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Dolly Parton's TV Show

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THE RECORDING INDUSTRY MAGAZINE

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MIX

APRIL 1988

THE RECORDING INDUSTRY MAGAZINE

VOL. 12, NO. 4



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FROM THE EDITOR



Photo: Betsy Annas

Cover: Modern Video film in Hollywood, CA, is a full-service facility designed to handle a wide range of post-production needs, from film to tape mastering to Foley work to on-line editing to color correction. Shown in the photo is the studio's 72 channel SSL 6000F console, custom configured to handle three-man dubbing stage "C" also boasts four JH 24 multi-tracks, a Sony 3324 digital tex order interlocked to the video master by Lynx units and a GE Talaria projector.

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This issue turned out a little differently than we thought it would. We had originally intended to bind in a supplement on the subject of hypermedia. Hypermedia is what we are beginning to call the area where once distinct media forms such as audio, video, computers and publishing have now blended into new composite products like CD-ROM, electronic publishing and computer musical instruments. We thought it would make a nice complement to the video production and post-production emphasis we do every year around the time of the National Association of Broadcasters (NAB) convention. But hypermedia is such a spicy topic that once we started putting this section together, it quickly developed a life of its own and all but demanded to become a separate issue. So we surrendered to the inevitable and decided to bring out *HyperMedia, The Guide to Interactive Media Production*, on its own.

If you are a *Mix* subscriber, you should be seeing this 92-page surprise package in your mail within a few days. You'll notice that some of our favorite writers, like Ken Pohlmann, John Woram, Mel Lambert, Lou CasaBianca and Paul Potyten have contributed to this special supplement, in areas such as digital workstations, artificial intelligence and optical media. You'll also notice a different kind of layout to the magazine, something along the lines of what the computer industry has been referring to as hypertext. This is where informational nuggets are packed around the main text, allowing the reader to find more complete and efficient paths to understanding the topic under study.

We hope you take the time to browse through this special issue. We think it is crucial information on career opportunities in the future and it is tailor made for those of you looking to expand your horizons into related industries. For those of you who are not subscribers but would like to see what we're talking about, we'll be happy to send you a copy, too, if you'd send \$5 to *HyperMedia*, 6400 Hollis St. #12, Emeryville, CA 94608. We'd really like to know your reaction to *HyperMedia*, so don't be shy. Let us know if you'd like to see more in this area.

Keep reading,

David M. Schwartz
Editor, Publisher

Important note: In our February issue, we incorrectly listed our new FAX number. It is (415) 653-5142.

CURRENT

Japan Interactive Media Formed

Japan Interactive Media Co., Ltd. (JIM), developer and producer of interactive compact disc titles primarily for the Japanese consumer and educational markets, opened its doors in February. Formed as a joint venture among Yamaha Corp., PolyGram International Holding BV and Pony Canyon Inc., the new company is led by president Kazuhiko Ishikawa of Yamaha.

In addition to production, JIM will distribute CD-I titles internationally, excluding some Far Eastern countries which will be handled by PolyGram International Music. JIM will also provide Japanese distribution of CD-I software produced by American Interactive Media (AIM) and European Interactive Media (both Philips/PolyGram corporations), and will invest in at least two titles being prepared by AIM. JIM's charter also calls for the development and sale of tools for software production, in an effort to accelerate the international CD-I market.

Greene Named Academy President

Michael Greene assumed the duties of full-time permanent president of the National Academy of Recording Arts & Sciences (NARAS) in early March. Greene will work out of the national headquarters in Burbank, serving on a professional basis under the direction of the annually elected chairman of the Board of Trustees and the trustees who represent the seven local NARAS chapters.

Greene previously served the Academy in the dual role of volun-

teer president and chairman of the board for '85-'86, and as a national trustee. He also presided over the Atlanta chapter, and is currently president of the NARAS Foundation. Greene has worked as a recording artist, record producer, composer, arranger and broadcast/cable executive, most recently as vice president of Crawford Post Productions, and as president of Crawford, Greene and Associates, a company involved in album projects and film scores.

MIDEM Update

MIDEM '88, held last January in Cannes, witnessed a progressive recovery of the world music industry, as well as a strong enthusiasm for CD-Video.

In the world music market, figures were on the increase across the board in 1985 and '86, up 5% in the U.S., 9% in France, 13% in Great Britain and 6.8% in Germany. Vinyl discs sold 730 million units worldwide in 1985, compared to 690 million units in '86. The audio cassette market was up 20 million over '85, with 970 million units sold. Compact disc sales jumped by 229%, with 61 million units sold in '85, 140 million in 1986, and 300 million estimated for 1987.

NAMM: Winter Expo a Success; Summer Expo in Atlanta

Attendance was up by 11% at the winter NAMM show held last January at the Anaheim Convention Center, in Anaheim, California. Attendance was 35,567. The number of exhibiting companies was 584, up from 529 in 1987.

This year NAMM also implemented a more stringent registration policy to eliminate non-qualified (non-industry) attendance, and to re-establish the "all business" atmosphere. This didn't seem to hurt attendance though. Buyer attendance was up 4% over last year, with 13,599 registered buyers.

"We feel that this effort to control attendance on the exhibit floor was very successful," says NAMM executive vice president Larry Linkin. "Regrettably, we had to turn away a lot of people without the required credentials, and this is always difficult. The end result, however, was a much improved business climate."

This summer's NAMM Expo (June 24 to 26, Georgia World Congress Center, Atlanta) will break with tradition, extending show hours while eliminating one day. The show will run Friday through Sunday, from 10 a.m. to 6 p.m.

"The net result of our new Expo schedule," says Linkin, "is a difference of only two hours from the old schedule. We feel that both exhibitors and buyers will be able to cut their costs by reducing the show to three days instead of four."

Deadline for badge pre-registration is May 9. Fees are no charge for NAMM members, \$25 for non-members. All persons registering on-site must provide proof of employment with a retail or supplier firm in the music products industry.

For more information, contact the National Association of Music Merchants, 5140 Avenida Encinas, Carlsbad, CA 92008, (619) 438-8001.



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INDUSTRY NOTES

Great Britain's **Klark-Teknik Plc** bought out **Midas Audio Systems Ltd.**, manufacturer of live sound production consoles. The Midas name will be retained. . . **Tore Nordahl** has been named director of new business development at **Mitsubishi Electric America**, and will be replaced in his former position of president of Mitsubishi Pro Audio Group by **S. Miyata** . . . **Chris Ware** has been named manager of **Studer Revox's** direct sales. . . **Quested Monitoring Systems (QMS)**, an English manufacturer of control room monitoring systems, has appointed **Focusrite Ltd.** its exclusive North American representative. . . **Robert French** has been promoted to senior vice president for marketing at **Ashly Audio Incorporated**. . . **Leslie Ann Jones** has been appointed staff engineer at **Capitol Studios** in Hollywood. . . **Solid State Logic** is expanding its Begbroke, England facilities with a new 3,800-square-meter building . . . **Crown International**, which posted a 30% sales increase in 1987, will be adding 32,000 square feet to their existing facility in Elkhart, Indiana. . . Former Stanford University physics professor, **Elizabeth Cohen**, has joined the San Francisco acoustical consulting firm of **Charles Salter Associates**. . . **Synergetic Audio Concepts (Syn-Aud-Con)** will hold a loudspeaker designers workshop in Atlanta on April 15 through 17. For information call (812) 275-3853. . . **Audio Inter-visual Design** has been named the new national distributor for **Sanken**, Japan's oldest microphone manufacturer. . . **Kathy Braun** has been named commercial representative for San Francisco's **Independent Sound**, a music production/recording studio belonging to **Mary and Peter Buffett**. . . **American Interactive Media (AIM)** has hired **Andrew Davidson** as senior software engineer and **Perry Drogo** as chief video engineer. . . Hollywood's **Pacific Video, Inc.** has purchased **Tegra Enterprises, Inc.**, a post-production facility in Vancouver, Canada. . . **Music & Sound Design Studio**, a New Jersey tapeless digital

studio, has moved to a new address at 711 East Main St., Bridgewater, NJ 08807, (201) 560-8444. . . The **18th National Educational Film & Video Festival** will be held April 29 to 30 in Oakland, California. Designed to assist independent film and video producers with distribution, the festival is seeking producers with new works or works in progress. For info call (415) 465-6885. . . Chicago's **Universal Recording** studio has hired **Joseph Stopka** as director of sales and marketing. . . **Frank Applestein** has joined **Nakamichi** as national sales manager, home audio products group. . . **Edwin Huse** and **Thomas Hayden** have been named regional managers of the **National Association of Broadcasters**. . . **Luke Furr** was appointed video and audio sales manager for **Lake Systems** of Newton, Massachusetts. . . **Tracy Crawford** was promoted to professional sales engineer at **Klipsch & Associates, Inc.**. . . The Ohio manufacturer of audio transducers, **Astatic/CTI**, has named **Adolph Santorine, Jr.** as executive vice president/CEO and **M. Stanley Maire** as vice president of engineering. . . **Armand St. Martin** and **Patty Lee** have formed **Patty Lee Records**. . . LA's **Grace & Wild Studios** has hired videotape editor **Mike Satterfield**. . . Hollywood's **Energy Productions** appointed **Brooke Thomas** as West Coast commercial representative. . . Chief engineer **Joe Wellman** has joined **Spicer Productions**, a full-service video production facility in Baltimore. . . **John Ehrlich** was named senior manager of the marketing communications department at **BASF Corporation Information Systems**. . . **Northwest VideoWorks, Inc.**, of Portland, has moved its sound department and film sound to 1329 SW 16th and promoted **Dean McCrea** to production manager. . . **Delcom USA** named **James Clark** manager of product development. . . Two Los Angeles companies, **Inter Video/TTI** and **Wold Communications**, are joining forces to reactivate Wold's Hollywood television production studio in the Sunset-Vine Tower.

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SESSIONS AND STUDIO NEWS

NORTHEAST

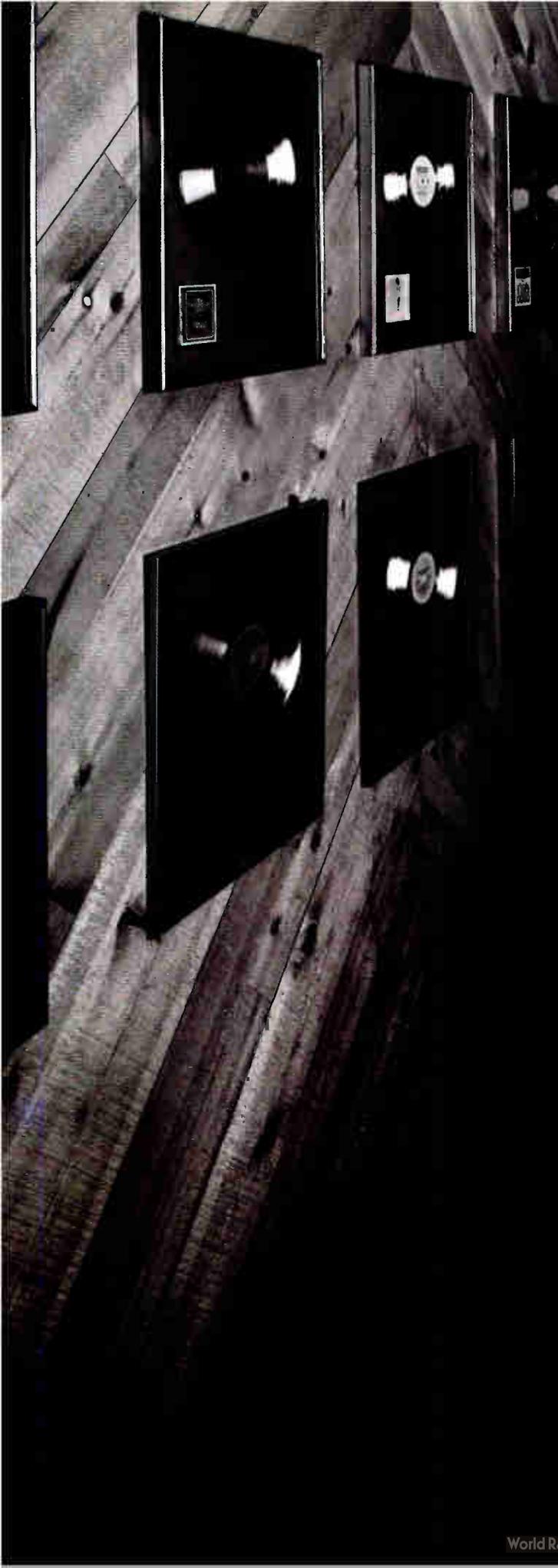
At **Unique Recording** in NYC, **Don Johnson** has been working on the follow-up to his platinum debut LP. Producing the *Miami Vice* star is **Keith Diamond**. **Acar Key** is engineering with **George Karras** assisting. . . **Gregory Abbott** and **Alan Palankar** finished Abbott's second CBS album at **Quantum Sound** in Jersey City, NJ. Manning the controls on the sessions was engineer **John Lombardo**, assisted by **Owen McMahon** and **Michelle Thomas**. . . Producer **Tommy Musto** was in **D&D Recording** in Manhattan laying tracks with two new artists, **Unity** and **Katie**, as well as **Ralphie Dee** and **ZYX Records** artist **Christina**. . . Mike Nichol's new ABC-TV sitcom, *The Thornis*, has had all of its sound post-production done at **Master Sound Astoria** studios in Queens, NY. This marks the first time a prime-time sitcom has completed its post-production in New York. **David Browning** is the chief engineer on the project. . . At **Cove City Sound Studios** in Glen Cove, Long Island, CBS recording artist **Melledian** cut tracks with **Thom Trumbo** producing, **Noel Golden** and **Clay Hutchinson** engineering, and **Tom Yezzi** assisting. . . **Marion McPartland** has been recording her highly acclaimed radio series, *Piano Jazz*, at **Delta Recording Studios** in NYC. The studio, owned by producer **Bob Liebert**, specializes in both jazz and voice-overs, the two main components of the series. . . IRS recording artist **Jules Shear** was in New York City's **Counterpoint Studio** working on songs in both their MIDI room and their SSL room. Shear produced with **Scott Litt**, who also engineered. Assisting were **David Wonsey** and **Mark Epstein**. . . Producers **Robert Clivilles** and **David Cole** were at **I.N.S. Recording** in New York City working on overdubs for **Natalie Cole's** version of Bruce Springsteen's "Pink Cadillac." **Steve Griffin** was at the

board. . . Everybody's main man, **Prince Markie-Dee**, of the Fat Boys, produced a new rap group called **F.B.I.** at **Power Play Studios** in Long Island City. F.B.I. in this case stands for "Funky Beat Inspectors". . . **Deodato** finished producing Virgin artists **Pretty Poison** at his **Duplex Sound Studios** in NYC. **Jon Goldberger** produced. . . Former Billy Squier bassist **Doug Lubahn** produced **Shelley English's** new single at **Pyramid Recording Studios** in Manhattan; and **Garry Chang** wrapped up the score for the film *Sticky Fingers* at the same studio. **Rick Kerr** was at the board. . . **Bon Jovi** worked on a new song with **Cher** at **Electric Lady Studios** in NYC. **Bob Rock** engineered, assisted by **Ken Steiger**. . . At **Omega Studios** in Rockville, MD, **Africa Bambaataa** recorded tracks for an album with engineer **Chris Murphy**. . . **Richie Havens** recorded an original song for NFL Films' video, *Road to the Super Bowl* at that company's Mt. Laurel, NJ, post-production facility. **Jerry Mahler** and **Vince Caputo** directed those sessions. . . Among the artists working at **Trod Nossel Studios** in Wallingford, CT, were **Pete Capezzone**, **Fabulous Farquahr**, **Peter Kitts** and the **Church of Second Advent**. Multi-track sessions were engineered by **Richard P. Robinson**. MIDI sessions were programmed by **Steven Parish**. . . **Jimmy Miller** produced basic tracks on **Jo Jo Laine** at **Normandy Sound** in Warren, RI, with **Phil Green** engineering. That's for an LP being produced by Miller and his partner **Joe Viglione**. . . Producer/engineer **Mallory Earl** and **Arthur Baker** mixed a 12-inch for **Simply Red** at **Shakedown Recording** in NYC. . . Rhythm tracks and overdubs for **Queensryche's** third LP for Manhattan Records were completed at **Kajem/Victory West** in Gladwyne, PA. **Peter Collins** produced, **Jim Barton** engineered with **Jim Campbell** assisting. . . Lots of music and jingle activity at **GRC Studios** in Baltimore, with

clients including **The Rhumba Club**, who are making a dance record, songwriter **Alex Hill**, **Debbie Jacobs** and the cast of *Colored Museum*. . . The folk duo **Saturnalia** completed recording and mixing of its new album at **Ear-Relevant Sounds** in Westford, MA. Studio owner **Bob Wey** was the engineer. . . The **Flaming Harry Band** worked on their new album at **Studio 4** in Philadelphia with **Phil** and **Joe Nicolo** engineering. . . Jazz/pop singer/flutist **Bobbi Humphrey** finished her latest album at **Calliope Productions** in NYC with **Robert Power** at the console. . . **The Commodores** have been recording their latest at **Quad Recording** in Manhattan. **Sandy Torano** and **Tony Prendatt** are producing, with **Alan Meyerson** engineering, assisted by **Mark Tartis**. . . **The Resistance** was in Philadelphia's **Third Story Recording** working on a project with engineers **Lew Wernick** (who also produced) and **Dan McKay**. . .

NORTH CENTRAL

R.J. "The Wiz" was in Detroit's **Sound Suite** mixing tracks on the SSL for **R.J.'s Latest Arrivals'** new record for the Manhattan label. **Gregg Mann** and **Steve King** were at the board, with **Paul Munro** of the band assisting. . . At the **Boardroom Recording Studio** in Chicago, the **Faces of Emotion** completed tracking for their next single with engineer/producer **Joe Tortorici**. Tortorici also engineered several campaign commercials for Illinois Senator **Paul Simon**. . . At **Tone Zone Recording** in Chicago, producer/arranger **Tom-Tom 99** was in cutting tracks with **Carmen Bradford**, singer with the Count Basie Orchestra. . . **Seller Sound Studio** in Sterling Heights, MI, had the group **Cinema** in working with producer/engineer **Gary Spaniola**. . . House music maven **Adonis** came to Chicago's **Seagrape Stu-**



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dios to remix two songs for European release. **Mike Konopka** engineered. . . At **Jor-Dan Studios** in Wheaton, IL, Frontier Records artists **EIEIO** worked with producer/engineer **Phil Bonanno**. . . At **Mix Masters Studio** in Canton, OH, **Joe Vitale** produced the debut album by **Steve Todd**. That one was engineered by **Mark Dowdle**. . .

NORTHWEST

At **Ironwood Studio** in Seattle, engineer **Jay Follotte** was busy working with producer **Rob Moitoza** and **Duffy Bishop & the Rhythm Dogs**. Follotte also worked with the band **Melting Fish** at Ironwood. . . **The Looters**, one of the Bay Area's top club bands, worked on their Island Records debut at **Different Fur** in SF, with **Ken Kessie** producing and **Hein Hoven** engineering. Also at Different Fur, **Steve Roach** mixed his latest album for Novus/RCA with **Michael Shrieve** producing and **Marc Senasac** engineering. . . Producer **Howie Rice** completed work on a new single for **Mary Davis** at **Granny's House** in Reno, NV. . . **James Roger Nelson** was at the board for the recording of **Jimmy Blue's** "video album" at **Data Tracks Recording** in Cottage Grove, OR. . . **Studio D Recording** in Sausalito, CA, has been in high gear with **Huey Lewis & the News** working on their next album with engineer **Robert Missbach**. Also at Studio D were **Little Charlie & the Nightcats**, cutting with Alligator Records boss **Bruce Iglauer** producing, **Justin Niebank** and **Rick Sanchez** engineering, and **Rob Beaton** assisting. . .

SOUTHERN CAL/HAWAII

The inimitable **Dickies**, one of LA.'s seminal (comic) punk bands, were in at Burbank's **Red Zone Studios** recording an album for the Enigma label with producer/engineer **Ron Hitchcock**. . . **Olivia Newton-John** has been recording her latest at **Studio Ultimo** in West LA. with producer **Davitt Sigerson**, engineer **Bev Jones** and assistant **Mitch Zelezny**. . . At **The Enterprise** in Burbank, **The Rave-Ups** mixed 16 tunes for their Epic Records debut. **David Leonard** produced and engineered, with the band's **Terry Wilson** assisting. . . **Pat Benatar** was busy at **Mama Jo's** in North Hollywood mixing her latest for Chrysalis. **Peter Coleman** and

Neil Geraldo produced, while Coleman engineered, with assistance from **Steven Bradley Ford** and **Gil Morales**. . . **Michael McDonald** continues work on his new album at **41-B Studios** in Westlake Village. **Ross Palone** is engineering. . . At **Sunset Sound Factory** in Hollywood, producer **David Kahne** has been working with **Fishbone**; **Larry Ferguson** engineering, assisted by **Dave Knight**. And **Debbie Harry** was hard at work with producer **Mike Chapman**, engineer **George Tutko** and assistant **Brian Soucy**, knocking out her new one for Warner Bros. . . Projects at **Track Record** in North Hollywood included Elektra artists **Flotsam & Jetsam**, engineered by **Bill Metoyer**, and **House of Freaks**, produced by **Randy Burns**. . . Guitarist **Paul Jackson, Jr.** completed work on his first solo LP (for Atlantic) at **Elumba Studios** in LA. **Dave Rideau** engineered. . . **Shep Pettibone** and **Paul Gurvitz** co-produced a song for **Jermaine Stewart** called "Don't Have Sex With Your Ex" at **Larrabee Sound** in Los Angeles. **Michael Hutchinson** mixed the track. . . **Armand St. Martin** put the finishing touches to his debut EP, *Be Your Own Parade*, at **Southcombe Studios** in Burbank with engineer **Lois Oki**. Oki and **Paul Devilliers** mixed the tunes, which will be released on Patty Lee Records. . . At **Master Control** in Burbank, engineer **Ed Thacker** mixed the new **Del Lords** album for Enigma. The record was produced by **Neil Geraldo**. . . **Stagg Street Studio** in Van Nuys wrapped up the tracking, overdubbing, mixing and assorted post-production for the *Rags to Riches* TV series. **Rick Hart** and **Ed Grundman** produced, with engineering by **Glenn Aulepp**. . . The Philadelphia band **Good Question** recorded their debut album for the Paisley Park label at **TMF Studios** in Toluca Lake. **Rick Neigher** produced and **Femi Jiya** engineered. . . At **Galaxy Sound** in LA., **Shalimar** was in with engineer **L.A. Reid** working on a mixdown of the song "Plaything". . . **Chicago** has been in **Secret Sound L.A.** tracking for their next album with producer **Chas Sandford**. **Gary McGachan** is engineering, assisted by **Daren Chadwick**. . . **David Crosby** laid down some vocals for his long-awaited A&M solo album at **Cherokee Recording** in LA. **Stanley Johnston** produced; engineering was by **Craig Durkey**, assisted by **Scott Gordon**. Also, the entire soundtrack for **Justine Bateman's** film *Satisfaction* was recorded at Cherokee with producer **Steve Cropper** and engineers **Dee** and **Bruce Robb**. . . **Lahaina Sound** in Maui, Hawaii, hosted **George**

Benson for the recording and mixing of three tracks for his new album. **Preston Glass** produced, **Maureen Dronney** engineered and **Dave Russell** assisted. . . RCA artists **Boy Meets Girl** have been at the **Music Grinder** in LA. cutting for their debut album with producer **Arif Mardin**. **Joey Wolpert** is engineering, assisted by **Casey McMackin**. . .

SOUTHWEST

Brasswind Recording Studio in College Station, TX, has released a two-volume compact disc, *Traditions: Texas A&M University*, consisting of the school's most memorable songs and traditions. It was co-produced at Brasswinds by **David Cooper** and **James Haislet**. . . At **Planet Dallas**, several local bands, including **Medicine Men** and **Drastic Measure**, did some recording with producer **Patrick Keel** and engineer **Rick Rooney**. Also, **The Affirmative** finished their album there, with Keel and Rooney once again presiding. . . At **Goodnight Dallas**, **Anagray Brown** recorded demo tracks with engineer **Ruben Ayala** and engineer **Tom "Gordo" Gondolf**. Ayala also continued his work with **David Jewell**. . . The north central Arizona studio **Cave Productions** finished the mix on two album projects—the first a traditional cowboy album by the group **Horse Tracks**, produced by **Jeff Robertson**, engineered by **John Wilson**; the second by the **Beamer Project**, engineered by Wilson, assisted by **Joe Robertson**. . .

SOUTHEAST

Keith Whitley was in Nashville's **Sound Emporium** with producer **Garth Fundis** and engineer **Gary Laney** mixing tracks for a new album on RCA. . . Engineer **John Stronach** did some work at **Strawberry Skys Studio** in West Columbia, SC, on the new film *Boys Life*. . . At **Airwave Recording** in North Miami Beach, recent sessions included the band **Hush Hush**, **Rikki & the Beat**, and new age artist **Ed McLean**. . . **Reflection Sound** in Charlotte, NC, had gospel artist **Tony Edmonson** wrapping up final mixes with **Mark Williams** for an independent LP release. . . **Freddie Cole** was in at the **Atlanta Creative Musicians Association Studio** recording his new album for Dinky Records. Cole produced with **Don McKinzie** engineering. . . **Donna Meade** cut tracks for her new PolyGram album at the **Soundshop** in



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In London, Abbey Road's Ken Townsend (center) accepts delivery of the first of two Mitsubishi X-850 digital 32-track recorders from Sonny Kawakami (left) and Adrian Bailey.

sole... **Evergreen Recording** in NYC has renovated Studio A's control room in order to more comfortably accommodate MIDI and video sessions. Studio owner **Joel Greenbaum** and acoustical consultant **Al Fierstein** of **Acoustilog, Inc.** handles the design of that, while **Chris Bowman** of **CHBO, Inc.** did the construction... "**MIDIFUR**" is the latest addition to the recording services at **Different Fur** in San Francisco. The new MIDI room, run by sound designer/composer/programmer **Pete Scatturo** features the latest E-mu samplers and such equipment as the Roland D-50, various Roland percussion pads and interfaces, and an Apple Macintosh with **Sound Design** and **Performer 2.2** MIDI Sequencer... **Soundcastle Studios** in Los Angeles has re-equipped Studio One with a 72-channel SSL SL-4000 G-series console with Total Recall... **Secret Sound L.A.** purchased a new Otari DTR 900 32-track digital machine, as well as a Sony PCM Pro DAT 2500... **Effanel's** Manhattan-based mobile recording unit has installed some Tube Traps to improve the acoustics of his already unique work environment... **Mix Masters** recording in Canton, OH, has put in a 36-input Sony MPX 3036 digital console with automation, and also added a Studer A820 24-track recorder... **South River Recording** in Indianola, Iowa installed a Soundcraft Series 600 console. **Sea World** of Aurora, OH also picked up one of those consoles, to be used for recording and sound reinforcement of the theme park...

STUDIO NEWS

Nashville, **Buddy Killen** produced; **Mike Bradley** engineered. **Ronnie McDowell** was also in that studio working with Bradley on his next Curb record... **Eban Kelly** and **Jim Randolph** brought **Al Green** into Memphis' **Cotton Row Recording** to do vocals on a demo being considered for Green's next album. Kelly and Randolph produced, while **Eric Patrick** engineered... Activity at **Key Recording** in Jacksonville, FL, included a 12-inch remix for the band **Porsche**, produced by **Pernell Tillman** and engineered by **John Key**... At **Musiplex Atlanta**, the **Georgia Satellites** were in doing pre-production for their new album... The **Bill Gather Vocal Band** worked at **Bennett House Studios** in Franklin, TN, with **Brent King** at the controls. **Dickie Betts** also cut tracks there with engineer **Rich Schirmer** and seconds **Mike Clute** and **J.T.**... Fiddle great **Kenny Baker** completed recording a new album with producer **Blaine Sprouse** at **Studio 19** in Nashville. **Rich Adler** engineered and mixed... **Jermaine Jackson** was in **Criteria Recording** in Miami cutting vocal parts with producer **Larry Blackmon**. Engineering was **Mike Couzzi**, assisted by **Teresa Verplanck** and **Mike Spring**...

Sound Chamber Recorders in Pasadena, CA, has installed an automated SSL SL-4000 console. Actually it's one of the first "4040E" boards, which is the frame of an SL-4000 E-Series fitted with 32 input/output modules... Detroit station **WKBD** has taken delivery of a Neve 5114 24-input console for their "A" room... **Dasco Productions** is a new 8-track and MIDI (up to 32 tracks) facility in Yaphank, NY. The studio also offers a wide range of outboard gear and musical instruments. For more info on this Long Island facility call (516) 924-3612... **Studio 900**, which is also NYC's D&R dealer, has just installed the third D&R 8000 Series console in the Big Apple. **Metropolis Music** in Manhattan also purchased one... Among the new equipment installed at **Trutone Records** in Haworth, NJ, recently was a Sony DAE-1100A digital editor, which allows full electronic editing of PCM-1610 and -1630 tapes, a Sony DAQ-1000 subcode editor, and the Harmonia Mundi BWW-102 digital processor... **Horizon Recording** in Pittman, NJ, has added an Otari MX-80 24-track, and has also opened up a second studio featuring a Tascam 85-16B recorder and M-520 con-

In Pasadena, CA, Randy Farrar and Dick McIlvery sit at the Sound Chamber's new SSL-4000 console.



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by Stephen St. Croix

AUTO-COMPOSERS

ONE HAL OF AN IDEA

Anybody who has gone through the process of actually talking a computer into doing exactly what he wants has felt the rush.

You lean towards the monitor in anticipation as you hit the return key. You know that if you have done *everything* perfectly this time, it will run.

A moment's wait...and it starts. You feel the ionic wind in your hair, you experience that tunnel vision blur of real speed, you sense the smooth hum of power as 40 million instructions are executed perfectly, exactly as you wanted. It runs. The hacker's rush.

There on your screen sits what you have been working towards for two days, and now you can have it any time you want it, in just two seconds.

But there is an even longer rush that many of us have enjoyed in the past few years. I am talking about the special rush of realization that comes when you allow yourself to fantasize about what computers might *someday* be able to do for you. The user's rush.

What a great game this is, too. It usually starts something like this: you get some new software that is so cool that even you, a veteran computer guy, are impressed by it. The improvements in this new package over the one that you ran before are so obvious that you call the company that sent it to you, just to tell the guy you know there how much you like it. He is so happy that you are happy, that he sort of happens to tell you about the new secret stuff that they are working on *today*, for release later in the year.

Twenty minutes later, you ring off and realize that it's late, even for you.

So you go to bed, and as you fade to black for the day, you practice in your mind what it is going to be like to have all that power you just heard about at your beck and call, in the privacy of your own home. After all, even George Jetson never had what you already own (except maybe that flying suit), and now something is coming that puts all that away forever!

You are in the recording industry, however, and this isn't just a game. It's the whole act, and anything that helps is welcome. You are working out ways in your dreams to improve your product, and better tools are high on the list.

