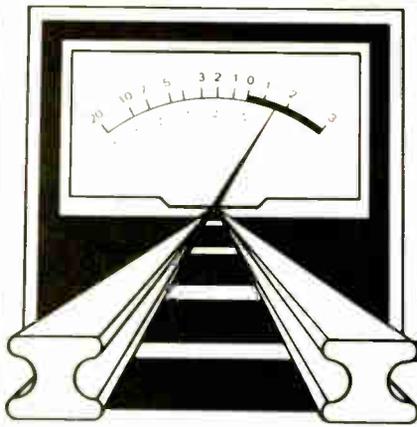
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Other Side of the Tracks

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

THE INAUDIBLE MAN

by Mr. Bonzai

Continued from last issue

We were faced with the ultimate studio dilemma: stolen masters. Great studios of the past have faded overnight because of missing tapes. Like the fish that got away, the tape that is lost is always the perfect one. The studio can never live it down. We had been hit by the Studio Sleuths and they had stolen an irreplaceable master. Held for ransom were basic tracks recorded by Dinky Doodle's back-up band, the Rustlers. After a three-day session, the Rustlers had ridden their choppers into the Mexican sunset, leaving Dinky with a contract for a record in two days. I called a studio meeting.

Cart Ryan, our owner, seemed perplexed, but after a few minutes of coaxing with a jelly donut, he reluctantly came out from under his desk. Smilin' Deaf Eddie, our tech wizard, came shuffling in with his customary plaid slippers and solder-stained bathrobe.

"How did they get in?" I asked our nervous staff.

"The Sonair alarm wasn't even tripped," munched Cart. "We checked and it's working perfectly. No one entered the studio."

"I've been reading up on the other Sleuth burglaries," offered Layla, our receptionist. "It seems that every studio they've hit has had a Sonair alarm system that wasn't tripped."

I turned to the expert and shouted. "Eddie, how did they get in?"

"My usual: Cream and three sugars. Thanks," he smiled. I grabbed a megaphone. "Coffee later, Eddie... How did the burglars get past our acoustic alarm?"

"Oh... hmmm," Eddie mused. "Uh... gee, they must have used a wave cancellation device. I thought it was still theoretical, but it looks like Fader has got a working model."

"Not George Fader!" I moaned. This was worse than I thought. George "Quad" Fader was the unscrupulous president of Earwig, a mercenary bugging company that worked in acoustic espionage. Fader had previously been the chairman of Omnigram, the multi-national record company. They had canned him when quad went kaput. He was powerful, exceedingly rich, and sought vengeance on popular music. He was a maniac... he still believed in quad.

"Eddie, Eddie, Eddie," I pleaded loudly. "You've got to figure out a way to get into his stronghold. If they could get in here, we can get in there."

"Hmmm," Eddie nodded to himself. "I think I got it wired. Quad Fader must be using a sound pressure generator... probably a computerized Harmonizer... to create a sound shield."

"How did you guess?" I quizzed.

"Quad Fader used to be a student of mine. Always working on some useless invention or another. His real name is George Nanawebber... his granddad invented the Horse's Earplug, invaluable at San Juan Hill. It sounds like he's really come up with something this time."

"Can you make one, Eddie?" Cart asked.

"I think so. I'll need a couple of Harmonizers, and a little computer, a Braille oscilloscope, some flat car stereo speakers, some gold foil, and an extra large pair of Oshkosh M'Gosh overalls."

Cart, Layla, and I rushed out to get the hardware while Eddie began sketching out a schematic. When we returned, he took the gear and locked himself in his techroom. We sat outside like expectant fathers, sweating out the hours that brought us closer to doom. Finally, Eddie emerged from his cubicle wearing overalls covered with wires and little gold discs.

"It's elegantly simple," he humbly boasted.

"Any sound that I make is matched, then phased slightly, and neutralized by the complementary Sine wave. No sound is reflected off of me either."

At that moment we heard the roar of Longhorn McIntyre's chopped Harley in the parking lot. Longhorn and Dinky Doodle came rough-housing into the lobby and stopped short when they saw Eddie.

"What the hell's going on? We got a session supposed to be rollin' 'bout an hour ago!" boomed Longhorn.

"Well, you see, Longhorn... we got some

calibration to do... and, uh... we're tracing a short in one of the mike lines, and... you tell him. Cart."

"We were burglarized and your tape was stolen," Cart blabbed. It was a shortcut to the inevitable.

"Then you saddletramps are gonna swing," grinned Longhorn. Dinky just took a back seat and looked at some birdies in the window.

"Perhaps we can do something..." I hoped.

"All we have to do is test out Eddie's sound shield and we'll just walk in and get the tape back."

"You mean you know who took it?" snapped Dinky as he turned.

"No proof... but we think it's Quad Fader. He's a dangerous guy. Works for a lot of governments. He's got a fortress protected by acoustic sensors. Eddie has built a shield that makes him totally imperceptible... acoustically, he will be invisible."

"The Inaudible Man," added Layla.

"Alright, let's go for it. Test it out," ordered Longhorn.

Eddie strapped the Harmonizers and gear on his back while I assembled an assortment of noisemakers. He switched on his powerpack and punched a command into the computer. I yelled, "Eddie, can you hear me?" His lips moved in response, but no sound came out. I pointed to some pots 'n' pans. He picked them up and vigorously bashed them against each other. He took off his slipper and beat on the bottom of a large kettle. Silence. I motioned for him to test all of the frequencies of the spectrum. He fired a starter pistol, sat on a whoopee cushion, tooted a bicycle horn, and plucked a bass marimba. There was absolutely no sound at all. I switched on our Sonair alarm while we all sat motionless. Eddie danced a can-can across the lobby. The alarm remained silent.

"Well, it works," I spoke as I switched off the alarm. "Amazing. Eddie can walk right through a security set-up. Only problem with Quad Fader is that he has about a hundred guards."

"We need a diversion," Layla observed.

"A diversion, huh?" remarked Longhorn.

"Diversions, excursions, and perversions are my game. I think me and some of my buddies can create a diversion..."

We laid our plan. With Longhorn and a few hundred of his biker friends creating a disturbance, Eddie could slip inside the Fader complex and retrieve Dinky's tape. I looked at Eddie, as adept as James Bond on Quaaludes, and murmured an inaudible prayer.

...to be continued. ■

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			YUCCA VALLEY
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BUY THE TIME YOU NEED TO DO IT WRONG.



Sometimes you get exactly the sound you want. Other times, it's a bust. That's why you go through the endless hours of practice and rehearsal. And that means you need the time.

More than anything else, owning a multitrack recording rig gives you all the time you need. To practice. To make mistakes and change your mind. To experiment and develop.

The process starts with the multichannel recorder. Specifically, our A-3440 — the new standard for four tracks on ¼-inch tape with sync. Rugged, reliable and very fast to operate, the A-3440 uses one button per track for Record/Playback status and dbx* Encode/Decode switching. It has a built-in 4x1 headphone mixer for selective monitoring and cueing, and a pitch control for added production flexibility.

The key to controlling your sound for recording and mixdown is the mixer. For the right balance between real multichannel recording flexibility and low cost, try our Model 2A (shown here with optional MB-20 meter bridge and sideboards). Six inputs drive four separate outputs. Each input has switchable mic/line mic attenuation (to reduce overload distortion), bass and treble controls ($\pm 12\text{dB}$ at 100Hz and 10kHz), color-coded channel assign buttons, pan (for stereo balance) and slide fader level control. There's a master fader



for overall level control. And lots of mixdown flexibility with the Model 2A's patch points. You can hook up external equalizers (like our GE-20), reverb units, any signal processors that will help you get the results you want.

If you're just getting started, get our free 16-page introduction to multitrack recording called "Are You Ready For Multitrack?" And if you're already cutting tracks, invest \$4.95** in "The Multitrack Primer," our 48-page guide to

setting up and using a multitrack studio, with special emphasis on never before published ways to conquer acoustic problems typically found in the home studio.

Just write us. Or better yet, pick them up at your TEAC Multitrack dealer.

Then get your hands on the tools that give you all the time you need.

*dbx is a registered trademark of dbx, Inc. The dbx unit is available optionally. **Retail prices are determined by individual TEAC Multitrack dealers.



MULTITRACK SERIES

TEAC Professional Products Group

©1979 TEAC Corporation of America, 7733 Telegraph Road, Montebello, CA 90640 In Canada, TEAC is distributed by White Electronic Development Corporation (1966) Ltd.

4track

• **AUDIBLE SOUND SYSTEMS**
also REMOTE RECORDING
 8857 Venice Blvd., Los Angeles, CA 90034
 (213) 204-2922
 Owner: Richard L. Castleberry
 Studio Manager: Laura C. Greene

• **AUDIO RECORDERS**
also REMOTE RECORDING
 3843 Richmond, San Diego, CA 92103
 (714) 298-8355
 Owner: John Mullen
 Studio Manager: John Mullen

• **BERKENS SOUND RECORDING LABS**
also REMOTE RECORDING
 1616 W. Victory Blvd., Glendale, CA 91201
 (213) 248-8583
 Owner: William Berkuta, Richard P. Stevens II
 Studio Manager: William Berkuta

• **BLUE POWER RECORD CO.**
 1065 E. Fairview Blvd., Inglewood, CA 90302
 (213) 672-2349 or 389-3471
 Owner: Bob Starr
 Studio Manager: Alberta Haywood

• **CANTRAX RECORDERS**
also REMOTE RECORDING
 1720 Park Ave., Suite L, Long Beach, CA 90815
 (213) 587-7302
 Owner: Richard Joseph Cannata
 Studio Manager: Richard Joseph Cannata

• **CREATIVE MEDIA**
 7271 Garden Grove Blvd., Suite E,
 Garden Grove, CA 92841
 (714) 382-9489
 Owner: Tim Keenan
 Studio Manager: Tim Keenan
 Extras: In addition to professional Ampex sound equipment, we operate a 3/4" color two camera video production studio for industrials or demos. Other extras include an extensive sound effects and production music library and a pool of male/female narrators.
 Direction: Since 1970 we have provided Orange Country with professional audio production for radio spots, sound-tracks for A/V presentations, films and TV as well as syndicated radio programs, demo tapes and other narration projects. Our staff has extensive background in both radio and music production, and our rates are the lowest around for our professional services.

• **CUSTOM AUDIO RECORDING SERVICE**
also REMOTE RECORDING
 929 California Avenue, Bakersfield, CA 93304
 (805) 324-0738
 Owner: Trenton T. Houston.

• **CUSTOMCRAFT RECORDINGS**
also REMOTE RECORDING
 5440 Ben Ave., N. Hollywood, CA 91607

(213) 766-1298
 Owner: Dean Talley
 Studio Manager: Dean Talley

• **DEWITT ASSOCIATES**
also REMOTE RECORDING
 88 Teardale St., Thousand Oaks, CA 91380
 (805) 495-3405
 Owner: C. M. DeWitt III & Rosalie R. DeWitt
 Studio Manager: C. M. DeWitt III

• **E.A.R. RECORDING**
also REMOTE RECORDING
 c/o ERD Productions
 Box 4073, Panorama City, CA 91402
 (213) 343-4896
 Owner: Alan Mayer
 Studio Manager: Alan Mayer, Rod Fong, Earl Dingman

• **JOHN ESPARZA RECORDING**
 485 South Kellogg Way, Goleta, CA 93017
 (805) 964-4512
 Owner: John Esparza and Debra Esparza
 Studio Manager: John Esparza
 Engineers: John Esparza
 Dimensions of Studio: 16' x 19'
 Dimensions of Control Rooms: 12' x 15'
 Tape Recorders: Tascam Series 70 4 track, Tascam 35-2 2 track; Sanyo cassettes (2)
 Mixing Console: Modified Tascam Series 10 (8x4), custom cue mix and system design by Audio Consultants of Santa Barbara
 Monitor Amplifiers: Crown
 Monitor Speakers: JBL 4311 and Auratones
 Echo, Reverb, and Delay Systems: Br Amp stereo reverb
 Other Outboard Equipment: dbx 4-track, dbx 2 track, Technics Universal EQ, Technics pre-amp and turntable, Edcor cue amp.



John Esparza Recording
 Goleta, California

Microphones: Electro-Voice, AKG, Sony, Shure, TEAC.
Instruments Available: 5'9" Kawai grand, Rhodes 88, Guild and Martin acoustic guitars
Rates: \$18/hr, block rates negotiable
Extras: Production consultation, session planning, musicians, vocals, instrument rental, free setup, kitchen, TV, spirits close-by, and coming soon - hot tub!!
Direction: John Esparza Recording is a new studio in the Santa Barbara area and we wish to thank all those who made it possible. Here at JER, we're totally committed to good sounds and good feelings. Comfortable, professional atmosphere lending itself to the creative artist

• **GEORGE'S RECORDING STUDIO**
also REMOTE RECORDING
 4375 Highland Place, Riverside, CA 92508
 (714) 682-8942
 Owner: George Williams

• **HARK'S SOUND STUDIO**
 1041 N. Orange Drive, Hollywood, CA 90038
 (213) 483-3288
 Owner: H. Harland Harker
 Studio Manager: H. Harland Harker

• **KOALA STUDIO**
also REMOTE RECORDING
 803 N. New Hampshire Ave., Suite 1,
 Los Angeles, CA 90004
 (213) 665-3870 (anytime).
 Owner: Jack and Shirley Adams
 Studio Manager: Jack Adams
 Extras: 4 synthesizers (polyphonic, sequencer, 3-voice keyboard, studio patchable), Rhodes 88, lots of percussion, woodwinds, record and tape library; arranging, lead sheets, orchestration, sweetening, editing, mixdown, copying; production assistance, studio musicians and vocalists available; central location—just off Hollywood Freeway, easy ground-level access
 Direction: In-house production of scoring and special sound effects for film, video, slides, radio drama and commercials; Filmex, U.S. Navy, Pathological Films, USC, International Films, UCLA, Ralph Miller Films, independent producers; electronic music production (synthesizers and tape techniques/musique concrete). Highest quality approach from initial concept to finished product. Individual attention to each client's needs

• **MAXTRAX RECORDING STUDIOS**
 3528 Merrimac Ave., San Diego, CA 92117
 (714) 274-8548
 Owner: Jeff Stein
 Studio Manager: Jeff Stein

• **DON MESSICK STUDIO**
 Mail only: P.O. Box 5428, Santa Barbara, CA 93108
 Studio: 82 Humphrey Rd., Montecito, CA 93108
 (805) 966-3838
 Owner: Don Messick
 Studio Manager: Don Messick

• **MOFFETT MANOR RECORDERS**
 2152 Canyon Dr., Costa Mesa, CA 92627
 (714) 848-3838 or Message 774-0680
 Owner: Robert Moffett
 Studio Manager: Robert Moffett

• **NOUVEAU STUDIO**
also REMOTE RECORDING
 1024 E. Broadway, Anaheim, CA 92805
 (714) 956-0695
 Owner: Servando, E.J. Warmack, Lon Warmack, Jen Gonzalez
 Studio Manager: Servando

• **OMEGA AUDIO PRODUCTIONS**
also REMOTE RECORDING
 2178 N. Lugo, San Bernardino, CA 92404
 (714) 883-7342
 Owner: "Mike" Milan W. Ubovich
 Studio Manager: Mike Ubovich

Direction: Omega Audio Productions specializes in voice recordings such as radio spots and programs, narrations, artist interviews, cassette programs, and special presentations. Other services include remote recordings, cassette mastering and in-house stereo cassette duplicating, reel to reel duplicating, radio syndication, and a full sound effects library. We are now opening a new studio for musicians and groups to record demo tapes, jingles, and custom sound tracks. Omega also works closely with our clients offering information on creative advertising ideas. If you're interested in accountable, effective, and professional advertising production, I'd like to explain our services more in detail. Please feel free to call for references, rates, or demo tapes. Experience Omega's quality sound.

• **PHUSION**
REMOTE RECORDING ONLY
 P.O. Box 7901, Newport Beach, CA 92660
 (714) 751-8870

Owner: Mark Paul.
Studio Manager: Control Room Manager: Mark Paul.
Engineers: Mark Paul, Sylvia Waack.
Dimensions of Control Rooms: 20' x 12'.
Tape Recorders: TEAC A3440 4 track; Technics RSM 65 cassette; Sony 350 1/4 track.
Mixing Consoles: TEAC/Tascam Model 3, 8 in x 4 out, 8 in x 2 out, 4 in x 2 out.
Monitor Amplifiers: Pioneer SX-780 (75 watts).
Monitor Speakers: JBL 4311 (mix-down).
Other Outboard Equipment: Soundcraftsmen Model RP2201R graphic EQ; dbx Model 124 noise reduction. Soon-to-come: Lexicon Model 93EM digital delay and Yamaha analog delay.
Microphones: Sennheiser MK 802U condenser; Shure SM57, SM59; AKG D1000E's, D190E; Pearl CM4000 condenser; Peavey; Sony F100's.
Instruments Available: ARP Odyssey, Acoustic 150 guitar amp, drums. Soon-to-come: Mesa/Boogie.
Rates: \$15/hr (\$25 set up), \$10/hr mix-down, 50¢/mi. one way, plus tapes (at my cost); (Repeat customers receive reduced rates).

• **QUAD/CEE**
 9040 Caballero Dr., Alta Loma, (Rancho Cucamonga), CA 91701
 (714) 989-7246

Owner: Quizarro Corp.
Studio Manager: R. Dow.

• **SHOOTING STAR STUDIO**

Venice, CA 90291
 (213) 399-5617 or 822-9988
Owner: Planet Productions
Engineers: Don Tittle.
Dimensions of Studios: 19' x 19'.
Dimensions of Control Rooms: 10' x 10'.
Tape Recorders: Pioneer RT-2044 4 track; Pioneer RT-2022 2 (1/4) track; JVC cassette.
Mixing Consoles: TEAC/Tascam Model 5, 8 in x 4 out, TEAC Model 2, 6 in x 4 out.
Monitor Amplifiers: Phase Linear 400 control room monitors; Spectro Acoustics 202C headphones.
Monitor Speakers: JBL 4311's.
Echo, Reverb, and Delay Systems: Orban/Parasound reverb.
Outboard Equipment: dbx 157 noise reduction, dbx 118 dynamic range enhancer, Bi-Amp graphic EQ.
Microphones: Sennheiser 421's, Shure SM-58's, 57's; Sony ECM 280 electret condensers.
Instruments Available: Kawai studio upright piano, Fender Rhodes, RMI computer keyboard.
Rates: \$15/hr, \$5/session instrument rental.

• **STUDIO 23**
 also **REMOTE RECORDING**
 2133 S. Bentley Ave., Los Angeles, CA 90025
 (213) 477-8408
Owner: Bryan Cumming.

• **UNDERGROUND STUDIO**
 also **REMOTE RECORDING**
 852 West Arbor Vitae, Inglewood, CA 90301
 (213) 672-4832

Owner: Tom Cherry.
Studio Manager: Richard Sandford.
Engineers: Richard Sandford plus various independents.
Dimensions of Studios: 14' x 20'.
Dimensions of Control Rooms: 9' x 13'.
Tape Recorders: TEAC A-3340S 4 track; Technics RS1500US 2 track; Wollensak 1520 full track; Sansui SC 3110 cassette.
Mixing Consoles: Allen & Heath Pop Mixer, 16 in; Shure M68, 5 in.
Monitor Amplifiers: Marantz 240's.
Monitor Speakers: JBL 4311, Auratone Sound Cubes, custom built speakers, 3 separate headphone systems.
Echo, Reverb, and Delay Systems: Eventide Digital Delay, Roland RE-201, tape echo, Fisher spring.
Other Outboard Equipment: Eventide Omnipressor, Audio Arts parametric EQ's, dbx Professional Series noise reduction, feedback controllers, various direct boxes.
Microphones: Neumann KM-84; Sennheiser MD421, MD 441; Shure SM-57; Electro-Voice RE-20; Beyer M160C; Sony ECM 33P; AKG D202E.
Instruments Available: Piano; Ludwig, Slingerland, Rogers drums; bass guitar and amp; electric and acoustic guitars; Musser orchestra bells; ARP String Ensemble.
Rates: \$12/hr; (\$100 Special includes 12 hours of recording time plus one 10 1/2" reel of Ampex 456 Grandmaster tape, free set up time, engineer, piano. The 12 hours can be broken up according to client's needs).

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 Compressor with up to 30dB noise reduction & 10 dB dynamic range
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 Booster featuring balanced line driver 4 channel 10 in Out
 Compressor featuring variable 0.5-5 mS attack and 0.1-2 S release, 6:1

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LEDE is a Trademark of Synergetic Audio Concepts.

Owner: John A. Alderette
Studio Manager: Cathy Cropper

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

Owner: Tim Nelson
Studio Manager: Tim Nelson

•• HOT MIX RECORDING
5892 Los Molinos, Buena Park, CA 90620
(714) 781-2821

Owner: Bob Chance
Studio Manager: Bob Chance
Engineers: Bob Chance, Tracy Sands, Lowell Noel
Dimensions of Studio: 18' x 20'
Dimensions of Control Rooms: 6 x 8'
Tape Recorders: TEAC 80-8 8 track; TEAC 25-2 2 track with dbx; TEAC A-5 cassette with Dolby
Mixing Consoles: Tascam Model 3, 8 in x 8 out
Monitor Amplifiers: Crown
Monitor Speakers: JBL 4311
Echo, Reverb, and Delay Systems: Roland Space Echo RE-201

Microphones: AKG D224E, D222E, C501-E-10 condensers, D1000-E, Shure PE-50; E-V 635A and other assorted mics
Instruments Available: Crumar orchestrator synthesizer, electric and acoustic guitars, Ludwig drum set; Maestro phase shifter and fuzz unit; studio chimes; Fuji bongos and miscellaneous percussion, other instruments available upon request.
Rates: \$20/hr

Extras: Two complete sound effects libraries (CBS and Elektra) for all production needs, including audition tapes, commercials, sound tracks, Garrard turntable.

Direction: A studio owned and operated by seasoned musicians, able to help you achieve your musical goals or tape. We can provide musicians, actors and session guidance upon request.

•• IMAGINARY STUDIOS
Venice, CA 90291
(213) 398-3973

Owner: Steve Terlizzi
Studio Manager: James Conley

•• IMPACT SOUND
also REMOTE RECORDING
444 N. Mangrove Ave., Covina, CA 91724
(213) 339-8500

Owner: Bob Allen, John Holsinger
Studio Manager: Dave Alverson

•• INLAND/CENTOS SOUND PRODUCTIONS
1840 Unit D, South Lyon, Santa Ana, CA 92705
(714) 541-8205, 541-8243

Owner: Bob Bennett, Greg Toscas, Mark Mortensen
Studio Manager: Mark Mortensen
Direction: We would like to thank our many clients for the business you have brought our way. The number of referrals and recommendations that we have received is very gratifying. Our promise to you, is to continue to provide high quality in sound and the personal attention necessary for you to complete the project that you can be proud of. We are happy to announce that we now have expanded into commercial and jingle production. We now have employed well-known, experienced announcers, writers, musicians and vocalists to produce a truly professional product. Thank of us for the complete audio package.

•• MAIN ST. STUDIOS
4051 Main St., Riverside, CA 92501
(714) 884-3785

Owner: Kevin Lamb, John Sexton, Richard Bendix
Studio Manager: John Sexton

•• MEL'S SOUND OF MUSIC
3148 1/2 E. Colima Rd., Hacienda Heights, CA 91745
(213) 961-2475

Owner: Mel Arakelian
Studio Manager: Tom Manasian
Engineers: Tom Manasian
Dimensions of Studio: 12' x 19'
Dimensions of Control Rooms: 8' x 8'
Tape Recorders: TEAC/Tascam 80-8 8 track; Akai GX 230D 2 track; Aiwa cassette AD6300 2 track; TEAC 35-2 mastering and mix-down deck.
Mixing Consoles: Tascam Model 15, 10 in x 8 out.
Monitor Amplifiers: Sansui AU 519.
Monitor Speakers: JBL L100's, Auratones.
Echo, Reverb, and Delay Systems: Orban/Parasound 111B dual reverb.

Other Outboard Equipment: dbx 163 compressor/limiter, TEAC V588 speed control.
Microphones: Sony ECM 56F; Sennheiser MD-421; Shure SM-57, SM-58, PE-54D, PE-56D; AKG C-501E; Audio Technica 803, 801.

Instruments Available: Baby grand piano, clavinet, synthesizers, Crumar strings, Crumar T-1 (B-3 sound), amps and

8track

•• ADAMO'S AUDIO
18571 Higgins Circle, Huntington Beach, CA 92647
(714) 842-2868

Owner: Jerry Adamowicz
Studio Manager: Jerry Adamowicz

•• ASCOT RECORDING STUDIO
5904 Sunset Blvd., Hollywood, CA 90028
(213) 488-8355

Owner: James Rayton
Studio Manager: James Rayton
Engineers: James Rayton
Dimensions of Studio: 18' x 25'
Dimensions of Control Rooms: 12' x 15'
Tape Recorders: Stephens 8 track, Ampex 4 track, 3M 2 track, Pioneer 1/2 and 1/4 stereo; Kinwood & Pioneer cassettes (4)
Mixing Consoles: Opamp Labs 1204, 12 in x 4 out plus 12 direct

Monitor Amplifiers: Opamp 423's
Monitor Speakers: Altec 604E's w/Mastering Lab crossovers
Echo, Reverb, and Delay Systems: Fairchild reverb; Eventide Harmonizer w/digital delay.

Other Outboard Equipment: UREI tube limiters; Teletronix LA3A leveling amps, Grampan/Gotham disc cutting system
Microphones: AKG C-414, C-451, C-60, D-200, D-1000, Neumann U-87, U-87; Shure SM-58, 330; E-V 666; RCA 77, 44; Altec 639, 633; misc. Stephens and direct boxes
Instruments Available: Grand piano; Lowrey organ w/synthesizer and strings.

Rates: \$24/hr 2 track; \$30/hr 4 and 8 track; add 1/2 after 6pm.

•• AUDIBLE SOUND SYSTEMS
also REMOTE RECORDING
8857 Venice Blvd., Los Angeles, CA 90034
(213) 204-2922

Owner: Richard & George Castleberry
Studio Manager: Richard Castleberry

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

Owner: Barry Schieffer and Barron Abramovitch
Studio Manager: Barry Schieffer
Engineers: Barron Abramovitch, Roy Braverman, Barry Schieffer

Dimensions of Studio: 10' x 25'
Dimensions of Control Rooms: 10' x 14'
Tape Recorders: TEAC/Tascam 80-8 8 track; TEAC 2300 2 track; TEAC 3340 4 track; Sony 2 track cassette recorder.

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

Monitor Amplifiers: BGW 250 B, Crown DC-60.
Monitor Speakers: (2) Mitsubishi DS-150; (2) Auratones
Echo, Reverb, and Delay Systems: Tapco 4400 echo, tape delay.

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

Microphones: AKG C-412s, Electro-Voice RE-20, RE-15s, 666; Sony ECM-22s; Shure SM-57, SM-58s, SM-56; RCA 77.
Instruments Available: Upright piano, Fender Rhodes piano, Univox Mini Korg synthesizer, wind chimes, bass guitar, percussion instruments.

Rates: \$15/hr including engineer.

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

Owner: Ray Marzano, Jerry West
Studio Manager: Jerry West

•• BLUE LIGHT-BLUES WAVE RECORDING STUDIO
11211-M Sorrento Valley Rd., San Diego, CA 92121
(P.O. Box 2018 Del Mar, CA 92024)
(714) 755-5803

Owner: Terry W. Williams
Studio Manager: Robert Henkel
Direction: Blue Light Recording Studio has merged with: Blues Wave Records, a regional record company serving the San Diego area. Robert Henkel is the production manager and musical coordinator, and Terry Williams is the owner/engineer. Credits for the last year include three rock lp's and two rock/New Wave singles, and extensive demo work with John Ford Coley with Leslie and Kelly. Future projects include a jazz album featuring Mark Lessman, and New Wave singles by the Blue Light Band. We want to get it happening musically in San Diego!

•• CHECKFIELD STUDIOS
3495 Mt. Aclara Ave., San Diego, CA 92111
(714) 278-1398

Owner: Ron Satterfield, John Slowiczek
Studio Manager: John Slowiczek

•• GARY DENTON STUDIO
15350 Cobanet St., Van Nuys, CA 91406
(213) 786-2402

Owner: Gary Denton
Studio Manager: Gary Denton

•• DLA STUDIO
8520 Van Noord Ave., N. Hollywood, CA 91606
(213) 786-2852

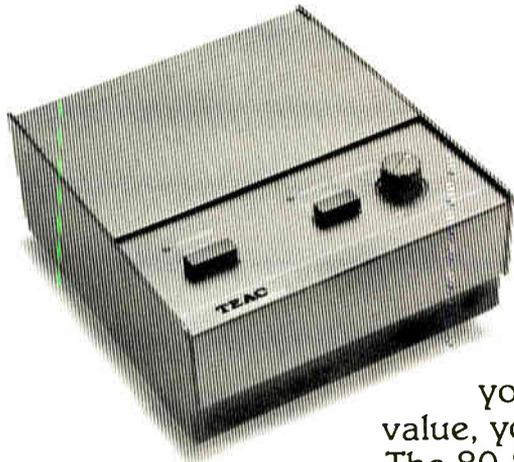
Owner: David Lee
Studio Manager: David Lee

•• FOXY MUSIC RECORDING STUDIOS
315 N. Pacific Coast Highway, Redondo Beach, CA 90277
(213) 372-8811

Owner: Craig Burbidge, Victoria Burbidge
Studio Manager: Richard Maddox
Direction: Foxy Music has completed its first successful year of operation, servicing such clients as John Ford Coley, Cheryl Lynn, Billy Griffin, John Barnes and others. Our philosophy of taking a sincere interest in every client's project, has made us one of the most sought after 8 track studios in L.A. Foxy Music will maintain its philosophy and attitude as we expand to larger facilities and 16 track capabilities thus fall. When you are in need of professional recording services for music, radio, or television please call Foxy Music for free consultation. Special thanks to the Mix for its help this last year.