You own your computer(s) for the purpose of making yourself more powerful. Maybe your primary use is for an automation system, a digital editor, a MIDI recorder, or even a billing system or word processor. You are, of course, completely immune to the pretty pictures and amusing animations your system is capable of running. It is only a tool. You know—power and speed.

As tools, these machines are there to help us do our job. In recent years, I have seen many cases in which the tools meant to help have influenced instead. It is of course the creative process where this confusion of artist and tool is both the most dangerous and the most likely to take place.

Somewhere, some time ago, a very wise person said something that becomes more and more applicable each day as technology marches ever on: "Be careful for what you wish, for you just may get it." Technology moves ever sideways.

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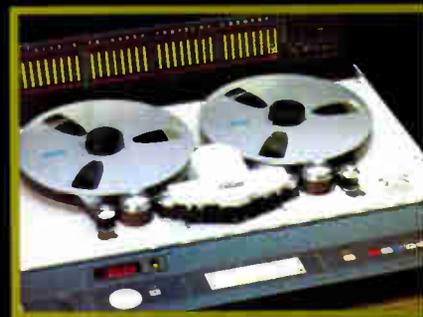


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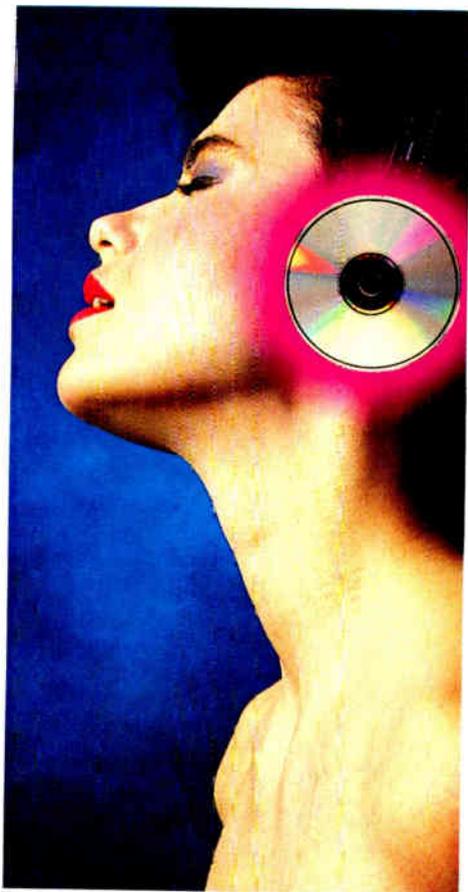
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THE FAST LANE

I write music professionally (I don't think I would ever say I actually compose it), and for the last few years I have used computers to help me in several ways, including film score timing control and as MIDI recorders. I also use several systems to store and edit synthesizer voices.

I guess I should have seen it coming when one of the companies that I do beta testing for sent me a synthesizer voice editor with a novel new feature: it *helps* you. If you find that your mind has declared creative vacation and you discover that you are having a little trouble developing the world's next wonderful FM voice, it will let you sign the creation and claim it for your very own.

This program actually creates the voice by rule-modified random generation. I found this concept so bizarre that I thought I would just give it a try for fun. Of course some of these voices that it created were pretty stupid, but—and this is the real *scaaarrry* part, boys and girls—some were not.

This is not the first time that I have found myself faced with this form of future shock. It really started quite some time ago when I built a kit that eventually became something that the manufacturer called a "Muse." It created what was considered at the time to be electronic music: randomly structured endless freeform ditties, loosely constrained by rules that I controlled (I *think* that I controlled them) by flipping little switches.

I hooked it up to my stereo system. I liked it, my girlfriend hated it, my dog ate it. Even before it gave up its life to make a dog happy, this machine presented absolutely zero threat to (most of) the composers of this particular world.

Approximately 1.5 decades after that, and 1.5 years ago, I found myself at a convention where I was given several demonstrations of the first music composing machines and software, both commercial and experimental. These were not systems that helped you to compose music, but that composed by themselves; auto-composers, as it were.

As I sat and waited for the first speaker, I thought that it couldn't be a very big deal; nobody could possibly take these systems seriously; they can't be a real threat.

Not necessarily so. At least one of those systems actually produced music that fell easily within the realm of light jazz, and one of them created (wrote?) a song that was every bit as good as some other tunes that I have heard on the American Airwaves!

Let's take a look at just how alarmingly simple it is to get a computer to do this.

Random number generation is a concept that I am sure is familiar to all our readers. Well, if you write a program that generates these random numbers, but imposes rules that control and limit the types of numbers that it will accept, the data then becomes less random, and more closely reflects the structure that the rules describe.

Think of it this way: analog white noise is by definition random noise (representing the numbers). If you put this noise through a bandpass filter (representing the rules), it is modified and appears to take on a new character that relates to the frequency and Q (resonance) of the filter.

As the Q of this filter is increased, the character change of the noise becomes more and more obvious, until a point is reached (at a very high Q) where the noise is simply heard as a tone. The frequency of this tone is in fact the resonant frequency of the filter. If the frequency of this filter is then changed by controlled musical intervals, you might have a melody—all by simple modification of white noise.

Clearly this represents the extreme case of total control, where the original random factor has been completely eliminated. The original noise is used to excite the resonant filter and contributes nothing more. If the Q were a bit lower though, you would still hear "pitched" noise; a sort of windy flute sound. It is in this range that the interesting results lie.

This applies to random numbers in computers, too. If you are interested in making musical progressions from numeric noise, you take these random numbers and impose a set of rules that make certain horribly stupid intervals illegal. You then control the timing a bit, assign the filtered numbers to MIDI note numbers, and you have a rudimentary system.

Forgetting the case of total control, the variables that determine the actual quality of the resulting "music" are

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only how good these rules are. Nothing more. This basic system concept may be improved upon by simply adding another subroutine that examines the result of a group (measure) of rule-modified random numbers and constricts the following group of notes to values consistent with what our musical tastes would lead us to expect after having heard the first group of notes. Layer upon layer of these interactive rule sets can of course be implemented, and viola! Beginning with the lower life forms such as disco (from the piezoelectric period of the '70s) through rock and jazz, to classically flavored "inventions" and onwards, we have the birth of Music From Minds That Never Existed.

As the software people writing these programs begin to generate more sophisticated and more complicated rules, they will more and more accurately represent what we as listening people need to hear to feel it as music. There are certain intuitive aspects to music composition that will have to be analyzed and broken down into

these rule sets, of course, and we don't even know what some of them are yet. But if there is one thing that we should have all learned about computers by now, it is that they can do *anything*. If not today, then later in the week. If you doubt this, play with some of the newest stuff from Intelligent Music.

Some of the newest modified adaptive approaches that I have heard in the last month are quite impressive.

We have all heard that an infinite number of monkeys, typing on an infinite number of typewriters, for an infinite length of time will write every Shakespearian play again, and more. And this is of course with *no* rules controlling them.

It is not wise to make the assumption that the little digital monkeys inside your computer would not soon produce some truly impressive compositions, given about half an hour with these new controlling rules. You can be sure that today's screen jockeys are evolving those rules even as you read this.

Perhaps we should keep an eye on

this. Many of us have recently learned to interact with our computers a little as we use them to create music. Are we ready to learn to get used to our computers interacting with us a bit as they create our music?

There might actually be room for some third party software here. After you buy next year's monster auto-composition program, you might want to buy another little program that makes the first program feel sorry for you. Then maybe it will let you do a little more yourself, like pick the key or tempo.

Well, at least we will get to put our own names on the results. I mean, we do *own* these systems, don't we? Don't we? ■

Stephen St. Croix uses this kind of software all the time and never tells anyone. With the money he has saved by having four of his studio computers helping him score, he has bought another computer for the purpose of improving his billing efficiency. He uses that one to play with 3-D graphics.



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DOLLY

The Musical Making of Her Hit Show



by Robyn Flans

Listening to Ray Bunch describe the duties of a variety show musical director makes you wonder why anyone would subject himself to the pressure of that position. For Bunch, though, the fact that it's for and with Dolly Parton has everything to do with why he has undertaken the task.

"I really enjoy Dolly. I would not be interested in doing it for just anyone," says Bunch, who has done television specials with the likes of Bob Hope, Brenda Lee, Eddie Rabbitt, Mac Davis, the Pointer Sisters, Bruce Willis and Parton. "Dolly makes it tolerable; that's really what it amounts to. It's a very difficult job in terms of hours and the kinds of pressures, but to have someone who works as hard as you do—like Dolly—and who understands, makes it worthwhile."

In terms of hours alone, the job appears brutal. After Parton and Bunch sit down to choose the guests, he must call the artists to determine what music they want to perform on the show. Usually it's the artists' newest singles, so Bunch must get the albums and begin writing charts for the following week's show. They're usually preparing for next week as they're working on the current week.

On Wednesday at 5 p.m., they begin to record at Weddington Studios in N. Hollywood with the band, and that usually goes until about two the next morning. At that time, the background singers come in—they have to vocalize in the middle of the night! When they finish at 8:00 or 9:00 a.m., the mixing begins. Rough mixes must be at ABC by 11:00 or 12:00 so Parton and her guests can sing live with them at the taping. Naturally, the more music in the show, the more impossible the task. The volume of music has grown considerably, from the early shows which had 15 to 18 minutes to a more recent episode that had 44 minutes of music in a 48-minute show (a 60-minute show minus commercials).

"It won't be as musical in the future as it is at this moment," Parton explains. "I want to have 60% music and 40% comedy and other variety things. I would much rather have a good music show than have a bunch of hokey shit that ain't working or a bunch of skits that are bullshit," says Parton in her typical spunky style.

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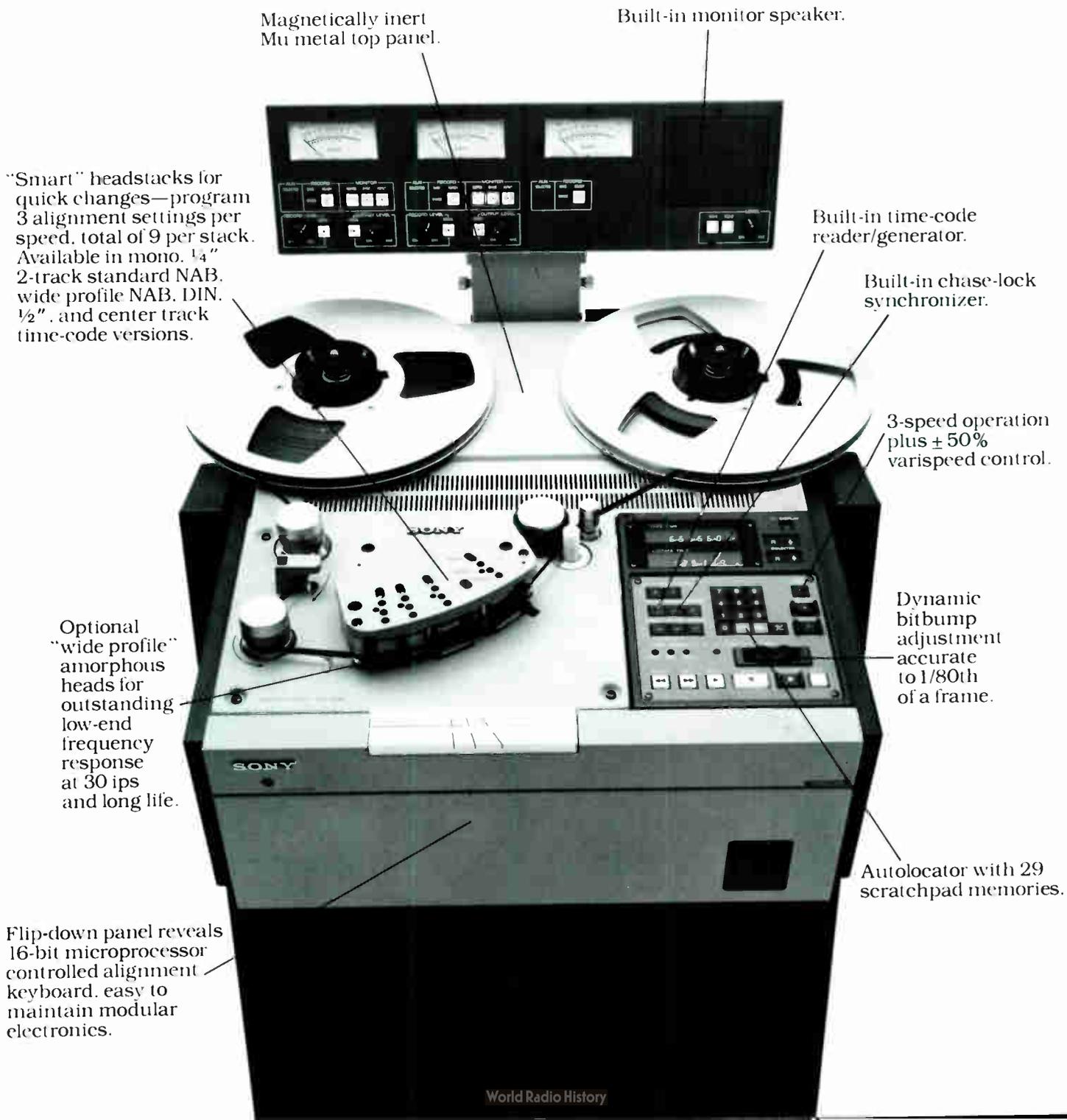
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Dolly with Kenny Rogers

orate electronic setup, so we have the facility to go completely electronic if we want to, which we utilize quite a bit on the show. With most of the country acts that are on, though, we use the traditional drum sound. We have banks and banks of synthesizers and we are actually getting into doing quite a bit of sequencing. That takes a little preparation so we generally try to do that a couple of days in advance. If we want things sequenced, we come in with the machines all loaded and sequenced and lock them up, utilizing part of the live band with the sequenced parts. In terms of technology, that's probably the biggest change I've seen, and, of course, the world of outboard gear that never existed before."

Engineer Doug Rider brings an abundance of outboard gear to augment what Weddington has.

"We use everything from AMS reverbs and AMS sampling to REV7s and REV5s," Bunch details. "Doug has even gone as far as getting his own EQ. He brought some old API EQs and built them into his rack. We use some old tube amps, and it's almost like a little traveling studio, minus the board. We use the board here to bring up everything, and we feed it through Doug's rack. We basically use the board for monitoring purposes. The board is an MCI-500, which is automated, but we generally don't use the automation. Every artist I've brought over here loves it, from the Pointer Sisters to Dolly to Bruce Willis. They love the studio because it has a warm feel to it and it's a great-sounding room. It's a large room, large enough

for my band."

Which brings us back to why Bunch does not use an orchestra like most of his predecessors did.

"I think a large orchestra is a tell-tale sign of television," Bunch explains. "I think it's been done so long and most producers feel that if you don't have 30 guys out there with five saxophones and four trumpets like *The Tonight Show* or a Las Vegas kind of band sound, you don't really have a band out there. It's really becoming the rare thing to find a producer who understands that current records are not made that way anymore. Fortunately for Dolly, she does understand that. Also, we have to consider the fact that Dolly is country—most of the music she does is country and a lot of our guests are country, and it sounds absolutely stupid to have this kind of writing on country charts. It's been done forever on every variety show in the world and I think it sounds forced and very Vegas-y and that was one of the conditions I stated when I talked to Dolly. I was not interested in doing that kind of writing."

Unfortunately, the show began with less of a focus and has had to undergo some changes.

"And it'll undergo some more," Parton states, unequivocally. "I suspect this show will be changing until the day it's off the air, and I think that will be many, many years from now. I love the challenge and the change. If you can't grow, you're dead. It has taken a while for everybody to get to know what I want, my kind of personality, my kind of humor and my kind of music. I wanted to give everybody the

benefit of the doubt when we first started the show. I wanted everybody to feel like they had their shot at it and I realized that a whole lot of people never were going to see what I was all about, so I've had to kick some ass and I would kick it again if I had to," Parton states in reference to reports that she has done some mass firing and hiring. "I will continue to do whatever I have to do to make the show grow. We've had to try a lot of stuff and I'll continue to try new things. Some things will work and some things won't. When we first started out, we had it too 'town.' Now we have it a little too 'country,' so somewhere in between, there's a real good balance, and we'll keep working at it until we get it."

Getting the rock acts hasn't been easy. Bunch's job has been made more difficult with the advent of MTV and all the video outlets because a lot of artists don't want to take the time to do television like they did when *The Ed Sullivan Show* was their main source of exposure. For instance, when Tom Petty appeared, it called for a two-day commitment. He came to the studio to record his track with the band and then mixed it, and the next day, they went to ABC to record their live vocals.

On the other hand, modern technology allowed Ray Charles to perform live at ABC without ever having to go to Weddington.

"Ray Charles hates prerecords, so we chose to do things live with him at ABC, just him and his piano," Bunch reports. "What we will do is bring it back over and add a band to it. One of the capabilities we do have in

Ray Bunch



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DOLLY PARTON SESSION EQUIPMENT LIST

Doug Rider, Engineer

Console: MCI 600 Series

Tape Machines: MCI JH-24, Otari MTR-90, Ampex ATR 100 4-track, (2) Ampex ATR 100 2-track ¼-inch

Video: JVC CP555OU ¾-inch, Sigma Electronics color sync generator

Synchronizers: (3) TimeLine Lynx modules, Garfield Electronics Master Beat

OUTBOARD GEAR

Reverb: (3) Lexicon PCM70, Lexicon PCM60, Yamaha REV7, (2) Yamaha REV5, (2) Yamaha SPX-90, Roland SRV-2000, Roland DEP-5

Delays: (3) Roland SDE-3000, Eventide H949 Harmonizer, Yamaha R1000

Plate: Ecoplate

Limiters: (3) dbx 160x, (2) dbx 903, Teletronix Limiting Amplifier, Aphex Compellor, (4) Aphex CX-1, (2) UREI 1176, (4) UREI LA-4

Gates: Drawmer DS 201 Dual Gate, (4) Aphex CX-1, (2) dbx 904

EQ: API 5502, (4) B&B EQF-2, UREI 545

Misc.: API 3124 Mic Pre, Barcus-Berry 802, (2) dbx 902 de-esser

Monitors: UREI 815s, Hemispheres, Auratones

Amplifiers: (2) Hafler DH-220 (815s), Hafler 500 (Hemispheres, Auratones)

terms of synching things up which we haven't been able to do until the last couple of years, is to take pictures that have been shot with music and come back later, whether it's weeks or months, and rerecord the music and re-lay the music in. We never could do that before for a variety of reasons. You just could not sync the picture back up to the music, but now with the advent of so much computer technology and a box called the Master Beat, a Garfield box, we have the advantage of being able to go back and repair a whole lot of old stuff. If something shot two months ago wasn't used and we wanted to go back and put it into a show, we would have the ability to repair it and fix it, which wasn't possible before.

"For instance, we recorded Willie Nelson a few weeks ago and he insisted on doing things live at ABC. The results over there were that it sounded terrible. Now we can bring it back over here, re-lay a completely new band in if we choose to, and sync it to his vocal. We can get rid of all that big barn sound, lock it up and make it work. We use a Master Beat to do those types of things, which generates different kinds of time code. We can take a code from the picture that we get from ABC and can make that sync up to a 24-track machine. Our box allows us to lock up any number of different types of tapes that are running, whether we get 4-track tapes or 24-track tapes. We do that in conjunction with a reasonably new locking up system for pictures and music, the Lynx Modular System. We used

three or four of those boxes in conjunction with this Master Beat. The Master Beat serves as just what it says, the master, and it controls each of these boxes, and these boxes control the machines. So I can take Ray Charles' vocal from ABC on one 24-track machine and I can record our band on another 24-track machine and then by running them through the Master Beat and through these Lynx modules, I can make these two play at exactly the same time. Then if Ray happens to rush in a place and the band doesn't, we can make the machines do what we want to; program them to all play at the same time and hopefully it comes out sounding like we were all there at the same time."

According to Bunch, though, the network doesn't much care what it sounds like.

"They really don't care as long as it looks good on the air. It's just a constant battle," Bunch complains. "For instance, we record the show here in stereo and we send it over to ABC in stereo and ABC broadcasts it in mono. We spend an extra \$20,000 a week on our show to do that; however, the local affiliate here in Los Angeles does not have stereo capabilities, says Bunch, adding that the music budget, somewhere between \$40,000 and \$50,000 per week, is only 5% to 7% of the show's entire budget. "That means in the second biggest media center in the United States, you cannot listen to the show in stereo, whereas in South Dakota, it sounds fabulous. It's pretty frustrating," he says, adding that that affects the mixing process as well.

"We have to mix differently from records because of the uneven quality coming from the network. It's not stereo here, it is stereo in South Dakota, so we end up having to make compromises. We have to keep in mind that the viewers here will hear it in mono, so we can't do a really true stereo mix like we do on a record. We have to do what we call a compressed mix in which everything is sort of tucked in. It's a pseudo-stereo mix. It sounds better in South Dakota, but it doesn't sound as good as it could if we knew that everything was in stereo. It's also a matter of time. When any producer mixes a record, he spends eight, ten, 12, 15 hours, and maybe comes back and mixes it three or four more times. Obviously you can't do that in TV. We get two or three hours on a tune, so we do the best we can do."

Even though Bunch admits that the general public doesn't scrutinize the sound, it remains his biggest battle and highest priority.

"Dolly genuinely cares about the quality, too," Bunch asserts. "If there's a question about quality and spending money to do this, I never have to be concerned with what she'll say. It's carte blanche. She wants it done right, she takes the time, and she's here when we record, which I have found in previous TV specials doesn't happen much. She's here all the time, and she puts as much work into it as I do. That makes it better. She's just wonderful, and she's my primary consideration for doing this show, as well as, of course, the financial aspect," Bunch laughs.

"It's a lot of work," Parton agrees, "but I love to work and I love to be busy, especially when it's my own show and I'm watching it grow. It's the difference between working for yourself and working for somebody else. When it's yours, you find you've got more energy and more time. I have a lot of great help on this show and the people really want to do well, but it's my responsibility so if it's a success, it's my success, and if it's a failure, it's my failure, so I will take full responsibility." ■

Robyn Flans is a Los Angeles-based freelance writer who contributes to Mix, Modern Drummer, Pulse, Words & Music, and other publications. She's also conducted interviews for radio and TV, and has authored three rock books.

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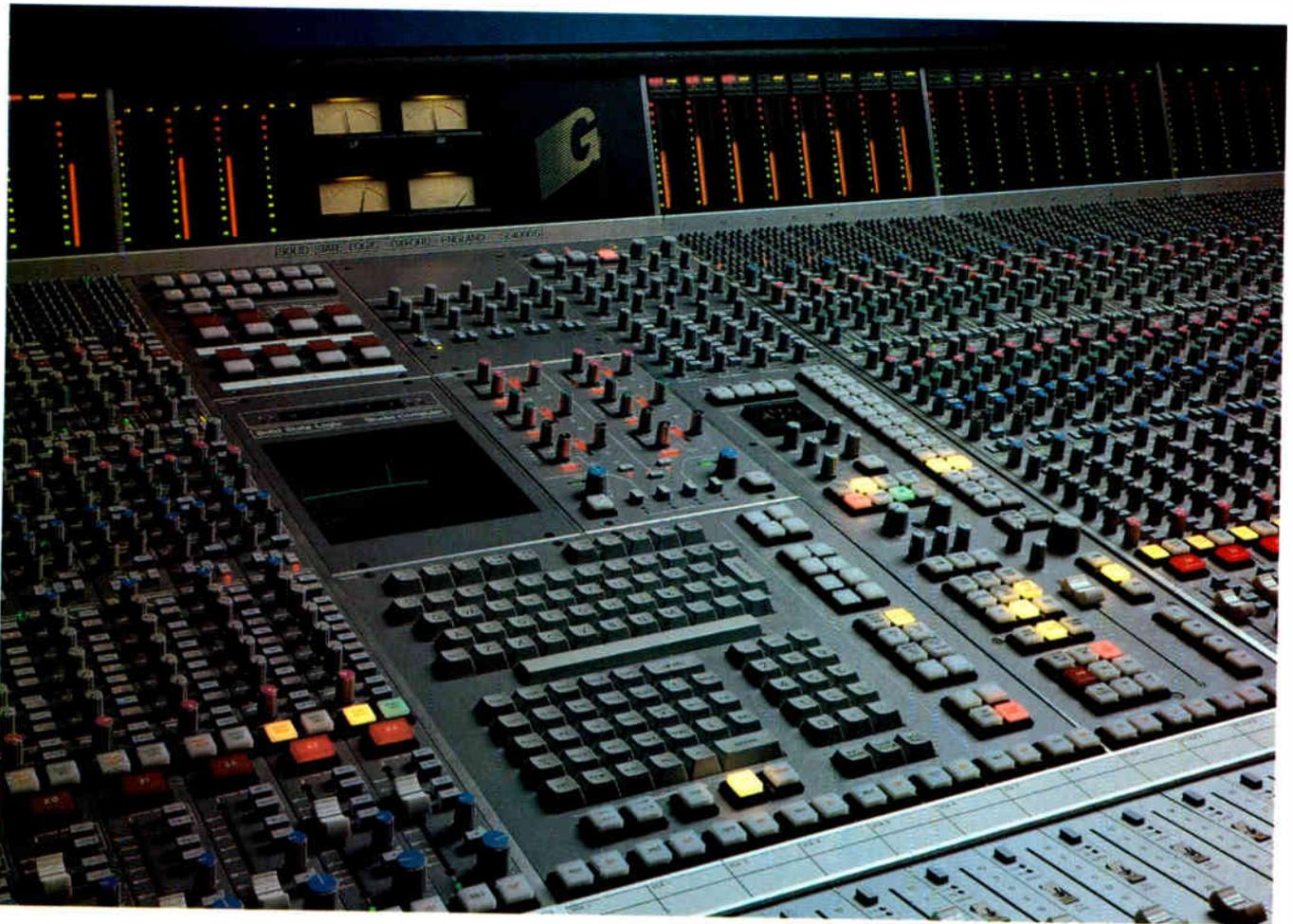
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SOUND EFFECTS FOR VIDEO POST-PRODUCTION

by Linda Jacobson

"Footsteps and crowd shuffling can be very time-consuming sounds if you try to pull them off a library or a sampler. Foley work will never die—it makes things too easy."

—Miles Christensen, *Post Logic*

Machines may be impressive in their capabilities, but they haven't quite nailed down the sounds of humanity. To this day, a Foley actor can watch a walking scene, and get footsteps on tape faster and more realistically than any sampler operator can. Likewise, *boing*, *splat*, and *KAPOW!* can be executed in a zillion different ways, and electronic means are by no means always the means preferred.

Nonetheless, technology has drastically altered the sound effects world (beyond allowing music recordists to get into the sweetening business, because most picture work is done on videotape instead of film). For many years SFX came from three places: Foley sessions, commercial libraries and custom libraries (sounds recorded in the field by studio personnel). Today, samplers, synths and computers comprise a fourth area, and enhance the first three—manipulation of library sounds is possible like never before: for instance, a door slam can be pitch-shifted into an explosion, or a siren can be shifted to match the key of an underscore.

Mix called on some post facilities in major video/film communities around the country, and asked them to describe their machines and the methods they use for SFX work. At the places contacted, the most prevalent high-tech tools are the Emulator and Synclavier. Philip Moores of the L.A.-based EFX Systems explains why: "The Emulator is not expensive, and uses standard disks. It lets you truncate the effect, or re-edit it to conform



PHOTO: RUBEN ARAIZA

A look at Burbank's EFX Systems, where the Synclavier is used in all aspects of post—including Foley editing.

to something new. With the hard disk system, you can load up a half-hour show's worth of sounds and then place them quickly on tape. And it triggers off time code, which is great if you're doing a gunfight. You just punch in [bullet-associated] SMPTE numbers that fire the Emulator."

At the high end is the Synclavier, which can lock internally to time code. Moores says, "The Synclavier lets you build several channels of effects, enough for an entire show, without dumping to tape until the end. Using the direct-to-disk option, one can build and manipulate anything—and mix straight to one-inch videotape. Effects prelays can theoretically become a one-person operation, unlike an effects editor using a low-cost sampler where you also need an engineer and a tape machine. One person can build a whole show within the Synclavier in real time—and with a 100k sampling rate, at that."

Although crystalline sound quality has become status quo, not all situations warrant it (especially those which warrant use of "canned" sounds). Says Ken Hahn of Sync Sound in NY, "You can never tell when you'll need a piece of ratty old film applause. You can't work on a vintage film and use effects off a CD. They're so crisp and clean, they don't work. We're doing a retrospective of Superman stuff, some of it from the TV shows, so we need corny old effects. Those aren't necessarily released on CD. But you'll find them on old libraries or BBC records."

Herewith, the *Mix* forum on how post specialists have harnessed technology's power to effect a better effect.

San Francisco

We begin at Kaleidosound, which Forrest Patten launched a decade ago to provide SFX and production music to

recording studios, post facilities, ad agencies and freelance producers. Along with rooms full of sounds on vinyl, tape and CD, Kaleidosound has synthesizers and samplers, and an 8-track recording studio/vocal booth for custom effects. Patten notes that a number of vintage sound effects exist only on 78 rpm records—such as old car sounds, which are not available on the newer generation of libraries. So Kaleidosound has plenty of old archival material, *and* subscribes to over 90 music and SFX libraries from around the world. (“I’m still looking for the definitive database to catalog all this stuff.”)

Sometimes Kaleidosound must develop sounds if they don’t exist on a library—for example, a documentary producer once needed the sound of a “single seagull flying”; “we had flocks of seagulls, but no single one. So I took the sound of a puppy yelping, speeded up and played backwards.” To manipulate library sounds, Patten uses basic studio tools—various EQs, UREI Little Dippers for telephone and radio FX, the Ursa Major Space Station for reverb. To create unique sounds, Patten generally prefers analog synths

(Prophet, Roland, Moog, ARP) to digital sampling systems, although he also has the Kurzweil 250 and Emulator II. Kaleidosound has video playback machines to find out what the clients need, and for the final product Patten provides “the raw component, usually on a ¼-inch tape or a cassette—then they take it to the video post house and play with it there, synched with the picture.

“There’s an awful lot of stuff out there [on commercial libraries],” asserts Patten, “and it’s really gotten better over the years, and continues to improve. You just have to take the time to become familiar with them.”

From the perspective of a music recording studio, Russian Hill Recording early on applied “new” electronic techniques to the creation of film soundtracks. Today they post major feature films (many for George Lucas) and national commercials, and record albums for musical artists. Each room in the four-studio complex is equipped for video work, with large-screen film projection in two studios, plus a film-to-tape transfer suite. One room is dedicated to SFX, offering 16-

and 2-track audio recorders, a bank of synths anchored by the Emulator II, a Macintosh running editing/scoring programs (usually Digidesign’s *Sound Designer*), and an IBM-PC running Kelly Quan synchronization/editing software.