•• GLACIER RECORD & PRODUCTION CO.
also REMOTE RECORDING
1041 E. Lacy Avenue, Anaheim, CA 92805
8212 Darlington Ave., Buena Park, CA 90621
(714) 522-8006, 999-8988

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The 80-8 helps you produce the results you want. That's a matter of record. Sometimes gold. You get 8 tracks and the economy of half-inch tape. There's Tascam's unique Function Select that determines both record and monitor status with one button per track. Optional dbx** interface, with S/N performance better than 95dB (WTD).

Add Tascam's Variable Speed Control and you increase your recording flexibility by adjusting 15 ips $\pm 20\%$. You'll solve tough timing and cueing problems, fix flat notes and add another dimension to your creative processes.

Stop in today and hear what VSC can do for your sound. Because you can get your new 80-8 with a Variable Speed Control at no additional cost.

*Suggested retail. Installation required.

**dbx is a trademark of dbx, Inc.



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many different brands of guitars—We're almost a music store.
Rates: \$25/hr or block rates available as low as \$18.50
Extras: Background vocalists, studio musicians available, also complete arranging and production service, multi-copies of your tape or cassette or records available
Direction: We serve all areas of the industry including hard rock, gospel, educational, ad-production, Top 40. Very relaxed atmosphere with flexible personalities to work with. We have a complete full-line music store in front of studio for musicians who wish to take advantage of discount purchases

•• **MOSER SOUND PRODUCTIONS**
 1923 W. 17th Street, Santa Ana, CA 92706
 (714) 541-8801
Owner: Richard Moser
Studio Manager: Richard Moser

•• **MUSIC BOX RECORDING STUDIO**
 1146 N. Western Ave., Hollywood, CA 90029
 (213) 482-9937
Owner: Edward Perry
Studio Manager: Socorro Lanzas

•• **MUSIC POWER RECORDING STUDIO**
 3009 Euclid Ave., San Diego, CA 92105
 (714) 282-3001 or 282-4011
Owner: Music Power, Inc.
Studio Manager: Mike Markson, Donn Hopkins

•• **NEWJACK SOUND RECORDERS**
 also REMOTE RECORDING
 1717 N. Highland, Suite 613 Los Angeles, CA 90028
 (213) 468-8141
Owner: Alan Barzman, Bob Bain
Studio Manager: Ed Wilson

•• **NORTH STAR PRODUCTIONS**
 58824 Joshua Dr., Yucca Valley, CA 92284
 (714) 385-7145
Owner: Mark Bransford, Greg Bransford, Mark Price
Studio Manager: Greg Bransford

•• **ORION RECORDING LTD.**
 also REMOTE RECORDING
 838 W. Baker, Costa Mesa, CA 92626
 (714) 548-5718
Owner: Larry Travis
Studio Manager: Maggie Paulsen

•• **PANZER PRODUCTIONS**
 3484 Redwood Ave., Los Angeles, CA 90086
 (213) 397-7545
Owner: Adolpho "Fito" de La Parra
Studio Manager: Bill Forman

•• **R&B RECORDING**
 2385 Monterey Penn. Dr., Corona, CA 91720
 (714) 735-3282
Owner: Roland P.V. Furman
Studio Manager: Roland P.V. Furman
Engineers: Roland Furman, Wayne Furman, Arch Alexander
Dimensions of Studio: 22' x 21' w/isolation booths (vocal & drums)
Dimensions of Control Room: 8' x 10'
Tape Recorders: TEAC 80-8 8 track; TEAC A-2300SD 2 track; TEAC A170S 2 track cassette
Mixing Consoles: TEAC 15, 24 in x 8 out
Monitor Amplifiers: Spectro-Acoustic, Fisher
Monitor Speakers: JBL 4311's, Parentian's and Auratones
Echo, Reverb, and Delay Systems: Space Station by Urs Major Model SST-282
Other Outboard Equipment: dbx 163 compressor/limiter, DX-8 dbx noise reduction
Microphones: Sennheiser 421UE, E-V RE-20, 1776; TEAC ME-80, Shure SM-57
Instruments Available: Gibson Ripper bass guitar, Crumar keyboard with Leslie 820, Vox bass amp, set of congas
Rates: \$25/hour, block rates available

•• **THE REEL RECORDING CO.**
 P.O. Box 2181, West Covina, CA 91793
 (213) 987-0284
Owner: Tony Demme
Studio Manager: Tony Demme

•• **THE REEL THING RECORDING STUDIO**
 11197 Tudor, Ontario, CA 91781
 (714) 828-3024
Owner: Robert M. Hill, Georgia V. Hill
Studio Manager: Robert M. Hill
Engineers: Robert M. Hill
Dimensions of Studio: 13' x 12' x 8' with 6' x 6' isolation booth

8track

Dimensions of Control Room: 9' x 6'
Tape Recorders: TEAC/Tascam 80-8 8 track; TEAC/Tascam 40-4 w/dbx 4 track; TEAC/Tascam 35-2 w/dbx 2 track; TEAC A-5300 2 track; TEAC A-601R 2 track cassette
Mixing Consoles: TEAC/Tascam Model 3, 8 in x 4 out
Monitor Amplifiers: Spectro-Acoustics 200R
Monitor Speakers: JBL 4311B, Auratone Cubes
Echo, Reverb, and Delay Systems: Sound Workshop reverb 242C
Other Outboard Equipment: MXR Phase 90; MXR line drive noise gate, Spectro-Acoustic graphic EQ 210R
Microphones: Electro-Voice 1776, Shure, AKG D1000E, TEAC ME-80, Sennheiser 421, Sony ECM 56F
Instruments Available: Peavey guitar amp; Gibson 330 electric guitar, Fender Precision Bass; Epiphone acoustic guitar, Ludwig drums
Rates: 8 track \$20/hr; 4 & 2 track \$15/hr. Block rates available. Mixdown \$15/hr 8 track, \$10/hr 4 track

•• **SOUNDATIONS**
 5844 Kearny Mesa Rd., Suite F, San Diego, CA 92111
 (714) 580-8214
Studio Manager: Lorraine Garcia
Engineers: Joey and Andy and Lorraine Garcia
Dimensions of Studio: 22' x 26', string room 10' x 10', drum booth 9' x 9'
Dimensions of Control Room: 22' x 19'
Tape Recorders: Tascam 80-8 8 track; Otari MX-5050B 2 track master
Mixing Consoles: Sound Workshop 1280B and Sound Workshop Expander with Super EQ. Total of 24 in x 8 out; Borgia console
Monitor Amplifiers: BGW 250, Crown D75
Monitor Speakers: JBL 4333's, Auratone 5C Super Cubes
Echo, Reverb, and Delay Systems: Sound Workshop reverb
Other Outboard Equipment: dbx noise reduction, dbx compressor/limiter, Tascam VSO, Oplonica cassette recorder, turntable
Microphones: AKG 452, 414EB, 1000E; Sennheiser MD-421, Neumann U-87; Shure
Instruments Available: Emerson baby grand piano, Music Man amp 112RP, Ovation acoustic, Gibson ES 335, 5 piece Pearl drum set with hydraulic heads, various effects pedals, tuners, Ibanez acoustic maple 12 string. All instruments upon request
Rates: \$30/hr for 8 track, \$20/hr for 2 track. Block rates available as well as rehearsal space

•• **THE SOUND SOLUTION**
 also REMOTE RECORDING
 1211 Fourth Street, Santa Monica, CA 90401
 (213) 398-5332
Owner: David Epstein
Studio Manager: David Epstein
Engineers: Matt McAllister, David Epstein, David Feuer, R&D; Mike Dubrow
Dimensions of Studio: 32' x 14' plus iso. booth—4' x 8'
Dimensions of Control Room: 14' x 16'
Tape Recorders: Scully 284 8 track 1" 15/30ips, Scully 280 2 track; Sony TC-854-4 4/2 track; Sony TC 770-2 1/2 track; Sony TC-D5 cassette deck; Tandberg TCD 440A cassette deck
Mixing Consoles: Barmard custom designed, 20 in x 16 out
Monitor Amplifiers: Crest P3500's; Uni-Sync models 50's, AB Systems 105, 205, custom MOS-FET by "Bee Zourt", and AB Systems 2400 electronic crossovers
Monitor Speakers: JBL 4311's; Auratones; Gauss quadamped playback system
Echo, Reverb, and Delay Systems: Cranbus Audio stereo reverb system, MXR digital delay
Other Outboard Equipment: dbx compressor/limiters; Teletronix LA-2A's, Systech 701Z flanger/analog delay, Klark Teknik DN 22 1-octave EQ, DN 27 1/2 octave EQ, SAE 2800 parametric EQ; Bang & Olufsen 3400 turntable, digital programmable metronome, complete monitor and cue mixers; 258 pt. patch bay
Microphones: Neumann U-87; Sennheiser MD 421's, 441, 211's; Shure MS-7, SM-56's, SM-57's, SM-58's, SM-81's; AKG C-451, E-1000, D-2000's, C-501E's, D-58E 200; Sony C-22's, 250's, ECM 16's; E-V 665, 666, 1711; MB C-520; "Dingle Mics."
Instruments Available: Hamilton Winter upright piano; Fender; Jazz Bass; Gibson and Fender electric guitars; Fender, Ampex and Acoustic amplifiers, Yamaha acoustic guitars; most electronic keyboards on request, drums and percussion on request
Extras: Free parking, patio, 24 hr. restaurant/deli around the cor-

ner, theatre and news stand next door, centrally located—4 blocks from the beach in smog-free Santa Monica.
Rates: Reasonable, please call for quote.
Direction: We provide non-compromising 8 track demos and masters. Our studio was designed for optimum acoustic flexibility and aesthetic comfort. Our staff is knowledgeable, friendly, and always ready to offer production assistance. Recently we have specialized in pre-production projects including several 16 track masters. We have a complete sound reinforcement department which makes available high efficiency sound systems, for both sale and rental. We have pleased and satisfied each and every customer, from record companies to musicians, and we'll do the same for you.

•• **SOUND-TRACK STUDIOS**
 P.O. Box 5284 Hacienda Heights, CA 91745
 (213) 398-8824
Owner: Bruce Mason, Scott McQuown, Steve Watts
Studio Manager: Steve Watts

•• **SPECTRASOUND RECORDING CO.**
 also REMOTE RECORDING
 P.O. Box 2323, Hollywood, CA 90280
 (213) 633-9245
Owner: Jay Staggs
Studio Manager: Arleen Glum

•• **SPICE OF LIFE PRODUCTIONS, INC.**
 also REMOTE RECORDING
 18201 San Jacinto, Fountain Valley, CA 92708
 (714) 838-1008
Owner: Spice of Life Productions, Inc.
Studio Manager: Ronald L. Carleton
Direction: 90% of our business is primarily derived from our remote recording division, (Audio-Portrait, Ltd.). Our corporation has devised an alternative to expensive multi-track remote recording. We have custom designed complete portable 8 track recording units, which use modern multi-microphone techniques to achieve true panoramic stereo sound reproduction. This service is free to churches and schools and available to others on the basis of a minimum order of 50 cassettes at \$5 each. Because we produce the finest high speed duplicates in Southern California we guarantee complete success.

•• **KRIS STEVENS ENTERPRISES, INC.**
 also REMOTE RECORDING
 14241 Ventura Blvd., Suite 204, Sherman Oaks, CA 91423
 (213) 981-8255
Owner: Kris Erik Stevens
Studio Manager: Jerry Vincent

•• **STUDIOHOUSE**
 6585 Sunset Blvd., #120, Hollywood, CA 90028
 (213) 464-1133
Owner: George Gilbreath
Studio Manager: George Gilbreath

•• **SUNBURST RECORDING AND PRODUCTIONS**
 7815 Kittyhawk Ave., Los Angeles, CA 90045
 (213) 648-2873
Owner: Bob Wayne, Richard McAndrew
Studio Manager: Bob Wayne and Richard McAndrew

•• **SYMMETRICAL SOUND LAB**
 9206 Forbes Ave., Sepulveda, CA 91343
 (213) 894-5130
Owner: Richard S. Burner
Studio Manager: Richard S. Burner
Direction: This is an Electronic music studio which is assembled to provide delicate synthesizer work to meet the demands for "new" sounds of today's music. Electronic music productions; television and radio commercials; film soundtracks and synthesizer instruction are specialties. Serious artists are urged to call when audio synthesis demands a unique quality in their product. Production/arrangement assistance is gladly offered.

•• **TAPELOG**
 10511 Keokuk Ave., Chatsworth, CA 91311
 (213) 882-4433
Owner: Don A. Hollingsworth
Studio Manager: Don Hollingsworth

•• **TRAC RECORD CO.**
 170 N. Maple Ave., Fresno, CA 93702
 (209) 255-1717
Owner: Stan Anderson
Studio Manager: Stan Anderson

•• **WATTEVER RECORDERS**
 14815 Oxnard St., Van Nuys, CA 91401
 (213) 785-2799, 942-0257
Owner: Michael Bremer, Michael Singletary, Steve McDonald
Studio Manager: Steve McDonald

Engineers: Michael Bremer, Michael Singletary, Steve McDonald

Dimensions of Studios: 20' x 20'

Dimensions of Control Rooms: 15' x 10'

Tape Recorders: Otari 5050-8 8 track; TEAC A3340S 4 track; Revox B77 2 track, TEAC A1200 2 track, TEAC & Tandberg 2 track (¼), Technics, Akai, Kenwood cassettes

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

Monitor Amplifiers: Ampzilla, Crown D-150, DC-300, D-60
Monitor Speakers: Altec, Audio Concepts, JBL PA Stacks, RSL, ADS

Echo, Reverb, and Delay Systems: MXR digital delay, Tapco 440, Sound Workshop 242, tape echo.

Other Outboard Equipment: ADR Gemini compressor/limiter, MXR Phasor and Phlanger, modified SAE graphic EQ, dbx II (8-channels).

Microphones: AKG 451, 190E; Beyer M500, 260, 101; E-V 666, RE-10; Sennheiser 421, 211, Shure SM-57, and others

Instruments Available: Guitars, amps, drums Synthesizer rental available

Rates: \$20/hr

•• WRITER'S WORKSHOP

6580 W. 65th St., Los Angeles, CA 90045

(213) 870-8097

Owner: Gary and Candy Chase

•• ZERO-VU RECORDING

833 W. Collins, Orange, CA 92666

(714) 532-5340

Owner: Zero-VU Recording, Inc. President: John Spousta

Studio Manager: V P Marketing Mike Sweeney, VP Studio Op.: Doug Johnson.

Engineers: John Spousta, Doug Johnson.

Dimensions of Studios: 28' x 30' x 11' an Express Sound Co design

Dimensions of Control Rooms: 18' x 20' x 9' Express Sound design

Tape Recorders: Tascam 80-8 8 track with dbx; TEAC 3340S 4 track; Otari 5050 2 track.

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

Monitor Amplifiers: UniSync 50 and 100 biamped, UniSync 50, Dymaco 120

Monitor Speakers: E-V Sentry III's, Auratones C5's

Echo, Reverb, and Delay Systems: AKG BX-10, Eventide Digital Delay

Other Outboard Equipment: UREI digital metronome, Eventide Harmonizer, UREI LA3A, 1176, MXR 31-band graphic EQ (2), Kexex (2)

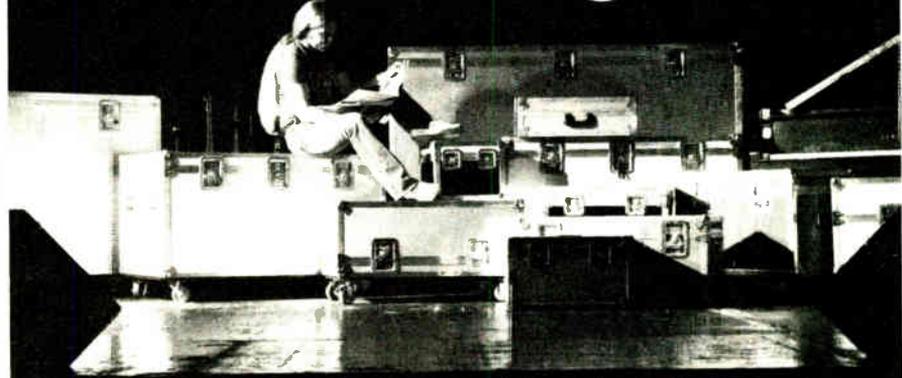
Microphones: E-V RE-16, RE-20, PL-77's; Neumann KM-84's, U-87's, Sennheiser MD-421, Shure SM-56's, SM-57's, Nakamichi CM-300's, Sony EC-220's

Instruments Available: Kimball upright piano, Fender Stratocaster (pre-CBS), Deckley Twin Neck steel guitar, Fender amp, Randall amp

Rates: \$30/hr for recording or mixing. Minimum time charge: 2 hrs. Reduced rates for block booking (8 hrs. or more) ½-hr free set up time.

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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".



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(213) 466-6181

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16track

*** ANNEX STUDIOS

1032 N. Sycamore, Hollywood, CA 90038
(213) 484-7441

Owner: Thorne Nogar
Studio Manager: Betty Buck

*** A&R RECORDING SERVICES

also REMOTE RECORDING
71906 Highway 111, Rancho Mirage, CA 92270
(714) 348-0075

Owner: Scott B. Seely
Studio Manager: Dolores Gulden, Nick Mandola

*** B & B SOUND STUDIOS

540 Hollywood Way, Burbank, CA 91505
(213) 848-4498

Owner: Kenneth Berger
Studio Manager: Kenneth Berger
Dimensions of Studios: 30' x 30' Studio A, 30' x 60' dub stage.
Dimensions of Control Rooms: 15' x 30'
Tape Recorders: Ampex MM 1200 16 track; Ampex 440 B track; Ampex 440C 4 track.
Mixing Consoles: Opamp Labs, 16 in x 16 out; Opamp Labs "A" board and "B" board, 20 in x 20 out Quadum.
Monitor Amplifiers: McIntosh, Opamp.
Monitor Speakers: JBL.
Echo, Reverb, and Delay Systems: Opamp.
Microphones: Neumann U-47; AKG 202-E1; RE-15, 16; Sennheiser.
Extras: Video tape sweetening, 16mm and 35 mm dubbing, live recording.

*** BUZZY'S RECORDING SERVICES

6900 Melrose Ave., Los Angeles, CA 90038
(213) 831-1887

Owner: John W. Britt
Studio Manager: Allen Roth

*** FUTURISTIC SOUND STUDIOS

1842 Burslem, Thousand Oaks, CA 91360
(805) 498-2585

Owner: Randy Dew
Studio Manager: Randy Dew

*** GINGERBREAD STUDIOS

also REMOTE RECORDING
3107 Pico Blvd., Suite D., Santa Monica, CA 90405
(213) 828-1741

Owner: Virginia Scribner
Studio Manager: Terry Ayres
Extras: We feature a 19-pair cable direct hookup to the concert room at McCabe's Guitar Shop (Santa Monica) for LIVE recording. Studio acoustical design by George Augspurger.
Directions: We have recorded and mixed both studio and live LPs for many major artists: including Maria Muldaur, Doug Sahm, Loudon Wainwright III, John Fahey, Mike Aldridge, and Canned Heat. We also offer complete production services including an excellent staff of creative and knowledgeable engineers, as well as award winning studio musicians. We are geared to handle the entire musical and spoken-word spectrum: including radio commercials, syndicated shows, and TV or film soundtracks.

*** GOLDEN GOOSE RECORDING

2074 Pomona Ave., Costa Mesa, CA 92627
(714) 548-3894

Owner: Dennis Rose
Studio Manager: Dennis Rose

*** HAMMER SOUND RECORDERS

9612 Lurline, Chatsworth, CA 91311
(213) 998-9641

Owner: Chris & Brian Aphorip
Studio Manager: Chris Aphorip

*** HARLEQUIN SOUND/RECORDING STUDIOS

19347 Londell St., Northridge, CA 91324
(213) 993-4778

Owner: Sat Sunder Singh, Paul Stillman
Studio Manager: Gary Dulac
Engineers: Awesome Bob (head engineer), Arthur E. Dyer, Gary DuLac, Paul Stillman, Brian McLaughlin
Dimensions of Studios: Main Room: 20' x 30' x 10' sloped ceiling (dead); iso booth 11' x 9' x 10' sloped ceiling (live)
Dimensions of Control Rooms: 15' x 22' x 10' sloped ceiling
Tape Recorders: Ampex MM1000 16 track; Tascam 80-B w/DX-8 8 track; Tascam 3340 4 track; Otari MX 5050 blk 2 track; TEAC 3300S 2 track; Kenwood 630 cassette.
Mixing Consoles: Speck Electronics 800C, 16 in x 8 out.
Monitor Amplifiers: BGW 500, Cerwin-Vega, Kenwood phones
Monitor Speakers: Altec Big Reds; JBL 4311; Auratone 5C's.
Echo, Reverb, and Delay Systems: Orban/Parasound 111B; MXR Digital Delay; Roland Chorus Echo 301.
Other Outboard Equipment: dbx 161, Tascam Model 1 phones; Delta Graph EQ10 EQ, Bi-Amp EQ 270A 27 band, phaser, flanger.
Microphones: Neumann, Sennheiser, AKG, Beyer, Shure, Sony, Superscope.
Instruments Available: 7 Gakler grand piano (the best!), basses, drums, guitars, synthesizers (Mini Moog, ARP Omni, Prophet 5), Chamberlin, percussion, vibes, gongs, Fender amps, Ampeg amps.

Extras: Spal, rehearsal halls, lounges, refreshment machines, lots of free coffee and tea, 2 bathrooms, central air, free parking, 24 hours, multiple cassette copy room, master tape rental available, pleasant and together people who care!
Rates: \$35/hr 16 track. \$25 for 8 track. \$20/hr 4 track. Mult. cassette duping (ass'd prices). "Blocks Available." Setup time is free. Rehearsal halls \$7.50/hr.
Directions: With our capable and confident staff, you can accomplish anything you have in mind, in comfortable surroundings. Also we have, on call, studio musicians capable of reading, writing, arranging, and producing anything from jingles to originals to soundtracks. Give us a try!

*** JEL RECORDING STUDIO

8100 West Coast Highway, Newport Beach, CA 92663
(714) 846-5134, 831-4880

Owner: Edo Guidotti
Studio Manager: Edo Guidotti

*** KITCHEN SYNC RECORDING

5325 Sunset Blvd., Hollywood, CA 90027
(213) 483-2375

Owner: Michael Hamilton, Larry Menshek, Jeff Snyder
Engineers: Michael Hamilton, Larry Menshek, Jeff Snyder

Dimensions of Studios: 16' x 14', isolation booth: 5' x 5'
Dimensions of Control Rooms: 13' x 13'

Tape Recorders: MCI JH 114-16 16 track; TEAC 80-B w/dlx 8 track; Ampex ATR-100 2 track; Akai cassette decks; TEAC 1/4 tracks

Mixing Consoles: Sound Workshop 1600, 20 in x 16 out
Monitor Amplifiers: SAE 2400, SAE MK 3'B, Crown D-60's
Monitor Speakers: UREI 811 Time Align, Auratone 5C's, JBL 4311



Kitchen Sync Recording
Hollywood, California

Echo, Reverb, and Delay Systems: MICMIX Super C reverb, Orban 111B reverb, MXR Digital Delay

Other Outboard Equipment: Harmonizer, MXR flanger/doubler dbx 161 compressors, Kepeck's, graphic EQ's, 16 channels parametric EQ

Microphones: Neumann, AKG, Sennheiser, Shure, Sony, Crown PZM's, Nakamichi

Instruments Available: Kawai E grand piano, ARP Omni, Fender Rhodes

Rates: 16 track: \$50/hr 8 track: \$35/hr 2 track: \$25/hr. Block rates available

*** LIVING FOREST GROUP

REMOTE RECORDING ONLY

Los Angeles, CA 90807
(213) 487-4360 (service)

Owner: Andre Champagne
Studio Manager: Andre Champagne

Dimensions of Studios: Your studio, rehearsal hall, or home
Dimensions of Control Rooms: Mobil van

Tape Recorders: Stephens 811-D 16 track; TEAC 3340S 4 track; TEAC 3300S 2T 2 track; Sony cassette TC 160.

Mixing Consoles: Tascam with Bi-FET modification, 20/20 w/6 buss.

Monitor Amplifiers: Pioneer SA 7700

Monitor Speakers: Cerwin Vega 1230's.

Echo, Reverb, and Delay Systems: Harmonizer Model HM80, phaser, spring reverb

Other Outboard Equipment: Parametric and semi-parametric EQ's, 4 channels compression.

Microphones: Sony ECM 56, ECM 33-F, ECM 22-P; Electro-Voice PL76, Beyer M640, AKG D100E, Audio Technica MC-056, Superscope

Instruments Available: Copper clappers and hat.

Rates: \$25 to \$45/hr. Block and day rates, call for quote.

Directions: Music plus radio and TV spots, KROC/Orange County New Wave live album, album projects and demos. Special talents available for soundtrack work. Arrangers and musicians available. Album production consulting. More fun than a blast in the Huggnuggets

*** MAD DOG STUDIO

1715 Lincoln Blvd., Venice, CA 90291
(213) 308-0950

Owner: M.D. Productions
Studio Manager: Mark S. Avnet
Engineers: Mark Avnet, Dusty Wakeman and various outside engineers.

Dimensions of Studios: 500 sq. ft.
Dimensions of Control Rooms: 400 sq. ft.

Tape Recorders: Scully 100 16 track; Technics RS 1500 2/4 track; Tascam 40-4 with dbx 4 track; Technics M-65 cassette; Ampex 350 2 track (tube).

Mixing Consoles: Tascam modified Model 10, 18 in x 16 out.

Monitor Amplifiers: BGW 750, BGW 500, Crown D-150.

Monitor Speakers: UREI 811 Time Aligned, Auratones

Echo, Reverb, and Delay Systems: MICMIX Master Room XL-305, Quantum GA-201, DeltaLab DL-2 Acoustcomputer, MXR Digital Delay with four cards, various tape delays.

Other Outboard Equipment: UA 175 tube limiter, dbx RM 161 limiters, Systech voltage control flanger, EXR Aural Exciter, Roland CR-78 Compurhythm, Orban stereo synthesizer, Alembic tube preamp, White and Bi-Amp EQ, various crossovers for special effect, Roger Meyer noise gates, TEAC Model 1.

Microphones: Shure SM-81, SM-57, SM-58, SM-58, Model 300; AKG D12E, D2000; Electro-Voice DS35, RE-10; Beyer M500; Sony ECM-56F, ECM 280. Others available on request.

Ready to record?



DUSK RECORDING STUDIOS, 2217-A The Alameda, Santa Clara 950.30/Telephone (408) 248-3875

Alco's professional audio division is the South Bay's most complete source of professional recording and PA equipment.

Our success is dependent on the success of our clients. If your system isn't versatile enough to face the competition, or you overspent somewhere else, or you don't think you can afford to expand when you **know** you need to... then it's time to come to Alco.

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Call Ron Timmons at 297-7111, ext. 271. He can arrange financing and leasing.



ALCO

PRO-SOUND

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79 South 3rd Street, Downtown San Jose • Hours: Monday-Saturday 9:30-5:30

Instruments Available: Yamaha piano, Alembic and Turner basses and guitars, Guild acoustic 6 and 12 strings, Fender Telecaster and Precision bass, Mighty Mite, Strat, 1933 Martin, Peterson strobe tuner, assorted amps. Synthesizers and programmers available on request

Rates: \$40/hr audio, \$80/hr video scoring. Call for discount structure

Extras: Musicians, synthesizer and programmer available. Demo production, full SMPTE synchronization for video scoring and sweetening. Dealer for various esoteric guitars, basses and audio gear, also Ampex, Scotch and Agfa tape and Shure microphones. Free parking and coffee; great food nearby. Close to beaches and freeways in Venice

Direction: Our goal is to be the best 16 track at reasonable rates; we are musicians who care what product goes out our door. Clients include Flo & Eddie, Don Peterson, Peter Erskine, Glen Hughes, Babylon Warriors, the Stingers and King Cotton and the Kingpins

*** MYSTIC SOUND STUDIO

(Div. of Mystic Music Centre, Inc.)
6277 Selma Ave., Hollywood, CA 90028
(213) 484-9887

Owner: Doug Moody and Mystic Records (1968)

Studio Manager: Coordinator Nancy Faith

Engineers: Steve Brenner, Paul Hanson, Fuji

Dimensions of Studios: 20' x 20' with built in drum platform baffled for separation control and redwood fluted to capture harmonics and personality. Ideal for "live" recording. 2nd room 17' x 10' also redwood fluted; this room can be used in conjunction with main room for isolation (amps, organ, percussion, etc.)

Dimensions of Control Rooms: 20' x 10' (direct boxes and microphones available for recording in control room eg work vocals)

Tape Recorders: Ampex MM1000 16 track, 15 and 7 1/2 ips; Ampex MM1000 8 track, 15 and 7 1/2 ips; Ampex AG 440B 2 track, 15 and 7 1/2 ips; TEAC 7030 2 track, 15 and 7 1/2 ips; TEAC A2300 4 track, 3 1/4 and 7 1/2 ips; Akai 200 2 track, 3 1/4 and 7 1/2 ips; Ampex cassette, rec/dupes.

Mixing Consoles: Spectra Sonics 1012, 16 in x 16 out

Monitor Amplifiers: Spectra Sonics bamped.

Monitor Speakers: JBL 4320 in control room; alternate JBL 4310 in control room; control room balanced flat (true to tape); custom designed JBL/AItec in studio, mini speakers in lounge

Echo, Reverb, and Delay Systems: 3 live natural echo chambers in basement; 2-track tape delay.

Other Outboard Equipment: We prefer to rent new equipment in order to keep cost per hour to a minimum and have access to the latest development in outboard gear.

Microphones: AKG C12, 414, etc.; Neumann, Electro-Voice, Shure, Beyr

Instruments Available: Steinway grand piano, Hohner clavinet, Wurliizer electric piano, Univox electric organ, for these instruments client pays no rental charge, only tuning fees

Extras: In house record label and music publishing company dedicated to the growth of artists and is a stepping stone to major labels, custom pressing and promotion.

Rates: \$25/hr, \$200/10 hour day, (includes engineer), 50% deposit at time of booking. Add \$5/hr after midnight and weekends, engineering charge.

Direction: While recording our engineers work to capture the personality of the artist. The owner Doug Moody has personally produced 20 gold records and is available to discuss production. Mystic goes beyond recording. We developed the "ten inch 45" (the fat sound). David Richards our creative salesman specializes in coloured shaped records and their sales—from squares to hearts and even stars.

*** P.D. RECORDERS

12055 Burbank Blvd., North Hollywood, CA 91807
(213) 786-9164 or 780-9393

Owner: John Phillips

Studio Manager: Robert Grogan

Engineers: Robert Grogan

Dimensions of Studios: 20' x 35'

Dimensions of Control Rooms: 15' x 20'

Tape Recorders: Ampex MM1000 16/8 track; Ampex 350-2 2 track; Ampex 350-4 4 track; Ampex 300 mono

Mixing Consoles: Custom Opamp, 16 in x 8 out

Monitor Amplifiers: McIntosh

Monitor Speakers: Altec 604E

Echo, Reverb, and Delay Systems: Marshall Time Modulator, Sound Workshop and Telefunken reverbs

Other Outboard Equipment: Soundcraftsmen 20-12 graphic EQ, (2) dbx 160 comp/lim, Eventide Instant Flanger

Microphones: Neumann U-87; Sony C-37A, ECM 21P; Sennheiser MD421-U, 415 (shotgun); E-V 667, 664, 665, 635A, RE-15, 636; Shure SM-57, PML 1036

Instruments Available: Bradbury Baby grand piano, Roland synthesizer, Roland string synthesizer

Rates: Please call for rates.

*** PRESENT TIME RECORDERS

5154 Vineland Ave., N. Hollywood, CA 91801
(213) 782-5474

Owner: Bob Wurster

Studio Manager: Bob Wurster

16track

*** REMOTE RECORDERS

6124 Selma Ave., Hollywood, CA 90028
(213) 469-1002

Owner: Criterion Music Corporation

Studio Manager: Lawrence W. Wendelken

*** SILVERLAKE RECORDING STUDIO

2413 Hyperion Ave., Los Angeles, CA 90027
(213) 863-7884

Owner: Steve Millang

Studio Manager: Steve Millang

*** SOUND AFFAIR RECORDING & VIDEO

2727 Croddy, Santa Ana, CA 92704
(714) 540-0083

Owner: Ron Leeper

Studio Manager: V Leeper

Engineers: Ron Leeper, John Tomalson

Dimensions of Studios: 36' x 22'; drum isolation: 12' x 9'; vocal isolation: 8' x 5'; 12 ft. hall round piano trap

Dimensions of Control Rooms: 20' x 18'

Tape Recorders: Ampex MM1200 16 track; TEAC 701 8 track; Ampex ATR 100 2 track stereo; Otari MX 5050 2 track stereo and transfer; All machines VSO and remote; TEAC 10A, Technics M-18 cassettes.

Mixing Consoles: Sound Workshop 1600, 20 in x 16 out; (parametric EQ)

Monitor Amplifiers: Crown DC 300 A, Crown D 175, BGW 100

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

Outboard Equipment: EXR Aural Exciter EX2; ADR & dbx limiters, ADR noise gates & expanders, UREI LA2A tube limiter, Alpha 41 tape dup., H.P. visual display scope.

Microphones: Neumann U-87; AKG 414, 451, 452; Shure SM-56, 57, Sennheiser MD-421; Electro-Voice RE-20; RCA vintage

Instruments Available: Grand piano, Rhodes, synthesizer, Rogers drums, anything on request, sound effects library.

Rates: 2 track \$15/hr, 4 track \$25/hr, 8 track \$25/hr, 16 track \$50/hr. Special block rates, 6 hrs, or project rates available. Video on request.

*** THE SOUND CHAMBER

27 S. El Molino Ave., Pasadena, CA 91344
(213) 449-8133, 795-0217

Owner: Richard McIlvery, Randy Farrar, Wayne Cook

Studio Manager: Richard McIlvery

Engineers: Wayne Cook, Richard McIlvery, Randy Farrar, Peter Elreif, Peter Bergren

Dimensions of Studios: 16' x 40', 18' ceiling

Dimensions of Control Rooms: 16' x 12'

Tape Recorders: 3M M79 w/search to cue 16 track; Ampex A6440 8 track; Technics 1500 2 track; TEAC 3340 4 track; TEAC A300 cassette

Mixing Consoles: Tangent 3216, 16 in x 16 out

Monitor Amplifiers: Cerwin-Vega A 1800; Bi-Amp 60; Marantz 32

Monitor Speakers: Altec 604E w/Mastering Lab crossovers; JBL 4311; Auratones

Echo, Reverb, and Delay Systems: Orban/Parasound stereo reverb, tape delay; digital delay soon

Other Outboard Equipment: UREI 1176 limiter, Bi-Amp quad limiters, 13 band graphic EQ

Microphones: Neumann U-87; AKG C-414, C-451, D-1000E, D-190; Shure MS-57, 546, 565

Instruments Available: Ernst Kapps 6'2" grand piano, Hammond B-3, drums

Rates: \$35/hr 16 track; \$25/hr 8, 4, 2 tracks; block rates available; tape rentals; one hour free setup time

*** SPECTRUM STUDIO (by appointment only)

also REMOTE RECORDING

884 Camino Campana, Santa Barbara, CA 93111
(805) 967-9494, 967-1528, 968-8461

Owner: Don Ollis, Brad Royer

Studio Manager: Don Ollis, Brad Royer

Engineers: Don Ollis, Brad Royer

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

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

Tape Recorders: Ampex MM 1000 16 and 8 track; TEAC 3340 4 track; Revox A-77 2 track; Ampex 440B 2 track

Mixing Consoles: Custom 18 in x 16 out;

Monitor Amplifiers: Southwest Technical Universal Tiger

Monitor Speakers: JBL 4311, Auratones

Echo, Reverb, and Delay Systems: Echoplex reverb, Marshall Time Modulator delay, also 15 and 30 ips tape delay

Other Outboard Equipment: RCA BA6 tube compressor, Spectra Sonics 610 comp/limiter, 2 dbx 161 comp/limiters, UREI 539 1/2-octave room EQ's, Marshall special effects and phasing, flanging, 2 Hitachi D850 cassette decks, 200 pt. patch bay, Mutron bi-phase, Lang, Pultec EQ's, RCA OP6 pre-amp

Microphones: Neumann tube U-47, U-67, U-87's; AKG 414's, 451's, 452; Sennheiser MD-421's; Electro-Voice RE-20; Sony tube C-37A, 22P, 33P; RCA 77DX, BK5B; Shure MS-56, SM-57's

Instruments Available: Vintage 7' Steinway B grand piano; ARP String Ensemble; Fender Rhodes electric piano; Fender Jazz Bass. Rates: \$40/hr 16 track; \$30/hr 8 track, 1"; \$25/hr 2 and 4 track

*** SUN-DWYER RECORDINGS

also REMOTE RECORDING

28463A Baseline, Highland, CA 92348
(714) 864-3333

Owner: Steve Sun, Terrance Dwyer

Studio Manager: Steve Sun

*** SUTTON SOUND STUDIO

8390 Curbaril, Atascadero, CA 93422
(805) 468-1833

Owner: Rick Sutton

*** T.A.P.E. RECORDERS INC.

1606 N. Highland Ave., Hollywood, CA 90028
(213) 464-1108

Owner: John Bahler

Studio Manager: Kevin Clark

*** TRACK RECORD

5248 Melrose Ave., Los Angeles, CA 90038
(213) 467-9432

Owner: Bob Safir, Tom Murphy

Studio Manager: Bill Metoyer

Engineers: Bob Safir, Tom Murphy, Bill Metoyer

Dimensions of Studios: 14' x 23', 14' x 18'

Dimensions of Control Rooms: 14' x 20'

Tape Recorders: MCI JH100 16 track; Crown CI 822 2 track; Technics 1520 2 track; Sony TC 854-4 4 track

Mixing Consoles: Opamp Labs custom, 18 in x 16 out

Monitor Amplifiers: Opamp Labs

Monitor Speakers: UREI 813 Time Aligns, Visonik 803's, JBL 4301's, Auratones

Echo, Reverb, and Delay Systems: Echoplex stereo reverb plate, Opamp reverb, DeltaLab Acousticcomputer, Lexicon Prime Time DDL, live chamber

Other Outboard Equipment: UREI 1176LN limiter, Opamp Labs compressor/limiters (4), Kepex's (4), MXR flanger and phasor

Microphones: U-47 (tube) by Telefunken; E-V RE-20; AKG 451's, 452's; Sennheiser 421's; Shure SM-56, 57, 58's

Instruments Available: 7 Weber grand

Rates: 16 track: \$40/hr, \$35/hr cash & carry. 2 track recording, copying and editing: \$25/hr

*** TRIAD RECORDERS

601 East Belmont, Fresno, CA 93701
(209) 237-7477

Owner: E. Seaberg, T. Atkinson, J. Hall

Studio Manager: Tim Atkinson

Engineers: Eric Seaberg, Jeff Hall

Dimensions of Studios: A: 18' x 25' with 9' x 9' isolation booth.

Dimensions of Control Rooms: 15' x 18'

Tape Recorders: Ampex Model MM1100 16 track; Ampex ATR 102 2 track; (2) Ampex AG-440B 2 track; Ampex 350 mono; Nakamichi, Tandberg, Akai cassette machines

Mixing Consoles: Studio A: Audio Designs and Manufacturing Model NCR 2416, 24 in x 16 out

Monitor Amplifiers: AB Systems dual biamp, Crown, Uni-Sync

Monitor Speakers: Altec 604-8G, Auratone

Echo, Reverb, and Delay Systems: Eventide 1745A Digital Delay, AKG BX-20E reverb

Other Outboard Equipment: Eventide FL 201 Instant Flanger, Eventide Omnipressors, UREI LA2A, LA3A, 529 room EQ, 535 graphic EQ, Orban/Parasound 622B parametric EQ, Orban/Parasound 245E stereo synthesizer

Microphones: Neumann U-47 FET; Sennheiser 421, 441, 211; Electro-Voice RE-10, RE-15, RE-20, 635A, CS-15, 664; Sony C-37A, C-57, RCA 77DX, Shure SM-57, P2M 130

Instruments Available: Yamaha 7'4" grand piano (tuned bi-weekly), Mini Moog, ARP String Ensemble, Fender Rhodes, Leslie, ass'd strs, basses, amps, wide range of other instruments available on request

Rates: Studio A: \$55/hr 16 track, \$45/hr 2 track; Studio B: \$27.50/hr

••• TWILIGHT RECORDING STUDIOS
also REMOTE RECORDING
23342 South Pointe Dr., Laguna Hills, CA 92653
(714) 951-5052

Owner: Elliott Peters, Walter Peters, Kermit Moore
Studio Manager: Elliott Peters
Engineers: Elliott Peters, Walter Peters
Dimensions of Studio: 19' x 29' x 13'
Dimensions of Control Rooms: 16' x 18' x 12'
Tape Recorders: TEAC 85 15 16 track, TEAC 3340S 4 track
Orion MX5050-B 2 track



Twilight Recording Studios
Laguna Hills, California

Mixing Consoles: TEAC Model '5, 24 in x 16 out; TEAC Model 3, 8 in x 4 out
Monitor Amplifiers: Crown, Philips
Monitor Speakers: JBL 4311's
Echo, Reverb, and Delay Systems: Audio Pulse digital delay
Other Outboard Equipment: dbx compressor/limiters, MTR phaser/flanger, dbx noise reduction, DI boxes, MXR EQ, EXR Exciter
Microphones: AKG, Audio Technica, Electro-Voice, Sennheiser, Shure
Instruments Available: Baldwin grand piano, Fender Jazz bass, Gibson Les Paul
Rates: \$70/hr, block rates available

••• VICTORY RECORDING STUDIO
also REMOTE RECORDING
2316A W. Victory Blvd., Burbank, CA 91506
(213) 845-5808

Owner: Douglas Young
Studio Manager: Ron Patrick, Diane Bivens
Engineers: Ben Rogers, Dean Knight
Dimensions of Studio: 25' x 25'
Dimensions of Control Rooms: 10' x 17'
Tape Recorders: Ampex MM1200 16 track, Tascam 8018 8 track, Ampex ATR100 2 track, Tascam 25-2 2 track, Kenwood KX-1030 2 track cassette
Mixing Consoles: DeMedio Engineering custom 24 in x 8 out with API 550A EQ, API transformerless amps, outputs
Monitor Amplifiers: McIntosh 2125, BGW 100, Crown D 75
Monitor Speakers: Altec 604 BE
Echo, Reverb, and Delay Systems: EMT 140 plate, Lexicon Prime Time
Other Outboard Equipment: UREI 1176 limiter/compressors, Harmonizer



Victory Recording Studio
Burbank California

16track

Microphones: Neumann U-87, KM 84, AKG C-451E, 452, Shure SM-7, SM-57, SM-58
Instruments Available: Yamaha P 2 upright piano Ludwig drum set

Extras: Lounge air conditioned, refrigerator, coffee & refreshments conveniently located near our rehearsal studio (main street) next to liquor store burger stand bar, etc.
Rates: \$55/hr 16 track, \$45/hr 10 hour block \$40/hr 8 track, \$30/hr 10 hour block 2 track \$35/hr
Direction: We are in the studio business to give our clients the best investment for their money. We believe good engineering, reliable equipment and down to earth recording concepts still produce the best marketable product

••• WATERMARK STUDIOS
10700 Ventura Blvd., N. Hollywood, CA 91604
(213) 980-9490
Owner: Watermark Inc
Studio Manager: Stew Hillner

••• WESTWORLD RECORDERS
7118 Van Nuys Blvd., Van Nuys, CA 91405
(213) 782-8449
Owner: Robert Schreiner
Engineers: Robert Schreiner, Phil Van Allen, Roy Braverman
Dimensions of Studio: 500 sq ft
Dimensions of Control Rooms: 350 sq ft
Tape Recorders: 3M 56 16 track, Telex 728 2 track, Ampex 352 2 track, Sony 777 1/4 track, Kenwood cassette
Mixing Consoles: RLS Sound Console with separate 16 track cue and monitor systems, 20 in x 20 out
Monitor Amplifiers: Phase Linear, Marantz, JBL, McIntosh
Monitor Speakers: JBL, Altec, and Quadrallex
Outboard Equipment: Melcor limiters, SAE and Alpha graphic EQ's, Melcor peaking and custom parametric EQ's, flanger/phasers, Eventide Digital Delay and Harmonizer, two echo systems, custom design and AKG BX-20
Microphones: Shure 545's, AKG 451's, Sony C-37, Neumann U 47, RCA 44's, Telefunken CM-61's, Electro-Voice electret microphones
Instruments Available: Yamaha C-3 grand piano, Rhodes electric piano, clavinet, Hammond B-3 organ
Rates: Please call for rates

••• WORLDWIDE AUDIO
1435 South St., Long Beach, CA 90805
(213) 422-2095
Please see Trianon Recording Studio in 24 track section.

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24track

•••• RAO MUSIC CASSETTE LAB
 7231 Franklin Ave., Suite 19, Hollywood, CA 90046
 (213) 878-3588
 Owner: AAO Music, Inc.
 Studio Manager: Spike Janson

•••• A&M RECORDING SERVICES
 1416 N. LaBrea Ave., Hollywood, CA 90028
 (213) 488-2411, ext. 183
 Owner: A&M Records
 Studio Manager: Tom May Sr
 Engineers: Dick Bogert, Jim Cassell, Skip Cottrell, Derek duNann, Greg Falken, Larry Forkner, Tim Garrity, Don Hahn, Dan Haverty, Dave Iveland, John Beverly Jones, Steve Katz, Don Koldon, Henry Lewy, Paul McKenna, Steve Mitchell, Ellis Sorkin
 Dimensions of Studios: A: up to 75 B: up to 30 C: up to 10 D: up to 50
 Tape Recorders: 3M digital 32 track, 6 MCI 24 tracks, 3 Scully 16 tracks, 3 Scully 8 tracks, 4 Scully 4 track, 3M digital 2/4 tracks, 7 Ampex ATR 102 2 tracks, 40 Scully 2 tracks, 3 MCI 2 tracks, 6 Scully monos
 Mixing Consoles: A: Trident TSM 40x32 B: API 32x16x24 C: API 32x16x24 D: Quad/Eight 32x16x24
 Monitor Amplifiers: McIntosh
 Monitor Speakers: Altec 604E with Mastering Lab crossover.
 Echo, Reverb, and Delay Systems: 17 live chambers, 9 EMT, Lexicon 224 digital reverb, 2 Cooper Time Cubes, Lexicon Prime Time, 3 Eventide DDL, Klark Teknik DDL
 Other Outboard Equipment: EQ's: UREI graphics, Pultec, Lang, Quad/Eight, API, Orban parametrics; Filters: Langerin, UREI Little Dipper, UA, Haeco; Limiters: UREI 1176, LA3A, Gain Brain, Kepex, Fairchild; Other: Dolby, dbx, Orban D'Esser, Eventide Phaser, BTX interlock
 Microphones: AKG 452EB, 414, D-224E, D-1000E, D-140, D-202, D-58E, C-12, D-124E, D-12, D-190E; Altec 6336, 682-C; Beyer 160, 201, 88, M-260NC; E-V 1711, 1751, 1710, RE-15, RE-20, 666, RE-16, 667-A, PL-95, CO90; Neumann KM-84, U-87, U-47, KM-86, M249, M49B, U-67, KM-86; Norelco C-12; RCA 77, 44, Sennheiser 421, 441, 10-3; Shure 546, SM-57, SM-76, SM-7, SM-60, SM-59, SM-81, 570; Sony C-37, C-12, C-22, C-500 ECM 50, ECM 64P, ECM 22P, ECM 16; Vega.
 Instruments Available: 4 Steinway 7 pianos; 2 Hammond B-3 organs, 2 Celeste, tack piano.
 Rates: Call for rates

•••• AMERICAN STUDIOS
 5719 Lamberholm, North Hollywood, CA 91601
 (213) 780-8733
 Owner: Ray Parker

•••• BACKROOM RECORDERS
 13547 Ventura Blvd., Sherman Oaks, CA 91423
 (213) 993-0427
 Owner: John Morell
 Studio Manager: James Ackley

•••• BPOU RECORDING STUDIOS
 1520 N. Cahuenga Blvd., Hollywood, CA 90028
 (213) 482-0818
 Owner: Alan Dickson
 Studio Manager: Dolly Beau
 Engineers: David Zammit, Geoff Trickey, Ray Shulman, Barbara Tanner
 Dimensions of Studios: 21' x 17'

Dimensions of Control Rooms: 625 sq ft, 14 ft ceiling
 Tape Recorders: MCI JH-114 16/24 track, Ampex AG440 4 track; Ampex ATR 102 2 track
 Mixing Consoles: MKS 2401, 36 in x 36 out
 Monitor Amplifiers: SAE/ESS
 Monitor Speakers: UREI 813 TA, JBL 4311, Tannoy Gold, JBL 4350, Auratone.
 Echo, Reverb, and Delay Systems: Lexicon 224, AKG BX-20E, live chamber
 Other Outboard Equipment: Lexicon Prime Time, Eventide Harmonizer, Eventide Flanger, 12 B&B CX1 comp/expanders, UREI 1176's, Fairchild 670 tube limiters, B&B Audio parametrics, B&B Audio grouper
 Microphones: Neumann U-67, U-87, SM-2, AKG C-414, C-451, D-224, D-202, D-1200, D-1000, D-190, D-12; Sennheiser 441, 421, Shure SM-57, 58; Sony ECM 22, ECM 21; E-V RE-11, RE-15, RE-20.
 Instruments Available: Antique Steinway grand
 Extras: Full wet bar, lounge, TV, fireplace, darts, Foosball, games table, ladies bathroom with red bathtub and bidet, men's room with rock shower, full production services
 Rates: Rates upon request.
 Direction: To create an environment in which artists may make best use of their talents

•••• BRITANNIA STUDIOS INC.
 3249 Cahuenga Blvd. West Hollywood, CA 90068
 (213) 851-1244
 Owner: Gordon Mills, Tom Jones
 Studio Manager: Greg Venable
 Engineers: Greg Venable, Russ Bracher
 Dimensions of Studios: 32' x 45', separate string room.
 Dimensions of Control Rooms: 18' x 18'
 Tape Recorders: MCI JH-110-A 2 track; MCI JH-110 4 track; MCI JH-114-24 24 track
 Mixing Consoles: MCI JH 536, 36 in x 36 out
 Monitor Amplifiers: BGW
 Monitor Speakers: JBL custom, Bi-Amp 2-way, JBL 4311, Auratone.
 Echo, Reverb, and Delay Systems: Two MICMIX III, two live stereo acoustic chambers with pan send capabilities
 Other Outboard Equipment: Harmonizer with DDL, six UREI limiters, Orban parametric EQ, Orban D'Esser, phasers, etc. 28 channels Dolby, 2 channels dbx
 Microphones: Neumann U-87, KM-84; AKG 452, E-V RE-20, RE-15, 667, 666; Shure SM-57, Sennheiser
 Instruments Available: Steinway B grand piano, Fender



Britannia Studios
 West Hollywood, California

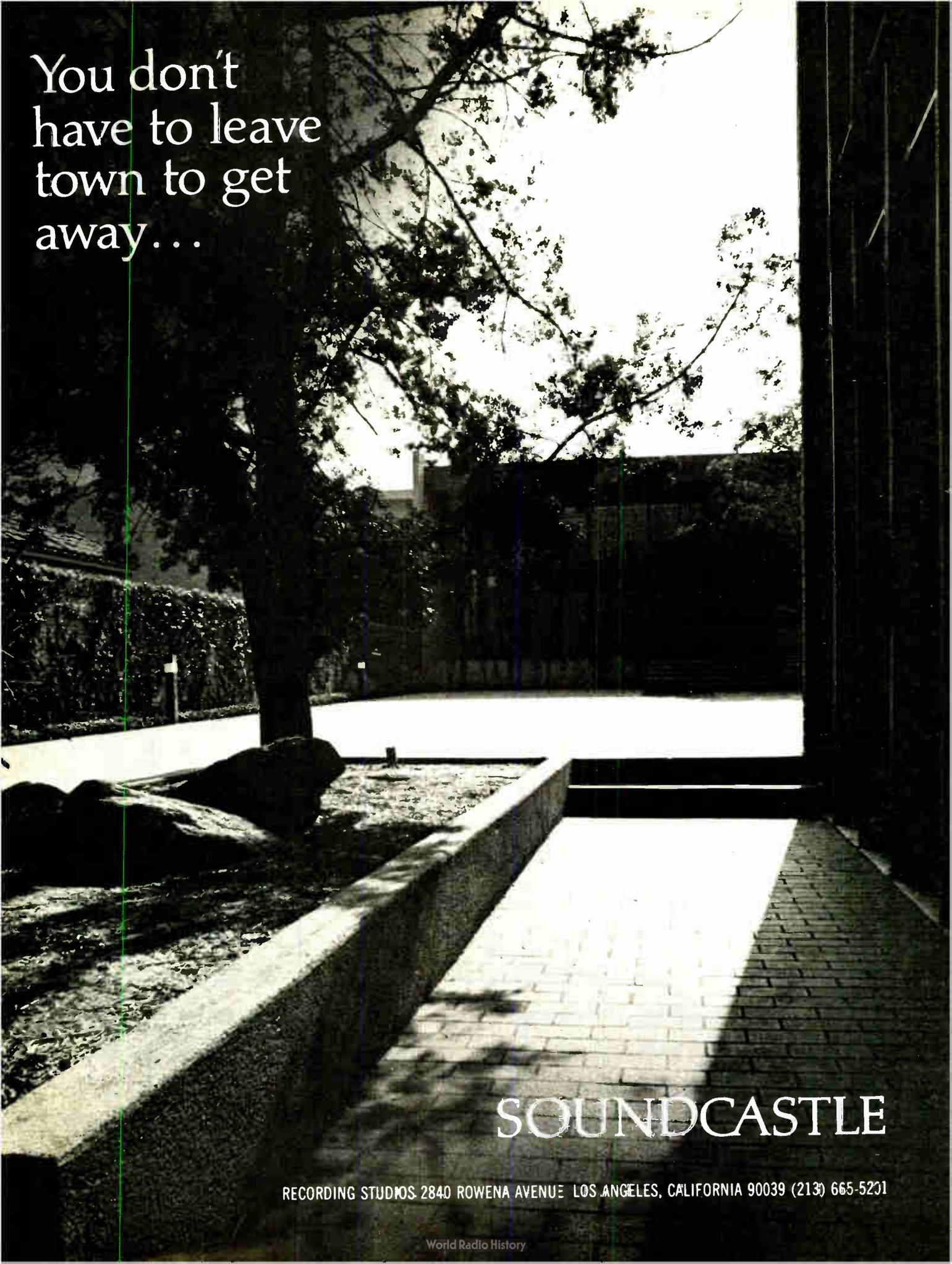
Rhodes, clavinet
 Extras: Large lounge with full kitchen and TV Warm old English Tudor atmosphere
 Rates: \$175/hr includes two engineers, 24 hours per day, 7 days a week Also includes all equipment and Dolbys \$150/hr less first engineer
 Direction: Eagles "The Long Run," Crusaders "Rhapsody & Blues," Merle Haqqard "The Way I Am," Melissa Manchester, Donne Warwick

•••• CAN-AM RECORDERS INC.
 18730 Oxnard St., Tarsana, CA 91358
 (213) 342-2628, 342-7271
 Owner: Can-Am Corp
 Studio Manager: Larry A Cummins
 Engineers: Lanny J Williamson, Gary Gunton, and various independents
 Dimensions of Studios: 25' x 35' with separate drum booth and isolation booth
 Dimensions of Control Rooms: A 20' x 25'; B 14' x 18' with 8' x 8' overdub room
 Tape Recorders: MCI JH24 24 track, MCI JH 110A 2VP 2 and 4 track, MCI JH 110A-2VP 2 track, Panasonic/Technics RS-M85 cassette, Pioneer RT-707 1/4 track
 Mixing Consoles: Quad/Eight Coronado w/automation, 40 in x 40 out
 Monitor Amplifiers: BGW 750's, Crown DC 300's, Crown DC 150's, Technics 150's
 Monitor Speakers: Custom design Goodman Reference loudspeakers, JBL 4311, Auratones, Koss electrostatic headphones
 Echo, Reverb, and Delay Systems: EMT 240 Gold Foil reverb, Quad/Eight CPR-16 digital reverb, MICMIX Master-Room C reverb, DeltaLab DL-1 delay, DeltaLab Acoustoomputer, Lexicon Prime Time
 Other Outboard Equipment: UREI limiters, Quad/Eight limiters, dbx limiters, 32 channels Dolby, Quad/Eight gates, MXR phaser, MXR flanger, MXR limiter, Orban parametrics, Eventide H910 and the new H949 Harmonizers, UREI metronome, EXR Exciter, Audio Design Guitarist, MICMIX Dynalanger
 Microphones: Full array of Neumann, AKG, E-V, Sony, Beyer, Audio Technica, and Sennheiser
 Instruments Available: Studio grand piano, Fender Rhodes 88, ARP Strung Ensemble, and various amplifiers
 Rates: Available upon request

•••• CANYON RECORDERS
 11941 Wilshire Blvd., Suite 1, Los Angeles, CA 90025
 (213) 479-4486
 Owner: Ed Lever
 Direction: We specialize in dual synchronized multitrack peripheral services and system rentals. We also offer synchronized video playback with multitrack audio systems. Call for information and rates

•••• CAPITOL RECORDS STUDIO
 1750 North Vine St., Hollywood, CA 90028
 (213) 482-8282
 Engineers: Studio David Cole, Hugh Davies, Charles Faris, Don Henderson, Cecil Jones, Bob Norberg, Jay Ranellucce, Mitch Tannenbaum, John LeMay, Bill Smith, Hilda Hendel, Maurice Long; Disc Mastering Engineers: Ken Perry, Wally Traugott, Gene Thompson, Jay Maynard, Bill Tennis
 Dimensions of Studios: A: 60' x 45' x 25'; B: 33' x 31' x 25' with isolation booth; C: 20' x 20' x 18' with isolation booth.
 Dimensions of Control Rooms: A 15' x 20'; B: 33' x 31'; C: 15' x 15'
 Tape Recorders: (3) 3M 79 24 track; (2) 3M 56 16 track; (2) MCI JH-110 2 track, (2) Studer 2 track, (5) Ampex ATR-100 2 and 4 tracks with 1/2" tape capability.
 Mixing Consoles: A: Quad/Eight 32 in x 24 out; B: Neve/Neacm with automated muxdown, 32 in x 24 out, Studio C: Quad/Eight 20 in x 8 out with 24 track monitoring and mixing capability.
 Monitor Amplifiers: McIntosh, Marantz, Phase Linear.
 Monitor Speakers: JBL components, Capitol design
 Outboard Equipment: Eventide Instant Phaser, SAE EQ's, Eventide DDL/Harmonizers, IT parametrics, Trident parametrics, Cooper Time Cube, Kepex, Fairchild 6-70 limiters, Lexicon Prime Time, Klark-Teknik analog processor DN 36, Teletronix LA2A, UREI 1176 limiters, UREI LA3A limiters, Quad/Eight limiters, dbx, 58 channels of Dolby, Pultec filters, MXR auto flangers, 8 live stereo echo chambers
 Microphones: Neumann U-67, U-87, KM-86, U-48, SM-69; AKG C-24, 414, 452, C-12, D-190, D-202, D-1000; Altec 21, M-51; Sony C-37A, 22P, 33P, ECM 51, 21N; Electro-Voice RE-15, RE-16, RE-55, 655A, 635A, 666; Shure 545, 548, 81, SM-57, SM-33, RCA 44, 77D; Sennheiser 421, MD-409
 Instruments Available: Fender Rhodes 73, 88, Hammond B-3 organ with 2 Leslies adaptable for other instruments, 3 Steinway grand pianos, Wurliizer electric piano, Celeste, vibes; (no fee).
 Rates: Studio A: \$130/hr. Studio B: \$150/hr. Studio C: \$90/hr.