Co-owner/engineer Jack Leahy says of their commercial and custom SFX collection, “It’s an organic thing, like a compost heap. It sits out there and you go in and grab some of it for each show.” Their commercial libraries include Network and Sound Ideas on CD. Leahy notes, “Stock libraries only go so far—we use them for media work, commercials, where recorded sounds fall into predictable categories. But they’re quick, and we use the programmable Technics CD player and fly them in rapidly. That tends to change when we work on a feature film, which isn’t to say we never use CD library sounds for films. But they’re usually used as *components*.

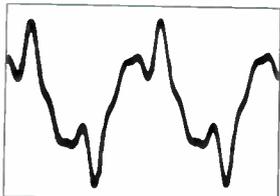
“Many shows call for a representational approach to effects—car doors sound like car doors,” notes Leahy. “But we like working with creative directors who go for a combination of real and imaginary sounds. We design

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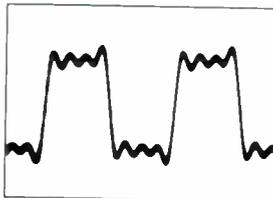
However, there are some people who still claim that there’s something not quite right about digital: that it sounds “hard” or “clinical.” That it lacks a certain “warmth” and “sweetness” that only analog systems can offer.

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a lot to fit images, and raw material comes from CDs, ¼-inch tape recorded in the field, synthesized sounds, or Foley. We use the Emulator, but I avoid sampling into it because of high end and stereo restrictions. It's always better to go from the direct source, unless there's some tricky editing to be done in the digital domain."

Russian Hill Foleys every film, averaging five weeks a year using their Foley pits and materials; when not in use, the gear is stored in a warehouse. "There's a broad category of sounds exclusively in the Foley domain," says Leahy, categorizing these as "hard" effects—"sounds of short duration, like footsteps, body falls, windows breaking. It's best to Foley and record this stuff because you get a wider bandwidth on the original sample, in sync the way you want it. But for something dramatic, like someone thrown through a window, you need to build an unnatural sound because the real one's not going to do it. You enhance it and might end up with four or five tracks of one window break. But that's expensive work. You're not likely to Foley much for low-budget things like commercials or industrials, because people aren't interested in subtle sounds. Then we use production libraries, but those can sound really cool. With the existing technology, there's no reason why people working on low budgets can't get great-sounding soundtracks. You're capable of doing lots of work with relatively little labor."

Los Angeles

Post Logic mixes records by night, but otherwise is a full-service video post house that typically generates soundtracks from scratch. Regular clients include advertising moguls J. Walter Thompson and Young & Rubicam, as well as *Star Search* and Fox Network's *Beans Baxter* series.

Post Logic generates SFX from numerous sources, and often runs SFX recording sessions for a specific project. "For fancy editing and sound design," says co-owner/engineer Miles Christensen, "we use a hot-rodded Emulator II with a hard drive. Our Emulator operator has built up about 35,000 sounds, many recorded in the field with a PCM-F1. For generic stuff, we use a Macintosh with thousands of effects on a hard drive, fired by time code using [Digidesign's] *SMPTEcue* software. For instance, we do the *Tracy*

Ullman Show, and we often need of-
fice ambience—computers buzzing,
phones, desk drawers. Through the
listing capabilities of *SMPTEcue*, we
pull up that index of office FX, and
the Mac downloads them to the Akai
S900 for playback. We also have vari-
ous CD libraries—Sound Ideas, Valen-
tino, Digifects, BBC—working with a
Technics 1200 player. For pitch-shift-
ing and other sound manipulation we
use a Publison Infernal 90 with a
SMPTE card that fires off of time code.

"We also use many Foley FX, and
have small Foley stages in both stu-
dios. Lots of Foley happens in com-

mercials, because clients are finicky
about the actor's reads. Often they
have the actors come in and loop
the dialog. Once that's done you lose
the original ambience, so you have to
lay that stuff back in. But Foley only
covers certain aspects of production
audio. Much more can be done eas-
ier, electronically. For a door slam I
wouldn't put a mic up to a door—I'd
just whip through my library and fire
it off."

In Burbank resides EFX Systems,
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ize in digital post-production and stereo rerecording (Dolby and/or Ultra Stereo), with the main focus on TV shows, feature films and foreign film dialog dubbing. EFX offers a 30-by-40 foot Foley/ADR stage, two effects prelay/dialog editing suites and a new mix room with 35mm film projection (Macintosh computers are used for sound cataloging, rather than design). Chief sound effects editor/designer Harry Cohen works directly with clients, choosing from over 800 hours of commercial and existing custom sounds, and deciding what new custom sounds need to be digitally

created.

Studio manager Philip Moores says, "We have all sorts of commercial SFX libraries, but we don't think much of them. We've recorded most of our stuff in the field with the F1. Until recently, those source tapes were dumped onto our Emulators, but now we're reformatting everything for our three new Synclaviers and direct-to-disk unit. We're working with NED to get these into all aspects of post. Our primary goal is to use them for dialog editing, a la 35mm film.

"We also have an extensive stack of electronic Foley sounds, including

many different versions of each basic sound to cover as many bases as possible. To an extent, we manipulate that stuff for each client. But what we also look to do with the Synclavier is to edit Foley. The old-style editing on 35mm, although the sound quality isn't as good, is much quicker than tape. With the Synclavier we can do it quickly and with digital quality.

"But what matters to the client is where their end product is going, and that determines the format. For instance, we work on Fox Network's *The New Monkees*, an effects-intensive show with mostly humorous and silly electronic sounds as opposed to real Foley. It's new, has lots of music, broadcast in stereo, and the client went for digital 24-track. But then we also do many cartoon shows, mostly for CBS, who doesn't broadcast stereo. They're less enthusiastic about digital machines. They say it's going to end up sounding like any other Saturday morning cartoon, so why bother spending the money to do it digital [multi-track] and high tech?"

Chief engineer Jeff Harris heads the post department at The Village Recorder, where the SFX tool of choice is the Fairlight (IIX and III). This originally all-music recording studio enjoyed as its first post experience the film *Tron*, working with sound designer Frank Serafine. Today they have a new, dedicated post room that handles commercial work (Nissan, California Lottery, etc.) and also sees some feature film projects. The room is Trident/Otari-based and contains broadcast-style cart machines for triggering SFX. They load up FX— from a custom ¼-inch tape library— onto the carts, which can be triggered with their new TimeLine Lynx editor/control system. "The cartridges are not a storage method," notes Harris, "but a way of easily locking up a sound. I have 20 hours of sounds on PCM-F1, which is difficult to trigger, so we transfer them to carts." Their Sound Ideas and Firstcom CD libraries play on a Technics 1200, which is SMPTE-triggered and also controlled by the Lynx system.

Harris divides effects into two categories: "static" (canned sources; e.g., gunshots which lock easily to picture) and "dynamic" (such as wind, which can be performed to picture using a Fairlight for a fluid, more accurate feel). Dynamic FX were laid into a

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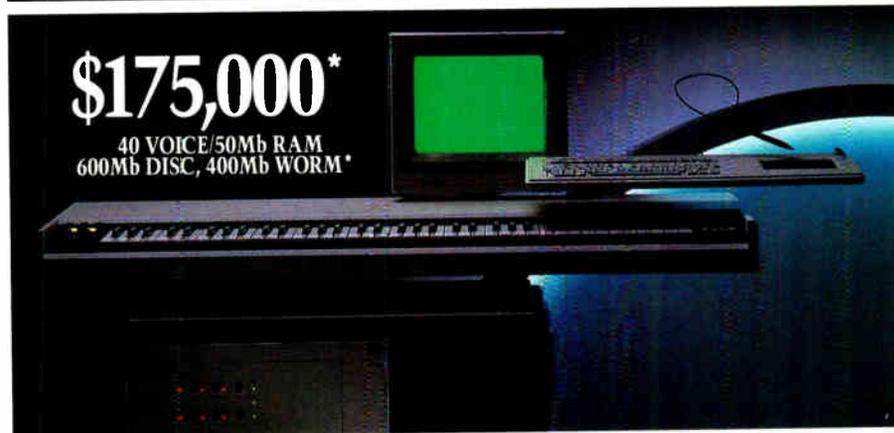
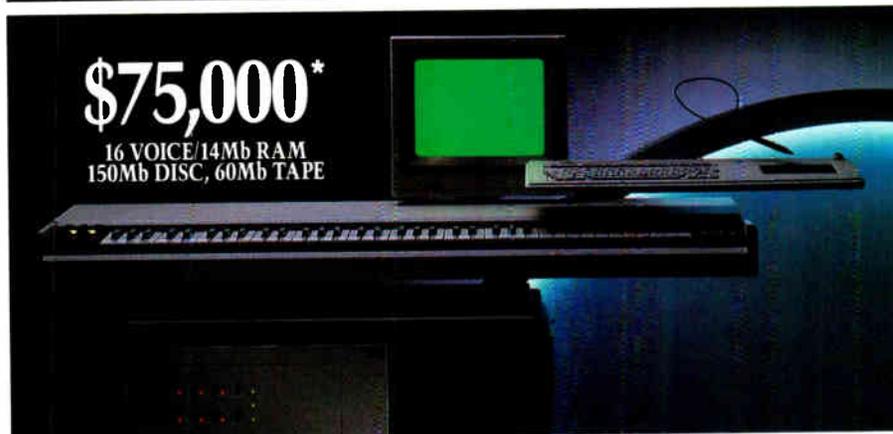
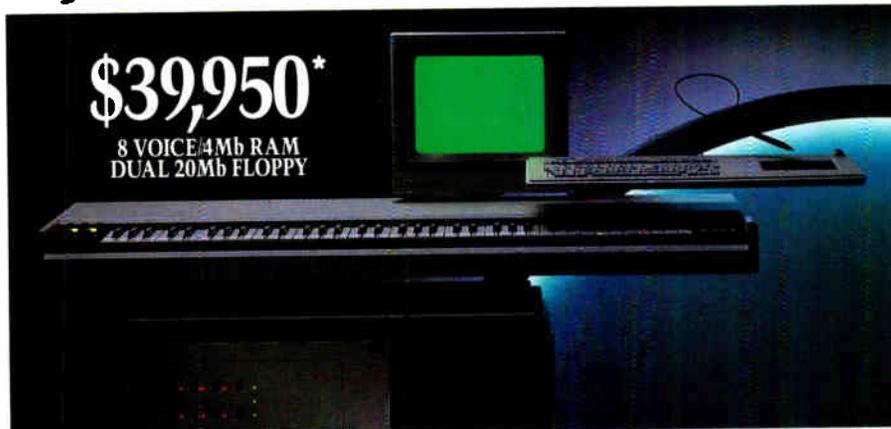
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This hot-rodded Emulator II helps handle FX editing at L.A.'s Post Logic, which is headed by Miles Christensen.

scene in a Vestron film posted by Village, *Seventh Sign*, which Harris says includes Hollywood's first hailstorm. Because real hail sounds had never been recorded before, Harris' team went to a sound stage and sampled the sounds of ice chunks hitting the same surfaces that appear in the scene. They took the samples to the studio where they built them on a multi-track—accumulating hundreds of layers—which Harris then “performed” while looking at the picture.

The recently revamped Devonshire Studios, owned by studio designer Dave Mancini, offers four digital (dual 24 track), Neve based, video-equipped studios, plus a video transfer room. Last year they handled post and music prelays for 130 cartoon shows produced by D.I.C. They also post films, music videos and commercials, and record albums. Last year Devonshire's sound designer Bill Koepnick won a Golden Reel Award



for the cartoon *The Real Ghostbusters*, and this year he scored Emmy nominations for *Ghostbusters* and the cartoon *ALF*.

Among Devonshire's bag of FX tricks are unique, movable Foley pits, invented by Mancini, with about 30 surfaces. For sampling, the studio uses Emulator II and III systems. For sound

design, the Macintosh, with Digidesign's *Q-Sheet* and *Sound Designer* software. They also have Sound Ideas and Valentino CD libraries, plus a huge custom library on disk and tape.

When creating FX from scratch, Koepnick uses Prophet VS and Oberheim Xpander synths. The Xpander, says Koepnick, “is the best effects gen-

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erator there is. I do a lot of analog processing with filters, and then run sounds through external processors. I use Sound Designer mostly when originally sampling things—I record in the field with a Sony PCM-F1, then bring it in the studio, play it back and monitor it through the Emulator II, then EQ to maximize the Emulator's output so I won't have to do much EQ later. After the sound is sampled, I load it into the Mac to truncate, clean, loop it and name it. I've also sampled sounds from older commercial libraries and run them through Sound Designer to clean them up, by redrawing the waveforms."

Koepnick notes that he does often pull sounds directly from CD libraries, "mostly for background, and occasionally if I don't have a sound. For instance, we had a shot of someone using hedge shears, a sound not in our custom library, so I sampled it off the CD library, then performed it like Foley, using the Emulator."

Hitsville Recording Studios, owned by Motown, contains three studios, each equipped with Necam-automated Neve consoles, dual 24-track audio recording and two Sony ¾-inch video cassette machines. Hitsville also offers two Synclavier systems, telecine facilities, Dolby Stereo mixing, and specializes in digital editing, mix-down and mastering. For the most part Hitsville provides music scores for feature films, but also provides ambience and background sounds for Motown's music videos and TV specials (e.g., *A Motown Merry Christmas*). About 60% of their work is for outside clients, including Saturday morning programs for Vitello & Associates and feature film scores for Columbia and Vestron.

Most material arrives at Hitsville on ¾-inch videocassette and 2-inch audio tape, edited and pre-laid. Although this includes SFX, Hitsville often must slip a track or two, re-edit an effect, or do some Foley, generally improve the sound quality; the chosen method is whatever's quickest. Their Synclavier is very powerful in terms of working to picture, says studio manager Ron Lagerloff, "but its most practical use is for initial sound design, for starting out with all SFX needed for a program, sampled and sequenced into it, and then randomly accessed and edited for the entire program. We don't hook it up to do a one-shot sound effect,

but instead fly the effect in with samplers or tape. And a lot of library effects can be changed with conventional EQ or processing.

"We mostly use the Sound Ideas CD libraries, which have about 3,000 sounds. The second edition was almost all digitally recorded. We use the Technics SLP-1200 player connected to an events controller and fired from time code, so we can cue up the effects, then give the controller a time code location to make the re-lay.

"But we'll do Foley-type work if it's faster than looking for the sound in a library. For instance, if a producer just needs a 'pop' and says 'I can do this sound,' he goes into the studio and does it into a mic, watching the picture. Also from time to time, we have to do unique little noises, so we have some toys and gadgets for that."

New York City

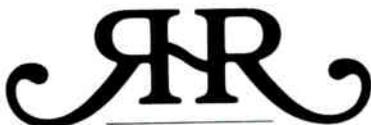
Just about everything Sync Sound does is video post work, mostly long-form TV projects for ABC, CBS and PBS, as well as music videos and feature films (e.g., *Home of the Brave*, Laurie Anderson's film). They worked on the *Pe-*

wee Herman Show (when it was done in NYC), for which studio co-owner Ken Hahn won an Emmy. Sync Sound contains four studios. One of them has an SSL, video projection system and six Foley pits. Another room is dedicated to electronic sound effects, and provides an AMS Audiofile for editing and storage, along with the Sony 60-CD "jukebox" and the Gefen effects triggering software on an IBM-PC. Hahn tells us, "We've compiled an extensive library of our own sounds on F1 and ¼-inch tape—we have one of the biggest audience libraries in the country, from all the concerts we've worked on. We also have every library that's been released on CD, as well as the older libraries on disc, on mag, on optical and God knows what else."

Hahn points out that although Sync Sound offers full Foley capabilities, it's not always the way to go, even if a good Foley actor can beat a sampler every time. "If you have a one-hour show, booking a Foley walker to do just six footsteps doesn't make sense. So we offer the alternative—the library

—CONTINUED ON PAGE 202

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POST · SCRIPT

tion variations, illiterations, stutters and staccato delivery. It also meant re-creating the computer-sounding quality of his voice.

Our plan was to come up with the best system to duplicate the unique voice. Bryan J. Rusenko, Intersound's chief engineer (and co-author of this article) organized the effort. He and George Bours, our remix engineer, consulted with Juan Carralero, the actor who was to play Max.

Using the elements we received from Lorimar, which included a one-inch videotape with an English composite (English dialog and music/effects mixed) on channel one, and an International M&E (music & effects) on channel two, we created the following elements for in-house use: 1) ¾-inch videotape with window dub, with the English Comp. on channel one and the audio time code on channel two; 2) one-inch audio tape with eight tracks, with the M&E on track one and the time code on track eight; 3) half-inch audio tape with four tracks, with the M&E on track two and the time code on track four. The ¾-inch videotape and the one-inch audio work elements are sent to our ADR studio, and the half-inch audio tape is sent to our remix studio.

The script was translated into Spanish by our translating staff. Our experts translate to perfect sync. Each character's lines are separated into loops (about one sentence per loop), and then each loop is numbered sequentially from the beginning of the script to the end. We followed this same process for the Max character.

Now we're ready for the looping process. Juan, our Max, stands in front of a podium in the ADR studio, the ADR script in front of him and a 35-inch Mitsubishi monitor in front of the podium. A microphone stands next to the podium. A loop is played a few times for Juan's rehearsal, and then it's recorded.

The looping process is different for the Max character, since all his lines are run through a computer when the ADR is complete. Juan must adapt himself to the process. If there are no stutters or repeat phrases in the original English, Juan just hits the sync on the nose, as he would with other characters. But when the English version has a stutter, he must alter the

timing for sync. For example, the line "M-M-M-Max" has three stutters before the actual word. Juan would delay the start of his line to compensate for the three staccato M's that remixer will put in later. He only dubs the word "Max." If the stutter is at the end of a sentence, Juan would dub the line as usual, then remain silent while the mixer records a few seconds longer to accommodate the remix insert later.

Although Juan never dubs any of the stutters, he does change the quality of his voice. He describes the Max dubbing process as an "audio puppet," with constant slides up and down the scale, often hitting very high and very low notes. His approach to dubbing the character is both staccato and erratic.

Juan uses an AKG C-414 microphone, which sends its signal through the Symetrix 528 Voice Processor, which preamplifies the mic level to line level. Our audio monitoring console is the Quantum QM-128. In conjunction with that we use the JVC CP-5550 video cassette player for our ¾-inch audio tape work element. We use dbx Type-1 noise reduction, and our synchronizer system includes the TimeLine Lynx modules with a BTX controller.

Our TimeLine Lynx modules have helped tremendously in speeding up the process of dubbing Max. The equipment, supplied by Audio Inter-visual Design, allows the video cassette player to be a slave to the audio machine and chase without specific commands. The old BTX system could not automatically command the video to follow the audio, so a mixer had to manually key in the time code. Also, now the audio tape control is much smoother; it won't slew as master. The Lynx handles all time code drop-outs gracefully, and lets our mixers and remixer use less key strokes, which in turn speeds up the recording process and saves time and money.

Sometimes with the Max character, different versions of the same loop are put on two separate tracks, so the remix engineer has more editing choices when he creates the voice later. This gives him bits and pieces of lines to use when he's incorporating the repeats and stutters.

After Max is completed, all the other characters are recorded on the remaining six tracks of the one-inch audio tape. Then the completed Spanish ADR one-inch element and the ¾-

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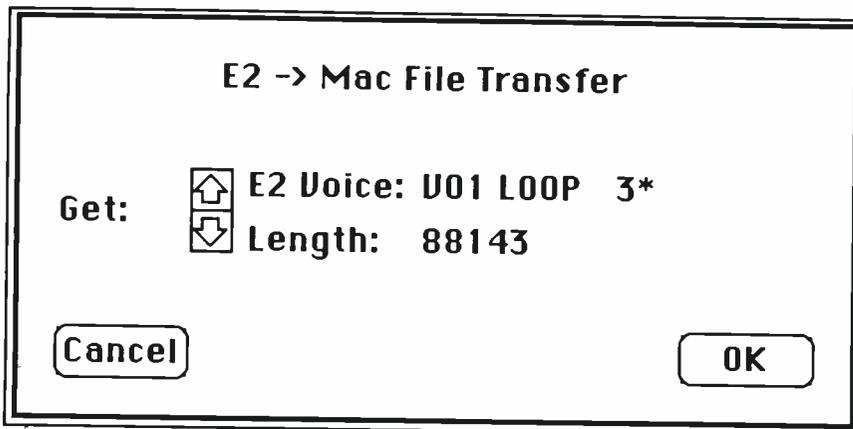
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inch videotape are sent to remix.

George, our remix engineer, locks in sync the 3/4-inch video on his JVC CP-5550 video cassette player, the one-inch audio on his MCI JH110-8 tape machine and a 2-inch audio tape on his MCI JH-24 audio machine. The 2-inch tape will have the completed remix of Max's loops on a designated track at the end of the remix session, and the M&E will be on another designated track. To tie all the equipment together, George uses the Amek TAC Matchless 24-track board, which has 26 lines and 24 buses.

First, George samples all of Max's lines by routing each loop individually through the E-mu Emulator II. By sampling, he routes a signal via a bus output through the TAC board to the Emulator. He then listens to the line. Grabbing each line, he converts it from analog to a digital signal and listens to it. The Emulator is interfaced to a Macintosh Plus, with a 20-Mega-byte hard disk. For greater speed he uses a Levco Prodigy Prime upgrade. He can control the Emulator from the computer, using Sound Designer software by Digidesign.

Using Sound Designer, George transfers the sample voice into the Mac memory and then names the file. His names are the loop numbers that correspond to each line in the script. Here is an example diagram as it appears on the Mac screen:



After the loop is transferred to the Mac, the line comes up on the computer screen as an amplitude vs. time display graph. Then, to listen to the loop through the Mac, George patches the actual Mac output into the TAC board, places the Mac cursor on

"speaker," and hears the line in Spanish. This gives him an idea of how the line will sound. But this is only for editing reference, since the faster clock speed used in the Prodigy upgrade doesn't play the signal clearly on the Mac speaker output.

Next, George plays the video and Mac output simultaneously to get an idea of how the Spanish line fits in with the sync of the video and to determine if there are stutters in the line (and if so, where they should be placed).

Let's use the "M-M-M-Max" example again. George would see that the English version has three M stutters before the word Max. He looks at the Mac graph of the line, and by selecting a section of the sample, he determines the exact location of the "M" in the sample. Then he looks at the video to determine how long the repeat is in English. He has eight frames to work with. But since the Mac doesn't measure in frames, George converts the frames into milliseconds, which the Mac can measure. He uses the formula:

30 frames = 1 second
 1,000 milliseconds = 1 second
 1,000 divided by 30 = 33.3 milliseconds per frame (approximate)

Next, George must determine how much *air* to put between each "M" stutter. He decides on two frames of air between each stutter. Six frames

will be the "M" and two frames will be air, one frame before the "M" and one frame after. To measure six frames on the Mac, he highlights the "M" portion of the graph and copies it. The copy goes into the clipboard file, stored in the Mac's memory. Then he

measures two frames before the Max word (66.6 milliseconds), goes into paste mode, and the contents of the clipboard onto the graph. An exact copy of the cut "M" sample appears on the graph before the Max word, with the two-frame equivalent of air space between them. George carries out this process two more times, since there are three "M" stutters.

If the stutter is located in the middle of a normal sync line, and Juan and the ADR mixer have left too much delay time, then George must *cut* the extra air space that remains after pasting the "M's," by using the Mac's cut edit mode.

After all the loops of edit are cut, George copies the contents of the hard disk onto a streaming tape cassette, so we can store the information for each show off-line.

Now, starting with loop one, George feeds the line into the Emulator. He makes a sequence of it so he can match the loop to the time code on the video. Then he runs the Emulator output into the graphic EQ, which he has preprogrammed for a television filter sound. He runs the signal through the Lexicon Super Prime Time (digital delay processor) which makes Max sound like he's in a box. After that, the line goes through the Lexicon 200 (digital reverb), giving Max the right reverb to match the room on screen. Sometimes, to duplicate the various pitch changes in the English Max, George runs the Spanish line through the Eventide Harmonizer 969, which raises or lowers the pitch without changing the speed of the sound. Next, the signal goes through the Audio+Design Complex 2 (signal compressor, expander and limiter) to stabilize the level. Then, he does a final EQ running through the TAC board, after which he routes the signal to a designated track on the 2-inch audio tape.

The SMPTE time code for loop one starts at 1 hour, 1 second. George keys time code sequence trigger into the Emulator. Then he locks up the 2-inch audio tape with the video and the Emulator, and records Max's line. He uses this process for all of Max's lines, until Max is completely pre-mixed.

Like our ADR studio, our remix room utilizes the Lynx modules. But the room also works under the supervision of the TimeLine Controller.

—CONTINUED ON PAGE 152

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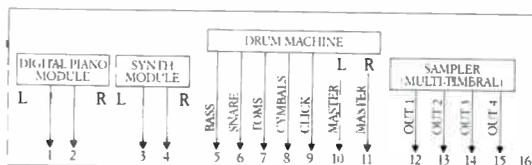
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Circle #002 on Reader Service Card

by Tony Thomas

MAKING MUSIC VIDEOS

SAGE ADVICE FROM MERSH GREENBERG

Lights... Camera... Action! As the film rolls, the dancers gyrate and the star lip syncs to the track playing loudly in the background. Smoke wafts from the floor as the cameras move to catch the star from every conceivable angle. Cut! Print! It's a wrap! Another three-minute movielet is born. Welcome to the world of music videos.

The music video is the logical extension of the "soundies" of the '40s (where a film "jukebox" would show performances by artists of that day

complete with sound), albeit with more flash, finesse and fidelity. The medium has grown and matured thanks to innovative production, direction and editing, as well as the visibility afforded by video satellite networks like MTV and Hit Video USA and the numerous network and independent TV shows that have grown up around the music video phenomenon.

Among those at the forefront of the music video production business is New York's Silver Cup Studios. Situat-

Rock video debuts at Silvercup Studios with Bon Jovi performing "Lonely Girl" on Silvercup's "Devastation" soundstage.



ed in a former Queens bakery (which also bore the Silver Cup moniker in its heyday), the company's 14 stages make it the largest such facility on the East Coast. In fact, only the mammoth Universal complex on the West Coast sports more working stages than Silver Cup.

The studio has been home to such diverse video projects as those by Billy Joel, Cyndi Lauper, Bon Jovi, the Fat Boys, Kurtis Blow, Run-DMC, David Bowie and Billy Idol. In addition to video work, Silver Cup is also heavily involved in commercial production, as well as certain feature film projects such as *Krush Groove* and the forthcoming *Crocodile Dundee II*.

Silver Cup president Mersh Greenberg got his start in the business as a film investor (he is still known to get financially involved in a promising video production, on occasion). He was brought into the video production business by his daughter, prominent music business attorney and video production company president, Bonnie Greenberg.

Greenberg, an affable fellow who is quick with the one liner (he's a card carrying member of the Friar's Club), obviously loves the video business. We caught up with him as he was conducting activity on his multitude of stages in much the same way Toscanini would conduct an orchestra.

Mix: What factors must be considered when budgeting for a music video?

Greenberg: First of all, you have to consider the amount of time it is going to take to produce the video. Secondly, you have to think about how much money you have to spend. Now in many cases, if the record doesn't move, there is no point in producing a music video. It's an advertising medium and the record companies regard it as that. Norby Walters, a big agent who owns General Talent International and handles artists like Tiffany and Ben Vereen, encourages his artists to make effective music videos because he understands their marketing potential.

If the record company decides they only want to invest \$100,000 in the video, and the star and his or her manager doesn't think that is good enough, a lot of times they'll put up their own money to make the video. After all, the artist will have to pay back the produc-

tion costs out of his or her royalties, anyway.

The third thing you have to keep in mind is that a music video is essentially a silent movie. It's possible for us to do six of them next to each other without acoustical insulation because there is no sound involved, except for playback of the track. Therefore, you don't need the same facilities that you would for motion pictures, commercials or television.

There is a video director by the name of Steve Kahn who has taught me that we can shoot a video without even having the performers present at Silver Cup, and we do quite a few of them that way. On one in particular, we had the dancers for *Chorus Line* dancing their hearts out, and using the proper blend of techniques, we were able to bring the performers, who had been shot elsewhere, in and out.

Mix: How are you able to accommodate clients who don't have much money to spend?

Greenberg: We have proved it is possible to shoot a video for as little as \$3,000, excluding talent costs. At a seminar I attended, someone challenged me to do one for that. Six months later, he called me up and told me he was coming in and wanted to do the shoot in a simulated nightclub. We borrowed some columns that Hallmark was using, Billy Joel's steps from the "Keeping the Faith" video, covered some tables with tablecloths, put up some circulating lights, and boy did we blow smoke into that nightclub! That was all there was to it and we came in \$800 under his budget.

The beauty of shooting at a place like ours is on any given day, we are shooting several commercials with a number of different sets. For example, today we're shooting nine commercials. Right now, we even have a ski slope and a beach on two of the stages. The artist can make arrangements to use some of the other sets during the lunch break. That also keeps costs way down. We also have our own equipment, our own lights and even our own food. Do you know what it's like trying to order food in New York? With New York's streets, I wouldn't bet on it. It's not how much we charge, it's how much dead time you're going to have in your production that counts. There is tremendous economy shooting at a place like ours.

Even if someone comes in and tells me they only have \$1,000 and want to shoot a video, do you know what I do? I call Bonnie's production company and they get three small projects and shoot them all at the same time using the same crew and the same sets for all of them.

Mix: What are the biggest mistakes artists make when they're doing a video?

Greenberg: They forget they are selling a sound, not a visual. We did a car commercial with a famous celebrity here at Silver Cup and I was on the set and couldn't name the kind of car they were selling because they didn't mention it enough. After it went on the air, I asked people I knew if they had seen the commercial and they all said: "Yes, wasn't that funny?" Then I asked them what kind of car they were selling and I got the name of every model except the one the commercial was for. When making music videos, you have to sell the record, not the video. No one is going to go into a music store to buy the video. They're going to buy the record. Therefore, you better concentrate on the sound.

Also, you have to keep the action moving in a video. You had better punch at least 30 changes a minute or you'll lose the audience. In a 3½-minute song, that translates to 100 visual changes, either in the production or the editing. If the director keeps a static shot for more than two seconds, your audience is going to fall asleep because they're bored. Then, too, if the director's smart, he won't let the performer look into the camera, so he won't have lip sync problems at the edit stage.

Mix: What are some of the more unusual staging requirements you've received from your video clients?

Greenberg: Bon Jovi did their first video here for a song called "Runaway Girl." Jon Bon Jovi came in and told me he needed something that looked like the day after World War III in New York. Now, at that time we were demolishing parts of some of the stages here at Silver City. He looked at it and asked me what it cost. I knew where he was going. I said if the average stage in New York goes for \$2,000 a day, it would cost him \$50,000 for the dirt. He said: "What are you talking about?" Then I said: "It took 50 years

to get it in this condition." I finally said he could have it for the regular price and it was a big hit.

We also did one of the most expensive videos ever produced—Billy Joel's "Keeping the Faith." That 5½-minute video took three weeks to shoot and there were 120 in the cast, including his wife, Christie Brinkley. It cost more to make than the average Dick Powell movie for Warner Bros.