•••• CELEBRITY SOUND
 6912 Melrose, Hollywood, CA 90028
 (213) 933-9858
 Owner: CSR Inc.
 Studio Manager: Ron Boat

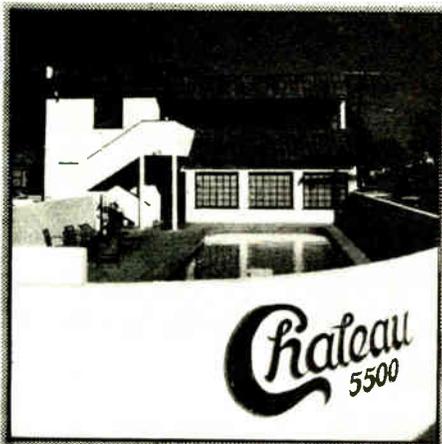
A black and white photograph of a courtyard. In the foreground, a brick path leads from the bottom right towards the center. To the left of the path is a long, low concrete planter containing soil and some small plants. A large, leafy tree stands to the left of the planter, its branches extending over the courtyard. In the background, a dark, rectangular structure, possibly a building or a wall, is visible. The lighting is bright, creating strong shadows on the path and planter.

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SOUNDCASTLE

RECORDING STUDIOS 2840 ROWENA AVENUE LOS ANGELES, CALIFORNIA 90039 (213) 665-5201

**** CHATEAU RECORDERS, INC.
5500 Cahuenga Blvd., N. Hollywood, CA 91601
(213) 789-3700
Owner: Stephen Jones
Studio Manager: Dallas Smith.



Chateau Recorders
North Hollywood, California

**** CIRCLE SOUND STUDIOS
3485 El Cajon Blvd., (Rear A), San Diego, CA 92104
(714) 290-7310

Owner: R&B Music Corp.
Studio Manager: Richard or Robert Bowen.
Engineers: Steven Penacho, Richard Bowen.
Dimensions of Studios: A: 27' x 30' with isolation booth 9' x 9'; New 16 track Studio B: 16' x 18', with Steinway and Studer mastering.
Dimensions of Control Rooms: A: 15' x 20'; B: 10' x 18'; 1930 Showcases Ballroom 60' x 100' with 32' stage.
Tape Recorders: MCI JH-24 with Autolocator II 24 track; MCI JH 110-8 8 track; MCI JH 110-2 2 track; Otari MX 5050 2 track; Dokorder 1140 4 track; Nakamichi 530 cassette.
Mixing Consoles: MCI 428 (transformerless) 28 in x 24 out, custom 16 in x 8 out.
Monitor Amplifiers: Spectra Sonics 701.
Monitor Speakers: UREI Time Aligns 813; JBL 4301, Auratone Sound Cubes.
Echo, Reverb, and Delay Systems: Live chamber, AKG BX-10, Eventide DDL.
Other Outboard Equipment: Orban parametric EQ 622B, Eventide Harmonizer, Lexicon Prime Time, dbx comp/limiter, dbx noise reduction, Audio Design noise gates.
Microphones: Neumann U-87's, U-47's; Sennheiser 421's, 441's; E-V RE-20's; AKG 414's, 505's, 451's; Beyer 500's, Shure 57's, 56's.
Instruments Available: Steinway grand piano, Baldwin grand piano, Hammond organ and Lesbe, drums, perc., congas, guitars, and amps. Other instruments available.
Extras: State of the art design, and very comfortable environment, open air patio, coffee.
Rates: Call for rates, block booking available.
Direction: Our goal has been to offer a fully professional facility in the San Diego area. We now feel we have reached this goal, but our horizons are forever widening. We also offer complete production assistance with musicians, composers, and arrangers available. At this time we are already booking name acts, as well as offering a production (single) studio, and video capability. Please call for information.

**** COMPACT SOUND SERVICES
2813 W. Alameda Ave., Burbank, CA 91505
(213) 843-3232, or 234.
Owner: Compact Video Systems, Inc.
Studio Manager: Ethan R. Bush
Engineers: Jerry Clemons, Rich Jacob, Chris Haire, John Anderson, Michael Boudry.
Dimensions of Studios: Announce booth 12' x 15'.
Dimensions of Control Rooms: Studio A and B 26' x 23'.
Tape Recorders: Ampex's MM1200 24 track; MM1200 16 track; ATR 104 4 track; ATR 102 2 track in each studio.
Mixing Consoles: Automated Processes custom, 24 in x 24 out.
Monitor Amplifiers: BGW 750.
Monitor Speakers: Alter 604-HG, UREI Time Align crossovers.
Echo, Reverb, and Delay Systems: MICMIX Super C, AKG BX-10, UREI 927 DDL.
Other Outboard Equipment: Harmonizer H910, Orban EQ, UREI 1176, Quad/Eight EQ, Quad/Eight compressors, UREI 56ST.
Microphones: Neumann, Sennheiser, Shure, E-V.
Rates: \$180/hr studio A or B.

**** CITY RECORDERS
1438 N. Gower St., Level B, Hollywood, CA 90028
(213) 464-6338
Owner: Larry Dunlap, Bruce Haney.
Studio Manager: C. Payne
Engineers: Wizard, John Henning, Jeff Vaughn, Bruce Haney.
Dimensions of Studios: A: 50' x 23'; B: 50' x 26'.
Dimensions of Control Rooms: A: 20' x 14'; B: 22' x 12'.
Tape Recorders: MCI JH 16-24 24 track; 3M 410 1/2 tr 2 track; Ampex MM 1100 16 track; Otari 5050 1/2 tr 2 track; TEAC 2 tracks, 1-1/4 tr. and 2-1/2 trk; Akai, Taniberg cassettes.
Mixing Consoles: Trident 1580, 40x24x24; Eltec custom 20x16.
Monitor Amplifiers: Phase Linear, BGW, SAE McIntosh, Crown.
Monitor Speakers: UREI Time Align 813's, Big Red's w/Mastering Lab crossover, JBL 4311's, Auratones.
Echo, Reverb, and Delay Systems: Program Tech (UREI) plate, BX-10 (AKG), Lexicon Prime Time, live chamber, Cooper Time Cube.
Other Outboard Equipment: MXR DDL, DeltaLab DL-1, 2 UREI 1176, 2 Trident stereo limiter/compressor, Ibanez AD230 analog flanger, 2 dbx 161 limiter/compressors, dbx 165 Over Easy compressor/limiter, 2 UREI 527A EQ's.

**** CLOVER RECORDERS
8232 Santa Monica Blvd., Hollywood, CA 90038
(213) 463-2371
Owner: Chuck Plotkin
Studio Manager: Dan Morehouse and Toby Scott, co-managers.
Engineers: Toby Scott and Dan Morehouse.
Dimensions of Studios: 26' x 23' x 10 1/4'; isolation booth 15' x 16' x 10 1/4'; vocal booth 5' x 6' x 10 1/4'.
Dimensions of Control Rooms: 15' x 15'.
Tape Recorders: Sony PCM 1600 digital 2 track recorder; MCI JH 114 24/16 track with Autolocator III; Studer B67 2 track; Ampex ATR 102 2 track; Revox A77 2 track.
Mixing Consoles: API/Jensen 2844 32 in x 24 out with automation, soon with floppy disc.
Monitor Amplifiers: Phase Linear Dual 500; Crown DC-300; Crown DC-40.
Monitor Speakers: UREI Time Aligns, Alter 604E's with Mastering Lab crossovers, JBL 4311's, Auratones, Yamaha NS 10-M, Pioneer and Advent.
Outboard Equipment: Dolby's, DDL, Harmonizer, flangers, (2) Marshall Time Modulators, UREI and Teletronix comp/lim, EMT PDM 156 comp/lim/expander, Kepex, Allison Gain Brain, Publison, Omnipressor, SAE graphics: (2), Orban parametrics.
Microphones: Full complement of dynamic and condenser mics including many older tube types: Neumann, AKG, Beyer, E-V, Sony, Sennheiser dummy lead stereo, etc.
Instruments Available: Steinway B grand piano.
Rates: Please call for rates.

24track

Microphones: Neumann: U-87's, SM-84's, U-47's; Sennheiser 421's, 441's; AKG 414's, 451's, 452; E-V RE-20's; Sony C 37F, ECM 56F; RCA ribbons; Shure 56's, 57's, 58's
Instruments Available: 2 Kawai 6'3" grand pianos.
Rates: Please call for rates.

**** CONCORDE RECORDING CENTER
8255 Beverly Blvd., Los Angeles, CA 90048
(213) 858-5890
Owner: Scott Recording Studios Ltd. Managing Director: Warren Entner
Studio Manager: Peggie Needleman
Engineers: Reggie Dozier, Chief Engineer; Jerry Hall, Gerry Brown, Jay Antsata, Al Schmitt Jr., Walt Weiskopf
Dimensions of Studios: A: 17' x 18'; B: 21' x 20'; C: 20' x 18'.
Dimensions of Control Rooms: A: 13' x 15'; B: 17' x 19'; C: 17' x 20'.
Tape Recorders: 3M M79 (4) 24 track, (9) 2 tracks, (2) 4 tracks; Ampex ATR 100 2 track; Ampex AG 440 4 and 2 track Video Ampex VPR-2B 1" C format, Sony (2) BVU-200B 1/4" U-Matic, (2) Sony Beta 5400 1/2" cassette.
Mixing Consoles: Studio A: Harmon 2436, 36 in x 24 out; Studio B: API/DeMedio custom, 44 in x 24 out
Monitor Amplifiers: Studer A68's, Crown DC-300's, 60's
Monitor Speakers: JBL TAD (A&C), (B and mastering room) JBL designed by Augsburg, auxiliary monitors: JBL 4311's, Visonik David 100's, Braun L300, Auratones.
Echo, Reverb, and Delay Systems: 4 live chambers, 8 EMT's, Cooper Time Cubes, Eventide DDL's
Other Outboard Equipment: Omnipressors, Kepex, Phasors, large selection of limiters, Dolby, dbx, Burwen noise filters
Microphones: RCA 77-DX; Sony C-500, ECM 22, 377, 50; AKG 452, 414; Neumann U-87, U-47 FET, U-48 tube, KM-84, KM-88, Electro-Voice RE-20, RE-15, 666, Sennheiser 421, 441, MKH 405, 435; Beyer M500
Instruments Available: Bosendorfer grand piano, (2) Steinway grand pianos, Hammond B-3 with Leslie, Hohner Clavinet.
Extras: Two comfortable and roomy lounge areas, oversized equipment elevator, climate controlled tape storage facility, refreshment center, full mastering and production facilities

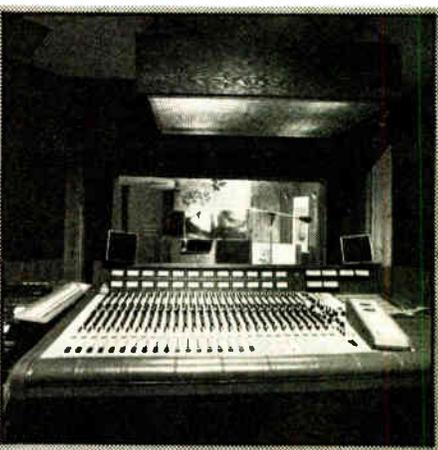
**** DALTON RECORDERS
3015 Ocean Park Blvd., Santa Monica, CA 90405
(213) 450-2288
Owner: Dirk Dalton
Studio Manager: Melody Shepherd.

**** DIGITAL SOUND RECORDING
(Formerly THE HOPE STREET STUDIO)
also REMOTE RECORDING
807 N. Ave. 84, Los Angeles, CA 90042
(213) 258-6741, 258-0048
Owner: Van Webster
Studio Manager: Chrsty Robertson
Engineers: Van Webster, Jim Bauerlein, Crsty Robertson.
Dimensions of Studios: Studio A: 22' x 32' x 11', plus 7' x 12' x 11' vocal booth.
Dimensions of Control Rooms: 15' x 16' x 10'.
Tape Recorders: Sony PCM 1600 digital recorder 2 track; 3M Mincom 79 24 track; Ampex AG 440 2 track, TEAC 3340S 4 track; TEAC A-3300S (2) 2 track

Microphones: Selection of over 80 mics including Neumann, Telefunken, Sony, Sennheiser, Group 128, RCA, Shure, Electro-Voice, AKG.
Instruments Available: Yamaha 9' concert grand.
Rates: Please call for rates—traffic manager Michelle Kalta, or Manager Dick Cutler.

**** COMPACT SOUND SERVICES
2813 W. Alameda Ave., Burbank, CA 91505
(213) 843-3232, or 234.
Owner: Compact Video Systems, Inc.
Studio Manager: Ethan R. Bush
Engineers: Jerry Clemons, Rich Jacob, Chris Haire, John Anderson, Michael Boudry.
Dimensions of Studios: Announce booth 12' x 15'.
Dimensions of Control Rooms: Studio A and B 26' x 23'.
Tape Recorders: Ampex's MM1200 24 track; MM1200 16 track; ATR 104 4 track; ATR 102 2 track in each studio.
Mixing Consoles: Automated Processes custom, 24 in x 24 out.
Monitor Amplifiers: BGW 750.
Monitor Speakers: Alter 604-HG, UREI Time Align crossovers.
Echo, Reverb, and Delay Systems: MICMIX Super C, AKG BX-10, UREI 927 DDL.
Other Outboard Equipment: Harmonizer H910, Orban EQ, UREI 1176, Quad/Eight EQ, Quad/Eight compressors, UREI 56ST.
Microphones: Neumann, Sennheiser, Shure, E-V.
Rates: \$180/hr studio A or B.

**** CRYSTAL SOUND RECORDING STUDIOS
1014 N. Vine St., Hollywood, CA 90038
(213) 466-8452
Owner: Andrew Berliner, President; John Fischbach, Vice Pres.
Engineers: John Fischbach, Laura Livingston, Charlie Brewer
Dimensions of Studios: 40' x 50'; fully adjustable acoustics on walls and ceiling.
Dimensions of Control Rooms: Studio A: 27' x 30'; also 24 track mixdown Control Room B
Tape Recorders: Studer tape machines as follows: A-80 2 track, A-80 disc preview 2 track, A 80 24 track, A-80 16 track; Crystalab modified A-80 16/24 playback machine; Nakamichi cassette 1000, Pioneer CTF 1000
Mixing Consoles: Studio A: Crystal Custom Console, 30 in x 24 out, Studio B: Crystalab Model 2424, 40 in x 24 out; computer assisted digital board with 300 megabyte on-line disc storage.
Monitor Amplifiers: Yamaha
Monitor Speakers: Custom: Crystal design.
Echo, Reverb, and Delay Systems: (2) EMT 250 digital reverb/erators synthesizers, (2) live chambers.
Other Outboard Equipment: Dolby available on all tape machines, 2 Marshall Time Modulators, 18 modules of Scamp devices, also UREI, Teletronix, ADR, EMT limiters, EMT 140, AKG BX-10.



Digital Sound Recording
Los Angeles, California

Mixing Consoles: MCI 428B, 28 in x 24 out.
Monitor Amplifiers: SAE 2400L, SAE 2600 biamped w/SAE crossovers, McIntosh 275, Dyna, JBL.
Monitor Speakers: JBL, Auratones, RSL
Echo, Reverb, and Delay Systems: Live chamber, Eventide Phaser and Harmonizer, Marshall Time Modulator, Sound Workshop time delay, Master-Room Stereo Super C, tape delay, Scamp.
Other Outboard Equipment: Scamp rack, Burwen DNF/1000

noise filter, limiters: Scamp, UREI, Teletronix LA2A, Inovonics, dbx; Expanders 3BX, Kepex, Scamp; Pultec filters, Orban stereo synthesizer and sibilance controller, VSO, parametric EQ, 3M Selectake II

Microphones: Neumann U-47 FET, U-87, KM-84; AKG 451, 452, 224E, C-60 (tube type); Electro-Voice RE-20, RE-15, 666; Sennheiser 421, 403, RCA 77DX, Shure 545-SD, SM-58, PE-54D; Sony F-121; direct boxes.

Instruments Available: Steinway Model B 7' grand piano; Oberheim OB-X 8-voice programmable synthesizer w/cassette memory, Fender amps, Gulbransen upright piano

Extras: Video production and interlock, complete photography services, kitchen, lounge, super sandwich shop and liquor store next door

Rates: \$125/hr 24 track. Call for digital rates

Direction: Digital Sound Recording is a full service digital audio company. We provide analog and digital recording in our facilities. In addition, we provide digital recording services at remote locations and at other recording studios. We also provide digital disc mastering service with our company or with the mastering room of your choice. Our business has grown rapidly in the last four years, and the response to the digital recorder has been fantastic. With all this growth we still remain committed to excellent recording in a classy, creative atmosphere where music and the musician come first. A session at Digital Sound Recording is the pleasure you've always thought recording should be.

DOCTOR MUSIX RECORDING STUDIO
8715 Melrose Ave., Hollywood, CA 90038
(213) 930-2501

Owner: Peter & Cynthia Hirsh
Studio Manager: Cynthia Hirsh

ELDORADO RECORDING STUDIO
1717 N. Vine, Hollywood, CA 90028
(213) 487-8151

Studio Manager: Nadya Bell
Engineers: Dave Jerden, Chief Engineer, Bobby Elia, Nadya Bell

Dimensions of Studios: 26' x 30' plus vocal/string room 11' x 20'

Dimensions of Control Rooms: 18' x 20'
Tape Recorders: Ampex MM1100 16/24 track; Ampex ATR 100 2 track, MCI JH110 2/4 track, (2) TEAC 3340S/3340 ¼ track; (2) TEAC A170s cassette decks



*Eldorado Recording Studio
Hollywood, California*

Mixing Consoles: MCI JH 528, 28 in x 32 out, with JH 50 automation.

Monitor Amplifiers: Phase Linear 700, McIntosh, Crown D-150s.

Monitor Speakers: Altec Super Reds with UREI horns, Mastering Lab crossovers, JBL 4311's, Auratones.

Echo, Reverb, and Delay Systems: Lexicon 224 digital echo unit, BX-20.

Other Outboard Equipment: Eventide; Flanger, Omncompressor, Phaser, Harmonizer and Digital Delay; Cooper Time cube, (2) LA2A limiters, (2) LA3A limiters, 1176, 176, 177 limiters; (2) Lang EQ's, parametric EQ, D'Esser, Kepex, Gain Brains, digital metronome.

Microphones: Electro-Voice, AKG, Telefunken, Beyer, Sony Shure, Altec, Sennheiser, Neumann, RCA.

Instruments Available: Steinway grand piano, B3 with Leslie
Extras: Lounge with TV, outboard gear and MCI automation included in rate.

Rates: \$135/hr, includes second engineer, block rates for album projects... marked reduction. Call Nadya for further info.

Direction: Eldorado's Nadya Bell and Dave Jerden, a year ago, set out to build a studio that had the balls of the English and the know-how of the Americans. Together they achieved one of the truest sounding rooms in Los Angeles. Brian Eno, David Byrne, Tom Peterson, Ron Wood, Carmine Appice, Thom Mooney, Bernie Larsen... have the proof on tape.

24track

THE ENACTRON TRUCK/Enactron Studios, Inc.
also REMOTE RECORDING
5102 Vineland Ave., N. Hollywood, CA 91601
(213) 781-0511

Owner: Brian Ahern

Engineers: Stuart Taylor, Donovan Cowart, Lon Neuman.

Dimensions of Studios: Studio in home base: 40' x 30'; overdub room in truck; 2nd studio 40' x 30', plus 2 isolation booths
Dimensions of Control Rooms: Remote truck 40' x 8'; 2nd studio 20' x 23'

Tape Recorders: Stephens 24 track; Scully 28D-18 ½ track; Ampex ATR 402 2 track, Pioneer cassette decks, Ampex 700 2 track

Mixing Consoles: Sphere 40 in x 24 out, fully automated; Neve, 28 in x 16 out; Yamaha PM-1000, 16 in x 4 out

Monitor Amplifiers: BGW, SAE, Bryston Pro 2

Monitor Speakers: Chartwell, UREI 815 Tune Aligns, Klipsch (Belle and La Scala), Advent, Auratone

Echo, Reverb, and Delay Systems: AKG BX-20 (2), AMS digital reverb, Harmonizer, Eventide DDL, Lexicon Prime Time, Lexicon 224

Other Outboard Equipment: Pultec midrange EQ, dbx compressors, Orban D'Esser, UREI graphic EQ, UREI filter set, UREI 1176 compressors, Kepex's, Teletronix LA2A's, Dolby A-360 and A-361, closed circuit TV system, 2 cameras, 4 monitors.

Microphones: We have a selection of more than 50 mics, including Neumann, PML, AKG, Reslo, E-V, Shure and Sennheiser

Instruments Available: Amps, piano
Rates: Remote: approximately \$2800/day (cost for each gig is figured individually) Home base: \$165/hr max. Block bookings available

EVERGREEN RECORDING STUDIOS, INC.
4403 West Magnolia Blvd., Burbank, CA 91050
(213) 841-8800

Owner: Charlie Fox, Arte Butler

Studio Manager: Bill Lazerus, General Manager, Rick Riccio, Chief Engineer

Engineers: Mel Metcalf, Rick Riccio, Murray McFadden, Andy D'Addano, Gary Luchs, Mike Hatcher, Jeff Ward, Steve Burger, Cliff Jones, Brad Sherman, Traffic Manager: Adnanne Schwartz.

Dimensions of Studios: Studio A: 46' x 70'; Studio B: 35' x 35'
Dimensions of Control Rooms: Studio A: 20' x 26'; Studio B: 20' x 26'

Tape Recorders: Ampex 1200 24 track (2), Ampex (5) ATR 102 2 track; Ampex (5) ATR 104 4 track, Magnatone (4) full coat single strip 1-3 opt.

Mixing Consoles: Harrison 4832, 48 in x 32 out, Harrison 4032, 40 in x 32 out

Monitor Amplifiers: Crown PSA-2 in each control room and for playback in studios.

Monitor Speakers: UREI Time Align

Echo, Reverb, and Delay Systems: 2 live chambers, 2 EMT stereo 14C, 2 BX-20 stereo, 1 224 Lexicon.

Other Outboard Equipment: Marshall Tune Modulators, Eventides w/Harmonizers, UREI, Inovonics, Lexicons, Dolbys, dbx, EECO time code SMPTE.

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

Instruments Available: 2 Yamaha recording grands.
Rates: Record rates and film rates vary, call for information

EXCALIBUR STUDIOS
11324 ½ Ventura Blvd., Studio City, CA 91604
(213) 781-0759

Owner: Steve Singer, John Hoier, Heyward Collins.

Studio Manager: Ken Wilson.

Engineers: John Hoier, Arnie Goodman, Heyward Collins, and various independents.

Dimensions of Studios: Studio I: 30' x 25'; isolation booth 10' x 10', 8' x 8' vocal booth, Studio II: 20' x 20' room, 8' x 7' drum booth.

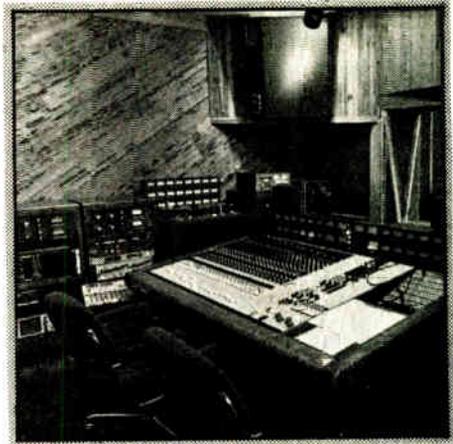
Dimensions of Control Rooms: Studio I: 20' x 16'; Studio II: 20' x 20'.

Tape Recorders: Studio I: MCI JH-16 24 track with Autolocator III and QUIOR; MCI 110-A 2 track with remote; Technics 1500 ½ track; Sony TC640 ¼ track; Pioneer C30C cassette; TEAC C3 cassette. Studio II: MCI JH16 24 track with Autolocator II and QUIOR; 3M 2 track; TEAC A3340S ¼ track; TEAC cassette.

Mixing Consoles: Studio I: MCI 400 Series, 26 in x 26 out, automation available; Studio II: MCI 400 Series, 24 in x 24 out.

Monitor Amplifiers: Studio I: Crown PSA2, SAE; Studio II: Crown.

Monitor Speakers: Studio I: UREI Time Aligned speakers;



*Excalibur Studios
Studio City, California*

Auratone Cubes; Little David, JBL 4311 studio monitors. Studio II: Altec 634E's with Mastering Lab crossovers, Auratone Cubes, studio monitors.

Echo, Reverb, and Delay Systems: Studio I: Stereoc EMT, Lexicon Prime Time, Eventide Harmonizer; DeltaLab digital delay; Studio II: Master-Room reverb; DeltaLab digital delay.

Other Outboard Equipment: Studio I: UREI limiters; Kepex's; Gain Brains; Orban parametric EQ; Vocal Stressor; D'Esser; dbx limiter; Auricon digital timer. Studio II: UREI 1176 and LA3A limiters; Orban parametric EQ, Eventide Instant Phaser.

Microphones: Studio I: Neumann U-47, U-87; AKG-C-61, 414; E-V C-17A; Sony ECM 22, P-37, Shure SM-57, SM-58, SM-53; Sennheiser 421, 441; Electro-Voice RE-15, RE-16, E-20; RCA 77DX, other assorted mikes. Studio II: Assorted Neumann, AKG, Sennheiser, Shure, Sony.

Instruments Available: Studio I and II: Yamaha grand; Prophet; String Ensemble; clavinet, Fender Rhodes, Hammond B-2 w/Leslie, various assorted percussion pieces

Rates: Studio I: \$110/hr; block booking rates available, Studio II: \$55/hr; block booking rates available.

FIDELITY RECORDING STUDIO, INC.
4412 Whitsett Avenue, Studio City, CA 91604
(213) 783-4474

Owner: Arnie Ripp.

Studio Manager: Victor Levine.

FOOTPRINT SOUND STUDIOS
Sherman Oaks, CA (by appointment only)
(213) 872-1854 or 882-3774

Owner: Jerry Fuller.

Studio Manager: Nick "Pap" Smerigan.

Engineers: Engineer/mixers on call: Marc Piscitelli, Linda Corbin. Staff 2nd Engineer: "Pap" Smerigan. Technician: Neil Hooper.

Dimensions of Studios: 27½' x 16½' with 20' high string room plus isolation booth, drum booth and projection room/loft.

Dimensions of Control Rooms: 10' x 12'

Tape Recorders: Ampex MM1200 24/16 track; 3M M64 2 track; Tascam 70 Series 2 track; Sony (2) various ¼ track; TEAC 450 cassette.

Mixing Consoles: Custom 24 in x 16 out, full 24 track, with remote, VSO and separate mix-pan-echo monitor panel.

Monitor Amplifiers: SAE, Crown, Citation.

Monitor Speakers: MDM-4's Time Aligned, JBL 4311's, Auratones.

Echo, Reverb, and Delay Systems: AKG BX-10, Orban dual reverb, Quad/Eight reverb, Eventide DDL, Harmonizer, Lexicon Prime Time

Other Outboard Equipment: UREI 1176, LA3A, dbx 160 comp/limiters, GT-4 noise gates, UREI 527-A and Spec Acoustics graphics EQ, Orban parametrics EQ, EXR Aural Exciter, UREI digital metronome.

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

Instruments Available: Complete 7 piece drums set, Yamaha 6' grand piano, Fender bass/guitar amps.

Extras: Coffee, tea, refreshments, swimming pool, basketball, restaurants, liquor store/market.

Rates: 24 track: from \$55/hr to \$75/hr plus special rates. (All equipment plus 2nd engineer included.)

Direction: Quality, Affordable product in relaxed environment.

Clientele: Bobby Goldsboro, Toby Beau, Bobbie Gentry, Jerry Fuller, Johnny Mathis, Black Ice, Al Wilson, etc.

FRONT PAGE PRODUCTIONS
251 Avocado St., Costa Mesa, CA 92627
(714) 348-8127

Owner: Bill Vincent.

**** GOLDEN AGE RECORDERS

9733 Culver Blvd., Culver City, CA 90230
(213) 559-8058, 839-9424

Owner: Golden Age Recorders, Inc

Studio Manager: Tim Goodwin

Engineers: Carl Lange, Tom Herzer, Dan Bates

Dimensions of Studios: 14' x 35'

Dimensions of Control Rooms: 12' x 12'

Tape Recorders: Stephens 821A w/VSO 24 track, Scully 280B 2 track, Otari MX 5050 2 track, Aka: 640G 1/4 track; Pioneer CT1000 cassette

Mixing Consoles: SSL 4000, 40 in x 32 out.

Monitor Amplifiers: Crown DC-300, DC-150, DC-60, GAS Ampzilla 150 watts

Monitor Speakers: Custom biamped JBL System, Little Reds, Little Davids, Auratones

Echo, Reverb, and Delay Systems: EMT 240 Gold Foil chamber, Eventide Harmonizer, MXR digital delay

Other Outboard Equipment: 28 channels dbx noise reduction, dbx 160 limiters, Audio Designs Compex/limiter, Scamp parametric EQ's, Scamp ADT flangers, Scamp expander gates, Scamp compressors

Microphones: Neumann U-87's, AKG 414's, 451E's, D-226; Sennheiser 441U's, 421U's; E-V CS-15's; Shure SM-57's

Instruments Available: 6' Kawai grand piano

Rates: \$150/hr call for block time

Direction: Just added SSL console and have acquired the adjacent building which is now being renovated for lounge, office and engineering facilities. We're always striving for a state of the art studio and management.

**** GOLDEN SOUND STUDIO'S INC.

7000 Santa Monica Blvd., Hollywood, CA 90038
(213) 484-7747

Owner: Norman Rung

Studio Manager: Laura LaCom.

**** GOLD STAR RECORDING STUDIOS, INC.

8252 Santa Monica Blvd., Hollywood, CA 90038
(213) 489-1173

Owner: Dave Gold, Stan Ross.

**** GROUP IV RECORDING

1541 N. Wilcox Ave., Hollywood, CA 90028
(213) 486-8444

Owner: Angel L. Balestier, Dennis S. Sands.

Studio Manager: Rosemary Franchimone.

Engineers: Angel L. Balestier, Dennis S. Sands.

Dimensions of Studios: 1600 sq. ft. (accommodates up to 60 musicians)

Dimensions of Control Rooms: 450 sq. ft.

Tape Recorders: Studio A800 24 track; MCI JH16/24 16/24 track; MCI JH-100 (3) 2 track; (2) MCI JH-110 4 track; Studer A80/RC 2 track.

Mixing Consoles: Trident Model A, 32 in x 24 out with automation.

Monitor Amplifiers: Yamaha P2201, JBL 6233 tri-amped system.

Monitor Speakers: Sierra/TAD audio monitors tri-amped.

Echo, Reverb, and Delay Systems: Live chamber (stereo return), EMT 250, EMT 240 Gold Foil, Master-Room Super C, Eventide 1745 DDL, H910 Harmonizer, Marshall Time Modulator.

Other Outboard Equipment: Adams/Smith synchronizer 605A, BTX 4500 SMPTE synchronizer, SMPTE transmitter, receiver, color sync generator, Dolby, dbx, EXR Exciter, Kepex, Gain Brain, UREI 1176 and LA3A limiters, Omnipressor, Orban D'Esser, BEL flanger, Cooper Time Cube, video monitoring system, 35mm high speed forward and reverse projection system.

Microphones: Large selection list upon request

Instruments Available: 9' Steinway concert grand, tack piano, Rhodes 73, ARP Omni, CS-80, Mini-Moog, Prophet.

Rates: Upon request.

**** HIT CITY WEST

8148 West Pico Blvd., Los Angeles, CA 90035
(213) 852-0188

Owner: Jason Bell and Ken Kravitz.

Engineers: Avi Kipper, Robert Battaglia, John Hutson.

Dimensions of Studios: 17' x 30' Studio A; 12' x 7' Studio B.

Dimensions of Control Rooms: 16' x 14' Studio A, 12' x 12' Studio B.

Tape Recorders: MCI JH 114 24/16 track with Autolocator III; Ampex ATR 100 2 track; Ampex 440B 2 track; Technics RS 1506 2 track; Aiwa cassettes.

Mixing Consoles: Soundcraft Electronics Ltd. Series III, 24 mic/40 line in x 16 out.

Monitor Amplifiers: Crown, SAE.

Monitor Speakers: Custom JBL, Auratone, JBL 4311.

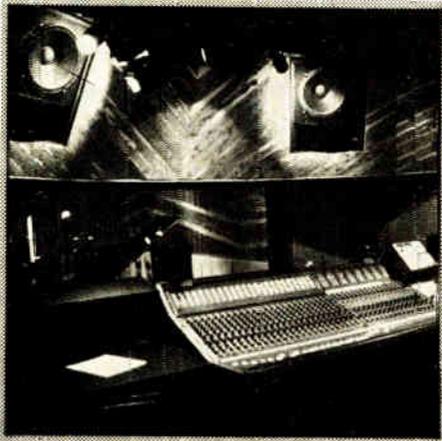
Echo, Reverb, and Delay Systems: Lexicon 224, EMT 240, MICMIX Master-Room Super C reverb, Lexicon Prime Time DDL, Eventide 949 Harmonizer, tape delay.

Other Outboard Equipment: dbx 160 comp/limiters, Allison Gain Brains, Kepex's, UREI 1176, Countryman 968 phase shifter, Orban D'Esser. All other outboard equipment available as rentals.

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

Instruments Available: 1890 Steinway grand piano, Cable &

24track



Hit City West
Los Angeles, California

Sons upright piano, all other instruments available as rentals

Rates: Please call for information

**** HIT MAN RECORDING STUDIO

815 N. Fairfax, Hollywood, CA 90048
(213) 852-1961

Owner: Alphonse Capone

Studio Manager: Melody Condos

Engineers: Don Holden & Assoc., Mike Zellner

Dimensions of Studios: 20' x 20'

Dimensions of Control Rooms: 14' x 20'

Tape Recorders: MCI 24 track, Steppens 16 track, Ampex AG 440B 2 track; Revox, Nakamichi, etc

Mixing Consoles: Speck 800D, 28 in x 28 out.

Monitor Amplifiers: Crown, Yamaha, Harman Kardon Citation.

Monitor Speakers: Altec 604E, Mastering Lab crossovers

Echo, Reverb, and Delay Systems: AKG BX-10, BX-20, Sound Workshop 262 Master-Room, Eventide, and MXR DDL.

Other Outboard Equipment: Eventide Harmonizer, MXR flanger or doubler, UREI graphics, UREI 1176 LN DDL, Bi-Amp limiters

Microphones: Sennheiser 44's, 421's; E-V, CS-15's; RE-20's, RE-15's, 666's; AKG 224E; Shure SM-58's, 57's; Sony; RCA.

Instruments Available: Baldwin Model L grand piano, Chamberlin 2, Yamaha CP-30 electric piano, ARP Omni, Gretsch drums

Rates: \$29/hr, call about block booking rates.

**** HOUSTON RECORDING

REMOTE RECORDING

9340 Foothill, #32, Cucamonga, CA 91730
(714) 887-0379

Owner: Rich Houston.

Dimensions of Control Rooms: 8' x 8 1/2' x 26' track.

Tape Recorders: 3M M-56 16 track; 3M M-79 24 track.

Mixing Consoles: MCI JH 636 automated, 32 in x 24 out.

Monitor Amplifiers: Dynaco 400.

Monitor Speakers: JBL 4311, Auratone.

Echo, Reverb, and Delay Systems: MICMIX Super C.

Other Outboard Equipment: Yamaha PM-180 submixers, 54 input 3-way Jensen splitters, closed-circuit video, RTS 2-channel intercom, 300' snakes, air-conditioned/heated, dimmable lighting, refrigerator

Microphones: AKG C-414, C-452, C-451, D-190, D-58; E-V RE-15, RE-11; Neumann KM-84; Sennheiser MD-421; Shure SM-57.

Rates: Please call for rates.

**** (IAM) INTERNATIONAL AUTOMATED MEDIA

17432 Murphy Ave. Irvine, CA 92714

(714) 781-2015

Owner: IAM Corporation, Jerry Shirer, Skip Konte.

Studio Manager: Sue Rose Harlan.

Engineers: Jerry Shirer, Willie Harlan, Scott Spain, Richard

Donaldson, Don Dorsey

Dimensions of Studios: Studio A: 34' x 24' with 34' x 14' isolation room and 12' x 8' drum booth; Rehearsal Room: 26' x 18'.

Dimensions of Control Rooms: Studio A: 21' x 19'; Mastering: 17' x 20'

Tape Recorders: 3M 79 24 track; 3M 79 16 track; 3M 79 4 track; (2) 3M 79 2 track; Revox 2 and 1/4 track; Nakamichi 1000 cassette, 3M Selectake II computer locating; Studer A80 mastering machine.

Mixing Consoles: Studio A: Harrison 4032 w/Allison Memory plus automation, 40 in x 32 out; Mastering: custom built mastering console w/Neumann SX-70 cutting system and SX-74 cutter head.

Monitor Amplifiers: Crown DC-300A's, Crown DC-150's, Crest P-3501.

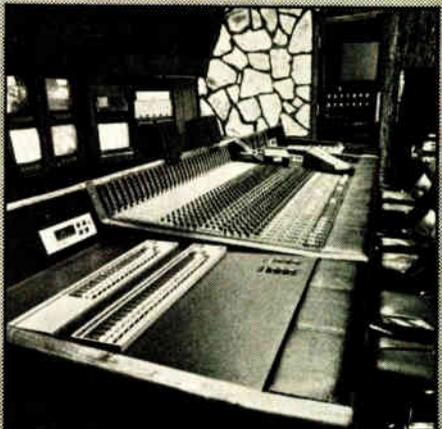
Monitor Speakers: Studio A: Westlake Audio TM-1; Mastering: UREI 813 Time Aligned studio monitors. Also available: JBL 4311's, Auratones, Electrostatic Acoustats.

Echo, Reverb, and Delay Systems: Eventide DDL with pitch change, Marshall Time Modulator, EMT 140 and 240, AKG BX-20

Other Outboard Equipment: Allison Kepex, Gain Grain, Dolby B; UREI LA3A's, 1176's; Pultec PIEQ; Eventide Flanger, Orban/Parasound D'Esser, Scamp System, EECO SMPTE time code synchronizer, Datatron SMPTE code generator, Amber 4550 spectrum analyzer, IAM SMPTE code offset and insert editor; dbx noise reduction, Burwen 1000 dynamic noise filters; PSE 26A stereo limiters; compressor; expander; Sontec mastering EQ's

Microphones: Neumann U-87's, KM-84's; Beyer M-500's; AKG 414's, 452's, 224's; Sennheiser 421's; Electro-Voice RE-20's, RE-16's; Shure SM-57's

Instruments Available: 9' Yamaha concert grand, Hammond B-3 with Leslie 122's and 900; Chamberlin M-4 and Rivera 800; ARP Odyssey, Soloist, Fender Rhodes 73 EP; Wuritzer EP; Oberheim 4-voice, Hohner clavinet D6, C; vibes, misc percussion.



IAM (International Automated Media)
Irvine, California

Extras: 4 built-in Sony 1650 color cameras, automated pan, tilt and zoom, production desk, Shintron 370 SEG, Conrac and Unimedia color monitors, Tektronics sync generator, Sony sync distributor and phase shifter, Sony 2850 VCR, remote control drapes to tune the studio, tech facilities, lounge, kitchen, conference room with projection, recreation area and rehearsal facilities.

Rates: Studio A: Mono, 2, 4, 16 track: \$115/hr. 24 track \$135/hr. 32 and 40 track \$155/hr. Base rates include all modes day or night. Mastering: \$95/hr, please call for additional information and rehearsal rates.

**** INDIGO RANCH RECORDING STUDIO, MALIBU

P.O. Box 24A-14, Los Angeles, CA 90024

(213) 458-9277

Owner: Richard Kaplan, Michael Hoffman.

Engineers: Chris Brunt, Richard Kaplan

Dimensions of Studios: 25' x 20' plus isolation room.

Dimensions of Control Rooms: 18' x 20'

Tape Recorders: 3M M79 24 track; 3M M79 2 track; Studer Revox 2 track.

Mixing Consoles: Aengus-Jensen custom, 32 in x 24 out.

Monitor Amplifiers: McIntosh, Crown, E.A.

Monitor Speakers: Custom JBL's, Visonik Little Davids, Auratones, Braun.

Other Outboard Equipment: 32 channels of dbx noise reduction, dbx 160's; UREI 1176 LN, UA 175's, 176's; Altec 436C limiter; Teletronix LA1, LA1A, LA2, LA2A's; Kepex's, Harmonizers, phasers, UREI 550 Little Dippers, Orban/Parasound parametric EQ, EMT echo, MXR digital delay, ADR stereo Compex limiters, Marshall Time Modulator, Pultec and Lang EQ's all models, Selectake and much more.

Microphones: Over 250 to choose from including: AKG, Altec, Beyer, Calrec, Electro-Voice, Neumann, RCA, Sennheiser, Sony, Shure, etc., with over 100 tube-type condensers and unusuals.

Instruments Available: Steinway grand piano, Fender Rhodes B8, clavinet D-6, Farfisa Mini, guitar amps, and accessories.

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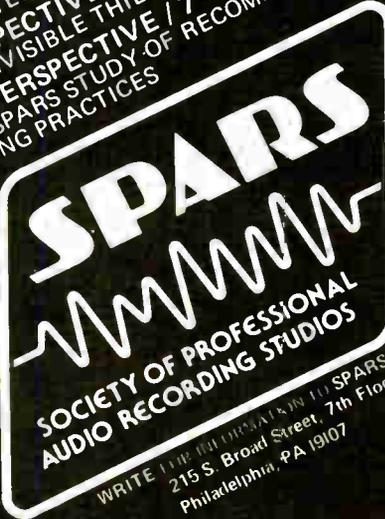
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Extras: 60 acre mountain lot with kitchen and 3 bedrooms
Rates: \$145/hr, daily rate \$1,500.
Direction: Indigo Ranch provides a unique environment conducive to musical creativity in a home-like but professional setting. Located in the Malibu Hills overlooking the Pacific Ocean, Indigo serves top recording artists from all over the world. The sixty-acre ranch offers sleeping accommodations, kitchen facilities, and a gourmet cook (on request). The ranch and its fully equipped, state of the art studio are beautifully maintained by an experienced and conscientious staff, doing its utmost to make clients feel welcome and comfortable.

**** **JENNIFUDY RECORDING STUDIOS**
 11115 Magnolia Blvd., N. Hollywood, CA 91601
 (213) 980-3872
Owner: Phil Kaye
Studio Manager: Rick Stein

**** **KENDUN RECORDERS**
 619 and 721 S. Glenwood Place, Burbank, CA 91506
 (213) 843-8096
Owner: Kent R. Duncan
Studio Manager: Rose Mann

Engineers: Kent Duncan, John Golden, Baker Bigsby, Jim Smetos, John Stronach, Tom Cummings, Ralph Osborn, Bob Winard, Ron Alvarez, Rick Smith, Terry Moore, Chief Engineer Norman Dlugatch
Dimensions of Studios: Studio 1: 40' x 50'; Studio 2: 40' x 30'; Studio D: 25' x 40'
Dimensions of Control Rooms: Studios D, 1, 2, 3, and 5: 26' x 26'
Tape Recorders: Studer A-800 24 track; Ampex MM 1200 (2 in each studio) 24 track; Ampex ATR 100 2 track. Studer custom preview machines, Studer A-80 2/4 track; MCI JH 110 4 track
Mixing Consoles: Studio 1: SSL SL4000E, 40 in x 32 out; Studio 2: Automated Processes 2824, 32 in x 24 out; Studio D: SSL SL4000, 40 in x 32 out; Studios 3 and 5: Sierra Audio disc mastering

Monitor Amplifiers: Crown DC-300A's
Monitor Speakers: Sierra/Hidley SM III biamped monitor system, Sierra/Hidley SM III quad monitor system, JBL 4311, Auratone, Big Red, Sierra/Hidley TM 7 playback systems
Other Outboard Equipment: Eventide DDL, Harmonizer, Phaser, Flanger, Orban D'Esser, Dolby, dbx, Neve expander, PDM limiter, 171 parametric EQ, Lang program EQ, EMT 240, EMT 140, MICMIX, Sierra Audio acoustic chamber, UREI 1176 LN, LA3A, LA4, Inovonics 201, Allison Kepex, Gain Brain, Allison automation, UREI 527A graphic EQ, Orban stereo matrix, CSG, API Minimag, Lexicon Model 93 DDL, Orange County limiter, Eventide Omnipressor, Pultec EQ, AMS Harmonizer, echo plate, Marshall Time Modulator, Ursa Major Space Station, Studer TLS, Audio Kinetics synchronizer, Lexicon 224.
Microphones: AKG 414EB, C-24, 451, D-202, 452, D-12, Beyer 160, M-500, M-88; Electro-Voice RE-15, RE-20, 666, 635A, DS-35, CS-15, Neumann KM-84, KM-86, KM-88, U-47, U-67, U-87, U-89, KM-69, Sennheiser 406, 421, 441, 2002, Shure SM-53, SM-54, SM-57, SM-58, SM-82, SM-7, SM-81, 545, Sony C-37, C-55, C-500, ECM-22, ECM-50; RCA 77DX, PML

Instruments Available: 3 Yamaha grand pianos, Baldwin tack piano.
Rates: Studio D: 275/hr; Studio 1: 250/hr; Studio 2: \$200/hr; Mastering Studio 3, 5: \$125 EQ and rundown

**** **KSR STUDIOS**
 1800 Vine, Suite 515, Hollywood, CA 90028
 (213) 467-0768
Owner: Kenneth Story
Studio Manager: Donnie Williams

**** **LARRABEE SOUND**
 8811 Santa Monica Blvd., Los Angeles, CA 90068
 (213) 657-6750

Owner: Jackie Mills, Dolores Kaniger
Engineers: Randy Tomnaga, Taavi Mote, Barry Rudolph, Steve Hodge
Tape Recorders: (2) Studer A-80 w/remotes 24 track; Ampex 1200 w/remote 24 track; (6) Ampex ATR-100's 2 track; Ampex ATR-104 4 track; (3) Technics 1700 1/4 track; (6) Technics M-85 cassettes (3 with metal heads)
Mixing Consoles: SSL Model E computerized 56 in x 48 out with floppy disc memory; API 2824 console, 32 in x 32 out.
Monitor Amplifiers: Bryston hi, BGW lo biamped with White crossovers and 1/2 octave EQ.
Monitor Speakers: Studio A: George Augspurger double speaker system; Studio B: Gauss-Cetec custom speakers.
Echo, Reverb, and Delay Systems: 4 live chambers, 2 EMT's, 2 Eventide DDL's.

Other Outboard Equipment: Eventide Flanger, Phaser, Harmonizer and Omnipressor, Lexicon Prime Time, DeliaLab 2, D'Esser, Roger Mayer noise gates, Inovonics 201 limiter, UREI 1176's, LA2's, LA4 limiters, Teletronix limiter, parametric and graphic EQ's.
Microphones: Large selection including U-47's, U-87's; AKG 414's, 451's, 412's; Beyer M-500; Sennheiser 440's, 421's; RCA 77's; Sony C-37A's; Electro-Voice, Shure, etc.
Instruments Available: Wurliizer electric piano, (2) Kawai grand pianos, Hohner clavinet, (Gary Chang Synthesist).
Rates: Call for information.

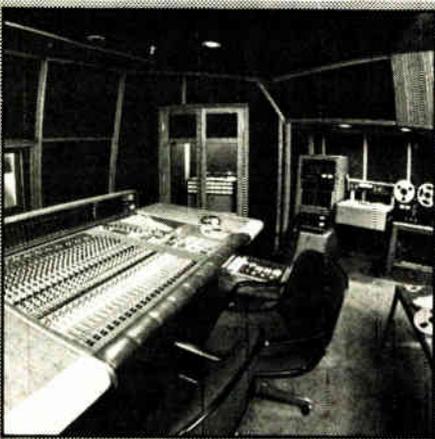
24track

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

Owner: General Manager: Steve Guy (nice guy)
Studio Manager: Michael Verdick
 3 disc mastering rooms, Neumann equipped 24 track studio with Trident PSM console Studer tape recorders

**** **LYON RECORDING STUDIO**
 2212 Newport Blvd., Newport Beach, CA 92863
 (on the Balboa Peninsula)
 (714) 875-4790

Owner: Curt Lyon
Studio Manager: Greg Edalatpour
Engineers: Curt Lyon, Independents
Dimensions of Studios: 35' x 35' plus 20' x 18' isolation drum booth and 15' x 8' isolation booth
Dimensions of Control Rooms: 25' x 25'
Tape Recorders: Ampex MM110 w/search to cue 24/16/B track; Studer B67 2 track; Technics 1500-2 2 track; TEAC 3340 4 track; Uher 4200 report stereo 2 track portable; Technics and Nakamichi cassette.



*Lyon Recording Studio
 Newport Beach, California*

Mixing Consoles: MCI 528-C w/automation, 28 in x 32 out.
Monitor Amplifiers: JBL Ice Cube, Crown DC 150, Crown DC 60's
Monitor Speakers: UREI Time Aligns, JBL 4311's, Auratones.
Echo, Reverb, and Delay Systems: AKG, EMT, Lexicon 224 digital reverb.
Other Outboard Equipment: UREI 1176 limiters, Delta T digital delay, Scamp noise gates, Orban/Parasound parametric EQ, Dolby noise reduction (26 channels), flangers, phasers, etc.
Microphones: Neumann U-87's, U-84's, U-67; AKG C-28A, 414's, 451's, 452's, D-202; Shure SM-57's; Electro-Voice RE-20's, RE-50, E-15's; Sony ECM 280; Sennheiser 421's.
Instruments Available: Kawai grand piano 7'4", Fender stereo Rhodes, Hohner clavinet, Miri Moog, ARP String Ensemble, Guild acoustic guitar, Rickenbacker electric guitar, Rickenbacker bass, Reynolds flute, full percussion complement.
Rates: 24 track \$100/hr. 16 track \$80/hr.

**** **MAMA JO'S**
 8321 Lankershim Blvd., N. Hollywood, CA 91605
 (213) 982-0305
Owner: Freddie Piro
Studio Manager: Terr Piro

**** **MARTINSOUND RECORDING STUDIOS**
 1151 W. Valley Blvd., Alhambra, CA 91803
 (213) 283-2825
Owner: Mr. Joe Martinson
Studio Manager: Annette Martinson

**** **MCA/WHITNEY RECORDING STUDIOS**
 1518 West Glenoaks Blvd., Glendale, CA 91201
 (213) 245-6801

Owner: MCA
Studio Manager: Brent Albright
Engineers: Frank Kejmar, Paul Elmore, Steve Hall, Larry Boden
Dimensions of Studios: A: 45' x 35'; B: 30' x 22'; D: 20' x 16'
Tape Recorders: MCI JH 110 24 and 2 track; Ampex 1100 16/24 track; Ampex ATR 100 4/2 track, 3M 56 8 and 16 track; Scully 280B 2 and 4 track
Mixing Consoles: Neve 36 in x 24 out Studios A and B. Electrodyne 16 in x 8 out in Studio D
Monitor Amplifiers: JBL, Crown, McIntosh, Harman Kardon Citation, Cerwin Vega
Monitor Speakers: All UREI Time Align with Mastering Lab crossovers.

Echo, Reverb, and Delay Systems: Live chambers, EMT's, AKG, Roland Chorus Echo.
Other Outboard Equipment: Eventide DDL and Flanger, Kepex, dbx, Dolby, Harmonizer, Orban/Parasound high frequency EQ, Orban D'Esser, Sphere EQ's, parametric EQ, EXR Exciter
Microphones: Neumann, AKG, RCA, Shure, Electro-Voice, Sony, Sennheiser.
Instruments Available: Yamaha and Steinway grand piano, tack piano, Celeste, Morton pipe organ, Hammond B-3 with Leslie
Extras: Disc mastering; Neumann SAL 74 tandem system; Tape duplicating; high speed reel to reel, cassette and 8 track cartridge.
Rates: Studio A, day time, 24 track \$125/hr; Studio D: 8 track demo rate \$55/hr.
Direction: A custom facility presently recording pop, country, disco, gospel, rock for various record and production companies

**** **MONTEREY SOUND STUDIOS**
 230 S. Orange St., Glendale, CA 91204
 (213) 240-9046

Studio Manager: Richard Tiles. Chief Engineer: Marvin Hall.
Engineers: Richard Tiles, Marvin Hall, Les Brockmann, Jim Hodsden and various independents.
Dimensions of Studios: 25' x 40' live area and 20' x 25' dead room, floor to ceiling sliding room divider opens for 1500 sq. ft. total studio area.
Dimensions of Control Rooms: 20' x 30' terraced.
Tape Recorders: Ampex 1200 24 track with input transformers removed and fast punch in mod.; Ampex ATR 100 2 track, Technics RS-1506HS 1/4 track.
Mixing Consoles: Sphere Eclipse C, 32 in x 24 out with all transformers removed and equipped with Allison 65K automation.
Monitor Amplifiers: BGW 750C, 250D, 100B
Monitor Speakers: JBL/Augsburger custom design, JBL 4311, Auratones
Echo, Reverb, and Delay Systems: EMT 140, BX-20 Prime Time.
Other Outboard Equipment: UREI 1176, LA4, Inovonics 201, Orange County VS-1, Eventide Flanger, Harmonizer.
Microphones: AKG 452, 414; Sony C-37, C-22; Shure SM-57, 545; Sennheiser 421; Neumann U-87, KM-84; E-V RE-20, 666, 666; Beyer M-88, M-500
Instruments Available: Baldwin grand piano.
Rates: Please call.