A few weeks ago, we did one for Billy Idol which required us to tear out the walls on the fourth floor so that we could arrange to have a helicopter hover outside and shoot in. There are many ways to shoot into a building, but if Billy Idol says he wants a helicopter, we get him a helicopter! What do we care?

Mix: What advice would you give to artists and music industry people who want to make music videos?

Greenberg: First of all, find someone who knows how to make music videos. It's like making a commercial, but it's not a commercial. It's like making a movie but it's not a movie. It must move quickly and it takes more preparation. Know the limitations of the performer. Don't ever let him or her sing full face into the camera, or you'll wind up with editing problems. Put in lots of smoke, lots of noise and great color because your audience is 16 years old.

Mix: Why did you keep the name of the bakery—Silver Cup—for your studio?

Greenberg: Simple. The sign cost \$500,000. You can see it all the way from Manhattan. If it was Schwartz's bakery, you would be talking to Schwartz Studios. ■

Tony Thomas has been involved in broadcasting, recording and publishing for over a decade. He is managing director of Target Communications International, a full-service ad agency, broadcast production firm and MIDI-based recording studio based in Southern Cal.

A VIDEO VIEW

For your complete guide to video production and post-production facilities, turn to page 161.

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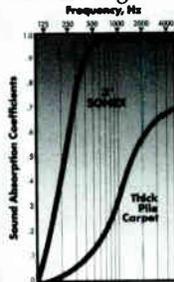
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Circle #004 on Reader Service Card

by Steve Mullinix

Every career involves a certain amount of pressure that can contribute to chronic stress and nervous tension. The recording industry is no exception.

The classic picture of a stress victim is the hollow-eyed, unshaven engineer. His clothes may be wrinkled, his coffee black, and his actions sluggish. Many times when the client takes a break to eat, the engineer works straight through, doing overdubs with one hand and gulping down a cold hamburger with the other. The mind's working, the digestive system is tense and stress takes its toll. This may lead to irritability and impatience. Sometimes a total lack of enthusiasm nearly turns an engineer into a zombie.

Many symptoms are very subtle, especially in studio managers and owners. Suppressed feelings can be concealed and ignored until the subject is completely stressed-out. Because of fatigue, even simple jobs may take a lot of effort. The joy of working gives way to lackluster performance as stress leads to insomnia, back pain, headaches or stomach problems.

Making mistakes in ordinary tasks sometimes leads the professional to question his own competence, leading to more stress. Monitor levels may become extremely loud due to a lack of objectivity and listening fatigue. Frustration may lead to hasty decisions, and a loss of control can cause irreparable damage to a project. Personality changes and even paranoia can be the result of accumulated stress. Tempers flare and relationships are damaged. Small problems feel like major disasters simply because stress magnifies difficult circumstances.

Despair pushes some to attempt to escape through alcohol or drugs, but these dangerous vices aren't remedies and can't stop the causes of stress. Reality comes back with even greater severity. At this stage, stress may cause permanent injury to person, property or reputation. When a successful person suddenly seems to be failing, he(he) may simply be showing symptoms of stress.

All studio problems touch all studio personnel either directly or indirectly. Studio owners (and managers) must deal with the typical management responsibilities like paying the overhead (budgeting), booking sessions (scheduling), collecting money, handling

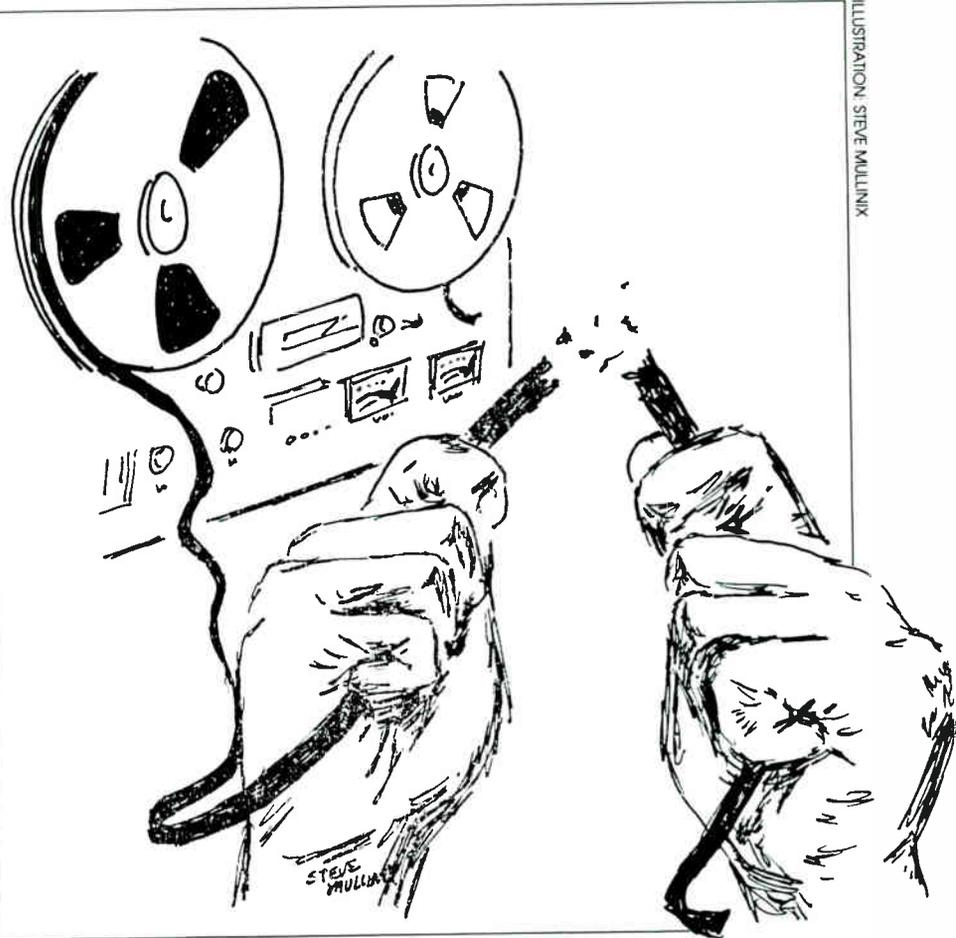


ILLUSTRATION: STEVE MULLINIX

STRESS IN THE STUDIO

(AND HOW TO REDUCE IT)

competition and keeping up with technological advances. Those areas can have an effect on others in the studio. The owner (manager) also shares many of the engineer's problems, like equipment breakdowns, overly demanding producers (and clients), temperamental musicians and long hours.

Most achievers in the music business are special dreamers who sometimes ignore reality. Hoping things will work out a specific (and perhaps extraordinary) way, or looking at the world through rose-colored glasses can place futures on thin ice. When the truth forces its way in, stress usually follows.

Setting an impossible goal ensures failure, discouragement and stress. Sometimes studio personnel can place unreasonable demands on themselves. Also, attempting to accomplish tasks that are outside one's area of expertise can create additional stress.

Reducing & Managing Stress

1. Set priorities. Sometimes important things can be forgotten or ignored because of menial duties or daily problems that consume too much time. When priorities are set in proper order, some stress-producing situations don't seem quite as impor-

tant and are treated in a more relaxed manner. In order to take care of priorities, some things must be let go or delegated to others.

2. Examine goals. Goals should be defined and articulated. A five-year plan should be established, with review points set at predetermined intervals to make adjustments due to unforeseen circumstances or uncontrollable events. Make a list of "things to do" at the beginning of each day, placing the anticipated activities in order of importance. Do primary tasks first and be careful not to overschedule. Being organized is one way of staying in control and reducing stress.

3. Take time off. Breaks are absolutely necessary to reduce physical and mental stress. Vacations and days off can definitely reduce tension and pressure.

4. Define and face stress-producing problems. Sometimes it's hard to verbalize and face those things that are causing stress. Whether it's a troubled working environment, a financial problem (which is also job-related), a family problem or personal crisis, it must be dealt with in a head-on manner. Discuss problems with someone trustworthy. Coming to terms with problems, frustrations and fears will help relieve stress.

5. Know your limits. When a session is getting difficult or fatigue starts taking its toll, take a moment to walk outside and clear your mind. Many engineers allow themselves to be pushed too far so often that they lose their edge and become counterproductive. It's good to know when it's time to quit or take a break.

6. Don't take yourself too seriously. Learn to laugh at yourself. It's important to remember that human beings can't handle everything all the time. Some of the best opportunities and lessons come from so-called "failures." Reward yourself when you accomplish something and don't put yourself down when you make a mistake. Remember that laughter is probably the best stress reliever.

7. Remember the basics. Get plenty of sleep, eat properly and exercise. Start some healthy habits.

8. Learn to recognize and control stress. When you feel rushed, consciously slow down. Develop a positive and realistic attitude. Learn to relax. When you feel stress coming on, find a way to be alone and do some deep breathing exercises. (Close your eyes; take a slow deep breath to the count of five; stretch your arms toward the ceiling; slowly exhale to the count of five; imagine breathing out excess tension; relax arms by your side; and clear your mind.) When you do get away from the studio, try doing things that will get your mind off of your work. You'll be much more productive when you are back behind the board. ■



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by Iain Blair

KNIGHT & ZIGMAN WANT TO DO IT ALL

The well-insulated corridors of Lion Share recording studios in L.A. are quiet except for the low hum of expensive equipment. But throw open the door to Studio A, and a wall of hard-hitting, funky rhythm tracks hits you in the face. Sitting at the Neve 8108 board, smiling happily to each other at what they're hearing, are two of the hottest producers in the business right now—Jerry Knight and Aaron Zigman.

These are the guys who wrote and produced the songs that launched The Jets to stardom—"Crush On You," "Curiosity," "Love Umbrella" and "Private Number." And in addition to arranging the group's versions of The Delphonics' "La La La Means I Love You," they also played on every cut, with Knight contributing vocals on every track.

Since that breakthrough platinum album in 1985, the pair have also written and produced hits for Bunny Debarge, Dionne Warwick, Patrice Rushen and Natalie Cole.

And their list of current credits is just as impressive. They completed production on seven cuts for Jermaine Stewart's debut album on Arista; there's a powerhouse Stacy Lattisaw/Howard Hewett duet remake of the classic "Ain't No Mountain High Enough" on Lattisaw's new Motown album; three tracks on the new Jermaine Jackson Arista album; and another five tracks, written and produced for the DEG film, *Collision Course*, starring Jay Leno and Pat Morita.

No wonder Knight and Zigman look so happy—their rise to the top as a team has happened faster than you can say "success story."

In fact, 33-year-old Knight, a 15-year veteran of the music industry, and 23-year-old Zigman are both success stories in their own right. Before joining forces in 1983, each had earned recognition as musicians and songwriters, and in Knight's case, as a recording artist.

A guitarist, keyboardist, bass player and drum programmer, Knight had been lead singer in Raydio (with Ray Parker Jr.) when the group scored big with "Jack and Jill." Soon after, he signed a solo deal with A&M and eventually released three solo albums. Artists such as The Whispers and Philip Bailey have covered his material.

Meanwhile, Zigman was writing and

**Jerry Knight (L)
and Aaron
Zigman**



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PRODUCERS · DESK

co producing songs for Carly Simon, as well as using his keyboard and synthesizer skills on projects with Donald Fagen, Boz Scaggs, The Crusaders, The Temptations, Bobby Caldwell and Steve Cropper.

"When our paths first crossed in 1982, we decided to make some demos together, and it just sort of clicked," comments Knight. "Especially when we began noticing that people were covering our songs with virtually no changes in our production," adds Zigman. "That's when we realized that as a team, we could pretty much take care of all the angles, from writing, to arranging, to recording and producing the material."

For the past four or five years, their reputation as producers has centered on their ability to become actively involved in all aspects of a project, including playing and doing background vocals in the studio.

"We're not just producers," agrees Knight. "We consider ourselves primarily songwriters who also arrange and produce, and because of that we tend to spend a lot of time in pre-production—that's our secret, if there is one.

"We'll start on a project by writing sections of a song, putting them down on the Linn 9000, and then gradually building up a very high-class demo," he continues. "But we don't go crazy. We don't believe in doing 24 track demos. We'll start with an 8-track, and tweak it from there. So after laying down the basic drum patterns we'll print trigger tracks 'cause we use a lot of sampled sounds later, and then add bass and so on."

"We *always* arrive in the studio with a totally finished idea," adds Zigman. "We *never* write as we cut, and because we spend so much time on pre-production, we save a lot of time and money in the studio, and put our energy into getting great sounds."

"But it all starts with great songs," emphasizes Knight. "I think that's what gives us an edge over other producers, 'cause we write *and* produce *and* perform. And as I'm also a singer, I know how to work with other singers and capture that spontaneous feel. I *bate* that shit where a vocal is just pieced together from a zillion takes—that's not a performance, it's just technology."



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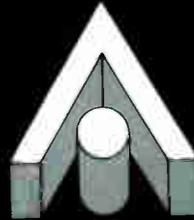
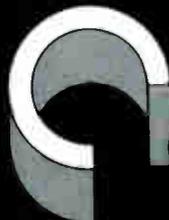
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"There's so much high-tech equipment out there today it can make you very lazy," he continues passionately. "So we always sing all the background vocals, and stack 'em right through the song. When you just fly in sampled vocals, it never sounds real to me."

Although both Knight and Zigman are strong-willed characters, they insist that their co-production team is a match made in heaven. "Do we ever argue?" laughs Knight. "Sure, we *always* argue, over everything! But then we decide very quickly and move on. And if one of us feels really strongly about something, the other will always compromise."

"It's like we think in stereo," adds Zigman, "as if we had a MIDI signal linking our brains. There's a lot of mental telepathy there. For instance, in mix-down, we use a lot of GML automation, and we usually find ourselves hearing the same adjustments at the same time."

"I think we just hear in mono without each other," says Knight. "We trust

each other's judgement and taste completely, and unlike some other producing teams, there's no division of labor. We both do everything. It's a very even split."

Although both Knight and Zigman caution against relying too much on high technology, both are self-admitted "tech-heads." "We love to check out everything new," reports Zigman.

"There's so much high-tech equipment out there it can make you lazy."

"Over the past year, we've been doing a lot of work over at Conway, and we both really got into Lynx Time Code, where you can sync up or off-set vocals. It's pretty cool."

"We like to experiment a lot, too," adds Knight. "For instance, we'll often cut the basic tracks on the Mitsubishi 32-track digital system, and then make slave analog tapes off the Studer ma-

chines, take those to another studio, add some other tracks, and eventually bounce them all back to the digital machine. You know, I still prefer analog for certain types of music, especially raucous rock and roll. But digital can't be beat for ballads."

At the end of '87 Knight and Zigman finished up tracks for their first film project, *Collision Course*. "I think we'd like to do more film projects eventually, perhaps even score a whole picture," says Knight. "But right now, the record thing is going so well that we don't want to change direction too fast. We want to branch out, but perhaps into producing an act that's going through a bit of a career lull, where we could really help pull them back. That'd be a challenge. That's a situation where I think a team like us could really make the difference." ■

"Count" Iain Blair, British writer, musician and author, was an original cast member of the Rocky Horror Show and the film version for 20th Century Fox. He's currently writing screenplays in Los Angeles.



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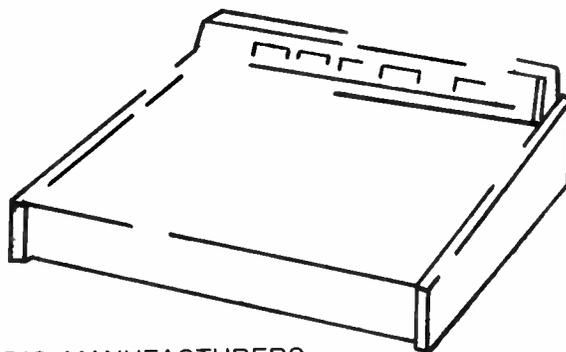
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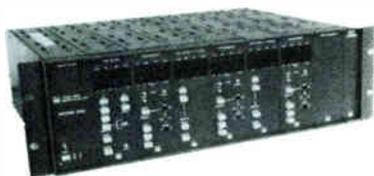
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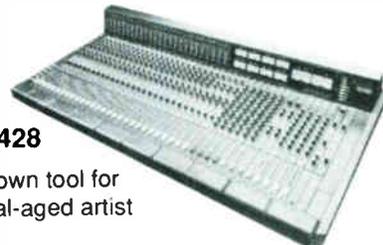
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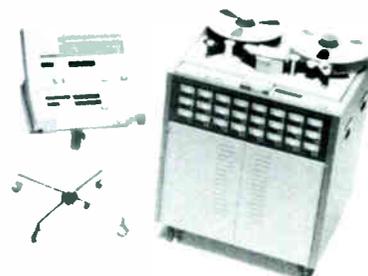
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It's possible to add dimension and depth to the stereo broadcast image, using the new 222A stereo spatial enhancer from Orban Associates (San Francisco). Designed primarily for AM/FM stereo broadcasting, the device also can be used in the final processing of stereo CD and cassette masters. The 222A detects and enhances the psychoacoustic directional cues in all stereo program material, resulting in stereo soundstage enhancement and an increase in brightness, transient definition and clarity. An "enhancement" control lets the user determine the amount of processing. The 222A provides stereo inputs and outputs (with full mono compatibility) and lists at \$995.

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Dolby Surround Decoder

Dolby Labs (San Francisco) presents the SDU4 Dolby Surround decoder designed for monitoring and evaluation of Dolby Stereo or Dolby Surround program material. Input material can originate from any phase-stable, 2-channel source (e.g., video

tape, film, stereo broadcast). Using the source signal, the SDU4 generates four output signals (left, center, right and surround). The user can then check for compatibility in mono, conventional stereo, or fully decoded surround playback mode. When monitoring material bound for Dolby Stereo film soundtracks, the user is provided with accurate reproduction of 2-channel material in its final dimensional perspective. Also, the SDU4 can derive a center output signal for monitoring the mono compatibility of conventionally produced stereo material.

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Popper Stoppers

Forget about those explosive P's and B's with the new low-cost studio wind-screen from Popper Stoppers (Sherman Oaks, CA). At \$14.95, the Popper Stopper comes in 3-inch, 4-inch or 6-inch diameter, with standard 3/8-inch fitting. For \$24.95, it's supplied with a 15-inch gooseneck extension and screw-on clamp.

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CodeDisc

SMPTE time code on compact disc? CodeDisc, from Lisa Rose Productions of Canoga Park, CA, is an inexpensive accessory that turns any standard compact disc player into a SMPTE time code generator. This ultra-high quality, guaranteed dropout-free CD is encoded with standard SMPTE time

code on one channel and spoken audio time cues on the other, so even users without a time code reader can monitor time status. An approximate display of elapsed time can also be read from the real-time counters found on most CD players. CodeDisc is factory direct priced at \$49.95, and is also available in Europe through Exile Music Distributions of London.

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dbx Real-Time Analysis

The dbx RTA-1 is an instrumentation-quality, 31-band (1/3-octave) real-time analysis system. It can compute the frequency response of a room or device using any music signal, allowing measurements to be made while an audience is present (or

via its own uncorrelated pink noise generator). PC-interfaceable and menu-driven, the RTA-1 offers averaging and pink-hold modes, multi-memory storage and manipulation, color monitor output and printer port. Suggested list price is \$6,950.

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Soundcraft 6000 Console

The 6000 recording console is the newest development from Soundcraft (Northridge, CA). This cost-effective board boasts split bus architecture (based on the 500 and 600 consoles) and newly designed input module preamps that accept 68 dB of continuously variable gain and a low noise floor, regardless of setting—and without needing a switchable pad. The console offers four-band, semi-parametric EQ and a phase

reverse switch to reverse polarity on individual inputs. Each of the six aux sends are selectable for pre or post fader, with additional pre- or post-EQ settings. The 6000 can handle 24 buses and can be expanded for 32-track monitoring. Add-on hardware options include a MIDI-based automation package, an internal patch bay with 64 tie lines for external effects, and a floor stand for secure mounting.

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Roland AES Digital EQ/Reverb

Designed expressly for use in the all-digital studio are the Roland E-660 equalizer and the R-880 four-channel reverb, the first in a line of professional digital audio processors incorporating the new digital audio transmission standard



developed by the Audio Engineering Society. This serial transmission format allows these devices to process audio signals entirely in the digital domain.

The E-660 provides four

bands of equalization on two channels or eight bands on one channel, with adjustable center frequencies for each band (from 60 to 20k Hz); "Q" adjust from 0.3 to 9.0; and ± 12 dB of cut/boost. In addition, the unit provides various delay functions—both overall pre-delay and

individual delays for each band, allowing the creation of many interesting audio effects based on phase and frequency.

The R-880 has four independent delay lines that can be used in split, ganged or cascaded configurations, with two inputs and four outputs. Besides reverb, the unit produces chorusing, multi-tapped delay, digital parametric EQ and digital compression effects.

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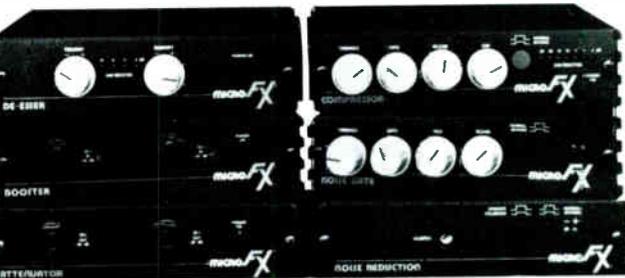
Lemo Catalog

Originally introduced in 1986, the *Pocket Reference For Connector Specifiers* has been updated and expanded. The pocket-size, technical catalog, published by Lemo USA, lets connector or specifier quickly determine which (Lemo) connectors best meet their needs. Tables are organized around the elements needed to spec connectors: number of contacts, working voltages, amps, collet ranges to accommodate cable OD, shell styles and insulating materials. Connector families include mixed and multi-contact connectors, environmentally sealed connectors, coax, triax, high voltage and plastic. Lemo also welcomes requests for custom designs and cable assemblies. The *Pocket Reference* is free and is available directly from Lemo (Santa Rosa, CA).

Circle #196 on Reader Service Card

Tascam 8-Track Cassette

The first 8-track recorder to use standard audio cassettes has been introduced by Tascam. Their rack mount 238 Syncaset features $3\frac{3}{4}$ ips speed, full-function remote control, auto punch-in/out, auto rehearse, dbx II NR, and MIDI (FSK) compatibility. It's also "SMPTE-friendly," so it can lock up with other decks and sync to



Valley Micro FX

Nashville-based Valley International has developed Micro FX, a low-cost series of signal processing devices. Each device, powered by a remote 9V AC supply, can be used free-standing or mounted in an optional rack adapter (up to three units in a single rack space). Now available are the Micro FX compressor (single channel, with automatic expander and linear integration detection to maintain correct musical relationships in processed material); noise gate (single channel, with variable threshold, depth, release and hold controls); de-esser (single channel; controls frequency at which de-essing occurs and sensi-

tivity of the action); noise reduction unit (single channel, single-ended, up to 30 dB of NR using a VCA); booster (stereo or two separate mono channels; accepts -10 dB or -20 dB unbalanced inputs and boosts them up to +4 or +8 dB balanced input levels); and attenuator (stereo or two mono channels; attenuates +4 dB levels to -10 or -20 dB in two unbalanced output sections). Each Micro FX device lists for \$149.

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E-V Shotgun Mic

Designed specifically for ENG/EFP applications, the RE45N/D is a small, dynamic, shotgun-type mic—new from Electro-Voice. Its neodymium element offers the output of condenser mics (-50 dB), even in high-humidity environments, without battery or phantom power. When handheld, the mic's "Warm Grip" handle and switchable, low-frequency roll-off help reduce wind and handling noise (it can also be mounted on a camera or boom). The RE45N/D delivers unidirectional characteristics with smooth off-axis response and cardioid pick-up pattern at low frequencies.



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video. The deck's serial connector allows external computer control, and an open-architecture scheme encourages future software development. Suggested retail price is \$2,295. Soon to be released for use with Syncaset is Tascam's MIDiiZER synchronizer, allowing integration with MIDI instruments and SMPTE-based machine synchronizing.

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by George Petersen

THOMPSON VOCAL ELIMINATOR

Like many *Mix* readers, I spend a lot of time in the studio, both producing and engineering. And unless I'm recording live-to-2-track, I find that working out and recording vocal parts often consumes up to a quarter of the total time spent on a pop project. Since vocals are usually the most important aspect of such work, extra attention to details—microphone selection and placement, the use of dynamics control devices, and even proper studio lighting to set a particular mood—can be just as important as pre-production rehearsals in achieving the best performance.

Yet with all the attention we pay to getting that "ultimate" vocal take, it is somehow ironic that this "Field Test"

focuses on the Thompson VE-1, a unit expressly designed to tear down all of our best efforts by *removing* the lead vocals from records and compact discs. I have been aware of the various Thompson Vocal Eliminator models over the years, having seen their ads and heard their demo discs. However, since the units are sold factory-direct by mail, I never had a chance to check one out first-hand and was anxious to put one through the paces.

Before we begin, a few background facts are necessary. First of all, the VE-1 cannot remove the vocal from *all* records, and LT Sound, the unit's manufacturer, is quick to point this out in their literature and demo materials. They feel users should expect to get

Below: The original VE-1 vocal eliminator. The version we tested was identical, except the vocal cancellation controls on the new version are labelled "Main" and "Sibilance," rather than "Lows" and "Highs."

At \$595, the VE-1 is not exactly cheap, but it's a lot less than hiring a whole room full of studio musicians just so you can practice your singing chops. . . .



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FIELD TEST

useable results from about 50% of stereo rock, pop and country records, once a new demo vocal is recorded over the original voice. After listening to the VE-1 for a period of weeks on a wide variety of vocal material, I found that IT Sound's performance claims were quite accurate and that their demo disc—which demonstrates not only records yielding excellent results, but also some where the effect was marginal, yet still useful once a second vocal was added over the replaced voice—provided a very good sense of what the VE-1 could and could not do. Since the Vocal Eliminators are sold on a non-returnable basis (thus avoiding the problem of a customer who buys a unit, tapes an entire record collection and then "decides" the unit didn't perform as promised), IT Sound will make a cassette demo of excerpts from any six to 12 records a potential buyer sends in, so there should be no surprises about performance once anyone buys a unit. In fact, each Vocal Eliminator sent out includes a copy of Toto's "Africa" single (a song which yields about 90% vocal elimination), and users can use this to check out the unit once it arrives.

At first glance, the operational theory of the Thompson Vocal Eliminator is fairly simple, using differential amplifier technology to compare the left and right channels of the input signal. This effectively cancels out any signals appearing identically on both channels (such as a center-panned vocal) and the resulting signal is *monaural*. Since low frequency signals such as bass guitar and kick drums are also often panned in the center, the differential amp reduces these as well, but the Vocal Eliminator gets around this problem by synthesizing even harmonic overtones in the sub-125 Hz range, and the user can control the level of these via the front panel "Bass" control. The unit's simple operation is further enhanced by the addition of a "Sibilance" control, which is a time-correction circuit placed before the differential amp, providing for the subtle cancellation of vocal information at high frequencies. Besides the obvious controls provided for level matching, vocal elimination, mic input level and equalization, the VE-1 adds a curiously named "Edit" switch. This control allows not only the com-

parison of the processed and "original" signals, but also lets the user silently switch between the two while recording, to retain a center-panned instrumental solo, which otherwise may have been eliminated along with the lead vocal.

Despite the copious instructions included with the Vocal Eliminator's manual, hooking up the unit is a breeze: back panel connectors include two line-level inputs, two line-level outputs (all four are RCA phono jacks), and a 1/4-inch mic input jack (low impedance, unbalanced). To connect a turntable, an external phono preamp is required, or the unit can be inserted in the tape in/out path of any component stereo system.

Here's where the real fun begins: listening tests. I made both home and studio listening tests on different speakers (Toa 280-ME reference, Westlake double-15 hybrids, and a custom Altec system which only vaguely resembles their Model 19s). Amplification was Crown, BGW or Kenwood, Shure V-15 cartridge with Pioneer turntable and custom preamp, and a Technics CD player. First up was Toto's "Africa" single, which worked quite well, and the LP version of same seemed to work even better: I ranked it about 90+% elimination. "Rosanna" from the album was a slightly different story—while most of the main vocal dropped out, what remained of the vocal was a huge wash of stereo reverb, which could only be effectively eliminated by adding reverb along with the replacement vocal.

This brings up a couple of points. First of all, you have to adjust the "Main" elimination and "Sibilance" controls for each different song—even if both are cuts off the same album. Secondly, the need for reverb (and usually lots of it) on most vocal demos is obvious, yet the VE-1 does not provide for an effects loop after the internal mic preamp, so I found the unit's mixing and mic preamp to be of little use, even in the simplest studio setups. I got best results by printing one of the processed, less-vocal channels on one track of a tape recorder (remember that the VE-1's output is *mono*), while putting a new, *dry* lead vocal on the other. This way, all decisions about vocal level and amount of reverb, effects, etc., could be made later ("We'll fix it in the mix").

One thing to watch out for is midrange instruments that are center panned: Chicago's "Does Anybody Really Know What Time It Is?" sounds pretty strange when the trumpets disappear.

Next on the listening agenda was The Beatles "White" album. On "Back in the USSR," the opening cut, the VE-1 worked like a dream—about 95%—and it was so long, Pauley! The next cut we tried, "Ob-La-Di, Ob-La-Da," was quite a shocker, with 95% of the *instruments* dropping out, and an intact vocal. Another Beatles surprise came on the *Sgt. Pepper* LP. With the Vocal Eliminator, you can clearly hear John say "Bye" during the countdown to the "Sgt. Pepper Reprise," (this is normally audible without the VE-1, but with the processor on, you can also hear Paul and John talking about "twisting" during the opening guitar vamp.) While in a Beatles frame of mind, I checked out the performance of the Vocal Eliminator on that famed "Pre-fab Four" parody album, *All You Need is Cash* by The Rutles. On this LP, the VE-1 knocked over 95% of the lead vocals out of all the songs except one, which was unaffected.

I had no luck at all with certain albums. I tried all the James Bond title themes—material wise, these seemed to be perfectly suited for vocal demos, yet the results were iffy at best. Michael Franks' *The Art of Tea*, with classics such as "Popsicle Toes" and "Eggplant," never broke the 50% barrier. Another poor showing was "The Girl from Ipanema" off the monumental *Getz/Gilberto* LP: in this case, the VE-1 not only removed Astrud Gilberto's dulcet voice, but nearly three-quarters of the song's delicate arrangement.

Some words of advice here: when looking for suitable material, avoid sparse arrangements with up-front vocals that are probably too difficult to mask. Two examples of this are The Eagles' "Desperado," and "Try to Remember" from *The Fantasticks*. Another thing to beware of is principal instruments which are midrange and

panned center. Chicago's "Does Anybody Really Know What Time It Is?" sounds pretty strange when the trumpets disappear, and the effect is similar on "Beginnings" from that same LP, but in this case all the drums drop out, except the stereo tom rolls.

Some songs on which the VE-1 performed exceptionally were: every cut of Al Jarreau's phenomenal *Breaking Away* album; many Rickie Lee Jones tunes, most notably "Pirates" and "Chuck E.'s in Love"; the Jefferson Airplane's "Somebody to Love"; and, surprisingly, on "Silent Night" and "White Christmas" with mezzo-soprano Marilyn Horne backed by the Mormon Tabernacle Choir and the Columbia Symphony Orchestra on the CBS *We Wish You a Merry Christmas* sampler CD. On the latter, the lead vocalist disappears almost totally, without affecting the background. It's amazing.

The moral to the story here is that if you check out enough records, you'll find something that works perfectly with the Thompson Vocal Eliminator. At a price of \$595, the VE-1 is not exactly cheap, but then again, it's a lot less than the cost of hiring an arranger and a room full of studio musicians just so you can have some vocal-free tunes to practice your singing chops with. Also, some enterprising smaller studios may want to consider adding a Vocal Eliminator to their outboard arsenal, and get into the self-made vocal demo business. In any case, a complete information package and demo disc is available from LT Sound, 7980 LT Parkway, Lithonia, GA 30058; phone: (404) 482-4724. ■

Mix products editor George Petersen lives in a 100-year-old Victorian house on an island in San Francisco Bay with his wife and two musical dogs.

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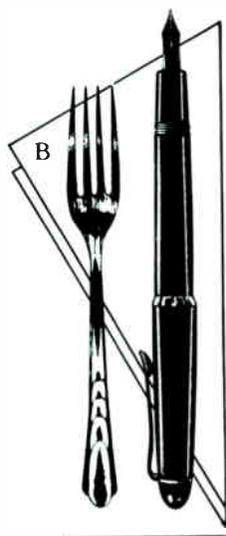
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By Mr. Bonzai

JEAN-LUC PONTY

VIOLINGENIUS



Like a master archer, Jean-Luc Ponty takes aim, pulls his bow and hits the target of his choice. It might be jazz, classical or rock. His quiver is stocked with hand-crafted traditional instruments and the latest in electronics, ready to penetrate—right between your ears.

The violin is a voice without words, creating dreams beyond everyday consciousness, images blending with the free flow of the listening mind. The results seem effortless in the hands of the magician who has trained for years to touch us with his spell.

Jean-Luc first picked up a violin when he was 5 years old. At 17, he graduated from the Conservatoire National Supérieur de Musique in Paris with the highest honor, the Premier Prix. The following year he joined the Concerts Lamoureux Symphony Orchestra.

While on the path to classical stardom, he took a side trip into the jazz clubs of early '60s Paris. His combination of classical technique and electrifying improvisation brought early fame as a startling new force in jazz.

For more than 20 years he has been a leader of jazz violin. Along the way, he's also lent his touch to the music of such diverse figures as Frank Zappa and Elton John. In addition to touring with his own band, he occasionally performs with orchestras like The Montreal Symphony and the New Japan Philharmonic.

What can we learn from an artist whose success spans decades, whose abilities stretch from classical to jazz, whose tools range from traditional to electronic?

Bonzai: Why is the violin your instrument?

Ponty: Because I chose it when I was 11. At age 5, I started with my father to learn the violin, and my mother taught me piano. My father was a violin teacher, my mother was a piano teacher—they even taught me to read music before I could read the alphabet.

I had one or two lessons with each of them every week and at age 11 they

Jean-Luc Ponty



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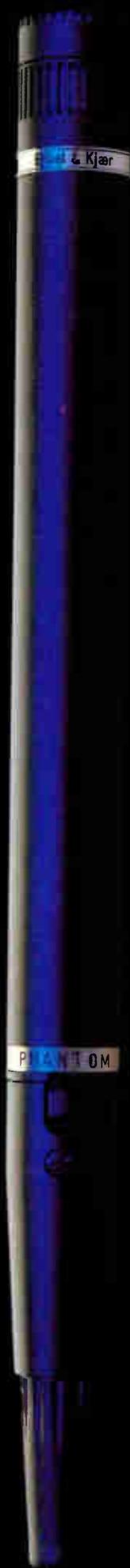
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asked me to choose one of the instruments as my main focus, so that I would become really good at one, rather than average at two.

Bonzai: Do you have brothers and sisters?

Ponty: No, I'm an only child. I chose the violin—it's hard to remember why, but I think it was because I found it much more expressive. I dropped the piano shortly thereafter. By the time I moved away from the small town we were living in and moved to Paris to study, I no longer had a piano to use, so my piano education was pretty elementary.

But it was extremely useful later on when I started composing and arranging, because on the violin you can play four-note chords maximum, in arpeggio. You cannot really sustain more than two notes at a time. It's okay for counterpoint, but not for polyphonic lines moving in different directions. So the piano became important later on.

Bonzai: Do you have any heroes of the violin?

Ponty: I don't really have any heroes anymore in the music world. But I certainly grew up listening to people who impressed me. The classical violinist who impressed me the most was David Oistrakh, a Russian who was amazing for his perfect technique, and at the same time he was extremely musical. He had great taste. He was my favorite classical violin player.

Nowadays, besides Itzhak Perlman, I also love Gidon Kremer, another Russian. The Russian school of classical violin is amazing, and piano as well. He defected from Russia and lives in Europe now. He has brilliant technique, but what impresses me more is his musicianship and originality. I've rarely been moved by a classical violinist in a long time as I have by Kremer.

Bonzai: How did you get involved with jazz?

Ponty: A bit by accident—to have fun outside of the Conservatory. You see, I also had learned clarinet as a third instrument. My father was the music man of the little town I grew up in—Avranches, a small town with about 10,000 people that hasn't changed

much over the years. My father was the director of the music school and also conducted the local symphony orchestra. He actually created the school and for a long time was the only teacher. He taught every instrument and had learned to play by himself. So, he taught me clarinet and I loved the wind instruments. Thanks to clarinet, I got into jazz.

There was a band in Paris that was looking for a clarinet player. It was a school jazz band, and I offered my services, although I didn't know what jazz was about and how to play. That's where I learned how to follow a melody and improvise, where I got my first understanding of jazz. From a hobby, it grew into a passion once I discovered it was a musical revolution—not just ethnic music, or dance music, but a revolution that was as

**“Being a violinist
requires that
I keep practicing, like
an athlete. It's a very
tough instrument.
The playing position is
extremely demanding.”**

sophisticated as classical music.

Very quickly I switched to tenor sax, because it fit the be-bop style better than clarinet. Later on, when I became more serious about jazz, I turned to violin, because I had more abilities. That was my main instrument.

Bonzai: What year was this?

Ponty: The early '60s. One day someone heard me play, jamming somewhere in France. He had a radio jazz show and asked where I was coming from, who was I? He was puzzled to learn I was a classical violinist—in fact, I was really in that town for a classical gig.

Bonzai: So you were maintaining two careers?

Ponty: At the time I was not a pro-

fessional in jazz. I was a classical musician, a student at the Conservatory in Paris—the equivalent of Juilliard in the U.S.—where young musicians are trained to be soloists, concert players. It was the highest school in France at the time, and my vocation was really to become a conductor. That's what I had in mind, more than playing violin.

Bonzai: When you started playing jazz did your colleagues look down on you, find you rebellious?

Ponty: It was a mixed reaction. Some of them were putting me down because they regarded jazz as underclass music. Others were admiring—they were amazed that I had this gift to pick up that rhythm so easily with a bow. They wished they could do the same and very often they would ask me to play for them. Even backstage before a competition, many would ask me to play something for them.

From the beginning I felt I should follow my own motivations and not listen to the reaction around me.

Bonzai: Did the jazz draw fame?

Ponty: Not right away, but it became a very serious passion—to the point that I started going to clubs in Paris and jamming.

If you've seen the film *'Round Midnight*, you know the type of clubs and the time. There were quite a few American expatriots, such as Dexter Gordon, who I met and played with—and Kenny Clarke and Bud Powell, who is referred to in the movie as partial basis for the main character. I lived in that era and went around to clubs where there were live bands, either Americans living in Europe, or American bands on tour, and local French bands.

The passion grew to a point where I was in clubs jamming every night—I even started to get hired, because I was being noticed. A violinist playing modern jazz in the '60s—I was the only one there. Of course, Stephane Grappelli was already a well-known musician, but I was not imitating his playing. I had a different style. That's why I got a lot of encouragement from the local musicians, including Americans such as Johnny Griffin.

I got noticed fairly quickly, but fame didn't come quickly. Eventually I had to make a choice, because I had an offer to play at the Blue Note, which was the major jazz club in Paris. I was

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hired for as long as I wanted to stay, which ended up being about four months. I also was asked to play in an international jazz festival in the south of France on the Riviera. Then came an offer to do my first solo album.

At the time I was going to bed at 3 or 4 a.m., and was getting up later and later for the symphony orchestra rehearsals, which began at 9 a.m. The manager called me into the office a few times, and I was going to get fired—I had to make a choice. I couldn't do both. Since I was only 21, and there

was demand in the jazz field for me, I decided to give it a chance. I thought I was young enough that if it did not work, I could always come back to classical music. I never had to come back, and that's how it all started.

From the jazz festival, I was noticed throughout Europe. I was invited by a lot of clubs and concert promoters in Europe in the jazz world. That lasted for a year or two and then it kind of faded out. The work wasn't sufficient to make a living. I had to do session work just to pay the bills. I had been noticed by international jazz critics and musicians, but fame was a long

way off.

Bonzai: I first heard of you when you were working with Frank Zappa.

Ponty: That came at the end of '69.

Bonzai: Quite a leap—classical, bebop, and then Zappa.

Ponty: One thing just led to another. An American record producer, Richard Bock, heard a European recording of mine and offered me a contract with his label, World Pacific, which was a subsidiary of Liberty Records at the time and later became United Artists. He flew me from Paris to London to meet him and sign a contract that brought me to California in 1969. Actually, I had made my first American appearance two years earlier at the Monterey Jazz Festival. In '69, I came back for a more extended stay and recorded three albums.

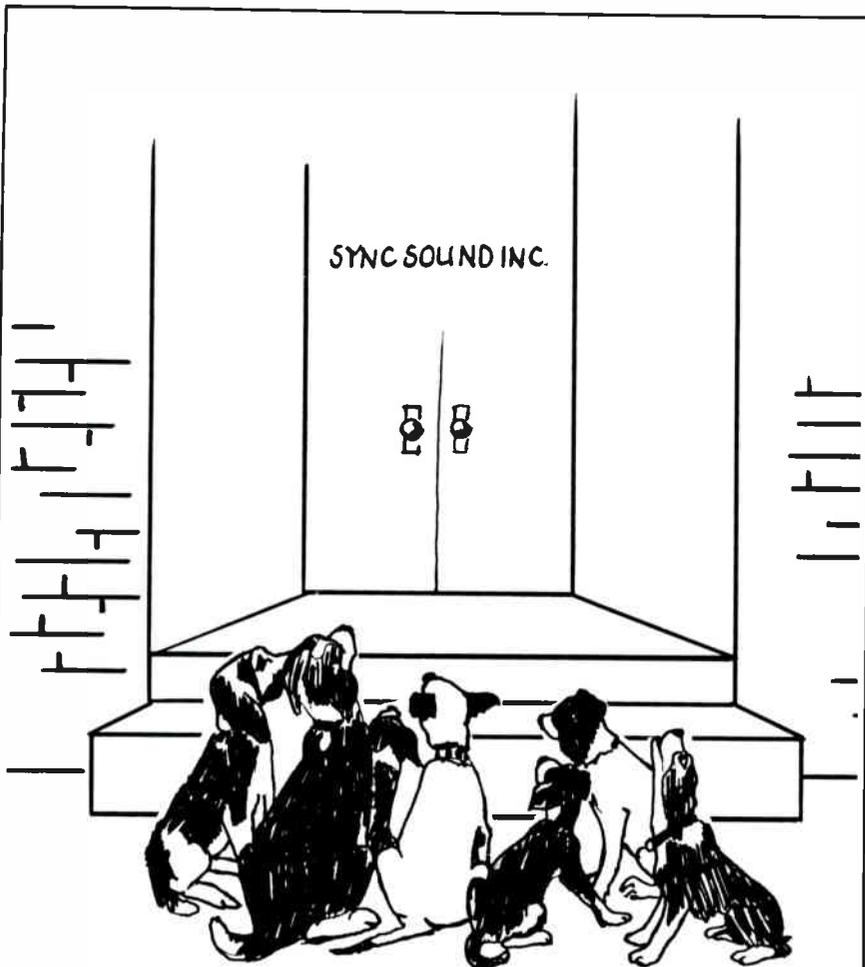
I came alone, because of immigration laws and the musicians union. It was too difficult to bring a whole band. I had engagements in clubs, the Monterey Jazz Festival again, and Lalo Schiffrin wanted me to play with him and a symphony orchestra. For the solo gigs, I needed a backup band. My producer found George Duke, who was a young aspiring piano player from San Francisco. When I heard his tape, I realized it was exactly the style of jazz I was playing, so we got together. That's how we started to emerge on the American scene together in '69.

We recorded a live album in a rock club, Thee Experience, on Sunset Boulevard. We had big amplifiers and a more electrified sound than what was common in jazz at the time. It was not called jazz-rock yet.

Bonzai: What type of violin setup did you have?

Ponty: I had a classical violin with a pickup on it: a De Armond, that was just put on the table of the violin. This was in the primitive years of electric violin. It didn't pick up the high notes very well; it was a bit boomy in the lower range. But it was the best that was available at the time.

An interesting thing happened at the concert at Thee Experience. A man came to me and pulled out a violin bridge which had a transducer. It was John Berry, from Barcus-Berry. He had heard of me and came to meet me at the club. When I saw what he had to



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offer, I met with him again and he gave me a full violin, with all of the electronics installed. That's when I started using the Barcus-Berry electric violin, which I still use to this day—for the less electronic aspect of my music, to play with symphony orchestras where I need to be amplified but want a more traditional sound.

Bonzai: So this was a big technological step for you.

Ponty: It was the first major step. So, to come back to that era, after recording the first album, and another with the Gerald Wilson Big Band, this producer wanted me to do something out of the ordinary before I returned to Europe. We spent hours discussing the project, but I didn't want to record in a pop style. I was quite a purist, and resisted cutting a pop record.

Then he suggested Frank Zappa. I had heard his name—even in the jazz community, his music was sophisticated enough to be intriguing. We met with him, and Zappa was interested. We did the album *King Kong*, which was an arrangement of his own music.

Bonzai: When did you tour with him?

Ponty: Later on, in 1973, when I moved here. I toured for eight months. Basically, I had already started experimenting more with the electric sound. I was interested in mixing elements of rock into my music, as did a few other musicians of my generation. We were interested in what the more progressive rock musicians were doing. But really, my experience with rock bands and rock musicians came more from the demand than from my own interest. I wasn't listening much to rock, with the exception of progressive bands like Soft Machine from England.

It's because I was coming up with a new sound, making the electric violin sound different from the traditional violin sound that my way of playing seemed to trigger a lot of interest from the rock community; even more so than from the jazz community, which at the time was very—how can I put it?—they were not thrilled with electric instruments. I was the opposite. First of all, I had to deal with amplification by necessity. That gave me an open mind to experiment with sound, and I had already moved from classi-

cal music to jazz. That meant I had to be open, and I didn't want to be stuck in another academic style of music again. I was open to any new experience.

Bonzai: What was it like working with Zappa?

Ponty: There were many faces to his music. His written arrangements were very sophisticated—very much in the vein of modern classical music, but with a rock or jazz beat. Another side to the music was his interest in improvisation. I suppose it was because of these aspects of his music that he called on George Duke and myself.

There were other aspects of his music that I did not have an affinity for, so it was not something that I could

my taste—like an Indian sitar. But I could feel the potential. I felt there was a need for more up-to-date technology for the violin, which had been lagging behind the electric guitar. I asked for some changes in the sound of the Zeta and they brought me a second prototype, which had more body to the sound.

I was in the middle of recording *Open Mind*, my 1984 album and I used it right away in the studio. I was very impressed by the way it recorded. It's like recording a synthesizer with a direct line. It doesn't pick up any of the acoustic environment, as the Barcus-Berry does because it is a traditional instrument and the sound comes from the box which is amplified. Not so with the Zeta, which has a semi-solid body, to allow for the electronics. Basically the sound is picked up from the strings through the pickups.

Bonzai: Is this a sacrifice? Is the traditional soul of the violin lost, or is it re-created in a new way?

Ponty: It's re-created in a new way, but it sounds very much like a violin. You can tell that it is a violin sound, simply because it is still a bow with hair rubbing across a string. The quality is amazingly like a violin, but with an electric edge to it, which is what I want. I want a modern sound, not a traditional sound.

Bonzai: You also use synthesizers in your work. Do you do your own programming and playing?

Ponty: Yes, through composing I very quickly adapted to electric keyboards. I found that the sounds I was coming up with were an integral part of the music. When I improvised, the sound would be defined right away, as part of the mood. For that reason I came up with the sounds I wanted for my music. I found myself asking my keyboard player to reproduce those sounds, or to use my keyboards. Then I developed more confidence in my playing. It was silly to ask another player to exactly reproduce my ideas.

So, I started putting down the keyboard parts myself for my albums in 1983, and call on really good keyboard players to solo. That led me to use synthesizers very quickly. I first looked into sequencers in 1981. I was looking for a portable unit that I could carry between here and Paris, where I was living part time.

**“Some people
put me down
because they regarded
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do for a very long time. But I was very interested in the offer to play with him because I admired his creativity. And it was so different from anything I had done. In fact, I was ready to play anything. Because of my classical training I could read any part that he gave me and my jazz background allowed me to improvise. It was quite an experience for me. He's very serious—it was as disciplined as working in a symphony orchestra.

Bonzai: Back to the evolution of your violins—now you use a Zeta?

Ponty: Yes, Zeta came out about three years ago. I was previously approached by various people who had solid body electric violins, but it was never satisfying. The first Zeta prototype that they gave me sounded too thin for

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Bonzai: Do you have your own studio?

Ponty: Yes, in a room at my house here in Los Angeles, which is my home base. I have equipment which I use to record directly in line. I don't really record anything acoustically, except for my Boesendorfer piano, which is in my living room.

I've always made demos at home to have a sketch of what I was composing. Then I would orchestrate that music and take it to my band for rehearsal. Afterwards we would go into the studio.

For home recording, I started buying more and more sophisticated equipment—an 8-track Otari, and a TAC Matchless console. With that I could do my overdubs at home and experiment with sounds. But because of my traveling between L.A. and Paris, I didn't want to have two studios to deal with. Then I looked into sequencers with digital memory. My initial idea was to be able to save improvisations and ideas for writing. It was very practical to be able to come up with

ideas, then return to L.A. and hook it up in the studio for recording.

I came to the point where I had to expand my home studio, or use the Synclavier system, which I chose. It fitted my needs after my experimentation with sequencers.

Bonzai: Where was your new album recorded?

Ponty: I started at home with the Synclavier. I improvised layer on layer for all the basic keyboard parts for the album. The beauty is that I didn't have to play it again for the record. Whatever I improvised could go on the album directly. And you can experiment with editing, speed, pitch and so forth. I dumped all my Synclavier parts on a 24-track at home and then took the tape to a professional studio, Mad Hatter, to record my rhythm section with Baron Browne on bass, drums with Rayford Griffin and Pat Thomi on guitar. Then I added my violin parts and solos.

Bonzai: Has the ability to do so much on your own affected the style of your music?

Ponty: No, because I have always been the one who conceived the music. In fact, it's much faster and more direct now. It's a better way for me now to get the results I want. Before, I had to bring the music to musicians who had never heard it and couldn't read my mind. We needed lots of rehearsal time for them to learn and for me to hear it being played. Now I hear it instantly. The essence of the music hasn't changed—the practical aspect of recording has helped me, as a word processor would help a writer. It doesn't make any difference for the listener.

Sometimes I find the sequencer can do things that can't be played—it's tempting, and there are accidents as well, thank God. I've discovered great things through accidents. The main thing is that I have found a more practical tool, but the music comes from my feelings and my mind. Nothing is left up to the computer or the instrument itself.

Bonzai: Would you have liked living and playing music in another time?

—CONTINUED ON PAGE 96

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THE MAMAS AND THE PAPAS



PHOTO: JASPER DAILEY

THE WORLD LEARNS ABOUT

California Dreamin'

by Hal Blaine with David Goggin

In the early '60s, I was introduced to Lou Adler, one of the great producers. A partner with Herb Alpert in some small productions during the early years, he was really starting to make a name for himself. Lou was a bright, clean-cut, good-looking guy—and quite a dresser. He was married at the time to Shelley Fabares and lived in a beautiful home in Bel Air, the poshest neighborhood on the Hollywood scene.

I used to call Lou “the butcher boy” because I heard he was the son of a butcher from Boyle Heights. He had a great sense of humor and we never started a session without swapping a half-dozen gags. He loved to enjoy himself and make good records.

Lou hired me while he was produc-

ing Shelley and Ann-Margret. (His credits read like a Who's Who of the recording world. Lou, Snuff Garrett and Jimmy Bowen must hold some records for producing the most artists.) He was in charge of Trousdale Music and was well respected by our tight group of studio musicians, known as “The Wrecking Crew,” and by all of the studio personnel.

During his stint at Trousdale he formed Dunhill Records with Jay Lasker (the big cigar), who was running

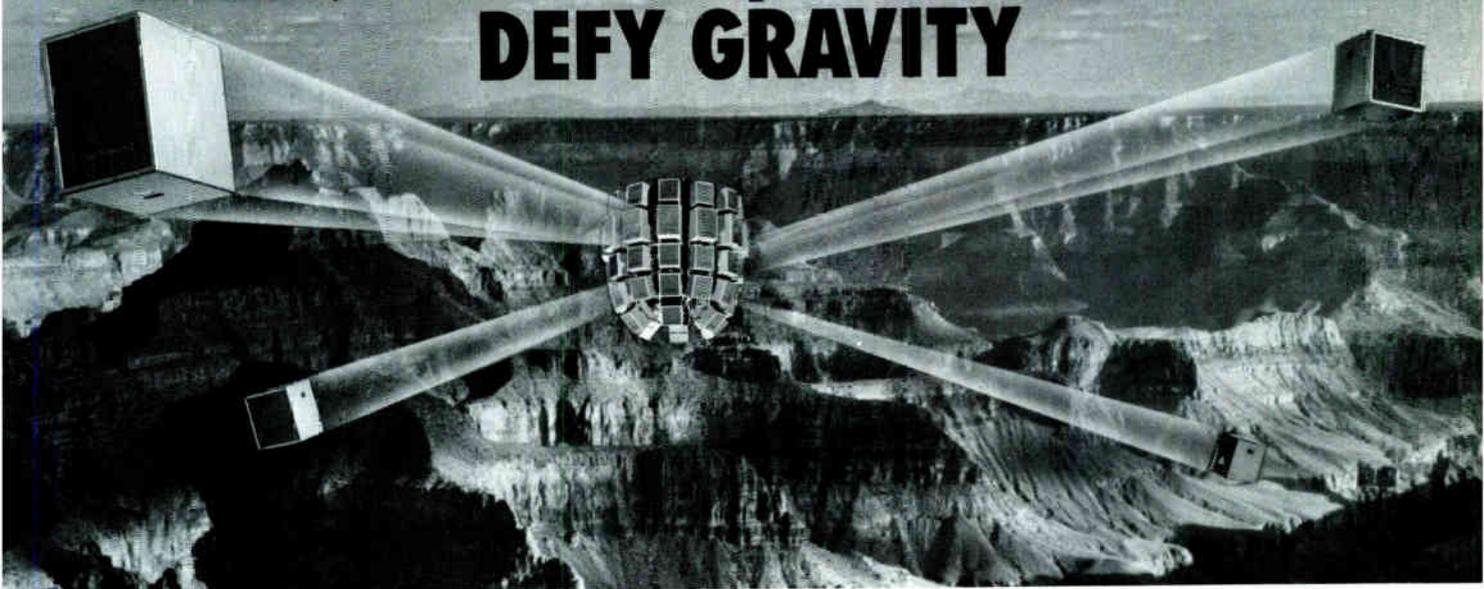
the Vee Jay Records operation. Almost overnight, Dunhill became very popular and ABC purchased it. It was renamed ABC Dunhill, a major label in a major market.

Lou had the Midas touch at Dunhill—everything he produced turned to gold. We were cutting records for Barry McGuire (“Eve of Destruction”), Scott McKenzie (“San Francisco—Be Sure to Wear Some Flowers in Your Hair”), Peter Allen, Gladys Knight & the Pips, Johnny Rivers, Barry Mann, P.F. Sloan, The Turtles, Carole King—and on and on. Lou loved to work, and work we did.

One quiet afternoon in December, 1965, he walked into the studio with a group he had just signed. Lou wanted Joe Osborn, Larry Knechtel and me to back up this non-playing group of singers from the East Coast. The four



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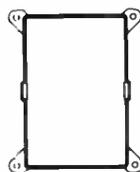
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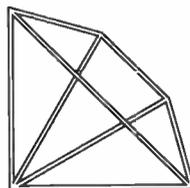


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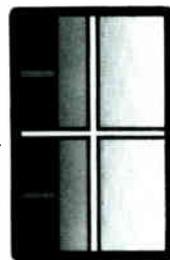
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of them had been living on credit cards for some months in Jamaica and had moved on when the bills started catching up. The Mamas & the Papas were a strange group to look at—funny hats, old clothes from thrift stores and lots of antique jewelry. It was a motley crew, even by our Levi's standards.

Lou introduced us to the tall and bearded John Phillips; his beautiful, demure wife Michelle; the lanky, handsome Canadian, Denny Doherty; and the short and abundant Cass Elliot. John pulled out his guitar and started playing. They all joined in with "California Dreamin'." Boy, could they sing! It was like a visit from angels—we couldn't believe the sweet, breath-taking harmony.

Their first album cover was outrageous. It pictured them in a bathtub and was called: *If You Can Believe Your Eyes and Ears—The Mamas & the Papas*. The cover proved to be an early force in creating the whole '60s trend for old clothing and a general dishevelment among teenagers.

John, a New York native, was quite a gifted songwriter. He was easy to get along with, but did have his temper tantrums now and then, mostly as a result of too much booze and cocaine. Songwriters sometimes forget that they know the songs backwards and forwards. They write it, they nurture it, and they know it in their bones. I didn't, so I always insisted on a drum part as a guide. With John it was an

The Mamas & the Papas were a strange group to look at—funny hats, old clothes from thrift stores and lots of antique jewelry. It was a motley crew, even by our Levi's standards.

absolute necessity. I've written out drum parts for every song I've ever recorded—that's how I always knew exactly what to do. Considering I was recording from five to 25 songs a day, you can understand why I liked to have a chart in front of me.

John tended to get lost by the time 4 a.m. rolled around. After he finished off a couple bottles of Chivas, I had to update him, reminding him of the current changes in the arrangement. He always asked me to get rid of the

John Phillips at work in the studio.



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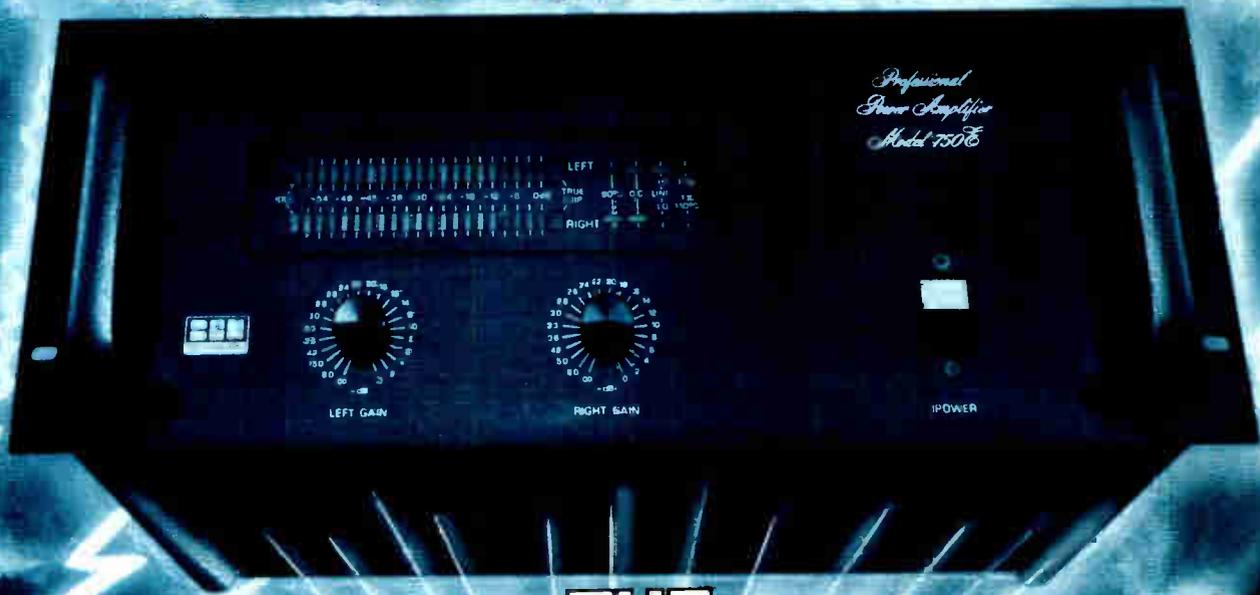
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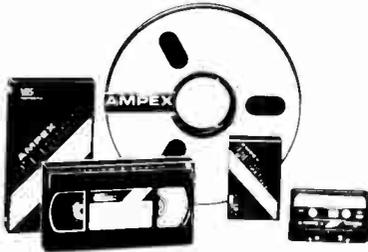
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Papa Denny Doherty

charts, but I knew better.

During one early morning session the shit finally hit the fan. John had been making changes all night on a song and he couldn't remember them all. The tension was building. In the middle of the long-awaited take, he blew a 2/4 bar and blamed it on me.

"There—that was your goof, Blaine. Don't try to blame me for that one. I finally gotcha!"

That was all I had to hear. I couldn't take it any more. I blew my top, called him a lot of choice names and let him know what I thought of his guitar playing. The battle was on. Lou had to run into the studio to break it up. It had

been a long day and we were all dog tired. I was sober as a judge, but John was plastered and his guitar playing just wasn't cutting it.

John and Lou took a walk and John came back a little later with a quiet apology. I excused myself for getting carried away and we never had another outbreak.

Michelle was a striking, long-haired blonde from Hemet, California. She had a great voice, was always very quiet on the dates, but loved to laugh—like Lou. We had a lot of fun the night I gave her some Turkish bells to play on an overdub for Scott McKenzie's

—CONTINUED ON PAGE 146

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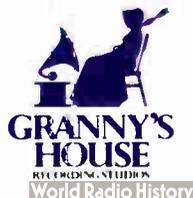
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RCA STUDIOS

MOVES TO THE FUTURE

Conducting the 85-piece orchestra recording the soundtrack for Spike Lee's Columbia Pictures feature film *School Daze* is composer Bill Lee. Sessions were held at RCA's recently renovated studio C in NYC.



PHOTO: DAVID LEE

by Dan Daley

If the studios that RCA Records built over 20 years ago seem smaller than the skyscraper they're housed in at 1133 Avenue of the Americas in Manhattan, it isn't by much. Given the massive amount of space—about 20,000 total square feet—that the three recording rooms take up over six floors of the building off Times Square, you almost wonder if they were installed into the building or if the building was built around them.