**** **MOTOWN/HITSVILLE, U.S.A.**
 7317 Romaine St., Los Angeles, CA 90048
 (213) 468-3530

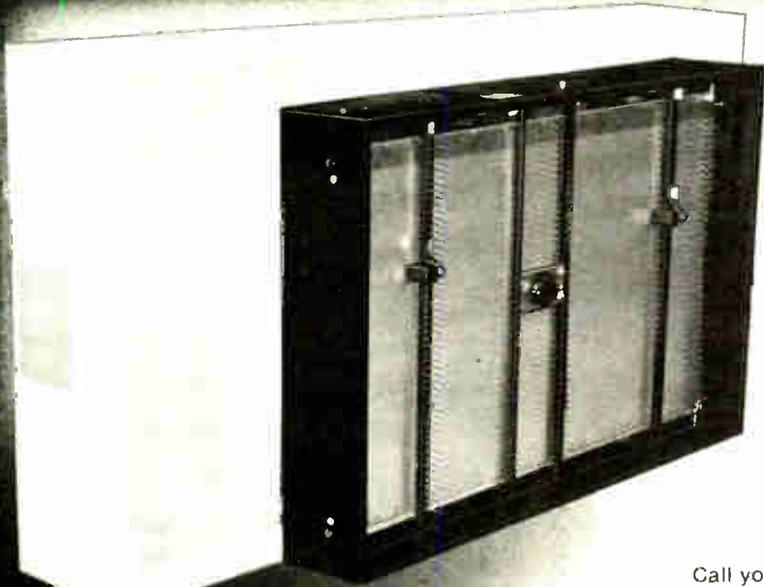
Owner: Motown Records
Studio Manager: Guy Costa

**** **MUSIC GRINDER STUDIOS**
 7460 Melrose Avenue, Los Angeles, CA 90048
 (213) 655-2996

Owner: Ron Fiecia, Gary Skardina.
Studio Manager: Ron Fiecia
Engineers: Gary Skardina, John Kovarek, many independents available.
Dimensions of Studios: Studio A: 30' x 15'; Studio B: 75' x 40' x 20'.
Dimensions of Control Rooms: 15' x 15'.
Tape Recorders: MCI JH 114 16/24 track; MCI JH 100A 2 track; TEAC 80/8 8 track; TEAC 7300 2 track; various 2 track, 1/4 tracks, cassette machines for tape copies
Mixing Consoles: MCI JH 428B, 28 in x 24 out.
Monitor Amplifiers: JBL 6233 Ice Cube, Crown DC 300, Marantz 240B, Crown D-40.
Monitor Speakers: Custom UREI Time Align system, JBL 4311's, Auratone 5-C's.
Echo, Reverb, and Delay Systems: Lexicon 224 digital delay reverb; EMT 240; Lexicon Prime Time digital delay.
Other Outboard Equipment: Eventide Harmonizer, UREI 1176, LA2A, dbx 160 limiters, Orban/Parasound parametric EQ, Orban D'Essers, Kepex noise gates, MXR flanger, Eventide Omnipressor, Yamaha grand piano.
Microphones: Neumann M-49 tube, U-47 tube, U-47 FET, U-87's; AKG C-414's, C-414EB, 452's; Sennheiser MD-441, MD-421's; Sony C-37P, ECM 22P's; Shure SM-56's, SM-57's, SM-54's; Electro-Voice RE-20; RCA 44TR, PZM's pressure zone microphones.
Instruments Available: Yamaha grand piano.
Rates: \$100/hr and under.

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**** MUSIC LAB

also REMOTE RECORDING

1831 Hyperion Avenue, Hollywood, CA 90027

(213) 888-3003

Owner: Chaba Mehes

Studio Manager: Mat Vertin.

Engineers: Many independent engineers

Dimensions of Studios: A 32' x 26' B 40' x 30'

Dimensions of Control Rooms: A 22' x 18' B 20' x 16'

Tape Recorders: MCI with Autolocator III, 16/24 track (A&B); Ampex ATR-100 2 track (A&B); Tascam 80-B 8 track (B); Tascam 40-4 4 track (A&B).

Mixing Consoles: (A) MCI 428, 28 in x 24 out; (B) Tangent 3216, 30 in x 24 out

Monitor Amplifiers: BGW, Crown, SAE.

Monitor Speakers: Altec 604E with Time Sync crossover, JBL 4311, Auratone.

Echo, Reverb, and Delay Systems: Lexicon 224, AKG BX-10

Other Outboard Equipment: Eventide Harmonizer, Marshall Time Modulator, digital metronome, Orban/Parasound EQ, Pultec EQ (tube); UREI EQ 539, RCA EQ 6ABA (tube), Fairchild limiter (tube), LA2A limiter, 1176 limiter, dbx 160 limiter, UA 176 limiter (tube), LA3A limiter, Kepex, Gain Brain, Cooper Time Cube, Orban sibilance controller, Orban synthesizer, etc.

Microphones: Neumann U-87, U-47, U-67, M-49, KM-84; Telefunken 251, E-V RE-20; Sennheiser 421, 441, AKG 450, 451; Beyers 100, 160, 500, Sony C-37A, C-500, RCA 77BX; Shure SM-7, 57, 58.

Instruments Available: Baldwin 98" concert piano, Yamaha grand piano; Hammond B-3, Fender Rhodes stereo, ARP 9X; ARP Omni, Synthacon vocoder, video 3/4" editing system, 1/2" Betamax and VHS duplicating and video transfer machines

Rates: A: 24 track \$45, 16 track \$35 B: 24 track \$38, 16 track \$30, 8 track \$22; cassette copies \$1, tape transfer \$1.25, rehearsal \$5.50, video editing 3/4" \$35, video copies 1/2" and 3/4" \$15, view room \$15

**** MUSIC RECORDERS, INC.

Recording Studio: 1880 N. Sycamore Ave. L.A., CA 90028

Dub. stage: 7080 Hollywood Blvd., #101, L.A., CA 90028

(213) 482-8897

Owner: Garry Ulmer

Studio Manager: Sue-Anne Davis

**** NATURAL SOUND RECORDING STUDIO

9851 Prospect Ave., Santee, CA 92071 (San Diego County)

(714) 448-8000

Owner: Louis Mattazaro

Studio Manager: Jeff Mattazaro.

Engineers: Lou Mattazaro, Jeff Mattazaro, Paul Colbin, Kathy Leech.

Dimensions of Studios: 34' x 30'

Dimensions of Control Rooms: 18' x 22'

Tape Recorders: Ampex MM1200 24 track; Scully 280 8 track; Scully 2 track; Technics 1500 2 track, Hitachi, Pioneer cassettes

Mixing Consoles: Soundcraft Series III, completely modified, 24 in x 24 out.

Monitor Amplifiers: Crown DC 300, Crown DC 150

Monitor Speakers: Altec 604E, custom design with Mastering Lab crossovers, Auratone.

Echo, Reverb, and Delay Systems: Marshall Time Modulator 5002; Lexicon Prime Time; dbx limiter/compressor, compressor, BX-10 reverb

Other Outboard Equipment: dbx 158 24 track. Scamp noise gate, parametric EQ, Soundcraftsmen graphic EQ.

Microphones: Neumann U-87; AKG 414, 452, Sennheiser 441, 421; E-V RE-20, RE-15, 666; Shure SM-7, SM-53, SM-57, SM-56; Sony ECM 50.

Instruments Available: Yamaha C7B grand piano, 12 piece customized drum set, B-3 organ, synthesizer, Fender bass.

Rates: Call for low rate quotes.

**** NSP STUDIOS

6382 Hollywood Blvd., Suite 218, Hollywood, CA 90028

(213) 482-8524

Owner: Nonstop Productions, Inc

Studio Manager: Marlene Wright

Engineers: Kevin T. Wright, Boris V. Thompson, plus freelance.

Dimensions of Studios: 17' x 21' x 12' plus drum booth (approx.) 8' x 10'.

Dimensions of Control Rooms: 17' x 13' x 12'

Tape Recorders: MCI JH 116-24 24 track; MVI JH 110-A 2 track; TEAC A6100 2 track; TEAC 3300 2 track; Sony cassette, Marantz cassette.

Mixing Consoles: A&W Electronics 301, 24 in x 24 out

Monitor Amplifiers: Yamaha P2200; A&W Electronics D102's and D104's.

Monitor Speakers: AVS 412HP, Auratones; RS Minimus 7's; Altec 604E's.

Echo, Reverb, and Delay Systems: A&W Electronics Synthesizer Space 301; also available Lexicon 224; AKG; Eventide.

Other Outboard Equipment: Eventide Harmonizer, Phaser, Flanger UREI LA4, LA2's, NSP L114 UREI, A&W Electronics, ADC graphics EQ's.

Microphones: AKG 414's, 452's; E-V RE-15's, RE-20's, 670's; Shure SM-545's; Neumann KM-84's; also available U-87's

Instruments Available: Wuritzer acoustic; various electronic keyboard instruments available through rental services.

Extras: Best coffee in town and other beverages plus Arrowhead Water.

24track

Rates: Competitive; please call for rates. Special discounts on block bookings.

Direction: Personal private service to producers, artists. We've done work for Motown Records, Capitol Records, Casablanca Records, At Home Productions, Source Records, Windsong Records. We've recorded for Mary Wilson, Mira Waters, Koolha, Thelma Houston, Temptations, Chuck Brown & the Soul Searchers, Syreeta, Adrena Lynn Jensen, Nolen & Crossley. Producers: Hal Davis, Arthur G. Wright, Wayne Henderson, Suzanne De Passe, Leslie Drayton. Performers: The Variations featuring Samaki, Jennifer Holiday, Kent Perkins, Denny Terrio, Freeman King, Paul Humphrey, Raul De Souza, Wright Brothers Flying Machine, KJLH's Ted Terry, the Blossoms, Rare Gems

**** OVERLAND RECORDING STUDIO

also REMOTE RECORDING

3178 Pullman St. Suite 123, Costa Mesa, CA 92626

(714) 957-0833

Owner: Freeman and Haws, Inc

Studio Manager: T. Michael Haws.

Engineers: Paul M. Freeman, Scott Spain, Mike Kicenski

Dimensions of Studios: 30' x 25' with 10' x 5' isolation booth, 6' x 9' vocal booth, 7' x 12' drum booth

Dimensions of Control Rooms: 16' x 20' floated.

Tape Recorders: MCI JH24 24 track, Ampex ATR100 Master 2 track; TEAC 40-4 4 track; Technics cassette deck

Mixing Consoles: Sound Workshop 1600, 28 in x 24 out including ARMS automation

Monitor Amplifiers: BGW 250's, 100's, 750's; Unisynch 250

Monitor Speakers: JBL custom, Auratones, E-V Sentry 5, UREI crossover

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, MXR digital delay line; MECMIX CS live chamber

Other Outboard Equipment: UREI LA3A limiter, dbx compressor/limiter, EXR Aural Exciter Allison RM 160, 700 Gain Brain, 500 Kepex, Orban parametric EQ, MXR noise gate, Eventide Flanger.

Microphones: Neumann, Sennheiser, AKG, Shure, Unisynch D-boxes.

Instruments Available: Yamaha 7' grand piano, Fender amps, Mossman and Martin guitars, Rhodes piano, Hammond organs, ARP Odyssey, plus any other instrument or device can be acquired.

Rates: 24 track (including engineer) \$100/hr, block bookings available.

**** PARAMOUNT RECORDING STUDIOS

6245 Santa Monica Blvd., Hollywood, CA 90038

(213) 481-3717

Owner: Brian Bruderlin

Studio Manager: Don Schlegel

Engineers: Larry Hirsch, Roger Dollanade.

Dimensions of Studios: A 45' x 37'; B 15' x 20'; C 45' x 38' x 22'

Dimensions of Control Rooms: A 19' x 26'; B 18' x 38'; C 28' octagon.

Tape Recorders: Dual 3M 79 24 track lock-up; Studer A-80 2 and 4 tracks.

Mixing Consoles: A: Spectra Sonics; B: API Model 2-188; C: Harrison 4032 automated.

Monitor Amplifiers: Crown, BGW.

Monitor Speakers: C: UREI 815, B: UREI 813; A: Westlake TM-1.

Echo, Reverb, and Delay Systems: Three live chambers, stereo EMT 140's.

Other Outboard Equipment: EMT 250, digital delays, Harmonizer, flangers, phasers, Dolby Teletronix-LA2A's, UREI 1176LN, Cooper Time Cubes, Kepex, Gain Brain, BTX 4500 & 4600 synchronizers, and complete video capability.

Microphones: AKG C-24, 414, 451, 452; E-V RE-15, RE-20; Sennheiser 441; RCA 77DX; Neumann U-47, U-67, U-87, KM-84, KM-86, M-49, Sony ECM 22, C-37A, C-500; Shure 546; Syncon 510.

Instruments Available: 9' concert grand, Fender Rhodes 88, Hammond B-3 with Leslie, ARP 2600, misc. percussion.

Rates: Upon request. Substantial discount to first time clients.

Direction: Andrea Crouch "Thinking Of You" Grammy Award. George Duke "Reach For It" Johnny "Guitar" Watson "A Real Mother For Ya" and "Ain't That A Bitch." Diana Ross "Love Hangover." Frank Zappa "Overnight Sensation" and "Apostrophe." Also Kim Carnes, Mac Davis, Bob Dylan, Chris Hillman, Billy Joel, Donna Summer, Steve Wonder and more. Paramount is striving to be the most welcome place to record in

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Because of quality that delivers unmatched reliability. Because Otari designed this machine to go to work—overtime. Because it offers the performance and features of machines which cost more than twice as much. Because of ingenious production technology and intelligent design decisions from the manufacturer of the most comprehensive line of professional tape machines in the world.

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24track

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8456 West Third St., Los Angeles, CA 90048
(213) 853-0240
Owner: Chris Stone
Studio Manager: Traffic Manager Kim Bellman

REDONDO PACIFIC STUDIOS
812 Meyer Lane, Suite 16, Redondo Beach, CA 90278
(213) 852-9498, 852-9523

Owner: Leigh Genniss, Patricia Yarborough
Engineers: Leigh Genniss, Janet "Hip" Knick, Catharina Masters, Assistants Kim Boudreaux, Teresa Peleyo Independents welcome
Dimensions of Studios: 35' x 25' x 14'
Dimensions of Control Rooms: 20' x 20'
Tape Recorders: Ampex custom modified MM1200 24 track, MCI JH 110 and JH 110A 2 track, Pioneer 2 track, TEAC C-1 cassette deck
Mixing Consoles: MCI Series JH500 with automation, 28 in x 32 out
Monitor Amplifiers: BGW 250 (3), BGW 500, Marantz 240
Monitor Speakers: Flushmounted UREI custom Time Aligned 604E's, JBL 4311's, Visonik-David 70's, 50's, Auratones
Echo, Reverb, and Delay Systems: AKG BX-20 echo chamber, EMT 240 Gold Foil echo chamber
Other Outboard Equipment: 26 channels dbx, Eventide Harmonizer and Omnipressor, Kepex noise gates, Loft effects delay, Orban/Parasound parametric EQ, UREI 1176 limiters, UREI LA3A audio levelers, UREI graphic EQ, D'Esser, and Lexicon Prime Time
Microphones: Neumann, AKG, Beyer, Shure, Sennheiser, Electro-Voice, Sony, any on request
Instruments Available: Steinway B grand piano, all rentals on request
Rates: Limited time cash rates; \$65/hr, including engineer, special consideration for demo's

RUDY RECORDS
1550 Crossroads of the World, Hollywood, CA 90028
(213) 487-8000
Owner: Rudy Records Corp., Graham Nash, President
Studio Manager: Don Gooch
Dimensions of Studios: 25 x 35'
Dimensions of Control Rooms: 20' x 17'
Tape Recorders: MCI JH 110 24 track; 3M 56 16 track; 3M 64 2 track, MCI 4 and 2 tracks.



*Rudy Records
Hollywood, California*

Mixing Consoles: MCI 536 automated, 36 in x 32 out
Monitor Amplifiers: Marantz 510
Monitor Speakers: Pioneer custom T A.D.
Echo, Reverb, and Delay Systems: Dolby, dbx, Lexicon 224 digital echo, Lexicon Prime Tiem, delay lines, EMT 240
Other Outboard Equipment: Orban D'Esser, DeltaLab DL1 and DL2
Microphones: 50 different microphones available, including Neumann, Beyer, (AKG), Sennheiser, Neumann tube mics. (Neumann M49's (2) and Telefunken 251 available for rent.)
Instruments Available: Yamaha C-3 grand.
Extras: Vocal and drum booth
Rates: \$135/hr, plus tape
Direction: We strive to create a comfortable and friendly atmosphere for the professional musician.

RUMBO RECORDERS
20215 Saticoy, Canoga Park, CA 91306
(213) 709-8080
Studio Manager: General Manager Nick Bogben
Engineers: Les Cooper
Dimensions of Studios: 2500 sq. ft. and 3 isolation booths, 350 sq. ft. overdub room
Dimensions of Control Rooms: (2) 500 sq. ft.
Tape Recorders: (2) Studer A800 24 track, Studer A80RC 2 track, Ampex ATR 100 4 track, Ampex ATR 100 2 track
Mixing Consoles: Neve R08R with 4R channel NeCam 52 in x 48 out
Monitor Amplifiers: Yamaha, McIntosh, others as required
Monitor Speakers: UREI 813 Time Aligned, JBL 4311, Auratones, others as required, MDM-4
Echo, Reverb, and Delay Systems: EMT 140, echo plate, AKG BX-20, Lexicon 224, live chamber, Master-Room, Prime Time
Other Outboard Equipment: UREI Neve limiters, Vocal Stresser, B&B expanders, B&B EQ, Trident and Orban parametric EQ, UREI Little Dipper, Bode vocoder, all Eventides, Marshall Time Modulator, etc.
Microphones: Neumann, AKG, Shure, Sennheiser, E-V, RCA, Sony, including vintage tube and ribbons
Instruments Available: Steinway and Yamaha grands, and a \$50,000 synthesizer complement (EMU & Oberheim, etc.)
Rates: Call for rates

RUSK SOUND STUDIOS
1558 N. La Brea Avenue, Hollywood, CA 90028
(213) 482-6477

Owner: Randy Urik
Studio Manager: Maggie Hoptman
Direction: Rusk is a fully equipped state of the art recording facility that recognizes the importance of service, comfort and privacy to our clients. We are equipped to do tracking, overdubbing, mixing and transfer work relating to records, film or video projects. We also transfer 16mm or 35mm film to video cassette for film scoring or just copies. Contact Maggie to receive an introduction package of information or to have one of our recording engineers meet with you personally to discuss your project needs.

SAGE & SOUND RECORDING
1511 Gordon, Hollywood, CA 90028
(213) 489-1527

Owner: James Mooney
Studio Manager: LaVerne
Engineers: Jim Mooney, Ron Fair, Jim Shefflet, Jerry Wood
Dimensions of Studios: 20' x 30' with 7' x 11' isolation booth
Dimensions of Control Rooms: 14' x 16'
Tape Recorders: MCI JH 16 24 track, Ampex ATR 100 2 track, Ampex AG 440 2 track, Ampex AG 440 4 track
Mixing Consoles: MCI 636, 30 in x 24 out
Monitor Amplifiers: Phase Linear 700, Phase Linear 400, McIntosh 240, various others
Monitor Speakers: UREI 813 Time Align, Auratone, Altec 604
Echo, Reverb, and Delay Systems: Live chamber, AKG BX-20, Harmonizer
Other Outboard Equipment: UREI LA3, LA2, 1176, dbx 160 limiters, Eventide Harmonizer, Eventide Phasor
Microphones: Telefunken U-47 tubes, U-87's, AKG 414EB's, AKG 451's, RCA 77DX's, assorted Beyer, Shure, E-V, etc.
Instruments Available: Mason-Hamlin 7' grand piano, Fender Rhodes
Rates: 24 track \$75/hr

SALTY DOG RECORDING STUDIOS
14511 Delano St., Van Nuys, CA 91411
(213) 994-9973

Owner: David Coe
Studio Manager: Pam Schlanze
Engineers: Independent Engineers, Assistant engineer provided by studio
Dimensions of Studios: 50' x 30'
Dimensions of Control Rooms: 20' x 25'
Tape Recorders: 3M 79 24 track, 3M 79 2 track (2), Ampex 440B 2/4 track; Sony 654-4 2/4 track
Mixing Consoles: MCI 528, 28 in x 28 out, with many sonic improvements.
Monitor Amplifiers: SAE Crown, Marantz
Monitor Speakers: UREI 813 Time Aligned, Auratones, Trends, JBL 4311
Echo, Reverb, and Delay Systems: EMT 140 Stereo, Lexicon Prime Time, Cooper Time Cube, Marshall Time Modulator, MXR Digital Delay
Other Outboard Equipment: UREI 1176 LN limiters, UREI LA4A's, Inovonics 201 limiters, Fairchild stereo compressor, UREI notch filter, Haeco CSG-4, MXR Phasor, MXR Flanger, Orban 516 D'Esser, disc playback, Kepex, Gain Brans, dual cassette, line level mics, Vocal Stresser, line level mics, Harmonizer and more.
Microphones: Neumann KM-84's, U-87's, U-47's (tube), U-48 (tube), AKG 414's, 451's, 452's, Sennheiser 421's, 441's, Sony C37A's, ECM 22P's, Shure 57's, 58's; RCA 44; E-V RE-15 and more
Instruments Available: Yamaha C5 grand piano, AB Chase upright piano with tack strip, Hammond C-3 with Leslie speaker included in studio rate. Fairlight CMI \$500 per day rental.
Extras: We have 2 lounges for our clients, games, television, fresh fruit and trail mix, soda pop, etc.

Hollywood by adding private lounges and offices for clients, along with a Jacuzzi, kitchen, wet bar, and other comforts that go along with our friendly service.

****** THE PASHA MUSIC HOUSE**
5615 Melrose Ave., Hollywood, CA 90038
(213) 468-3507

Owner: Spencer Daniel Proffer
Studio Manager: Ann Sumner-Davis
Engineers: Larry Brown, Chief Engineer, Duane Baron, Mike Sanders (also Chief Maintenance), and Mike Davis.
Dimensions of Studios: Studio A: 28' x 35'; Studio B: 15' x 18'
Dimensions of Control Rooms: Studio A: 19' x 20'; Studio B: 12' x 14'
Tape Recorders: MCI JH 24 w/ALII 24 track; MCI JH 24 w/ALII 24 track; MCI JH 110 2 track; Studer A-80 VU 2 track; Ampex 350 w/440 electronics and autolocator and Stephens 214 capstan supply, 2 track; Ampex/MCI 440 w/JH5 electronics, 2 track

Mixing Consoles: MCI JH 528 transformerless, automated, with B&B VCA's, 28 in x 28 out; MCI JH 416 transformerless, modified, 26 in x 24 out

Monitor Amplifiers: Phase Linear 700 Series 2, Marantz 250B, Crown D-60

Monitor Speakers: Custom Big Reds with Mastering Lab crossovers, JBL 4311, Auratones

Echo, Reverb, and Delay Systems: EMT 140, AKG BX-10, AKG BX-20, Eventide 1745M, Harmonizer, Lexicon Prime Time.
Other Outboard Equipment: MXR phaser and flanger, UREI LA2A, LA3A, 1176, Cooper, Kepex, Gain Brains, Inovonics 201; full time Aphex; Marshall Time Modulator; 24 tracks of Dolby A (dbx on request)

Microphones: Full range including Neumann, AKG, Sennheiser, PML, Sony, Shure, Telefunken, E-V, PZM mics.

Instruments Available: Yamaha 9' concert grand piano, Hammond B-3, double keyboard Mellotron with all tapes, Fender Rhodes 73, Yamaha electronic piano, Hohner clavinet, Roland SH 5 synthesizer, Roland String Machine.

Extras: Tastefully decorated studios and lounge with fireplace.
Rates: Call for rates.

Direction: Pasha is a division of The Pasha Music Organization, a major industry production company run by producer Spencer Proffer. It has seven artists signed to labels such as Elektra/Asylum, Festival Ltd., Atlantic, Polydor, WEA Ltd., EMI Records Ltd., Polydor International, Phonogram GmbH. The studio was built by Spencer Proffer and engineer/producer Larry Brown from a producer and engineering vantage point and has many custom built features from the layout of the room to the monitor systems. Recent clients have been Proffer's English rock artists: Billy Thorpe (Elektra), Allan Clarke (Elektra/Curb), Dave Lambert (Strawbs) and other artists such as Firefall (Atlantic), Jesse Colin Young (Elektra), Buckeye (Polydor), 707 (Casablanca), Yankee (Atlantic), David Pomeranz (Atlantic/Pacific), Scott English (EMI), Rod Raylor (Metronome) and England Dan & John Ford Coley, Anita Pointer, John McVie, Fantasy Express, the Earl Slick Band, Dick Clark Productions and Polydor's UNICEF album.

****** TIM PINCH RECORDING**
also REMOTE RECORDING
14505 Delano, Van Nuys, CA 91401
(213) 988-1180

Owner: Tim Pinch.
Studio Manager: Tim Pinch
Engineers: Ray Thompson, Tim Pinch.
Dimensions of Control Rooms: 8' x 8' x 16'
Tape Recorders: Ampex 1200 24 track; 3M M56 16 track; Technics 1500 2 track.

Mixing Consoles: Spectra Sonics 1020 (modified) 40 in x 24 out.

Monitor Amplifiers: BGW 250, BGW 100
Monitor Speakers: Altec 604-E with Mastering Lab crossovers, Auratones.

Other Outboard Equipment: 4 dbx 160 limiters, Clear Com Communications, video monitoring.

Microphones: Various, Sennheiser, Shure, Sony, all types available as needed.

Extras: Live album recording, television specials, film soundtracks, live broadcasts, and stationary album production.

Rates: Please call.
Direction: Combined credits of the truck and engineers include: Rolling Stones, Crosby, Stills and Nash, Neil Diamond, Neil Young, Loggins and Messina, George Benson, Chuck Mangione, Doobie Brothers, Earth, Wind and Fire, Lowell George and Little Feat, Mac Davis, Eric Clapton, Bee Gees, Peter Frampton, Bruce Springsteen, James Taylor, Barbra Streisand, Leon Russell, Weather Report, and many more. If you want the very best, and at a price that no one else can touch, please give us a call. We've got the experience.

****** POIEMA STUDIOS**
also REMOTE RECORDING
P.O. Box 851, Camarillo, CA 93010
(805) 482-7495

Owner: Bill and Marsha Cobb.
Studio Manager: Marsha Cobb
Engineers: Bill Cobb and independent.
Dimensions of Studios: 17' x 18', iso booth 8' x 9'.
Dimensions of Control Rooms: 12' x 13'.
Tape Recorders: Scully 100 B, 16, 24 tracks; Scully 280 4 and 2 tracks; Technics 1520 2 and 1/4 tracks; Technics RM85 cassettes.

Mixing Consoles: Soundcraft Electronics Series 1624, 24 in x 24 out, transformerless with 56 input mix capability.

Monitor Amplifiers: Spectra Sonics 700, 840 Watts (14 cards)

Monitor Speakers: JBL 4333A's tramped with Spectra Sonics electronic crossovers; JBL 4311's; Mini Monitor Cubes.

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb system, Lexicon Prime Time digital delay, DeltaLab Acousticcomputer, Marshall Time Modulator, MXR digital delay.

Other Outboard Equipment: Eventide Harmonizer/DDL, Eventide Instant Flanger, dbx 160 compressor/limiters, Orban/Parasound 622B parametric EQ, Furman parametric EQ, Multi-sync VSO, 26 channels of dbx noise reduction.

Microphones: Neumann U-87's, Sennheiser 421U's, AKG 451's, 501's, 202's, Electro-Voice RE-20, PZM's, Sony ECM 22P's, Shure SM-7, SM-53.

Instruments Available: Mason & Hamlin 7' grand piano, ARP String Ensemble, ARP synthesizer, 2 Polytone Minibrute II guitar amps, Conn strobe tuner

Extras: Full kitchen facilities, overnight accommodations easily arranged; Sync interlock to 46 tracks available by special arrangements.

Rates: 24 track \$65/hr. 16 track \$45/hr. 8 track \$30/hr. 2/4 track \$25/hr. Rates include engineer and all outboard equipment. Call for block rates

Direction: Poema Studios provides an alternative to the hustle and high pressure of the city, but yet maintains a state of the art recording environment. Situated on a half acre in the countryside, just 45 minutes north of L.A., the studio provides a relaxed creative atmosphere. We desire to serve artists and producers with affordable rates without compromise to quality.

****** POLARIS SOUND**
1814 North Argyle Ave., Hollywood, CA 90028
(213) 467-1814

Owner: Polaris Productions
Studio Manager: Richard Sonoda
Engineers: Staff and independents
Dimensions of Studios: 23' x 16', 12' x 12' isolation booth.
Dimensions of Control Rooms: 16' x 14'

Tape Recorders: Otari MTR-90 24 track; Otari MX 5050B 2 track; TEAC 10X 1/4 track; Technics RS-M65 cassette

Mixing Consoles: Tangent 3216, 24 in x 24 out

Monitor Amplifiers: BGW 250D, BGW 750C, Eddor head-phone amp

Monitor Speakers: UREI Time Align 811, JBL 4311, Auratone 5C

Echo, Reverb, and Delay Systems: Ursa Space Station SST 282, MICMIX Master-Room XL 305

Other Outboard Equipment: Dynaflinger 265; UREI 539 graphic EQ's, dbx compressor/limiters.

Microphones: Neumann U-87, KM-84's; Sennheiser MD-421's; AKG C-41's, C-452's; Beyer M-400's.

Instruments Available: Kawai grand piano.
Extras: Lounge with coffee bar, refrigerator, cigarette machine, catering arrangements. Space Invader video game, TV

Rates: Please call for rates. Block rates available.

****** PRANAVA PRODUCTIONS**
(Please call for appointment)
(213) 464-8489, 464-0300

Owner: Ganapati.
Studio Manager: Ganapati.
Pranava Productions also does 18 track work.

****** PRODUCERS' WORKSHOP**
8035 Hollywood Blvd., Hollywood, CA 90028
(213) 468-7766

Owner: American Variety International.
Studio Manager: Robin Mazzetta.

****** QUAD TECK STUDIO'S LTD.**
4007 W. 8th St., Los Angeles, CA 90020
(213) 383-2155, 481-2841

Owner: D.C.T. Recording Corp.
Studio Manager: Hank Waring, Joani Waring.

****** RECORDING SERVICES COMPANY**
REMOTE ONLY
10824 Ventura Blvd., Studio City, CA 91342
(213) 768-7191

Owner: Tom Harvey
Dimensions of Control Rooms: Truck control room size 8' x 13'.