But as large as the rooms loomed to new studio consultant Don Frey, the task at hand seemed even larger: to bring what he referred to as "the sleeping giant" into the present and set it up to be a competitive recording facility. Frey, who looks a bit like Frank Morgan as The Wizard of Oz with his silvery grey hair and ruddy complexion, had plenty of experience to recommend him for this undertaking. Along with partner and producer *extraordinaire* Phil Ramone, he had established and run A&R Recording Studios in Manhattan for the previous

25 years (Ramone left in 1984). There, he personally engineered numerous dates over the years, including Ray Charles, Nina Simone and Ike & Tina Turner. He also learned the need for a varied client base to maintain a studio through the long haul; A&R did its share of corporate work and jingles for the major advertising houses in New York as well as film work.

Soon after A&R closed, Frey's attention became fixed on the former RCA digs. He saw not only an underused facility, but one that had acquired a bad rap over the decades as well. "Eleven Thirty-Three Sixth Avenue has been regarded as a terrible experience among musicians," Frey relates. "The feedback we got from musicians, producers and engineers for RCA Recording Studios has been a disaster for the last 20 years. It was built in 1967, at the time that they moved up from 23rd Street where the original studios were."

In those days, Frey recalls, studios were built around big bands: "Perry Como and the Jefferson Airplane were here then," he says. "RCA had Webster

Hall, and Columbia had the church on 30th Street, and Decca had Pythian Temple. That was pre-1965. Then a lot of leasehold improvements and changes took place and studios moved; RCA took this space in here, the Durst building." The studio was designed by Dr. John Olsen, a noted acoustician at Princeton Labs.

In 1987, Frey and his remaining partner became victims of the ever-changing face of New York real estate, losing the lease at A&R in preparation for the demolition of their building. His partner decided he'd had enough of large studios. "I came here the day I read in the *New York Times* that RCA was sold to Bertelsmann Music Group [BMG], in December of 1986," recalls Frey. (BMG is a West German publishing mega-concern that started RCA Ariola in Germany and had just purchased Doubleday Books and Bantam Books.) "And sitting here was the sleeping giant on Sixth Avenue, and I kept asking myself why there was no business here with these gorgeous studios? Why weren't they doing the exact same things we were doing at

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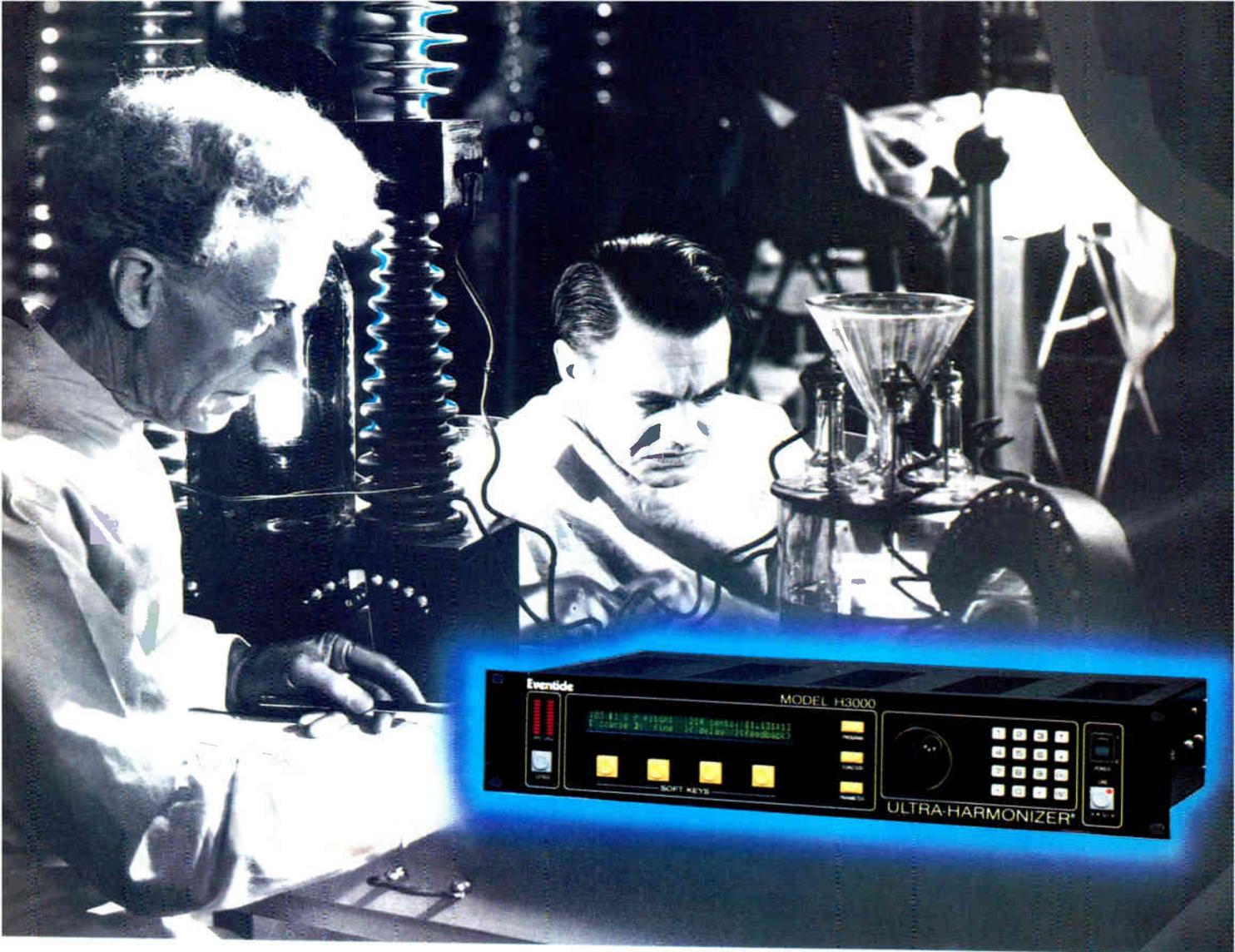
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BMG Studios control room "C" featuring the new Sony MXP 3000 console.

the old Columbia studio at 799 7th Avenue [A&R's location]?"

Frey recites a litany of problems he pinpointed when he first walked through the doors at the newly renamed facility, now somewhat cumbersome called "BMG Studios (formerly RCA)."* "I had heard stories about RCA. The band takes five, it takes 20 minutes to get started again because the headsets don't work, the mics don't work, there's crackling and popping. Then I had also heard about the problems with the union working at night, so I thought to myself, let me go in and see how bad it really is. I knew I could fix all the technical stuff. In fact, that was the deal I made with them.

"The air conditioning didn't work, there was no freight elevator into the studio section; they only had it in the main building so that if you needed it, it was a pain. You couldn't work after 11 p.m. at night because the air conditioning goes off in the building and it's not supplied separately to the studio. You couldn't work on a Saturday because then you had to hire the main building and get the engineering department to open up the building for you, and the main building charged a tremendous fee, which was then charged back to the client and the client would say, 'What's this? The recording industry is a 24-hour-a-day, seven-day-a-week business, at least as long as I've been in it.'"

There was also a bureaucratic ennui that kept the place languishing. "There's a corporate feeling here that means it takes forever to get things done," he says. "And people were just not as persistent and hungry as I've

been in my life. If you want something bad enough you keep going after it, in terms of getting business. Eventually all of the musicians and producers and creative people walked out and said 'keep your mausoleums.'"

Prior to the sale, RCA had been using the studios primarily as the production facility that catered to its catalog deals with operations like *Reader's Digest* and *Time/Life*, companies noted for churning out archival music collections. With all the masters stored there, like all the RCA/Elvis Presley stuff and others, RCA sold and resold them over and over in compilation arrangements that were marketed through late night television and Sunday paper inserts. Roger Whittaker's bearded face looks down from a poster over a pair of decks running off his material in one production room. "Like the gold in Fort Knox, it's moved on paper but never leaves the building" as Frey describes it. "So this business built up, and for the last ten or 15 years supported the cost of the studio."

This in-house work accounts for upwards of \$4 million a year for the studios and keeps the 30 staff engineers busy. Some of the production rooms that honeycomb the floors are dedicated to restoration work where older-formatted media are bumped up to CD. Other rooms make equalized masters for overseas duplicating.

It's not an inconsequential business; 30 production rooms go 24 hours a day doing these custom compilations. "If it had just been a facility with three gorgeous studios, you couldn't have supported the place over the last 15 years having this tre-

*General Electric, which sold RCA, still retains the name "RCA" for technical manufacturing. The red letter Chicago-fonted logo stayed with GE; BMG got the older but classier lightning-bolt logo, which is being phased out, as are any references to RCA.

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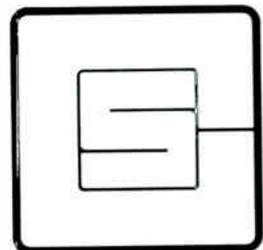
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BMG Studio "C" is 50' wide by 75' long and 30' high. Note Sony Video Projection system over the recently built 16' by 24' dual isolation rooms.

mendous cost of real estate sitting there idle."

The plan was to keep this production business in place while moving on two other fronts: taking the three studios, A, B and C, into the '80s, and simultaneously bringing in film and commercial work. "When I started looking around for another big facility to continue in the business that I began in, feature films were going to Clinton and Edison. But there was a need for another place for feature

films to do work in."

Frey began with Studio C, the smallest of the three at 75 feet by 50 feet with a 25-foot floating ceiling. "It was a storage room when I walked in," he says. He completely redid the wiring in the room, adding Monster cable and connectors throughout. All outlets were changed to XLR.

Frey oversaw the entire reconstruction. "The rooms are gorgeous acoustically. Each different room, A to B to C, has a slightly longer coefficient. The

first thing I did was say we needed isolation rooms: there simply weren't any. I wanted three, I got two, but rather large ones, 16 x 27-foot rooms, each with 28 dB of isolation from each other and from the main room. The iso booths also have their own video outlets. And so that I had at least one studio at RCA that could handle feature films, I put in a projection system, a 9 x 12-foot screen with a Sony projection system."

He then proceeded to tear apart the control room. "There was an older Neve console in there, but it only had 16 buses," he says. "So when you get into 50- to 80-man orchestras, that can make it difficult. I love that old model 68 Neve console, but we put it up for sale and put in a new Sony MXP 3000 console, with Sony automation, which has 32 dual inputs handling 64 mics. Each channel has its own gain control, so you can mix and match cardioid and condenser mics on the same input. That makes it a lot easier for big orchestras. For the new Spike Lee movie, *School Daze*, we had 85 men and 53 mics, and we had enough console and then some. In fact, Studio C was one of the only rooms in New York large enough to accommodate an 85-piece orchestra.

"The Sony console has five different preamps we can select, and we chose the ones that worked best in a heavy RF environment. This allows us to use any microphone rather than having to say 'here's the mics you can use that don't give us any headaches.'"

The console was installed in September of 1987 and was ready for the first date in October. Studio C's control room also offers clients a choice of three power amps to suit whatever monitoring systems they care to bring in themselves. Duntech near-field monitors, a new entry from Australia, are in the room along with the ubiquitous Yamaha NS-10s and some modified Big Reds soffeted into the wall.

He opted to keep the Ampex 1200 multi-track he found there, "simply because the first series of sessions booked were going to be on digital Sony 3324, which we have," he says. "So there was no reason to spend that money right away. Later on, I convinced the management to get rid of all their old equipment. You can't believe what they have stored here over the last 20 years. Seven Hammond B-

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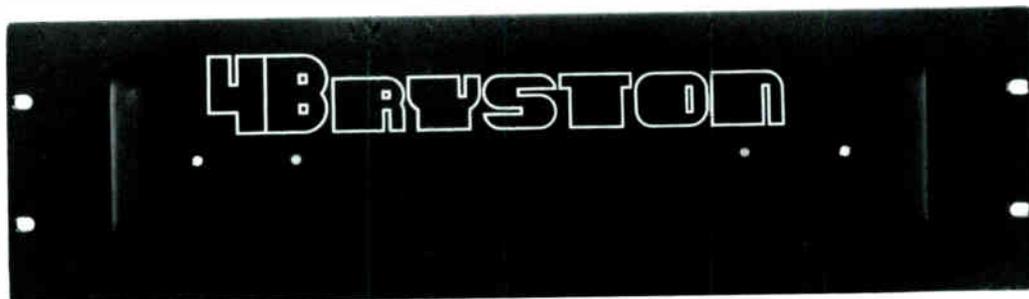
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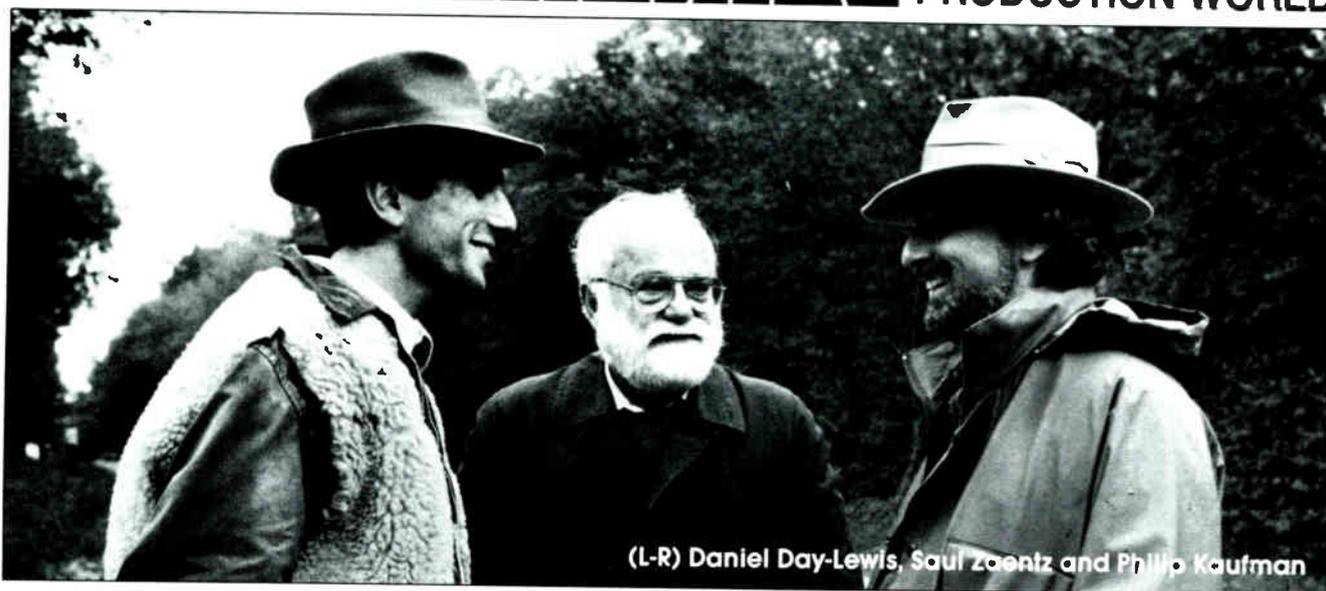
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(L-R) Daniel Day-Lewis, Saul Zaentz and Philip Kaufman

by Nicholas Pasquariello

Saul Zaentz has a favorite saying that he picked up from a colonel when he was in the army: "Saul," he said to me, 'one thing you learn in the army and it's true in life, too: no matter where you are, there's always someone higher than you, there's always someone smarter than you, and there's always someone who will have more money than you. You don't have to worry about any of those things.' I think the key is you can't underrate anybody. Later, you know something about them and you ascribe some kind of place for them in the whole system. You may not even be right then, but you don't know who you're dealing with. I'm talking about their emotions, their intelligence, what their desires are, what their abilities are. You can't [judge them] because you get shocked all the time."

Zaentz has carried this sense of humility and service with him throughout his recording and movie producing career. It is most evident in his conviction that in moviemaking all considerations must be subservient to the creative and artistic good of the picture. His most ardent admirer in

this regard is probably long-time collaborator Milos Forman, who says that Zaentz never lets ego get in the way of good filmmaking.

Before he was ever a filmmaker, Zaentz was known as the man who put Fantasy Records on the map in the 1960s, by releasing the immensely popular (over 100 million sold) recordings of Creedence Clearwater Revival, as well as the work of Dave Brubeck, Cal Tjader, and underground comedians Lenny Bruce and Mort Sahl. Today, many industry insiders believe Fantasy Records—of which he is chairman of the board—has the world's foremost jazz record catalog.

In the early '70s, after more than a decade with Fantasy Records, Zaentz took a plunge into a completely new world by producing an unpretentious picture starring Rip Torn called *Payday*. The picture won critical acclaim and died at the box office. Three years later, he teamed up with another relatively unknown producer—Michael Douglas—and Czech emigre director Milos Forman, to make one of the most critically successful films (with eight Academy Awards including Best Picture) in many decades, *One Flew Over the Cuckoo's Nest*. In the mid-

'80s his partnership with Forman again proved magical when their *Amadeus* ran away with Best Picture Oscar and four others.

Zaentz is known to be a very studious man, and reading is one of his favorite pastimes. To prepare for the production of *Amadeus* he read over 30 books. He is frequently on the lookout for new film material in the books he reads, which is how he found the book his current film is based on, Czech emigre Milar Kundera's *The Unbearable Lightness of Being*. That movie's love story, set against the alienated world of the 1968 Soviet invasion of Czechoslovakia, was directed by an American, Phil Kaufman, written by Frenchman Jean-Claude Carriere and Kaufman, and shot in France and Belgium.

Saul Zaentz' seven-story complex, which occupies a square block of Berkeley, California, houses not only the offices and recording facilities of Fantasy Records, but also his state-of-the-art Film Center—one of the major post-production complexes of Northern California. The center contains full-service recording, mixing and film editing suites. Zaentz has posted all of his features here and made the fa-



TRUTH...

OR
CONSEQUENCES.

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TRUTH: A lot of monitors "color" their sound. They don't deliver truly flat response. Their technology is full of compromises. Their components are from a variety of sources, and not designed to precisely integrate with each other.

CONSEQUENCES: Bad mixes. Re-mixes. Having to "trash" an entire session. Or worst of all, no mixes because clients simply don't come back.

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CONSEQUENCES: "Universal" monitors, those not specifically designed for a precise application or environment, invariably compromise technology, with inferior sound the result.

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an extended high frequency response that remains effortlessly smooth through the critical 3,000 to 20,000 Hz range. And even extends beyond audibility to 27 kHz, reducing phase shift within the audible band for a more open and natural sound. The 4400 Series' incomparable high end clarity is the result of JBL's use of pure titanium for its unique ribbed-dome tweeter and diamond surround, capable of withstanding forces surpassing a phenomenal 1000 G's.

CONSEQUENCES: When pushed hard, most tweeters simply fail. Transient detail blurs, and the material itself deforms and breaks down. Other materials can't take the stress, and crack under pressure.

TRUTH: The Frequency Dividing Network in each 4400 Series monitor allows optimum transitions between drivers in both amplitude and phase. The precisely calibrated reference controls let you adjust for personal preferences, room variations, and specific equalization.

CONSEQUENCES: When the interaction between drivers is not carefully orchestrated, the results can be edgy, indistinctive, or simply "false" sound.

TRUTH: All 4400 Studio Monitors feature JBL's exclusive Symmetrical Field Geometry magnetic structure, which dramatically reduces second harmonic

distortion, and is key in producing the 4400's deep, powerful, clean bass.

CONSEQUENCES: Conventional magnetic structures utilize non-symmetrical magnetic fields, which add significantly to distortion due to a nonlinear pull on the voice coil.

TRUTH: 4400 Series monitors also feature special low diffraction grill frame designs, which reduce time delay distortion. Extra-large voice coils and ultra-rigid cast frames result in both mechanical and thermal stability under heavy professional use.

CONSEQUENCES: For reasons of economics, monitors will often use stamped rather than cast frames, resulting in both mechanical distortion and power compression.

TRUTH: The JBL 4400 Studio Monitor Series captures the full dynamic range, extended high frequency, and precise character of your sound as no other monitors in the business. Experience the 4400 Series Studio Monitors at your JBL dealer's today.

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cility available to a wide array of small, medium and large independent producers. The list of notable recent features that have been completed there include *The Right Stuff*, *Never Cry Wolf*, *Kiss of the Spider Woman*, *Blue Velvet* and *The River's Edge*.

Mix: What is your relationship to Fantasy Records at this point?

Zaentz: I know everything that's going on. I don't know day-to-day sales. It's like making a film—I don't care about those details. I used to be involved in the details, too, but there are so many other things to do now you can't worry about the details. I think all the details are very important, and I make sure that the people care about them who are supposed to care about them. [J.P.] Getty once said, "I give all my managers a free hand, but I look over their shoulders." And it wasn't in a mean-spirited way; it's just that there are sometimes problems that you see—even though those are details, you keep them some place in your head.

Mix: It sounds like an overwhelming

number of things to keep track of.

Zaentz: That's the biggest and most difficult kind of job in any kind of company: delegating authority and letting them do their job.

Mix: How many shoulders do you keep an eye over?

Zaentz: Not too many. When you make a film you have ten or 12.

Mix: How about with Fantasy Records?

Zaentz: We have business affairs, legal, accounting. In the film area we have everything that goes with making a film: script, and so on. Then we have previous films: foreign, where we have our own distribution for it. Once you set something up, you have a contract with the division that [extends for] five years or seven years. Some originally were in perpetuity so you don't have to go after it every day. When I get to the next place—heaven or hell—then I'll look at it again, because perpetuity will start anew there with these contracts.

Mix: You've been complimented—most notably by Milos Forman with

whom you've made two major films—for being able to keep ego out of your working relationship with him. How do you do that?

Zaentz: It's there all the time.

The main thing is that you are working for the film. You have to have the same vision [as your collaborators]. That's the biggest disappointment, that's where you get crushed when you find that someone doesn't have the same vision; that's only ego. They're thinking of themselves when they could be just as happy producing, directing, acting or writing for Madonna or for a commercial actor like Michael J. Fox, who's OK, there's nothing wrong with him. That's a certain kind of film. But they would be just as happy as long as they have a hit. And that's very disappointing.

Mix: Would you ever work for a Hollywood studio?

Zaentz: No, I'm too old now. I could have at one time.

Mix: What was it about the novel, *The Unbearable Lightness of Being*, that made you want to make it into a film?



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Zaentz: The first time I read it, I hadn't thought of it as a film. I had been reading [Kundera's] books for years and I really liked the book. Then later I realized that it could be made into a film. The love story, of course, is the center of the book: Tomas, Tereza and Sabina. It's something we all agreed on individually; then when we asked Milan what he thought was the center of the book, he said the love story, of course.

Mix: How did you make the transition from merely admiring the book to deciding it would make a good film?

Zaentz: Somebody announced they were going to make it into a film. Then I started thinking about it as a film because I hadn't read it to see whether this would make a great film. You destroy half the reading and emotional responses if you start looking at any book first as a film. You destroy a certain part of your enjoyment of it and the understanding you might bring to it. But the guy who was going to make it announced the two wrong guys to direct and write the script.

“Our only job is to think of the whole of the picture, and it's got to be the director who is the boss and who has the vision.”

Mix: So it had been optioned when you got interested?

Zaentz: Yes, but they [the producers] hadn't given any money. They just announced it in Hollywood, and we're all so naive that if we see it in print we assume it must be so.

Mix: Does it often happen that people will announce that they've optioned a property without actually purchasing the option?

Zaentz: Yes, without paying any money, but just saying “we're going to do it.”

Mix: Isn't that likely to hurt the chances of the property eventually getting produced? Isn't that like bringing competitors into the situation?

Zaentz: No, it knocks them away.

So, I figured they were going to do it, then I asked myself, “Why did they pick these guys to direct and write it?” He [the producer] had picked Costa-Gavras and Harold Pinter to direct and write—both very good, but not for this book. This book is written by a cool, detached writer looking on things, saying [to the reader] “you bring your emotions to the book.” You don't want somebody who's going to make it more political and someone to make it cooler. Kundera's done that already. So you want someone who's going to bring in, in a passionate way, other things—visual things—that are not in the book, that will bring the book to life. You want somebody to make the script warmer, more human. See, in the book he never describes a sexual scene, or any sex act, but it's



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the most erotic book I've ever read. You feel that he's done it when he hasn't, because he allows you to use your imagination. That is *there*, so you don't need a Pinter to make it cooler, you don't need a Costa-Gavras to make it more political.

"Hotter" is a good word, "warmer," but in any case, more *understanding*, because now it's a different form; it now becomes visual.

Mix: How have you changed or grown as a producer since *Cuckoo's Nest* (1975) or *Amadeus* (1984)?

Zaentz: I think I'm better now. I've learned more; that's why I'm better. There's an expanding factor that operates: you know more, you can understand more, you're willing to accept instantaneous changes. Your mind doesn't get as locked in. You're more willing to hear other versions.

At the beginning you don't know enough to be that flexible. You're dealing with more unknowns. Now you accept the unknowns as known: you know there's going to be 20 things you knew nothing about that no one figured on. That happens on every picture. Now, I found out it takes two years to train a pig. I never knew that before this film. It not only helps in that specific knowledge, but the fact is that you're going to have to go out and get this specific knowledge for another film.

Mix: You mean you're better prepared to do more research in the future?

Zaentz: Yes, absorb a totally new knowledge to make a good film. For example, you need to put your mind at ease to learn about Mozart. I read 30-some books about Mozart, and I feel qualified talking to anybody about him.

Mix: Are you saying that with each new picture you're more willing to go into it realizing how little you know and being more open to being totally educated in this new experience?

Zaentz: Exactly. It happened with *Cuckoo's Nest* first, then the picture about Indians [*Three Warriors* (1977)], then the animation film [*The Lord of the Rings* (1978)], and each time you get into a new picture it's totally new.

A friend of mine who's working on a picture—he's a very bright, intelligent man—said, "All these years I've been involved in making pictures I

never realized how complicated making a film is." Guys at studios don't know either.

Mix: Is that the way you feel: that every time you make a picture you see it as more complicated than the previous one?

Zaentz: No, I accept it now. I have no problem with the complications. Every day someone comes in first thing in the morning and says, "We've got troubles." [Laugh] You come to six o'clock, eight o'clock, ten o'clock or noon you got that same guy, or they're lined up like they were in Prague [for

Amadeus]. But after a while you learn a certain kind of stoicism. "I'm quitting the picture. I can't work with these people"; you hear that on every picture.

Our only job is to think of the whole of the picture, and it's got to be the director who is the boss and who has the vision. It's a vision you've agreed on in the main before the picture starts: that *this* is the way we want to make this picture. ■

Nicholas Pasquariello is a freelance writer and filmmaker based in San Francisco.

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by Eric Larson & Tim Rich

MICROPHONE TECHNIQUES

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With the advancement of MIDI and other electronic music technologies, comes an entirely new set of challenges to be met by today's recording engineers. We often encounter (yet seldom debate) a whole new set of questions which are crucial to the success of any session:

"Where's the power cord?"

"Is there a manual?"

But perhaps the most perplexing questions about modern music's menagerie of MIDI units revolve around the development of microphone techniques for this new technology.

As engineers, this is a task, a responsibility, yes, even a burden that we must confront every day. (Pause here to pound shoe on podium.) It is crucial that we, as members of the electronics community, develop a grasp of MIDI right now or we may never understand future technologies such as TREBLI and BASIE.

When selecting a style of miking, take into consideration the soundstage you hope to describe (in detail) in the final mix: its depth, its width, its height, the singer's wardrobe, the color of the curtain involved. For our purposes, we utilized the Roland Octapad. We found that the MIDI jacks and the 6 CV jacks were cleverly placed so as not to conflict with an overhead-type mic placement.

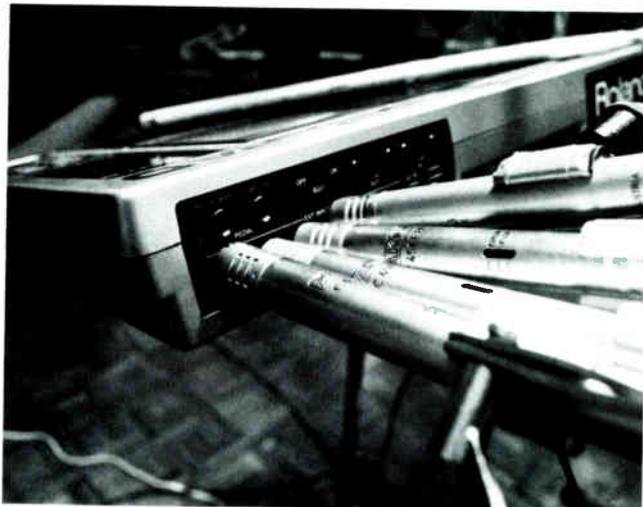
At this juncture, I feel compelled to stress the more basic aspects of microphone technique. Pay specific attention to which end of the microphone interfaces with the mic cable and check to see if the mic cable is plugged into the mixing console. In a later article, we will discuss the best types of con-

nectors to use for hooking incompatible or unrelated pieces of gear together such as an amplifier line out with a drumstick.

We A/B'd a variety of mics. Our preliminary setup utilized a large diaphragm condenser mic. We were hoping that the warmth of its tube preamp combined with its pleasant large diaphragm coloration in conjunction with an "off-axis" placement and a tight polar pattern (figure 8) would give us a sound we could call our own. It did, and we quickly placed that mic back in the mic locker.

When placing mics around a MIDI-compatible electronic unit, you will at once become aware of a few basic truths. Many of the old problems such as unwanted bleed through and proximity effects have been solved for us. In their place, we have been given a whole new set of problems. First of all, we found the SPL at the point of contact at the rear panel of the Octapad to

**Close-up of
miking setup**





be very low. Microphones such as the line level Bruel & Kjaer 4001 can be very helpful in elevating the level. An interesting note: when miking direct line outs we found that most manufacturers failed to leave adequate space between the output jacks for the mics to be placed. Therefore, you may be forced to select your mics solely on the basis of their physical size.

In our final mic array for this phase of our exploration, we included an AKG 414 on the kick and an AKG C-34 as an overhead pair. We found that this type of equipment required a much closer mic placement than we were accustomed to. This increased the physical interference with the player and/or the danger of damaging the microphones. The need for stable hardware was increased due to the incredibly small amount of room for movement.

One of the myths of MIDI-compatible electronic equipment is that it requires less room than other sound sources. It is true that the individual MIDI units are occasionally more compact than their acoustical counterparts (drum kits, brass sections, tympani, full orchestra, cannons, etc.). In day-to-day practice, however, you begin to realize that the amount of space required by these various units and their respective cables, manuals, cases, pedals, racks and programmers is nearly the same as that required by, say, a performance of *Der Phleedermoose* (pardon my German).

The next phase we have planned in our exploration of MIDI techniques will combine conventional microphone techniques on a conventional drum kit with MIDI technology. We will enlist a sequencer to send a controlled voltage (of considerably high current), which is directly interfaced to a live drummer, who in turn will trigger the live drum sounds.