Tape Recorders: Ampex MM1200 24 track; Ampex ATR 100 2 track; Ampex ATR 100 4 track; MCI JH 110-2 2 track; Stephens 811-D 16 track; Stephens 821-A 24 track.

Mixing Consoles: Audiotronics 500, 26 in x 24 out.

Monitor Amplifiers: Crown.
Monitor Speakers: JBL.

Echo, Reverb, and Delay Systems: BX-10.

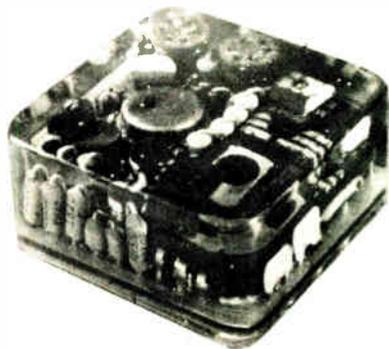
Extras: Truck includes all necessary equipment for complete remote recording.

Rates: \$1325/day 24 track. Less for fewer tracks.

Direction: We specialize primarily in audio pickups for TV productions. Probably the best equipped TV remote unit available. Full SMPTE synchronizing capabilities.

990

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Electronic design by Deane Jensen, Jensen Transformers

Packaging and production design by John Hardy, Hardy Co.

LOW NOISE: -133.7dBv Re: 0.77v (Shorted Input, bandwidth = 20kHz)

LOW DISTORTION: .005% THD (20kHz, +24dBv, gain = 20dB, RL = 600 ohms)

HIGH SLEW RATE: 18v/uS, RL = 150 ohms RL = 75 ohms

HIGH OUTPUT: +24dBv, RL = 75 ohms

Complete specifications and documentation available

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Summing amps
Active filters

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API 2520 MODULES

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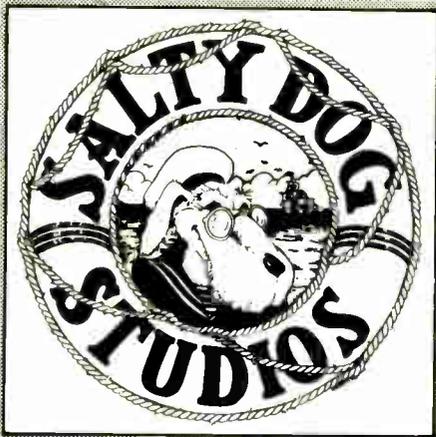
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Evanston, Illinois 60204
(312) 864-8060



Rates: \$130/hr 24 track, \$55/hr 2 track, 48 track rates on request. Call Pam for complete booking information.
Direction: Continuing to press forward in our craft, we have added a Fairlight Digital Computer musical instrument to the studio. This opens totally new worlds to the producer, the artist and the engineer.

****** SIERRA PACIFIC STUDIOS, INC.**
 11739 Ventura Blvd., Suite 8, Studio City, CA 91607
 (213) 789-3344, 789-3345
Owner: Robert C. Apperson
Studio Manager: Robert C. Apperson

****** SILVERY MOON STUDIOS**
 328 1/2 N. La Cienega Blvd., Los Angeles, CA 90048
 (213) 859-0888
Owner: Bob Brown
Studio Manager: Rick Brailver, Rick Wilson

****** SOUND ARTS**
 2825 Hyams St., Los Angeles, CA 90028
 (213) 487-5148
Owner: Bob Walter, Dan Wyman, Jim Cypherd, Jo Julian, John Berkman.

Studio Manager: Bob Walter, Jane Bergman.
Engineers: Jim Cypherd, Rick Bowls, Jo Julian, Resident Synthesists: Dan Wyman, Jim Cypherd, Rick Bowls.
Dimensions of Studios: 36' x 22'
Dimensions of Control Rooms: 24' x 22'
Tape Recorders: Ampex MM1200 24 track; Ampex ATR 102 2 track.

Mixing Consoles: Trident Series 80, 32 in x 24 out.
Monitor Amplifiers: Crown DC 300's, DC 150's, BGW 7500.
Monitor Speakers: Sierra Hidley III's, JBL 4315's, 4311's, Auratone 5C's.

Echo, Reverb, and Delay Systems: Lexicon 224, AKG BX-10, Eventide DDL and Lexicon Prime Time.
Other Outboard Equipment: Orban Parametric EQ's, UREI 1176, LA3A, digital metronome, Allison Gain Brains and Kepex's, Orban sibilance controller, Moog Vocoder, dbx 162 comp/limiter, Ampex VSO, 360 Systems and Bode frequency shifters, Roland Space Echo w/chorus.

Microphones: PML DC-63's; Neumann U-87's, KM-84's, E-V RE-20, RE-15's; AKG 451's, 124E, D-1000E, RCA 77D's; Shure SM-54's, SM-57's, SM-58's, Sony C-55P's; Sennheiser 421's.

Instruments Available: Moog Model 55C expanded modular system, Prophet 10 & 5 voices, Yamaha CS80, Oberheim 4-voice, Polymoog, ARP 2600, Mini Moog, ARP String Ensemble, Moog Model 15, Maxi Korg, Roland SH 1000, Sequential Circuits digital sequencer, Baldwin electric harpsichord, Hammond B-3, Hohner clavinet, Steinway grand piano.
Rates: \$125/hr for studio (includes all synthesizers).

****** SOUND CITY**
 15458 Cabrito Road, Van Nuys, CA 91408
 (213) 787-3722, 873-2842

Owner: Tom Skeeter and Joe Gottfried.
Studio Manager: Jemima Perry, Asst. Mgr. Kathy Kummie.
Engineers: Bill Drescher, Tom Swenson, Doug Pakes; Neil Hopper, Chief Engineer.
Dimensions of Studios: Studio A: 40' x 50'; Studio B: 40' x 30'.
Dimensions of Control Rooms: Studio A: 26' x 20'; Studio B: 20' x 20'.

Tape Recorders: Studer A800 16/24 track; Ampex MM1200 16/24 track; (8) Studer A80's, B-67's 2 track; Ampex AG 440 4 track; Revox/Sony 1/4 track.

Mixing Consoles: Neve (Studio A) w/Necam computer mix, 26 in x 32 out; Neve (Studio B), 28 in x 32 out.
Monitor Amplifiers: SAE MK IIIA, Crown DC-300.
Monitor Speakers: A & B: JBL (custom designed and tuned by George Augspurger).

24track

Echo, Reverb, and Delay Systems: EMT, AKG, live chamber, Cooper Time Cube, Lexicon Delta T digital delay, Harmonizer, Eventide, flanger, Orban D'Esser, Eventide digital delay.
Other Outboard Equipment: Pultec EQ's, filters, Teletronix LA2A limiters, Neve limiters, UA 1176, Dolby's.
Microphones: Neumann U-47, U-67, U-47 FET, U-84, U-86, U-87, KM-84, KM-86, AKG 541E's, C-451E, C-12A, Electro-Voice RE-20, RE-15, 635's, Shure 545's, SM-57, SM-58, Sennheiser MD-421, Sony C-37's, EC 90.

Instruments Available: Hammond C-3 organ with Leslie, two Steinway grand pianos, Vox Baroque, xylophone, tympani.
Rates: Call studio for rates.

****** SOUNDCASTLE RECORDING STUDIOS**
 2840 Rowena Ave., Los Angeles, CA 90039
 (213) 865-5201



****** SOUND FACTORY**
 8357 Selma Ave., Los Angeles, CA 90028
 (213) 487-2500

Owner: Don Hartman
Studio Manager: Dave Hassinger.

Engineers: Dave Hassinger, Serge Reyes, Bill Thomas.
Dimensions of Studios: Studio A: 3 rooms: 27' x 18', 26' x 13', 15' x 8'; 9' x 10' isolation booth.

Dimensions of Control Rooms: Studio A: 15' x 18', Studio B: 16' x 22', 22' x 28'.

Tape Recorders: 3M 79, Telefunken 32 track, Telefunken 2 track, Sony, TEAC.

Mixing Consoles: (2) custom API, 28 in x 28 out, 32 in x 24 out.
Monitor Speakers: 604E's.

Echo, Reverb, and Delay Systems: EMT 250's, Eventide, etc.
Other Outboard Equipment: UREI

Microphones: 251's, 257's, C-12, 412; RCA 77, 44; Neumann, Shure, large selection of mikes.

Instruments Available: Steinway 74" grand piano, Hammond B-3.

Rates: \$135/hr. Please call for more information.

****** THE SOUND INVESTMENT CO.**
 1855 S. Compton Ave., Los Angeles, CA 90021
 (213) 748-2057

Owner: R. G. Robeson.
Studio Manager: R. G. Robeson.

Engineers: Ciscio De Luna, Enrique Elizondo, Oscar Verdugo.
Dimensions of Studios: 30' x 60'.

Dimensions of Control Rooms: 25' x 15'.
Tape Recorders: MCI 24 track; MCI 2 track; Otari 2 track.

Mixing Consoles: MCI 428, 24 in x 24 out.
Monitor Amplifiers: Crown DC 300.

Monitor Speakers: JBL 4333

Echo, Reverb, and Delay Systems: Master Room III echo.
Other Outboard Equipment: UREI graphic EQ's, 31 band EQ, Dolby's, 1176 and dbx 160 compressor/limiters, Lexicon DDL.

Microphones: Neumann U-87's, KM-84's; AKG C-452's, C-414's; Sennheiser MD-421's; Shure SM-57's, SM-7's; Sony

ECM 33F's, RE-20's.
Instruments Available: Steinway 6' grand piano, Fender Rhodes electric piano, D-6 clavinet, ARP Omni, ARP Odyssey syn., Fender Twin Reverb amp.
Rates: Call for rates. We encourage block booking.

****** SOUND LABS, INC.**
 1800 N. Argyle Ave., Hollywood, CA 90028
 (213) 488-3483
Owner: Armin Steiner
Studio Manager: Virginia Berger.

****** SOUND MASTER RECORDING STUDIOS**
 also REMOTE RECORDING
 10747 Magnolia Blvd., North Hollywood, CA 91601
 (213) 850-8000

Owner: Brian & Barbara Ingoldsbys
Studio Manager: Barbara Ingoldsbys
Engineers: Brian Ingoldsbys, Joe Benech, Paul Gillis, Lester Claypool, Bill Frantz.

Dimensions of Studios: 33' x 35' x 14H plus drum booth and vocal booth

Dimensions of Control Rooms: 21' x 21'.

Tape Recorders: (2) MCI JH 16 24 track; (2) MCI JH 110-A 2 track; MCI JH 110-A 4 track; (2) Revox A77-H 2 track; (2) Nakamichi cassette 1000 2 track; (4) video recorders 3/4" JVC 8560, video recorder 1" Ampex 1001, (4) video recorders VHS and Beta 7000 & 3700

Mixing Consoles: Quad/Eight Coronado automated compu-mix 3, 40 in x 40 out

Monitor Amplifiers: Monitor amplifiers tri-amped Ashly crossover, Soundcraftsman Model 5001, BGW 7500 and 100B

Monitor Speakers: Custom design Goodman control room quad; Studio: L300 JBL, various auxiliary monitors available

Echo, Reverb, and Delay Systems: AKG BX-20, Quad/Eight CPR 16; Soundcraftsman 262 stereo; Sound Workshop 262 stereo reverb

Other Outboard Equipment: 28 channels of Dolby; 32 channels of dbx noise reduction systems; SMPTE Time Code JH 45; Autolocator 3; Harmonizer Eventide; D250 Advanced Audio Design, 265 Dynalanger Limiters; dbx 165's; UREI 1176's, dbx 161's; Quad/Eight compressor/expanders; Quad/Eight D'Essers. Noise gates 16 Quad/Eight and Kepex, Orban parametric; UREI 527A, MXR phaser; Eventide Instant Phaser, Marshall Time Modulator; Eventide DDL 1745

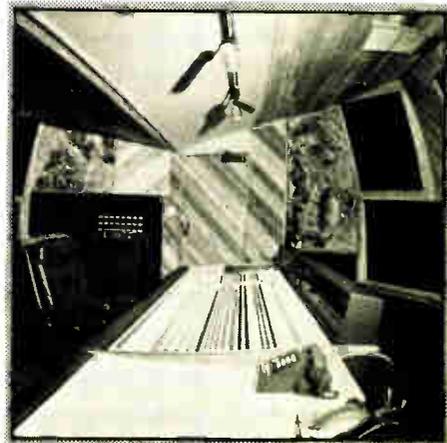
Microphones: Shure Bros. complete line, Electro-Voice, Audio Technica, PZM's, AKG, Sony, Beyer, Neumann, Altec, RCA, Sennheiser, Vega wireless, Edcor wireless, over 350 microphones including old tube types.

Instruments Available: Yamaha 66" grand, B-3 with Leslie, complementary amplifiers and effects pedals.

Rates: Available on request.

Extras: Artist's lounge, sound effects, refreshments, complete video studio, pre and post video production, video editing, minicams, TBC's, SEG's, five color cameras, five minicams, 33' mobile unit with producer's lounge and bar, 15,000 sq. ft. of private security parking on premises.

Direction: Looking ahead to the future, Sound Master has incorporated full color video capabilities into a state of the art recording studio facility to accommodate the current growing audio/video fusion in the recording industry. Our aim is to provide you with technical sophistication as well as personal attention.



Sound Master Recording Studios
 North Hollywood, California

****** SOUNDS GOOD RECORDING**
 11323 Santa Monica Blvd., West Los Angeles, CA 90025
 (213) 478-6418

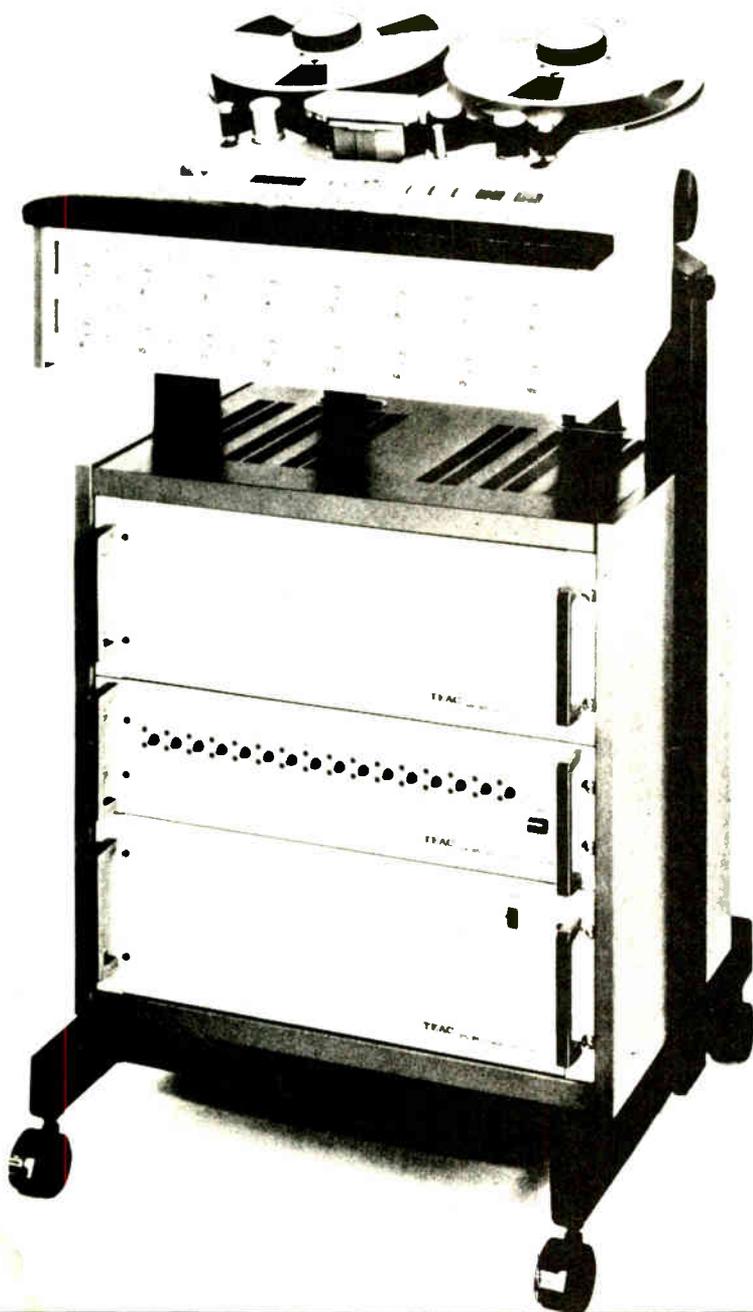
Owner: Bill Fletcher
Studio Manager: Sally Fletcher.

Extras: Musicians' lounge, coffee and variety of teas.

Direction: Sounds Good is a full spectrum 24 track studio. We offer state of the art recording in sound, product, and comfort. We have an API console, Stephens 24 and 16 track recorder, Kawai



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- Three DC servo motors
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- Adjustable transport mounting angle
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(714) 985-5307 1620 W. Foothill Blvd. UPLAND, CA 91786

grand piano and stacks of outboard gear and we are able to offer this quality to your satisfaction for a very affordable rate. Some of our 1979-80 clients include the Beach Boys, Bruce Johnston, Johnny Nash, Geno Washington, Cindy Bullens, the Sylvers, Stockard Channing, Phillip Bailey, Bobby Hatfield, Sparks, Kim Fowley, and more.

**** SOUNDTRAX RECORDING STUDIOS, INC.

8170-U Ronson Rd., San Diego, CA 92111
(714) 580-8449

Owner: James B. Papageorge

Studio Manager: Kathie Knapp

Engineers: John Slowiczek, Jim Papageorge, Steve Bonhag, David Lynch

Dimensions of Studios: 20' x 35'

Dimensions of Control Rooms: 18' x 20'

Tape Recorders: Studer-Revox A-700 full track, Ampex 1100 16/24 track, Tascam 70 H8 8 track, TEAC 3340 4 track, Ampex ATR 700 2 track

Mixing Consoles: Tangent 3216, 24 x 24

Monitor Amplifiers: 4 SAE's

Monitor Speakers: JBL 4343, Auratones, Visonik

Echo, Reverb, and Delay Systems: Live echo room, SW 220-A stereo reverb

Other Outboard Equipment: Marshall Time Modulator, Allison Kepex's dbx comp/limiters, Furman parametric EQ, SAE 1/2 octave stereo EQ, full-track slap-back echo machine, Echoplex, misc. MXR goods, ARP 2600 synthesizer with pitch to voltage converter, Burwen noise filter

Microphones: Neumann U-87, U-67, U-47, KM-84, Altec 626A, Sony condensers, Beyer 301, Sennheiser MD 421-U, Electro-Voice 377, Shure SM-56, SM-57, 545 and 565

Instruments Available: Steinway up-right piano, Rhodes electric piano, Vocoder, full percussion including tympani, timbales, congas, etc.

Rates: Call for rates

**** SPECTRUM STUDIOS

3015 Ocean Front Walk, Venice, CA 90291
(213) 392-2683 or 399-9218

Owner: Arne M. Frager

Studio Manager: Rose G. Frager

Engineers: Joe Q. Hall, Nick Neutra, Arne Frager

Dimensions of Studios: 25' x 30' with 8' x 12' isolation booth

Dimensions of Control Rooms: 15' x 15'

Tape Recorders: Sony PCM digital and Sony broadcast video recorders 3M 79 24 track, Stephens 821-A 24 track, (2) 3M 79 2 track, Sony PCM 1600 2 track

Mixing Consoles: Harrison 2824, 28 in x 24 out, w/Allison 65K automation

Monitor Amplifiers: (4) Crown D150, SAE Mark 2400

Monitor Speakers: (2) JBL 4333A, (2) Altec 604E/ML, (2) Auratone 5C

Echo, Reverb, and Delay Systems: EMT 250, EMT 140, Lexicon 93, Harmonizer

Other Outboard Equipment: Kepex, Gain Brain, UREI 1176 limiters, parametric EQ, Dolby, phaser, flanger, Cooper Time Cube, Headphones: AKG 140, 240, Sennheiser 424X, 414's

Microphones: Over 50 of the best microphones available including some old tube mics

Instruments Available: Yamaha grand piano, Hammond B-3 w/Leslie, Polymoog and ARP 2600 synthesizers, Fender and Acoustic amps

Rates: 24 track \$135/hr, 2 track, post production: \$100/hr, 2 track digital recording or mixing \$165/hr

**** STARTRACK RECORDING STUDIO

8815 Santa Monica Blvd., Los Angeles, CA 90068
(213) 855-1171

Owner: J. Russell Webb

Studio Manager: Peter Pulver

Engineers: Bran Levi, Rick Porter, Steve Villona, Graham, Robert Futterman, Lenny Kelem, Ron Lipshutz

Dimensions of Studios: 21' x 16 1/2'

Dimensions of Control Rooms: 21' x 16'

Tape Recorders: MCI JH 114 24/16/8 track; MCI JH 110 2 track, Ampex AG 440 2 track, TEAC 3340 4 track; Sony TC-K96R 2 track

Mixing Consoles: MCI JH 428, 28 in x 24 out

Monitor Amplifiers: Yamaha P2200, BGW 100, QSC 5.1

Monitor Speakers: UREI 813's Time Aligned, JBL L-100's, Auratones

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, Lexicon Prime Time, AKG BX-10

Other Outboard Equipment: UREI 1176 N's, Kepex's, Orban parametrics

Microphones: Neumann, Sennheiser, AKG, Shure, Electro-Voice

Instruments Available: Yamaha 7'4" grand, Rhodes 88 s/c, MESA/Boogie, Marshall Stack

Rates: Call for rates

**** STUDIO 55

5505 Melrose Avenue, Los Angeles, CA 90038
(213) 487-5505

Studio Manager: Larry Emerine

24track

**** STUDIO SOUND RECORDERS

11337 Burbank Blvd., N. Hollywood, CA 91601
(213) 506-4487 (508-HITS)

Owner: George Tobin, Productions, Inc

Studio Manager: Lisa Mane

Engineers: H. Lee Wolen, Mark Wollson, Carl Cirera

Dimensions of Studios: Studio A 45' x 25' with two isolation booths approx 10' x 12'; Studio B 30' x 15'

Dimensions of Control Rooms: 20' x 20'

Tape Recorders: Ampex MM1200 24 track (2), Ampex (3) ATR 2 track

Mixing Consoles: Harrison automated 36-24-28, 36 in x 24 out in each studio

Monitor Amplifiers: Phase Linear in both studios

Monitor Speakers: UREI Time Align, JBL 4311B, Auratones in both studios

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, Lexicon Prime Time, EMT 240 Gold Fol, AKG BX-10, room, Eventide, (each studio)

Other Outboard Equipment: Gain Brains, Kepex's, 1176 dbx 165 limiters, Harmonizer, EXR Extiter, ADR Vocal Stressor, Eventide Fairchild, variable, cassette

Microphones: Neumann U-47 tube, U-67 tube, U-87, KM-86, KM-84, AKG 452EB, D-12, Sennheiser 406, MD 416, 421, 441, E-V RE-20, RE-15, RE-10, RE-11, 635A, RCA 77, Sony EC-9P, ECM 50, Shure 57, 58, A.T., ATM 11

Instruments Available: Acoustic grand piano, Hammond organ upon request, Rhodes, Wuritzer, Prophet, etc.

**** SUNSET SOUND

8650 Sunset Blvd., Hollywood, CA 90028
(213) 489-1188

Owner: S. Camarata

Studio Manager: Bill Robinson

Engineers: Eric Benton, Chief Engineer, Terry Christian, David Leonard, Peggy McCreary, Richard McKernan, Steve M-Manus, Gene Meros, Jeff Minnich, Mike Mroz, Skip Saylor

Dimensions of Studios: Studio 1: 22' x 36' with separate string room, Studio 2: 30' x 40'; Studio 3: 12' x 16'

Dimensions of Control Rooms: Studio 1: 16' x 19'; Studio 2: 16' x 23'; Studio 3: 18' x 21'

Tape Recorders: Ampex 1200 24/16 track; Ampex 1100 24/16 track; Studer A-80 2 track, Ampex ATR-100 2 track, Nakamichi 1000-II cassette

Mixing Consoles: Custom designed in all studios, 32 in x 24 out

Monitor Amplifiers: BGW 250, BGW 750, Marantz 250

Monitor Speakers: JBL custom designed

Echo, Reverb, and Delay Systems: Eventide 1745M BDL (3) acoustical reverberation chambers, EMT 250, EMT plates, Echplate reverb AKG echo chambers, Lexicon Prime Time, Lexicon 1025 DDL

Other Outboard Equipment: Harmonizers, phasers, parametric EQ's, D'Essers, Inovonics 201 limiters, UREI LA2A, LA3A, LA4 limiters, VSO, ADR Vocal Stresser, Allison Kepex and Gain Brain, Roger Meyer noise gate, B&B sub-mixer grouper

Microphones: Neumann M-49, U-87, KM-84, U-67, U-47, U-64, AKG 414EB, 451, Elam 251; E-V RE-20, RE-15, 635; Shure SM-56, SM-57, 546; Sennheiser 405, 421, 441, Sony C-37A, ECM-22P, Altec 21D, RCA 44, FZM 130, 150

Instruments Available: Hammond B-3, upright tack piano, Steirway "B" concert grand piano

Extras: Main lobby game room and coffee bar, lounges for each studio equipped with refrigerator, Sony TV, and private phone

Rates: 24 track: \$135/hr; Dolby noise reduction and assistant engineer included 1st engineer extra.

Direction: More than 90% of our business is by independent engineers. Our 2nd engineers are highly qualified to provide the back-up required for a smooth session. A "home like" atmosphere prevails at Sunset. Security services provide complete protection. We have recorded the Rolling Stones, Doobie Bros Van Halen, Elton John, Neil Diamond, AWB, and many others. Our success is based on fair dealing with major labels and competitive rates for a professional studio in a creative atmosphere.

**** SUNSOUND RECORDING STUDIOS

9590 Chesapeake Dr., San Diego, CA 92123
(714) 585-8511

Owner: Peters Productions, Inc.

Studio Manager: Downey Hewey.

**** JOHN THOMAS STUDIOS

12123 Oxnard St., N. Hollywood, CA 91606
(213) 769-8202

Owner: John Thomas

Tape Recorders: Ampex MM1200 24 track, Ampex ATR 102 2 track, TEAC A3340S 4 track, cassette deck

Mixing Consoles: QAL AQ-3000 programmable, 32 in x 32 out

Monitor Amplifiers: Crown DC-300

Monitor Speakers: JBL Auratone

Echo, Reverb, and Delay Systems: AKG BX-20 echo chambers, Parasound reverb chambers, Eventide Digital Delay

Other Outboard Equipment: Eventide Omnipressor, Harmonizer, Phaser, Orban/Parasound D'Esser, Eventide Flanger, Pultec program EQ, UREI 1176 limiters, LA3A compressors, Kepex, Cooper Time Cube, VSO Metronome, UREI graphic EQ's, Multi-Sync timer

Microphones: AKG 414EB 452EB, D 1000E, Sony C-500, ECM 50, ECM 22P, Neumann U-87, U-47, KM-84, KM-86, Sennheiser 421U, Electro-Voice RE-15, RE-20, Shure SM-56, SM-57, SM-54, Beyer M-160, M-260, M-67

Instruments Available: Steinway grand piano, synthesizers, drums and amplifiers

Rates: Special block rates for advanced bookings. Call for details

Extras: Two isolation booths, silent central heating and air conditioning, cartage room, and friendly people

Direction: Our recording credits include Gary Wright, England Dan and John Ford Coley, the Dickies, John Q. Public, England Dan Seals, the Section, Joe Frazier, Rungo Starr, Peter Ivers, Crazyhorse, Jiva, Iggy Pop, Captain Beefheart, the Lameletes, Glenn Yarborough, Universe, Energetics, the Sales Bros., and more. We have also received gold and platinum record awards from Warner Bros Records. Our label credits include A&M, Rocket, Capitol, Motown, Atlantic, Epic, Columbia, Bomp, ATV, Pye, Mercury, GRT, Warner Bros., Brass Dolphin, Claridge, etc. plus many film scores and commercials.