One final note: in any endeavor that is both creative and technical, a certain amount of subjectivity always creeps in. If anybody has any feedback on any alternative miking techniques or has had any success at all with the aforementioned techniques, please let us know! ■

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LUNCHING · WITH · BONZAI

—FROM PAGE 74

Ponty: No, not really. I'm very happy being a modern musician of my time. But I still enjoy music from previous times, maybe more and more as I grow older. I understand more deeply now what is in Bach, or Stravinsky, or Charlie Parker, John Coltrane, than when I was growing up and fond of these musicians. It's a question of maturity, and insights into life that come with time. I'm a different man now

than I was 20 years ago. Because I am constantly creating music, I like to go back to musicians that I've always listened to, that are part of my childhood and youth, but I have no regrets about being born in this era.

Bonzai: Who is the most amazing person you've ever worked with?

Ponty: I can't answer that, because I have had such highlights and kicks playing with great players. It would be unfair to mention just one.

Bonzai: Do you have a close musical

friend?

Ponty: I had much closer relations when I was younger and growing up in the music community. I had much more time to socialize, too, and I was eager to communicate and exchange ideas. I think there are different stages in the life of a musician. My stage now is that I am extremely busy—too busy at times.

Being a violinist requires that I keep practicing, like an athlete. It's a very tough instrument—the toughest of all that I know. I never practice piano, but I always have enough technique to at least use it for my writing. I can still pick up a clarinet or a sax and blow a few notes. That's what I did in the army—military service was mandatory in my time. I had to serve two years and I chose to be in the band. I would rather do that than have a machine gun in my hands. I also played tuba in the army, so I know a bit of the valve technique.

But there is nothing like the violin. The playing position is extremely demanding. It's unnatural, and you must grow up with the discipline—like ballet, or some difficult sport.

So, I have to keep up my work with the instrument. And composing takes a lot of time. When I do an album, I oversee the whole project: writing, orchestrating, producing, mixing, mastering. Being a band leader I am called upon to make decisions. When I have free time I go away from the music world. I meet other people who have nothing to do with music or show business. Most of my friends are outside of the music business, with a few exceptions.

Bonzai: Would you consider yourself a success?

Ponty: [Laughs] I don't know—it depends on how you define success. I have succeeded in reaching certain goals, but there are other things in life. To be a success in music is not the only thing in my life. Let's say I'm pretty satisfied with the way I've conducted my life in the music field. I made the decisions that led me to where I am today.

Mr. Bonzai, a 15-year-veteran of the music industry, is former manager of a major Southern Cal recording studio, and author of Studio Life: The Other Side of the Tracks (Mix Publications).



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World Radio History

The UA8000 with TASC an unbeatable mix.



Polar Studios, Denmark, showing the Calrec UA 8000 with TASC (The AMS Studio Computer)

When Abba built Polar Studios in Stockholm, they thought they had taken quite a gamble by not making the usual choice of automated console. But word soon got around about the business they were attracting; with the Calrec UA 8000.

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When EMI Abbey Road heard rumours about the audio performance of the UA 8000, they did some in house tests. They were sufficiently impressed to send important members of their team to PUK Studios in Denmark. Just as history has been made at Abbey Road before, it is now being made on a Calrec UA 8000 with TASC (The AMS Studio Computer).

When MasterMix of Nashville decided to spend whatever it took to offer their clients the very best automated mix facility in America, they commissioned a survey and did some tests. On these results they sent their studio manager and chief engineer to spend some time at EMI Abbey Road. It didn't take them long to know they had found what they were looking for – and the competition didn't come close.

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by Bruce C. Pilato

PROGRESSIVES IN THREE ROOMS

TREVOR RABIN, MICHAEL HOENIG AND ANTHONY PHILLIPS LIKE TO DO IT AT HOME

Progressive rock (or "art rock") is one of those styles of music that simply won't go away. Its inception came with the development of the Moog synthesizer, the Mellotron and the multi-track recording studio in the late '60s. Its heyday was the early and mid '70s, but it has continued to advance through the technological boom of the '80s. In fact, with the reemergence of Yes, and the continuing popularity of Genesis, Peter Gabriel and the Moody Blues, this music form has become more popular than ever.

Progressive music has also grown to encompass a much broader variety of stylistic approaches. From the dense, apocalyptic metal crunch of King Crimson, to the minimalism of Eno, to the

mass appeal of Genesis, the genre has become both more commercial *and* more experimental. But where it has really changed is in the way it is made and recorded.

In the past, most progressive rock was recorded in sophisticated commercial studios, but it is not uncommon today for such records to emerge in part (or whole) from private home studios. Trevor Rabin, Michael Hoenig and Anthony Phillips are three artists from this field who recorded at home all, or a great deal, of the music on their current albums. The youngest member and a major contributor to the new musical design of the recently re-formed Yes, Trevor Rabin took control of the latest Yes album, *Big Genera-*



Michael Hoenig at work in his home studio.

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tor, after a fruitless year of recording in commercial studios, and finished much of it at Southcombe Studios and in his home. Hoenic, a former member of Tangerine Dream, decided to shun the craziness of the L.A. recording scene for a custom-built, very private studio in the large loft where he lives. There he has recorded numerous film and TV soundtracks, including scores for *9½ Weeks* and the *Max Headroom* TV series, as well as a stunning solo album of electronic music. Phillips, a quiet but cheerful instrumentalist from South London, was the original guitarist in Genesis. He left the group before they hit the motherlode to make his own records and do soundtracks at a small home studio. He has done so for the last 17 years.

Though these artists are often lumped together in the same musical category, each writes and performs a distinctly different style of progressive rock. Their home studios also vary dramatically, with Rabin and Hoenic utilizing the newest technology, and Phillips content with what he calls "my antiquated 8-track setup."

Trevor Rabin

Early in 1987, when Trevor Rabin was deeply involved with the recording of *Big Generator*, it was not unusual for him to read a bedtime story to his 2-year-old child, and then casually walk downstairs to record the crunching rhythm guitars that drive the new Yes album.

"I didn't have to worry about being confined to specific times in the studio away from home," says Rabin from his house in Lake Hollywood, just outside of Los Angeles. "If I woke up at three in the morning with an idea, I could shoot out of bed and go into the studio."

Rabin's studio is located in a 30-foot by 25-foot room designed without a separate control room. With the exception of carpeted and hardwood floor areas, it is certainly a far cry from the acoustically designed commercial studios found in downtown L.A. But for Rabin, it's just fine.

"It's basically one big room off the house," he says. "I got a list of things I wanted to do and I went to Chris Cary at Westlake. He's been invaluable in his help and Westlake has been extremely supportive." Rabin originally fitted the studio with a Soundcraft

Model 1600 console, but found it wasn't flexible or big enough for his needs, so he soon upgraded to the 2400. The bigger board, according to Rabin, has made a huge difference.

Rabin's primary tape machine at home is a 24-track MCI, which he says is "fantastic. I was apprehensive at first to get it," he admits, "because in London you don't see them. It's only Studer or Otari. When I heard the machine—Chris Cary A/B'd them—it was one of the better machines I'd heard." Rabin also went in with Yes co-producer Paul De Villiers on the purchase of a Sony digital 24-track, "but it's not in my studio much. We bring it in when we need to."

Prior to the new Yes album, Rabin had only used his studio to make demos. When he began recording parts for the album at home, he usually laid them down on his analog MCI and then transferred them immediately to the Sony digital machine.

For monitors, Rabin uses a Hafler 250 amp system with Yamaha speakers. "These are the small speakers, and no, I don't have toilet paper over them," he says with a grin. "For the main system, I started off with an H & H amp but that sounded pretty hard, so I switched to a Ramsa amp, which is beautiful and sweet-sounding. I drive that through old JBL 4311s."

He has rented various big speakers for the room, including Big Reds, but, says Rabin, "the minute I started getting into too big a speaker, the room became a problem." He also has the Dolby SR system in the studio, which he says does color the sound, "but in a nice way."

His list of outboard gear is extensive; however Rabin has certain favorites. "I have the Lexicon 200, which I

think is one of the great reverbs. It's got a lot of character. I also have a whole bank of Korg delays and reverbs, and I especially like the 3000. With Korg you don't have to go out and spend all kinds of money. For compressors, I love the Dynamite. It's so harsh, I used it on the album a lot."

Other outboard gear used extensively by Rabin include dbx 165s and Ashley noise gates, which he feels are the best available: "They're so warm and easy to apply and have a nice feel about them."

His primary guitar is a 1962 Fender Strat, which Rabin says has been "totally bastardized." It includes Seymour Duncan pickups and extensive rewiring. He also uses Westone guitars, which he endorses, and a solid-body Tobias electric as an acoustic. "It's an amazing guitar," he says. "We worked hard to make its resonating wood perfect so it actually sounds like an acoustic guitar." Other acoustic guitars in his studio include an Alvarez and an Ovation.

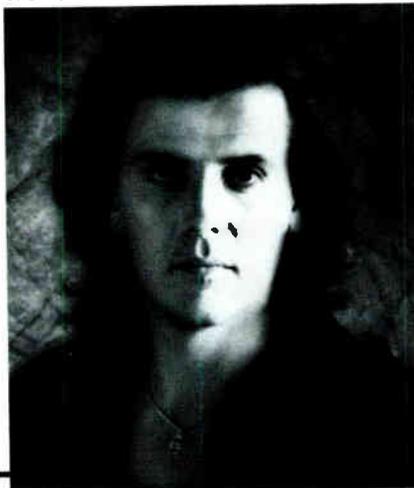
He has a wide variety of keyboards in the studio, though his favorites are a trusty old Memorymoog and the Korg DW 8000 and 6000 models. He also uses a Yamaha DX7, a Jupiter 8, Korg DSS-1 and Akai S900 samplers. There are various drum machines and an acoustic set of traps there, too.

Although he is essentially a guitarist, Rabin played many of the keyboards on *Big Generator*. Did this cause any problems with Yes keyboard whiz Tony Kaye? "Oh no," says Rabin without hesitation. "The thing about Tony and me, aside from the fact that we're great friends, is we work together all the time. He is a great guy to work with. There are no ego problems in the band now, or people stepping on each others' feet. When the idea came up that I mix the album, they all said, 'Great! We should have thought of that a long time ago.'"

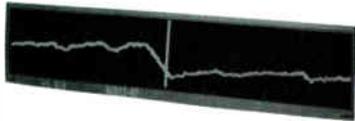
After the tremendously successful *90124* album and tour in 1984, the group took a brief hiatus before returning in 1985 with producer Trevor Horn to do the follow-up. The basics for the album were originally recorded at Lark Studios in the small town of Caramati, Italy, near Lake Como. Lark is built inside a massive 11th century stone castle, complete with moat. It was believed the huge ambient rooms would provide a monster sound.

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Trevor Rabin



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ARTIST'S · STUDIO

ing for, the band moved to both Sarm and Air Studios in London, still with Horn producing. But another four months passed and the band wasn't satisfied. They parted company with Horn (amicably) and returned to L.A. (where most of them live), handing over the production chores to Rabin and De Villiers.

Most of what was recorded in Italy and London was trashed, with the exception of certain drum tracks and various other parts. Upon returning to L.A. last year, the group, Rabin and De Villiers finished the album at De Villiers' 24-track studio, at Rabin's home, and at Sunset Sound, where it was mixed nearly two years after it was started.

"I feel good about it now," says Rabin, as the album sits near the top of the charts. "There was a lot of apprehension during certain periods. It took so long. I never want to take that long making an album again!"

Michael Hoenig

"I take the privilege to keep the outside world out of my place," says Hamburg-born composer and producer Michael Hoenig. "It's not a general purpose studio that someone can rent out. Either I record my material in it, or I produce in it."

Located in a downtown section of L.A. near Little Tokyo, Hoenig constructed his custom studio inside a huge abandoned warehouse. This area has become a new haven for artists seeking roomy lofts in which to work and live.

Since leaving Tangerine Dream in 1976, Hoenig has been active as a solo electronic musician and composer of film and TV soundtracks. He has made three solo albums and done soundtracks for everything from B-grade horror films and TV movies-of-the-week, to critically acclaimed films such as *Koyaanisqatsi* (which he scored with Phillip Glass) and *9½ Weeks*. Through his friend Jack Nitzsche, he also worked on the last Neil Young album. Most of his projects of the last few years, as well as his new solo album *Xcept One* (on Cinema/Capitol Records), were done completely at his home studio.

"It's set up for electronic music recording, but I built all the walls so it would be acoustically wonderful for any live recording, especially something like a solo piano or string quartet," says Hoenig.

Built with concrete floors and "pretty hard" acoustically treated walls, the live recording area in the studio is an impressive 2,000 square feet. "It's huge. There's not much in it, except a couple of paintings on the walls," he says.

In his control room is a Soundtracs TS-24, 58-input console. His tape machine is a 24-track analog MCI, which he bought new in 1986. "The technology and mechanics of those machines are certainly antiquated—they look like old washers and dryers—but they sound exquisite," he notes. "I had my first MCI for 14 years and that machine never let me down. I took good care of it, and there is something about loving machines and all that—it never broke down on any session. But it was simply time to upgrade."

Hoenig's studio also has an MCI 4-track for soundtrack work and a 2-track for mixdown. "I also have all the usual toys," he says with a smile, "Five digital delays, three Lexicon reverbs, the Aphex, the Compellor, UREI compressors—you know, most of the studio and musician outboard gear." Hoenig also enjoys taking old, obsolete gear and rebuilding it to suit his needs.

Hoenig continually changes the speakers in his studio, depending on the project. He has a particular fondness for the Auratone S-10s, and—like Rabin—the old JBL Decade series, which he says, "is not everyone's piece of pie, but I like them."

For the mixing of his newest album, he rented a pair of Westlake BSB-12s. "The results were phenomenal," says Hoenig. "When I went into mastering in that controlled environment, it sounded exactly as it did in my studio. They were sensational."

Probably the most important piece of equipment in Hoenig's studio is his Synclavier. "It's my main tool. It's the core that locks me into my tape recorder with the SMPTE," he notes. When working on soundtracks, Hoenig usually goes directly from the Synclavier to his 4-track. Most of the cues for the recent *Max Headroom* TV series were done that way, as was his last motion picture soundtrack.

In addition to the Synclavier, Hoenig has a huge arsenal of keyboards, including two Yamaha DX7s with three 816 rack modules, a Roland D-50, and an Oberheim OB-Xa, OB-8, and a Matrix, which Hoenig calls "the finest analog synthesizer ever manufactured."

He also has a few classic keyboards which he continues to use. "I still use

an old Minimoog and ARP Pro Soloist, which are out of the museum department," he says. "Those things are absolutely useable in the proper environment; they can still sound fresh."

Hoenig was one of the earliest electronic music pioneers in Europe. In the '60s he built a synthesizer before the first Moog was commercially available. He came out of the same movement that produced Kraftwerk and Tangerine Dream but he first left his mark on the progressive rock music scene as the leader of Agitation Free, a quintet that boasted a substantial following in Europe and the Middle East.

After a one-year stint with Tangerine Dream from 1975 to '76, he came to the U.S. and signed a solo deal with Warner Bros. Records, for whom he recorded two critically acclaimed electronic music LPs. By the late '70s, he had grown disenchanted with the music industry and formed Metamusic Productions to do soundtrack work. Last year he was signed by Cinema Records, a new progressive music label (see January *Mix*) whose roster includes Yes' Tony Kaye, the Moody Blues' Patrick Moraz, and ex-Camel keyboardist Pete Bardens. The result-



Anthony Phillips

ing album, *Xcept One* is a powerful blend of avant-garde strains and traditional pop rhythms. Its sterling production is a grand testament to Hoenig's ability to effectively utilize his home studio.

"I really have this place to keep my own peace of mind," he says. "It's a place where I can maintain the privilege to work wherever I want. And to be honest, I'm not hungry for work."

Anthony Phillips

Just prior to the recording of *Nursery Cryme* in 1970, guitarist Anthony Phillips left Genesis—the British progres-

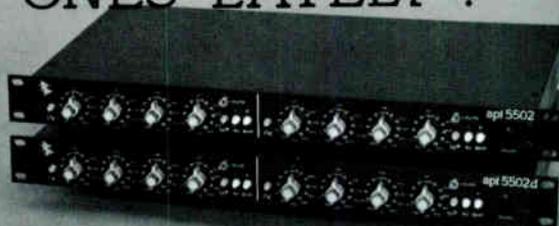
sive rock group he had founded with Peter Gabriel, Mike Rutherford and John Mayhew in the late '60s—to work as a composer and producer in his small home studio in Surrey, South London.

While the group was going through a series of changes, Phillips honed his craft as an instrumentalist. Oddly enough, in 1977, just as Genesis was making the transition from cult act to arena rockers, Phillips finally recorded and released his first solo album, *The Geese & the Ghost*.

In the ten years since, Phillips has remained at home and recorded nine more solo records, encompassing a range of musical styles from progressive rock to classical. In addition, he has sustained himself by scoring and recording soundtrack music, or "library music scores," as they are commonly called, for British TV.

"Outside of my records, the main thing I do is television music," says Phillips during an interview in New York to promote his newest solo album. "I've done four TV plays and lots of library music, which are instrumental music soundtracks. I've enjoyed it and I've been really lucky because I

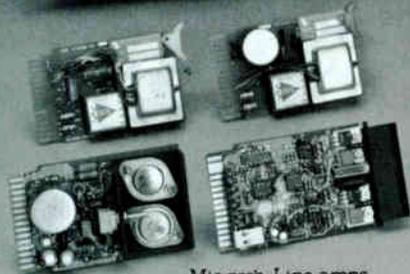
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haven't had to do anything distasteful, and it's been a wonderful excuse to experiment."

Phillips has not only kept busy since departing Genesis, but has been able to work at his small home studio in the country, a facility that allows for tremendous musical growth. He has written and recorded conventional art rock albums in the Genesis mold, produced a recording of a school choir, and written several classical music pieces for guitar, piano, and mixed quartets.

But unlike Trevor Rabin or Michael Hoenig, Phillips has opted for a much simpler recording setup, both in structural design and in equipment. "It's set up like a studio in the main front room of my house, which has been converted," he says. "It's all properly wired, but all in one room. Because I use drum boxes and synthesizers, I've never needed much separation."

Much of Phillips' studio has remained unchanged in the last ten years. This is not necessarily by choice, but rather because he has opted to use his record company advances to continue making records instead of constantly upgrading his studio.

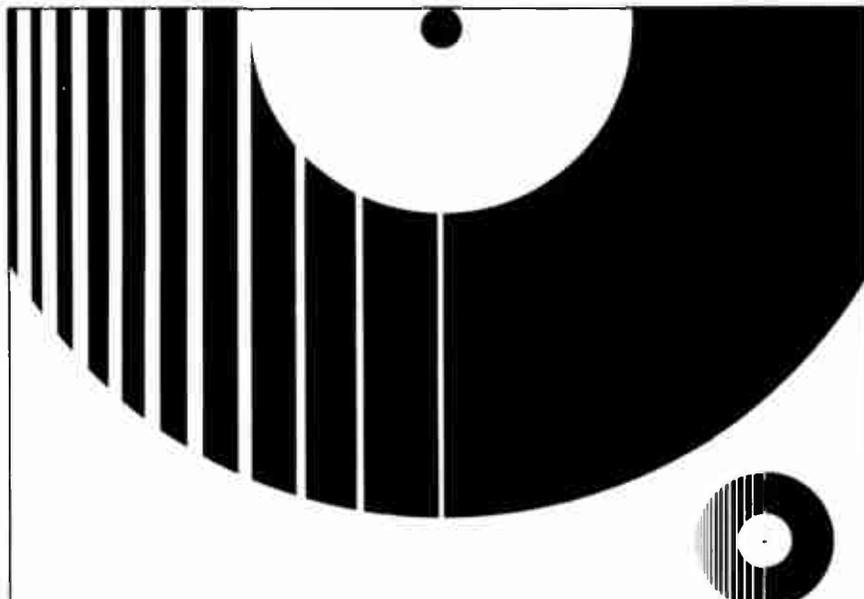
"Some of it is very primitive equipment," he says with a grin. "I still have an 8-track, but I hope to go 16-track soon. I have mixed feelings about going 16-track. I've always felt that the discipline of eight was very good for home, and then you transfer from eight to 24.

"I'm afraid that with 16 tracks I'll end up using six just for drums. Since so much of my stuff is based from my home and I don't have the money to go 24, I'll probably go to 16."

Presently Phillips uses a one-inch 8-track Brennell tape machine he purchased in 1981. This is the same model that Phil Collins used to record the basics for his first two solo albums. "I've had it for ages, but it's a sturdy machine and the signal-to-noise ratio is good. The transport is a bit eccentric, you know—the tape peels off the reel for the first few feet," he says with a laugh. "So you have to put up with some idiosyncrasies."

He mixes down to a Studer 2-track. "Don't ask me the model; it's ancient! I had a Revox before that." Phillips' board is a 15-year-old Soundcraft 12-input, 4-output console that Phillips calls "a joke. It's the oldest piece of gear in my

—CONTINUED ON PAGE 142



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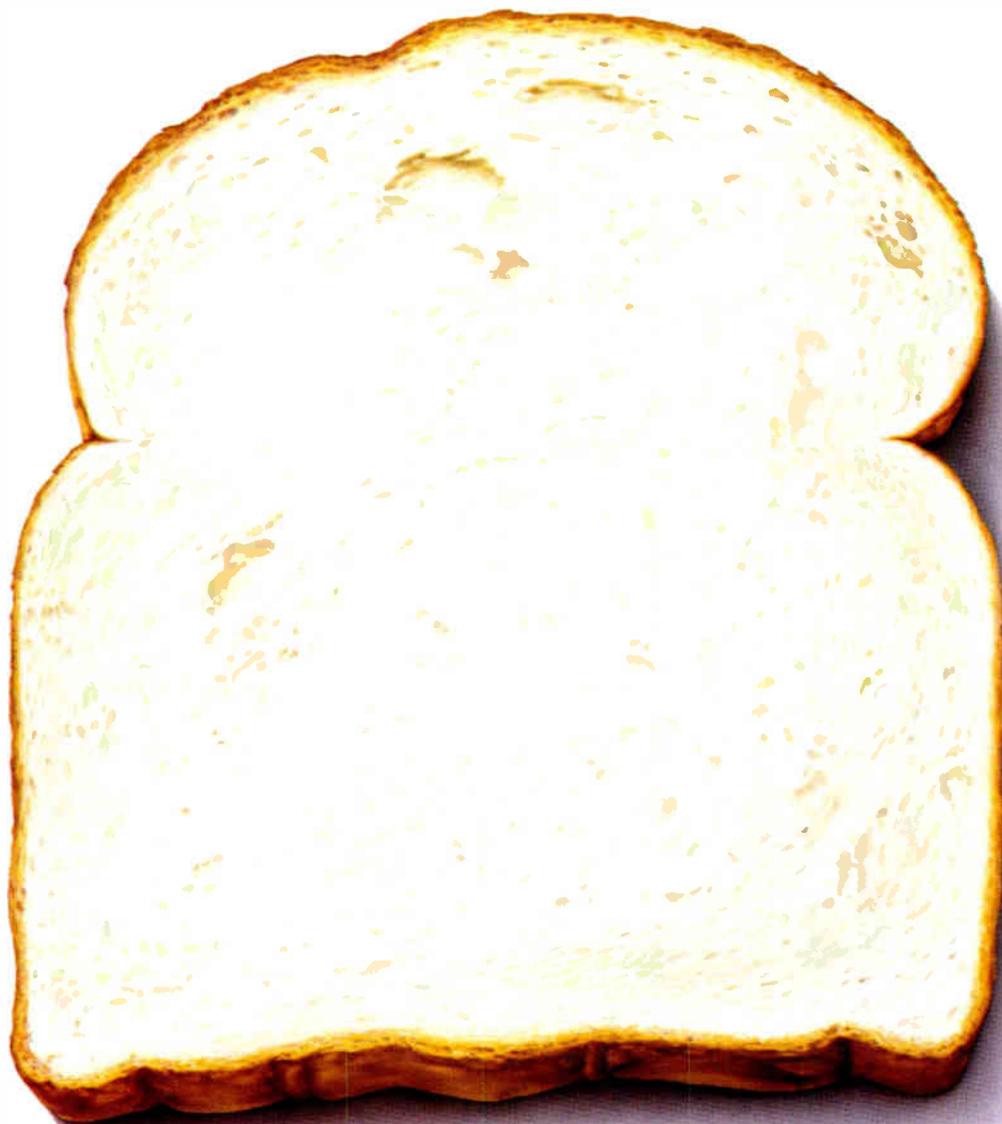
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World Radio History

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by Dan Daley

SUPERTRAMP

TECHNIQUE OVER TECHNOLOGY AS VET ROCKERS RETURN

Rick Davies sits in his publicist's office in New York City pulling at the hairs in his grey-streaked beard. The pianist, composer and remnant vital force behind Supertramp is in town between dates on the European leg of a tour. He's just gotten off the phone with his wife, Sue, at their home in Encino, CA, and this contact with the family seems to have reassured him somewhat.

The road back to the road hasn't been a piece of cake for Supertramp. After a one-and-a-half year hiatus while the band made its new LP, *Free As a Bird*, at Davies' home 24-track studio (unofficially known as Back Yard Recording), Davies, sax player John Helliwell, bassist Doug Thomson and drummer Bob Siebenberg had looked forward to a series of warm-up dates in Australia last December.

Everybody expecting an uncomplicated life, please step forward. Not so fast, Supertramp. The Australian club dates fell through. "So we sat around for two weeks after being ready to go," muses Davies, continuing to worry his

beard as though he were still cooling his heels in an Australian hotel room. Check the itinerary: South America? "We ended up playing our first show in January to 70,000 people in Rio,

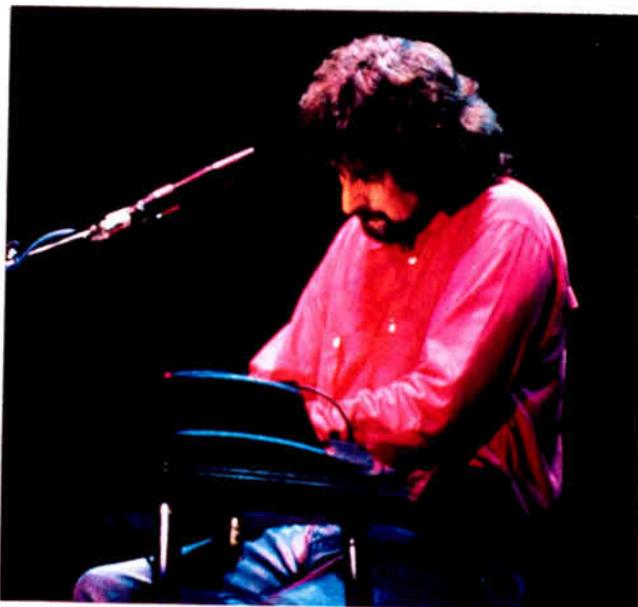
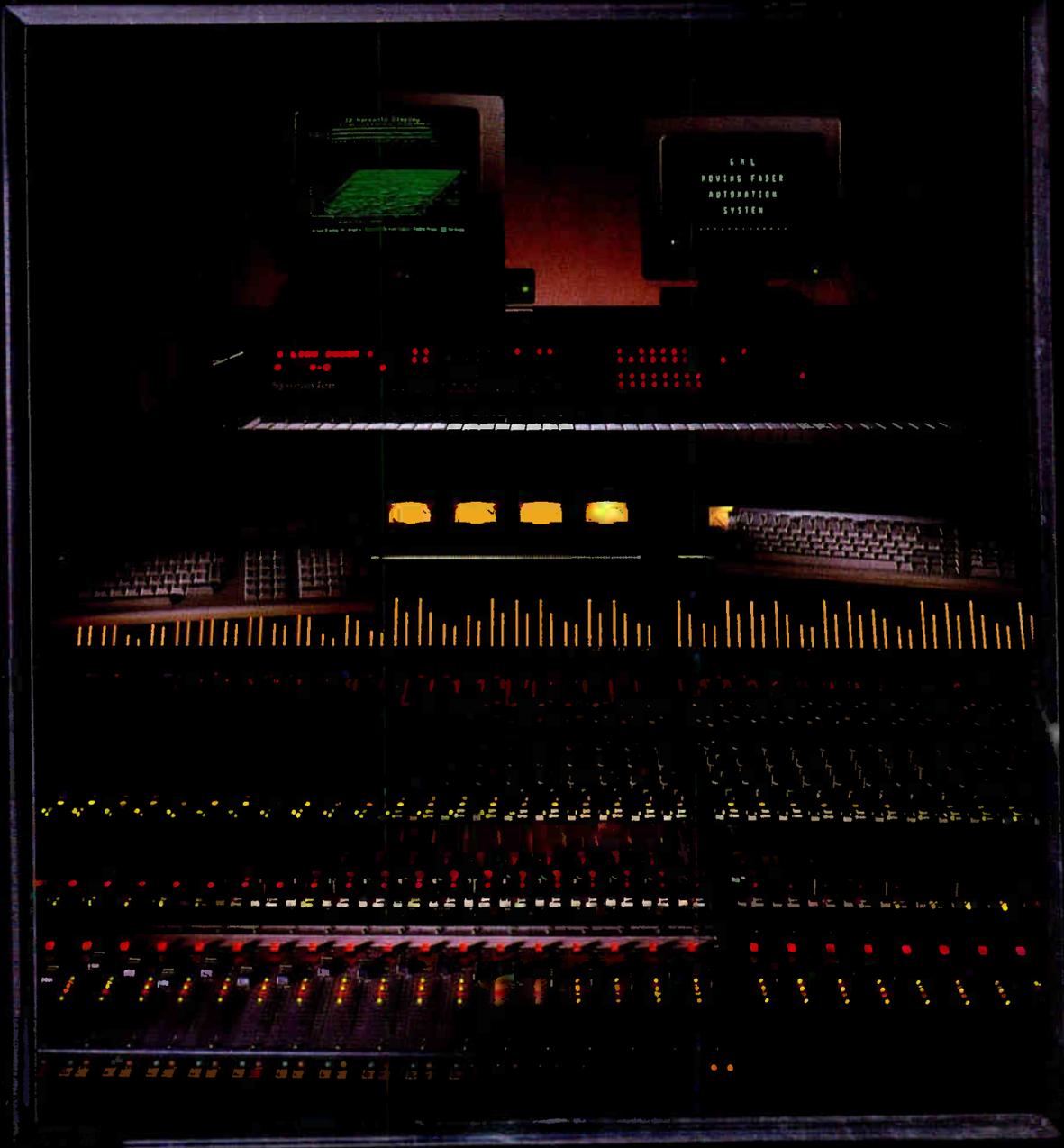


PHOTO PAULO RICARDO



Above:
Rick Davies
Left: Super-
tramp onstage

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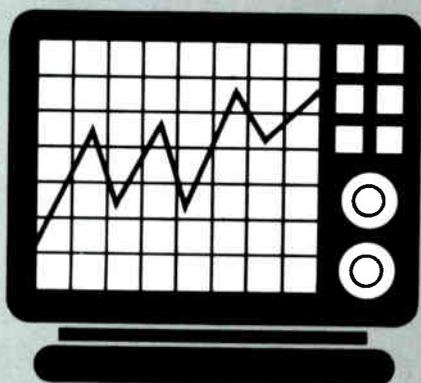


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SOUND · ON · STAGE

which is pretty tough on the nerves, and then the next week we played in Sao Paulo, which was the biggest crowd we'd ever played to before in our career, around 130,000 people.