**** TRIANON RECORDING STUDIO

(Formerly Worldwide Audio)
1435 South St., Long Beach, CA 90805
(213) 422-2095

Owner: John A. Vestman

Engineers: Various independents

Dimensions of Studios: 18' x 24' plus 6' x 9' drum booth, 5' x 7' vocal booth, and 2 additional isolation rooms 11' ceilings and acoustic treatment varies in each room

Dimensions of Control Rooms: 14' x 15'

Tape Recorders: MCI JH24 24/16 track, MCI JH110 2 track, Otan 5050 2 track, TEAC 3340 4 track, TEAC 450 cassette

Mixing Consoles: MCI 428 modified with trans-amps and 500 Series electronics and extended EQ, 24 in x 24 out

Monitor Amplifiers: Quatre 250C, BGW 250B

Monitor Speakers: Altec 9849, Auratones

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, Sound Workshop 242, tape delay systems

Other Outboard Equipment: (2) Scamp expander/gates, dbx 162, dbx 160's (2), phaser, tape flanging, Moog parametric EQ, VSO and Autolocator on MCI 24/16 track

Microphones: Neumann U-87, KM-88, KM-84, AKG 451, C-501, Sennheiser 441, 421, Shure SM-57, SM-58, SM-53, SM-33 (ribbon), Sony ECM 22, E-V CS15

Instruments Available: Steinway 7 grand piano, Fender Vibratone (Leslie), various percussion instruments

Rates: 24 track \$75/hr, 16 track \$50/hr, 8 track \$40/hr, 2 & 4 track \$35/hr, special block rates available

**** T.T.G. INC. RECORDING STUDIOS

1441 N. McCadden Pl., Hollywood, CA 90028
(213) 484-7391

Owner: Ami Hadani

Studio Manager: David Geyra

Engineers: Ami Hadani, Bryan Campbell, Greg Russell, Assaf Simon

Dimensions of Studios: Studio I: 65' x 41' x 20' ceiling, plus iso booth, (can accommodate 90 musicians), Studio II: 31' x 18' plus iso booth; Studio III: 40' x 20' plus iso booth (Under construction)

Dimensions of Control Rooms: Studio I: 22' x 16'; Studio II: 21' x 13'; Studio III: 20' x 17' (Under Construction.)

Tape Recorders: MCI JH 16/24 track, 3M 56/16 16 track; Ampex and MCI 4 and 2 track and mono

Mixing Consoles: API 2488, 24 in x 24 out with additional Fleximux 10 in; Langevin custom, 36 in x 16 out

Monitor Amplifiers: Crown's, JBL's

Monitor Speakers: JBL's

Echo, Reverb and Delay Systems: 5 acoustic echo chambers, 4 electronic echo chambers.

Outboard Equipment: Dolby noise reduction system, UREI, Fairchild, Teletronix limiters, Spectra Sonics Compressor; Lang, API, UREI, Pultec, Mavec, Cinema Engineering EQ's, 35mm projection, 35mm mag recorders (3 stripe or single stripe) interlock between projection, mag recorders and any tape machine, Dummy's (optical or mag).

Microphones: Neumann U-87, KM-86, KM-84, M-49; AKG 414, 452; Sennheiser 421, 441; Electro-Voice RE-20, RE-16, 666; RCA 77; Sony C-37; Shure SM-57, 545.

Instruments Available: Pianos, Hammond B-3 organs with Leslie speakers, Celeste, tack pianos, Fender Rhodes, CS-80.

Rates: Available upon request.

Coming in December:

Tape-To-Disc

...a special issue of Mix featuring disc mastering and pressing operations throughout the United States.

Questionnaire deadline: October 10
Ad Closing: November 1

Contact us for more information: (415) 526-6102

Well, we've done it.
We've just purchased a 32-input Neve console and had it installed in Studio A by Bay Area Studio Engineering. In addition to the Neve, we also had Studio A accoustically redesigned. We will continue with our policy of competitive rates, great sound and the best technical support available.
Call Cathy Roy for rates and information.



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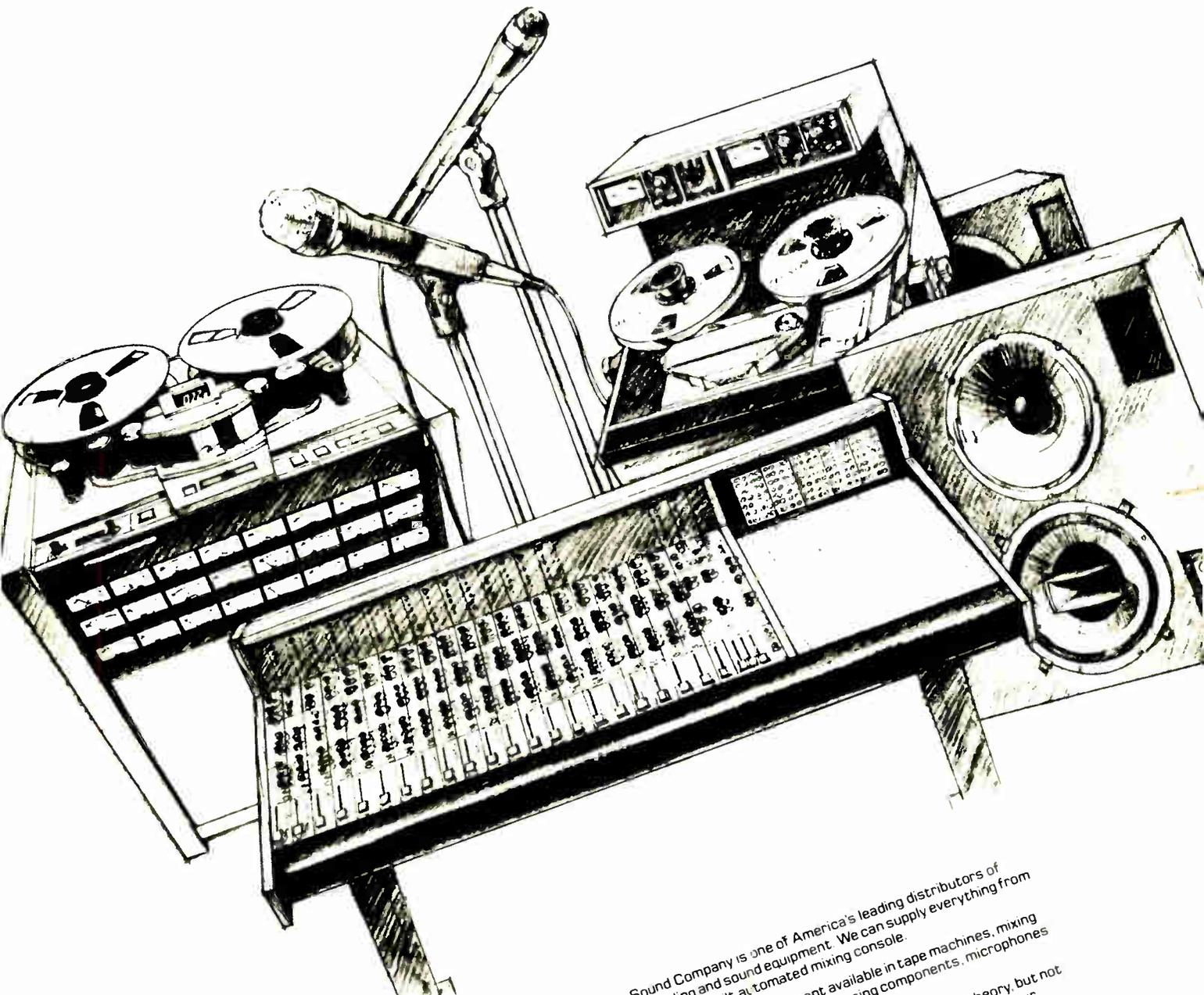
Expression. It starts as a thought. Nurtured and explored in-the right surroundings. Then shaped to the artist's vision. And finally, shared.

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SOUND COMPANY

1833 Newport Blvd . Costa Mesa, CA 92627 (714) 645-8501





The Express Sound Company is one of America's leading distributors of professional recording and sound equipment. We can supply everything from blank tape to a custom-built automated mixing console. We offer the finest lines of pro equipment available in tape machines, mixing consoles, monitors, amplifiers, signal processing components, microphones and support equipment.

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Turn-key Studio Design and Construction. 24-Hour Service. Nice People.
1833 Newport Boulevard, Costa Mesa, CA 92627 (714) 645-8501

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****** UNITED-WESTERN**

6000 Sunset Blvd., Hollywood, CA 90028
(213) 469-3983

Owner: United Recording Corp (M T Putnam, Chairman)

Studio Manager: Jerry Barnes

Engineers: Chuck Britz, Ritchie Schmitt, Paul Dobbe.

Dimensions of Studios: Five multi-track studios with various accommodations from 5 to 75 musicians

Tape Recorders: (5) MCI JH 114-24 24 track; (2) MCI JH 114-16 16 track; (2) Scully 280-8 8 track; (5) Ampex ATR 102 2 track; (22) Ampex/MCI 350 Series 1 and 2 track, (5) Pioneer CT-F 1000 cassettes

Mixing Consoles: (2) Harrison 4032, 40 in x 32 out; Harrison 3232, 32 in x 32 out, MCI, 28 in x 24 out, Neve 8108, 56 in x 48 out with Necam

Monitor Amplifiers: McIntosh 2300's (6)

Monitor Speakers: UREI 813's, 815's.

Echo, Reverb, and Delay Systems: 6 live chambers, 8 EMT 140ST, Eventide DDL's

Other Outboard Equipment: UREI 539's, 545's, 970 (Vidigrat), 1176's, LA2's, LA4's, 927 (digital delay) Dolby's in all control rooms Eventide Flanger and Harmonizer, BTX SMPTE interlock

Microphones: Neumann, AKG, Sennheiser, Electro-Voice, Beyer, Sony, Shure, Telefunken, etc.

Instruments Available: Steinway pianos, Hammond B-3's, Fender Rhodes, tack piano, Celeste

Rates: 16 track from \$95/hr, 24 track from \$120/hr

****** VALENTINE RECORDING STUDIOS**

5330 Laurel Canyon Blvd., N. Hollywood, CA 91807
(213) 789-1515

Owner: Jimmy Valentine

Studio Manager: Eve Valentine

****** THE VILLAGE RECORDER**

1818 Butler, W. Los Angeles, CA 90025
(213) 478-8227

Owner: Geordie Hormel

Studio Manager: Sales Manager Dick La Palm, Chief Engineer Joel Goldberger, Traffic Jane David; John Rotundi, Karen Segal, 24 track recording and video sweetening

Direction:

There once was an engineer named Tillage
Who couldn't get tracks without spillage
So he packed up the band
And they all shouted "Grand"
When he booked them some time at the Village
24 tracks No waiting.

****** WAVES**

also REMOTE RECORDING

101 Mesa Lane, Santa Barbara, CA 93109
(805) 968-2291

Owner: Michael E. Love

Studio Manager: Wendy Forman

Engineers: Jeff Peters

Dimensions of Studios: Main 35' x 20', booth 10' x 15', home base

Dimensions of Control Rooms: 8' x 20' mobile recording truck

Tape Recorders: Studer A-80VU Mark II, 24 track; Studer A-80RC 2 track; Studer optional 16 track heads (transformer bypassed); Studer B-66 2 track, Nakamichi 1000 2 track.

Mixing Consoles: Neve 8068, 32 in x 32 out

Monitor Amplifiers: Accuphase P300, Accuphase M60

Monitor Speakers: Altec 604E with Mastering Lab Super Red speaker systems, Big Red speaker systems, Auratone Sound Cubes.

Echo, Reverb, and Delay Systems: AKG BX-20 reverb units, Eventide Digital Delay

Other Outboard Equipment: UREI 1176, UREI LA3A, Eventide Flanger, Eventide Harmonizer, 24 channels Dolby, Orban D'Esser, Sony Trinitron 25" color monitor, Hitachi color cameras

Microphones: Neumann U-87, U-47 FET, KM-86, KM-84; AKG C-414, C-24; Sennheiser MD 421, MD 441; E-V RE-20; Shure SM-57; Sony ECM 50, RCA 770X.

Instruments Available: Yamaha 7' grand piano, available for use in Santa Barbara only

Rates: \$100 per hour with engineer, \$75/hr w/out engineer On location and block rates available upon request.

Extras: Accommodations are available at the home base in Santa Barbara. The beautiful, secluded cliff location with ocean views provides a creative productive atmosphere in a comfortable Mediterranean climate

Direction: We offer unique flexibility. You have the opportunity to record in the privacy of your own home, on location, or you can take advantage of that special magic of live recording, or you can record at our Santa Barbara home studio. We invite you to join the growing number of artists, including the Beach Boys, who have found that total convenience coupled with uncompromised quality affords them a creative freedom unattainable in the conventional studio environment.

****** WAVES**

also REMOTE RECORDING

101 Mesa Lane, Santa Barbara, CA 93109
(805) 968-2291

Owner: Michael E. Love.

24track

Studio Manager: Wendy Forman

Engineers: Jeff Peters

Dimensions of Studios: Main 35' x 20', booth 10' x 15', home base

Dimensions of Control Rooms: 8' x 20' mobile recording truck

Tape Recorders: Studer A-80VU Mark II, 24 track; Studer A-80RC 2 track; Studer optional 16 track heads (transformer bypassed); Studer B-66 2 track, Nakamichi 1000 2 track.

Mixing Console: Neve 8068, 32 in x 32 out

Monitor Amplifiers: Accuphase P300, Accuphase M60.

Monitor Speakers: Altec 604E with Mastering Lab Super Red speaker systems, Big Red speaker systems, Auratone Sound Cubes

Echo, Reverb, and Delay Systems: AKG BX-20 reverb units, Eventide Digital Delay

Other Outboard Equipment: UREI 1176, UREI LA3A, Eventide Flanger, Eventide Harmonizer, 24 channels Dolby, Orban D'Esser, Sony Trinitron 25" color monitor, Hitachi color cameras.

Microphones: Neumann U-87, U-47 FET, KM-86, KM-84, AKG C-414, C-24; Sennheiser MD 421, MD 441, E-V RE-20, Shure SM-57; Sony ECM 50, RCA 770X.

Instruments Available: Yamaha 7' grand piano, available for use in Santa Barbara only

Rates: \$100 per hour with engineer, \$75/hr w/out engineer On location and block rates available upon request

Extras: Accommodations are available at the home base in Santa Barbara. The beautiful, secluded cliff location with ocean views provides a creative productive atmosphere in a comfortable Mediterranean climate.

Direction: We offer unique flexibility. You have the opportunity to record in the privacy of your own home, on location, or you can take advantage of that special magic of live recording, or you can record at our Santa Barbara home studio. We invite you to join the growing number of artists, including the Beach Boys, who have found that total convenience coupled with uncompromised quality affords them a creative freedom unattainable in the conventional studio environment.

****** WESTERN AUDIO RECORDING STUDIOS**

8050 Ronson Road, San Diego, CA 92111
(714) 292-9805

Owner: Harlan Lansky

Extras: Our 20,000 sq. ft. audio and video facility includes an 8,000 sq. ft. soundstage, CVS video-tape editing system, game-room including pool-table and pin-ball, kitchen and band dressing rooms.

Direction: Western Audio Recording Studios was formed with the philosophy of combining 24 tracks and video in one complete facility. Using this unique combination, our clients, who have included Casablanca and Atlantic Records, have the option of performing a live concert with a 24 mix to video or bringing pre-recorded tracks and lip-syncing. Western Audio is gearing up for the 80's, with the technology to make it happen.

****** WHITE FIELD STUDIO**

(Formerly Maranathal Studio)
2902 W. Garry, Santa Ana, CA 92704
(714) 546-9210

Owner: White Field Studio, Inc.

Studio Manager: Thom Roy.

Engineers: Jonathan Brown, Dan Willard, Chris Taylor, Thom Roy.

Dimensions of Studios: A: 25' x 25'; B: 20' x 25'; with two isolation booths.

Dimensions of Control Rooms: 20' x 25'

Tape Recorders: Stephens 821A 24 track, Ampex ATR-100 2 track, Ampex AG 440 2 track.

Mixing Consoles: Ford Audio/B.A. Roth custom with Allison Automation, 32 in x 24 out.

Monitor Amplifiers: AB Systems 1200, Crown D300, Crown D150, Spectra Sonics 700.

Monitor Speakers: Altec 604E/Utah with Mastering lab crossover, JBL, Auratones.

Echo, Reverb, and Delay Systems: EMT 240, AKG BX-20, Lexicon Prime Time, Eventide H-949 Harmonizer.

Other Outboard Equipment: UREI LA2A, LA3A, Universal 175 limiter, Spectra Sonics 610 Complimiter, Roger Mayer noise gates, Stephens D'Esser.

Microphones: Neumann U-47 tube, U-67, M-49, M-269, KM-54, KM-56, KM-84; Sony C-37A, C57, C-500; Telefunken 250, 251E; AKG C12A, C-24, C60, 414, 452, 224; Beyer 160;

RCA 77DX; E-V RE-20; Sennheiser 421, 441

Instruments Available: Steinway 9' concert grand, B-3 with 2 Leslies, Wuritzer 140, guitar amps, drums.

Rates: Please call for daily/block rates.

****** WILDER BROS. RECORDING STUDIO**

10327 Santa Monica Blvd., Los Angeles, CA 90025
(213) 557-3452

Owner: George, Warner, and Walt Wilder

Studio Manager: George Wilder

Engineers: Walt Wilder (head engineer), Allen Breneman, David Gertz, Ken Suesou

Dimensions of Studios: Studio I: 40' x 40'; Studio II: 20' x 27'; **Dimensions of Control Rooms:** Studio I: 20' x 20'; Studio II: 16' x 20'

Tape Recorders: (6) Ampex ATR 100 2 track, MCI 2 track; (2) Ampex MM1200 24 track

Mixing Consoles: MCI 636 automated, 36 in x 24 out; Auditronics Son of 36 Grand, 26 in x 16 out

Monitor Amplifiers: Carver, Yamaha, Crown, Phase Linear

Monitor Speakers: UREI Time Align, JBL

Echo, Reverb, and Delay Systems: EMT 140, Lexicon 224

Other Outboard Equipment: Eventide Harmonizer, Eventide Digital Delay, Lexicon Prime Time, Kepelex, UREI LA3A, EXR Exciter, etc.

Microphones: Neumann U-87's, U-89's, U-67, M-49; AKG 414's, 451's; Sennheiser 441's, 421's, Shure KM-80's, etc.

Instruments Available: Fender Rhodes piano, (2) 8' Yamaha grands, Gretsch drums

Extras: TV, private lounge, refrigerator, coffee, etc.

Rates: Studio 1 24 track \$125/hr Studio 2 24 track \$85/hr 16 track \$65/hr

****** WIZARD RECORDING STUDIOS**

308 N. Edinburg Ave., Hollywood, CA 90048
(213) 655-1322

Owner: Hank Donig

Studio Manager: LeAnn King

Engineers: Hank Donig, Bill Koepnick, Hill Brun Swimmer.

Dimensions of Studios: Studio 28' x 18', piano isolation 17' x 13', drum booth 12' x 10', vocal isolation 5' x 9'

Dimensions of Control Rooms: 22' x 17'

Tape Recorders: MCI JH-16 with autolocate, 24 track; Studer A80-RC 2 track; MCI JH 110A-2 track, Ampex ATR 700 2 track; Technics RMS-85 cassettes; TEAC 3340S 4 track slap echo

Mixing Consoles: Trident TSM 32 in x 24 out

Monitor Amplifiers: Bristons

Monitor Speakers: Augsburg designed JBL system; Augsburg tuned UREI 813 Time Aligns, JBL 4311, Braun L1030.

Echo, Reverb, and Delay Systems: EMT 140 ST, EMT 240; Cunningham echoplate, Marshall Time Modulator, Eventide Harmonizer; Eventide 1745M DDL, Lexicon Prime Time; Eventide Phasor/Flanger.

Other Outboard Equipment: Orban D'Esser, UREI 1176, Roger Mayer noise gate, dbx 160 stereo, Orban 8-band parametric EQ, Gain Brain, Kepelex, Eventide Omnipressor, Dolby all channels, EXR Aural Exciter, ADR Vocal Stresser, LA4A, In-ovonics 201

Microphones: Neumann U-87, U-47, KM-84, U-89, AKG 414 EB, 452; Sennheiser 441, 421, E-V RE-20, RE-15; Shure SM-57, 58, 545; PZM's; PML DC-63, Beyer 500

Instruments Available: Hammond B-3 w/147 Leslie, Yamaha 9'3" grand piano, congas.

Rates: Call—Let's talk your situation over.

****** ALLEN ZENTZ RECORDING**

1020 N. Sycamore, Hollywood, CA 90038
(213) 851-8300

Owner: Allen Zentz

Studio Manager: John Van Nest.

Engineers: Recording: John Van Nest, Ed Sanders, Mastering: Brian Gardner, Chris Beliman

Dimensions of Studios: 22' x 40' x 30'

Dimensions of Control Rooms: 14' x 20' x 10'

Tape Recorders: Telefunken M15A 24 and 32 track; Telefunken (4) M15A 2 track; Telefunken M15A 24 track, BTX SMPTE synchronizer (up to 56 tracks).

Mixing Consoles: Harrison 4032, 40 in x 32 out with Harrison Auto Set automaton Neumann (disc mastering) SP-75, 2 in x 2 out

Monitor Amplifiers: (2) McIntosh 2300

Monitor Speakers: UREI 813 Time-Aligned system, JBL 4311, Auratone

Echo, Reverb, and Delay Systems: Reverb: Emt 140, EMT 250, live chamber, DDL; Lexicon Prime Time, Delta T.

Other Outboard Equipment: Noise reduction: Dolby (48 tracks), Telefunken (24 tracks) Comp/limiters: UREI 1176's (2), LA-4 (2), In-ovonics 201 (2), EMT 256 (4), Eventide Harmonizer and Flanger, Kepelex (4); Mastering: Neumann lathes (2).

Microphones: Neumann U-87, U-67, U-47, U-89, U-69, KM-84, KM-86; AKG 414, 452; Sennheiser 421, 441; E-V RE-16, RE-20; Sony ECM 50, C-37; Shure SM-57; RCA 44, 77.

Instruments Available: Bluetner 7' grand piano, Poly-Moog, Mini Moog, tack piano

Rates: Upon request.

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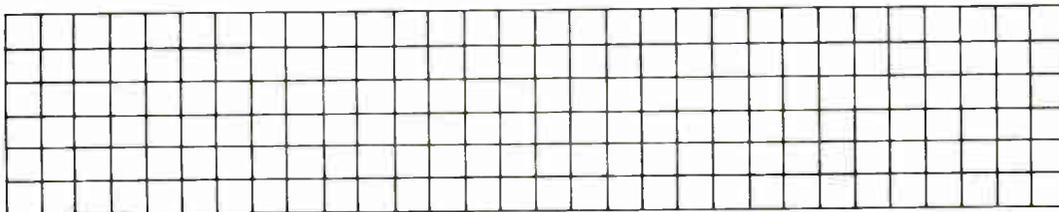
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feedback

Dear Mix,

I have become a fan of your magazine in the last few months and have noticed a trend towards tighter publishing format and more accurate material content. I hope to see further technical articles which can be used throughout the industry on a practical basis.

On a more esoteric level, though, with an eye towards nostalgia and history, I would like to make reference to the July 1980 issue of the *Mix* and specifically to an article by Larry Blakely, "Vintage Microphones." There are a few corrections necessary, which should be made so that we all agree on the Audio Trivia of Microphone History.

First, the author states that the Neumann U-47 was introduced in the mid 1950s. The first U-47 microphones off the assembly line were in June, 1948 and serial #500 was produced in June 1951. By 1956, almost 3100 U-47 mics had been manufactured. What is true, however, is that Neumann was not the distributor for it's own product line. The only post-WWII company strong enough to handle international marketing was Telefunken, and early Neumann mics bear the Telefunken seal and the generic name of "Tely." In April of 1948, Neumann stripped Telefunken of marketing rights and, in response, Telefunken began marketing a microphone specifically designed to compete with the U-47: The Austrian based microphone manufacturer, AKG had built the now famous ELAM 251e.

The second correction I would like to make is with regards to the pattern switching characteristics of the U-47. When the microphone was introduced in 1948, the patterns available were only omni and cardioid. This was for a number of reasons. Although Neumann had reasonably well perfected the manufacture of dual membrane pressure transducers, namely the K-47 capsule, there was a problem with the manufacture of exactly matched capsules, necessary for the production of a phase accurate figure 8 pattern. The second problem was that no one had yet invented a condenser microphone with variable pattern characteristics. In 1949, Dr. Herbert Grosskopf, of the Institute Fur Rundfunk Technuc, developed the M-49, (M-249, M-50) series of microphones, and simultaneously invented and patented the circuits for variable pattern condenser mics.

Neumann, though, did not immediately manufacture the Figure 8 version of the U-47, but in 1956 introduced the U-48 microphone. Almost identical to the U-47 in many respects, but the two patterns available on the head were omni and Figure 8. The interesting marketing feature which Telefunken exploited for the following two years

was that the U-48 body had 3 pin holes to accept the mic head, and the U-47 body and head had only 2. This was due to the fact that in order to produce a Figure 8 pattern, you had to have split polarizing voltage to the two diaphragms. It was this voltage split across the 3 pins and the two gold sputtered membranes which produced variable patterns.

The only way that it can be said that the U-47 microphone was 3 pattern, (as stated in the article) is if you specifically have a U-48 body, a U-47 head and a U-48 head.

For further information on the U-47/48 microphones and on the subsequent series of Neumann mics, please refer to the Microphones issue of *REP*, February 1980.

Once again, I would like to compliment your magazine on its growth in the industry and wish you the best of success in the future.

Winn Schwartzau
President, Empirical Audio

Dear Mix,

I would like an explanation as to why our studio was eliminated from the July issue of the *Mix*. Heavenly Recording Studios did not appear in the location index, nor the listings.

Steven G. Somers, General Manager
Heavenly Recording Studios (24 track)
1020 35th Ave., Sacramento, CA 95822
916/428-5888

Dear Steve,

As we let everyone know that Heavenly Recording Studios is alive and well, we'd like to briefly explain how we derive our listings. We survey the studios in each region that we cover (Northwest, Southeast, Northeast, and Southern California) twice a year by questionnaire. The information that we print is provided by the studios responding to our questionnaires which are mailed to the studios about 2½ months prior to the issue date. Our listing publication schedule is available to studios upon request.

Unfortunately, we have little control over the questionnaires once they are entrusted to the postal system and occasionally thing do go wrol7k¼. We do endeavor to make our listings as complete as possible and we urge all studios who would like to be listed to stay in touch and keep an eye out for those questionnaires.

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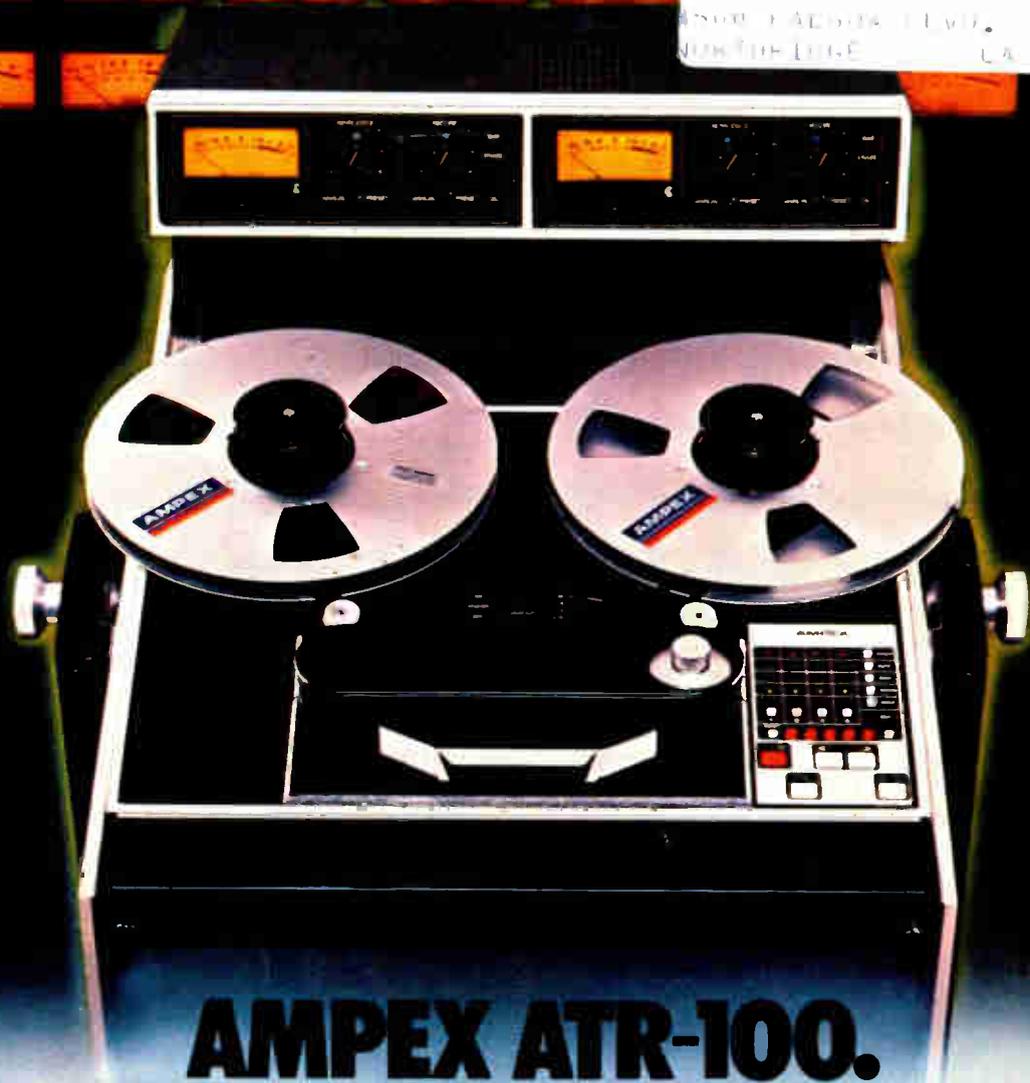
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