"It was all chaos, and we were jet lagged out. It was pouring rain that evening and things were shorting out as the other bands were playing. We had to sit around waiting for stuff to dry out before we could go on stage. We finally got onstage at about 12:30 at night. This was the first time some people there could have seen us in nearly 13 years, because it's difficult to get down there. We walked out on stage and heard things like organs coming out of guitar amps and such. After about a half hour, things started pulling together, and by the end it seemed fine. We just breathed a sigh of relief. I was ready to commit suicide after the Rio show. Then in Sao Paulo everything worked out wonderfully."

So much for a slow start; with only two shows under their belts, Supertramp had been seen by over 200,000 people. After ten albums since their formation in 1970, the peripatetic peregrinations of touring have become at least familiar to Supertramp. Davies has said on at least one occasion, "I still like touring; it's all the pre-production work I dislike. All the details of planning and staging the set and shooting special videos can be tedious. But it's always great to feel the crowd's response, especially to the new material."

Secret Origins

The band was, aptly enough, named after the title of a book published in England around the turn of the century called *Autobiography of a Super Tramp*. The tome chronicled the perambulations of a Liverpool character who landed on a boat headed to the States and who crossed America riding the rails hobo-style. "It sounded good at the time, and seems to have worked rather well for the last few years," Davies says of the monicker.

Not that literary associations are an alien presence to the band: Davies is a product of the English art school milieu, a particularly British institution where the precocious and the feral mix at adolescence to mark time until the need arises to actually face the world. John Lennon, Mick Jagger and

numerous, luminous other Brit-rockers found their inspirations in it. And both Davies and erstwhile partner Roger Hodgson, who departed several years ago, used their lyrics to build Supertramp's reputation as a band that actually had something to say and said it gracefully.

Supertramp—the band, not the bum—eventually made their home in California, an odyssey obliquely related in their 1979 LP, *Breakfast In America*. That record, which sold 16 million copies worldwide and spawned three hit singles, was very much about being British in the vast ocean of American culture.

There's been a consistency over the years to Supertramp performances, due in part to their continued commitment to using films onstage to illustrate songs, and to the fact that they have, by virtue of longevity, engendered an extended family that by now encompasses their sound and light operation. Delicate Sound of Los Angeles has been Supertramp's voice of the theater almost since the beginning.

"Delicate Acoustics is a company that we started," recalls Davies. "When we came over to America we brought our own P.A. system in 1975. Some bright spark among us actually had the idea to go ahead and buy it, which



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SOUND · ON · STAGE

9-foot Steinway, has been rebuilt twice and was used on the last two Supertramp LPs. He gets it into the loop on stage via a Helpinstill pickup and a custom-built mixer. In the studio, Norman Hall uses either a pair of AKG C12As or a pair of AKG 251s. He is decidedly not a fan of PZMs for that purpose.

"It's not really that spectacular in terms of technology, but the keyboard setups are quite extensive," says Hall of the live show. "The thing is that the Supertramp show is a very complex performance. There's a lot of people playing a lot of parts. It integrates that way and every part is crucial. And the band likes to reproduce the record as faithfully as possible. There's a lot going on—there's eight musicians on stage and a lot of cues."

Not that technology hasn't raised its spectre in this otherwise straight-out rock and roll show. "I trigger a Wendell bass drum to replace the real bass drum on a couple of songs," explains Hall, referring to the Roger Nicholls bass drum from Steely Dan's *Aja* and *Gaucho* albums. Hall patches it in through the patch bay on the Midas

board. "I use it for a real tight bass drum sound at a few points in the show. I mute the real bass drum and unmute the Wendell bass drum. The drummer plays it through a trigger on his bass drum. It's one of the few ways you can actually change the sound of a bass drum during a live gig, other than actually changing the bass drum."

Supertramp Cinematique

But what would a Supertramp show be without the movies? They've built up quite a collection of onstage films over the years, and continue to employ clips from several years ago with older songs.

"We have quite a few films this time," says Davies. "There's a new song on the record called 'Awful Thing to Waste' which is about somebody who is going through a creative block of some kind. It starts out with a slow intro. The fellow in the film is looking out the window, of a room, throws a piece of paper he's working on in the trash and in general looks quite disgusted. The shot then is of him looking out the window, and then the whole rhythm thing builds up and we see this whole daydreaming thing, and the camera comes into

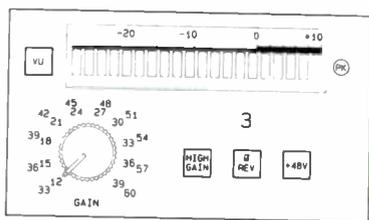
RICK DAVIES' 24-TRACK GUEST COTTAGE

Back Yard Studios, which occupies the guest cottage on Rick Davies' Encino, CA, abode, sports an API console and Ampex multi-track decks. His API desk, as the British prefer to call them, was acquired from Ocean Way Studios in Los Angeles.

Free As A Bird was recorded there with live sound mixer Norman Hall in the engineer's seat. "We basically built the record up from rhythm tracks and we had never done that before, and the band members came in one by one and built it up from there," is how Davies describes the LP's process. "We were looking for a new way to do things after having done all the other albums the same way, all playing together. Then we would replace all the parts."

Supertramp's first single from the album, "I'm Begging You," reached Number One on the dance charts in the United States, a first for the band. The next single, "Free As A Bird," the album's title track, was to be released before the band hits America on its world tour this spring. —D.D.

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him, pans right into his eyes, and then right past his eyes, and then the film fades away.

"In another part of the song, the film kicks into a rather exotic piece where there are all foreign languages in the songs and the film shows the Taj Mahal and other exotic locations. It goes on this high speed aerial plane during the long guitar solo that ends the song. At the very end it goes into a waterfall and then shoots back to his eyes again." The new film was directed by C.D. Taylor, a Briton who directs video work in California.

Supertramp doesn't sync the film to any external device, but they do use a drum machine to start the song and lock in the tempo. "The projectionist has a vari-speed so he has a bit of leeway to keep the speed together," says Davies.

"The most famous piece of film is the train ride [clip] on a song called 'Rudy.' There's a famous piece of film out of England called 'London to

—CONTINUED ON PAGE 159

Finally: an HF driver that doesn't turn cymbals into trash can lids

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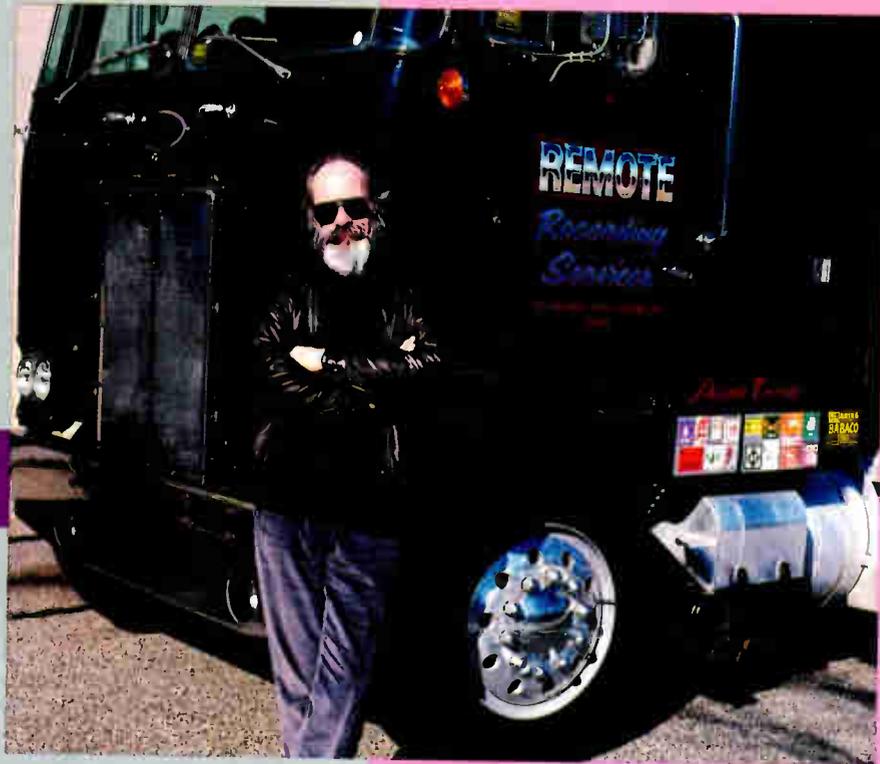
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D DRIVING FORCES

TEC WINNER'S PROFILE



Criss-crossing the country in his Black Truck, David Hewitt has brought the best in remote audio services to many of the world's top recording artists. *Mix* readers voted him winner of the 1987 TEC Award for Film/Videc/Broadcast Production Engineer. David Hewitt knows what it takes to succeed, and what it feels like when you do

Life on the Road: "I'm not sure what puts people on the road. I think all engineers are kind of eccentric and unusual. To me, it's always been kind of an addictive lifestyle. I enjoy the travel and the comraderie with people."

Magic Moments: "Something happens when the band is really playing. Everything works and the show kind of mixes itself. This doesn't happen very often, but when it does you know it. It's those moments that make the whole thing worthwhile."

The TEC Awards: "This is a people business and it's great to give the folks a chance to sit down and scratch their heads and say: 'Who's out there who works well and doesn't get the kind of recognition he deserves?'"

Mix magazine: "I've been reading *Mix* a long time — I really use the thing. Once Pink Floyd decided with less than a week's notice to get this very complex package together. I grabbed *Mix* and started calling around, making all the arrangements. It was very, very crazy but we got it down — due, in no small part, to *Mix*."



MIX THE RECORDING INDUSTRY MAGAZINE

Photos (Top) Claude Rolo, (Bottom) C.R. King

The 1988 Technical Excellence and Creativity Awards will be held Nov. 3 in Los Angeles. Call 415-653-3307 for information

by Mark Herman

ON THE ROAD

SOUND COMPANIES, EQUIPMENT, ARTISTS & PERSONNEL ON TOUR

Artist Sound Company Tour Dates & Region	House Console #1 House Console #2 Monitor Console #1 Monitor Console #2 Crossovers	Main Speakers Other Speakers Subwoofers Monitor Speakers	Main Amplifiers Other Amplifiers Sub Amplifiers Monitor Amplifiers	Engineers: (B) = band (H) = house (M) = monitor
Bryan Adams Jason Sound Industries Jan-Feb Japan	N/A ---- Soundcraft 800 32x10 ---- BSS MCS	(6) JSI J-62 (12) JSI J-63 (8) JSI J-1 JSI J-7, J-14	Carver 1.5 Carver 1.5 Carver 1.5 Carver 1.5	Jody Perpick (H) Glen Collet (M)
Alabama Electrotec Ongoing N. America	Lab Q Soundcraft 32x8x2 ---- Soundcraft Series 4 40x16 ---- BSS	(60) Lab Q ---- (8) Lab Q Sub Electrotec Floor Wedge	JBL 6233, UREI 6400 ---- JBL 6233, UREI 6400 JBL 6233	Dave Zammit (H) Dave Hailey (B, M) Dave Stogner
Dio Tasco Dec-March N. America	Midas Pro 40 60"x12x2 (*split custom) Midas Pro 4 30x24 ---- SG Engineering	(30 stacks) Harwell ---- Tasco Wedges 2x12, 2x15	BGW, Crown PSA2 ---- ---- Crown PSA2, MT1200	John Godenzi (H) Martin Rowe (M) Jeff Williams Bob Heinley Pete Russell
Julio Iglesias Clair Brothers Feb-March Argentina & Brazil	Harrison HM-5 32x16x2 w/16 ch. extender -From House- ---- Clair Custom	(24) Clair S-4 ---- ---- Clair Custom	Carver 2.0 ---- ---- SAE 2600	Chris Carlton (B, H, M) Steve McCale Barry Clair
Kiss/Ted Nugent Showco Nov-April N. America April-May Japan	Harrison HM-5 32x16x2 ---- Harrison SM-5 32x16 ---- Showco	(40) AX (20 pair) ---- (12) AX Sub Showco 100, 200, 300 & 400	Crown PSA2, MT1200 ---- Crown MA2400 Crown MT1200	Mark Hughes (H) Randy Piotroski (M) Mark Harvey (M) Bill Sheppel
Sunplash '88 Schubert Systems Group Feb-March Africa	Gamble HC 40x16x2 ---- Gamble SC 32x16 ---- SSG Custom	(36) SSG Steradian ---- (16) SSG Sub 218 SSG M112, M115	Crest 8001 ---- Crest 8001 Carver 1.5	David Scheirman Gary Whitelock Larry McColl
George Thorogood Ultra Sound Feb-April N. America	Yamaha PM3000 40x8x2 ---- Gamble SC 32x16 ---- Meyer	(40) Meyer MSL3 ---- (12) Meyer 650R2 Meyer UM1, UPA MSL3	Crest 4001 ---- Crest 4001 Crest 3500	Dave Taylor (H) Keith Dircks (M) John Doerschuk
Earth, Wind & Fire Maryland Sound Industries Jan-May USA June Japan	Yamaha PM3000 32x8x2 Yamaha PM3000 32x8x2 Ramsa WR-S840 40x12 Ramsa WR-S840 40x12 MSI HS 301	(40) MS 12 (28) MS 12B (8) MS Sub 2x18 MS 2x12, 2x15 MS SF, Meyer UPA	Ramsa 9220, SAE 250 SAE 500 Crest 8001 Crest 3501, 4001	Mark Smith (H) Flash Callahan (B, M) Mike Kelly Roy Simmons Russell Emery

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by Mark Herman

SOUND REINFORCEMENT NEWS

It seems that the live touring industry has grown healthier these last two years. Many insiders attribute the growth to the increased global nature of many tours. Promoters, agents and the acts themselves have discovered that places such as Australia, New Zealand, Japan, the Soviet Union, and even Africa, are now capable of supporting an international tour. And more touring, of course, means increased business for sound reinforcement companies. Let's hope the trend continues.

Reggae Safari . . . Stanley & Livingstone would be proud of the **Schubert Systems Group**. The **Sunplash '88** reggae tour

(see "On the Road") traveled through six countries in **Africa**. Beginning February 10 in Monrovia, Liberia, the tour passed through Zaire, Togo, Nigeria and Ghana, before finishing March 12 in Abidjan, Ivory Coast. An SSG 52-cabinet P.A., Gamble consoles, and a monitor system made the transatlantic trip. Respected audio journalist/writer **David Scheirman** was also along, working with engineers **Gary Whitelock** and **Larry McColl**. I expect a good story or two will be in order. . . **Toto** toured Europe and Japan—with a complete SSG monitor system and a Gamble SC 40 x 16 stage console, along with a

Gamble Series EX 56 x 16 x 2 + 16 x 16 matrix, house console. . . **Oingo Boingo** fueled their ever-increasing popularity with a brief January-February swing through six Western states. Crest 8001 amplifiers powered 32 SSG Steradian cabinets and 16 SSG subs. Consoles were Gamble HC 40 x 16 x 2 and SC 40 x 16. . . Schubert Systems Group recently moved to a larger facility in North Hollywood. Located next to the new **Power Plant** rehearsal studios, it offers more room for SSG's recently expanded P.A. inventory. Recent new equipment purchases include 48 new Crest 8001 power amplifiers. . .



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Those Texans sure know how to keep busy. Dallas-based **Showco Inc.** continues to amaze me with their immense client list. They handled solo-Stone **Mick Jagger's** February rehearsals and March visit of Japan... **George Michael** will use Showco's European Prism system after **Saga's** tour finishes... **Kiss** and **Ted Nugent** are touring North America together until April with Harrison consoles and a 52-box Showco AX main P.A. They will proceed to Japan for an additional five weeks... Unfortunately **The Kinks'** tour was canceled due to leader Ray Davies' poor health... Other Showco tours were **Willie Nelson, Aerosmith, Dwight Yoakam, Eric Clapton, Linda Ronstadt, Dokken, Barbara Mandrell,** and the **Beach Boys.**

Ultra Sound of San Rafael, CA has been providing equipment and personnel for three acts: **George Thorogood** resumed touring with a complete Meyer main and monitor system composed of 40 MSL3s and 12 650R2s. A Gamble SC 32 x 16 stage console provided by **Hi-Tech Audio** was used along with a Yamaha PM3000 for the house. Engineering were house mixer **Dave Taylor** and monitor man **Keith Dircks**... The latest leg of the **Yes** tour saw Ultra Sound picking up responsibility for the main P.A. A full Meyer rig along with two Gamble HC 40 x 16 x 2 house consoles were provided for house engineer **Dave Robb.** **Maryland Sound Industries** continued to supply the monitor system... **The Grateful Dead** are back on the road following their traditional winter break. And as usual, sound reinforcement is being handled by Ultra Sound. Gamble consoles, Crest amps, and massive amounts of Meyer P.A. and monitor gear are standard at a Dead show. With the addition of a new \$100,000 Gamble Series EX 56, Ultra's legendary sound has improved.

Last year, **Audio Hawaii** of Pearl City, Hawaii purchased 16 Clair Brothers S-4 speaker cabinets. Added to their 20 Malcolm Hill M series and eight McCaulley 2x15 cabinets, the new S-4s give Audio Hawaii the largest P.A. on Oahu... Spokesperson **Beth Perri** says, "What we have found with the Clair system being here on the island is that acts feel comfortable using equipment that is familiar to them. We need the type of equipment that is well known in order to reassure clients that we are offering first rate service. The S-4s and the PM3000 console keep the bands happy, the accountants happy, and give us

more business. It is good for Hawaii too; for years we have been saddled with the stigma that there wasn't enough equipment support on the Islands. Until now, major acts had to fly in P.A. gear. That can be very expensive. Now they can use us." Perri also mentions that "an additional purchase of 16 more Clair Brothers' S-4s looms on the horizon"... Audio Hawaii also offers a Yamaha PM3000 40-C for the front of house and a 28x10 Windt-modified Yamaha PM1000 for the stage. Monitor speakers are McCaulley 3-way active wedges with JBL components.

Stanal Sound Ltd. out of North Hollywood, CA, is a national sound reinforcement company capable of handling up to seven touring clients at once. They also provide venue equipment support for Southern California's **Universal Amphitheater** and **Greek Theater**. Neil Diamond and the **Pointer Sisters** are two of Stanal's regular clients... President **Stan Miller** says, "We could easily do three very large tours at once if necessary, plus our usual venues. All our equipment is designed to work together so we can provide systems of any size. Currently we are updating our touring systems so that they are all JBL Concert Series product. The system Neil

ENGINEER SPOTLIGHT

Name: John "J.T." Taylor

Age: 40

Home: Berkeley, CA

Years of experience: 1971 to '88

Now employed by: Sound On Stage, Brisbane, CA

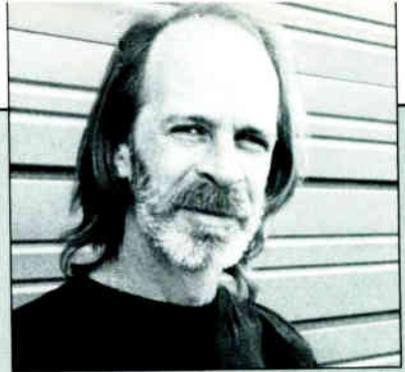
Favorite console: Gamble Series EX 56

Favorite venue: Oakland Coliseum

Memorable tours: Huey Lewis '84, Tower of Power, Elvin Bishop, War, Pablo Cruise, Steve Miller, Pointer Sisters

Background: Has worked the last 12 years for SOS. Primarily a monitor mixer in earlier years. Now has duties of head system engineer. Has industry reputation as a cool-headed, easy-to-work-with, seasoned veteran.

Some Quotes from J.T.: "If I had to do it all over again, I would. Maybe I'd change a few things, but basically it has been very interesting and I enjoy my job... Given a choice, I'd rather be mixing monitors instead of house on a tour. There are only the band members to please on stage, instead of the 10,000 critics out front... I'm real surprised the business has turned into what it now is. Touring today surpasses anything I ever dreamed could happen. I remember thinking that maybe someday we'd have a whole semi full of equipment; and of course now we use multiple trucks filled with equipment far superior to that of the past."



BACK ISSUES

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- 1988 January, Northwest Studios.** Music Software Programs. On the Road with Pink Floyd. CD Video. Mick Jagger.
- 1988 February, Independent Engineers & Producers.** International Recording. Automation & Control Systems. Remixing with Alan Parsons.
- 1988 March, Southeast Studios.** Optical Storage Methods. Stax Records. Studio Monitors. Branford Marsalis.

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SOUND · ON · STAGE

Diamond used on his last tour had a total of 120 cabinets, all of which were JBL Concert Series."

High-end console manufacturer **Jim Gamble Associates** announced that a new monitor console model will be available this summer. The Series EX 48 x 34 stage console will feature extensive parametric equalization. That one will carry a price tag of \$105,000.

Maryland Sound Industries expects another good touring season. "It looks like our spring roster is looking at a 90% capacity as of now," says **Ronnie Smith**. MSI

has been gearing up for the new season. Any idle equipment time between tours was welcomed for a change. **Ronnie** explains, "We had such a tremendous season last year that we are taking full advantage of any downtime to completely re-vamp our systems for cosmetics and internal repairs. We brought in our London systems [Brittania Row] for their yearly renovation and just recently shipped them back to Europe." . . . Here is a quick run-down on the current MSI tour clients: **Pink Floyd**, as it has done all year, carried a full system to Australia and then headed to Japan for two weeks. They will return to tour the U.S. in April before head-

ing back to Europe. MSI will continue to supply monitors and staging for **Yes**. Former house engineer and co-producer **Paul Devilliers** returned to the studio for a recording project. **Whitney Houston** is now in Europe until the end of June. **Frankie Valli**, **Peter Allen** and **Patti Labelle** also continued touring. **Manhattan Transfer** was scheduling rehearsals and an upcoming tour.

Bose was the official supplier of professional sound system equipment for the **XV Winter Olympic Games** in Calgary, Canada. Twelve venues for the 16-day event required more than 450 loudspeakers and 75,000 watts of amplifier power.

Crossroads Audio had a busy January. They provided sound reinforcement for the largest convention held in Dallas—the National Association of Homebuilders—as well as sound reinforcement and remote broadcast for the West Texas Rehabilitation Telethon featuring **The Kendalls**, **Lee Greenwood** and **Janie Fricke** . . . Other shows included **The Spinners** and **Chubby Checker** at the World Trade Center in Dallas, **Dionne Warwick** at the Worthington Hotel in Ft. Worth, and the **James Robison Evangelistic Association's** 1988 Bible Conference. . . Recent equipment purchases include another eight QSC MX 1500 amplifiers. . . Like many other industrial-oriented sound companies, Crossroads Audio is branching out and offering more services. **Doug Hall** explains: "Crossroads is getting into lighting and AV in order to offer a more complete package to clients. Recently we added a 72K lighting rig that is designed primarily for ballrooms. We find that having the lights brings us more audio work."

Jason Sound Industries sent a main P.A. system across the Pacific to Japan for **Bryan Adams** (see "On the Road") and reports that some of the Japanese sound people were hesitant to fly P.A. clusters. Apparently they have had little experience with flying systems. Has anyone else had this problem in Japan? The Japanese sound company **Hibino** assisted. . . Located 650 miles from the Winter Olympics in Calgary, Alberta, JSI was called on to provide a sound system for three Olympic athlete parties with headliners **Bryan Adams**, the **Ozark Mountain Daredevils** and **K.D. Lang**.

Pro Media engineer **Lori Bolender** reports, "We did several **Luciano Pavarotti** dates that debuted the new ATL house console for the first time in the U.S." The ATL console features 40 inputs, eight stereo subgroups, and programmable muting. . . Pro Media provided sound

Feed Eight Ears at Once

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The Bose 802-11 Acoustic Wave Cannon sound system at Max Bell Arena in Calgary for the Winter Olympics.



reinforcement for the **NFL Super Bowl** parties held on the North Island Naval Base in San Diego. A huge airplane hangar played host to six different systems that mostly featured swinging big band music. . . . A Meyer system was furnished for an **Apple Computer** press party, held at the **Gift Center** in San Francisco, for the unveiling of the new Apple MIDI interface unit.

Say What? Maybe now we'll finally be able to understand what they're saying—a large JBL speaker paging system was installed in Terminal One at Chicago's

O'Hare Airport. Terminal One has the world's largest computer-based paging system. According to **Steve Youngston** of **Ancha Electronics**, over 3,000 JBL 8110HT speakers, 544 JBL 8130HT, and 48 custom 4425 cabinets were included in the system.

From Lansing, Michigan, **Sounds Good Audio** reports that the bulk of their calendar is filled with industrial accounts and occasional tour support. Spokesperson **Keith Menne** says, "We do a lot of conventions and have a list of industrial clients that work with us on a regular basis.

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Got any news? Call (415) 726-2428 or send press releases, photos*, etc. to: Sound Reinforcement News, Mix Publications, 6400 Hollis Street #12, Emeryville, CA 94608.

*Any photographers out there? Send me B+W pictures of pro equipment and *personnel*, on the road.

Author Mark Herman owns Hi-Tech Audio, a sound reinforcement company specializing in console rentals.

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by Craig Anderton

BEHIND THE SCENES AT WINTER NAMM

Every January, the music industry makes the requisite pilgrimage to the Anaheim Convention Center to look over the latest in musical gear. Interestingly, this year several changes were in the wind that may conceivably force a change in the way that NAMM handles its shows in the future. Since this winter's show wasn't exactly overloaded with new products or technologies (we'll cover what *was* there next month), let's take a look at some of the behind-the-scenes action.

Traditionally, NAMM has held two shows a year, one in the summer (usually in Chicago, but every few years an alternate venue is chosen; this summer's show, for example, will be held in Atlanta), and the winter show in Anaheim. For quite some time, the winter show was the "little brother" to the summer show, but these days, Anaheim is where the action is: there seem to be more people, more product introductions, and more excitement than at the summer show. In fact, the winter show is outgrowing the Anaheim Convention Center itself. A trial balloon was floated to see if the industry would like to change the winter show venue to Las Vegas; the results seemed pretty much split down the middle. Vegas, of course, is well set up to handle what is becoming a pretty sizeable convention, yet some of the store owners prefer the "family" environment of Anaheim, and try to work in a bit of Disneyland vacation along with going to the show. Manufacturers, though, might well prefer the easier load-in and ability to accommodate a large show that Vegas offers.

To further complicate matters, I heard several manufacturers grumbling about the expense of doing two shows a year, and that they were planning on either not attending the summer show, or having just a minimal presence. (I hear that the summer show is being cut back to three days, possibly to reflect the ascendancy of the Anaheim event.) For journalists, though, that's a problem because three days isn't even close to enough time to see everything there is to see—I wouldn't mind if NAMM shows were a week long (although I think the people doing the demos would probably keel over after day four).

In practical terms, these changes mean that the Anaheim show is getting crowded—really crowded. The aisles were packed, and exhibits spilled over from the main convention center into the adjoining Marriott and Hilton hotels. Even with much tighter badge control aimed at keeping out unqualified (read: non-buyer/exhibitor/press) showgoers, attendance was a whopping 35,000—up 11% over last year. That's a huge increase, no matter how you look at it, and you can bet that next year will bring even more people.

The NAMM shows provide an invaluable service to the industry, and I personally enjoy going to two shows a year. But with many manufacturers now going to AES, Frankfurt's Musik Messe, and the occasional local show, I understand that they're getting a bit tired of shuffling off to a show every few months.

I was talking with one manufacturer about this situation, and he suggested

The method now commonly used to connect and distribute the input and output signals of audio and video equipment is to insert patch cables into a jack board. This patch cable type patch bay is a well established connector and distributor of signal lines, but it poses various inconveniences. Changing the connections is time consuming, and to remember a certain patching system it is necessary to record everything on tables. Furthermore such problems as dirt or rust of the jacks and plugs resulting in poor contacts and damaged patch cables disconnecting the lines occur frequently. The Akai Digital Matrix Patch Bay System has been developed to eliminate all these problems. For the exchange of input and output signals of professional audio equipment, this system uses balanced type/line level inputs and outputs for the audio signals and 75Ω BNC/composite line inputs and outputs for the video signals. To find out more, send for a brochure or see your AKAI dealer.

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*Based on *Music and Sound Retailer's* monthly survey of 1,200 audio dealers

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World Radio History

expanding the Anaheim show to five days, opening up the sixth day to consumers, and eliminating the summer show. On the surface, this sounds like it would solve several problems: those pushing for one show a year would be satisfied, NAMM would recoup some of the income lost from eliminating the summer show by charging more for booth space (since the winter show would last longer) and NAMM would also reap the ticket money from a consumer day; in addition, manufacturers would need to schlep their personnel and gear to only one show, which would help cut their costs. Music store owners would have more flexibility with a five-day show; they could choose which days they wanted to attend, or send different employees to cover different days so that someone could always be home "minding the store."

But then reality intrudes. The NAMM show is so big that only three or four convention centers in the country can handle it, and these centers are booked up literally years in advance. NAMM also takes factors such as security of the venue and ease of finding hotel accommodations into account, which limits the options even further. NAMM just can't waltz in to the Anaheim Convention Center—or any other convention center, for that matter—and say, "Hey, we'd like six days next year"; the scheduling and logistical problems are just too formidable.

To add yet another overlay of complexity, the international trade show held in Frankfurt each year is becoming more important to American manufacturers. As the music scene becomes more globally oriented, and the dollar continues its plunge, American companies will continue to become part of the international mix present at Frankfurt. This means that usually within weeks after Anaheim, it's time to pack things up and do the whole mess over again, a continent away. (If you see me yawning a lot towards the end of March, you'll know why.)

I mention all this because at every trade show, I hear a lot of grouching. "There are too many shows. . . NAMM should do one show a year. . . NAMM should alternate with AES. . . we need to have two shows, the one show idea

Overall, I think NAMM has done a very good job of juggling logistics with the disparate needs of manufacturers, retailers and the press.

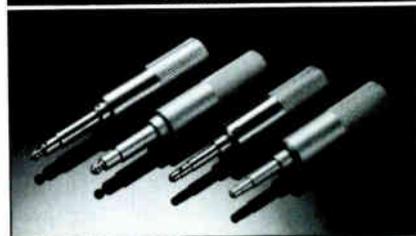
is really dumb. . ." and so on, *ad infinitum*, with many of the opinions contradicting each other. Well, I'm not involved with NAMM (except to occasionally present seminars), but I do know that they don't have it all that easy. It's a simple matter to find fault; it's a lot harder to come up with solutions. Overall, I think NAMM has done a very good job of juggling logistics with the disparate needs of manufacturers, retailers and the press.

One show a year? Two shows a year? Vegas? Anaheim? Hey, it's all pretty much the same to me. But the industry should realize that putting on a major convention that has to deal with close to 40,000 people is not exactly a piece of cake. Those who complain about the show should contemplate the staggering number of factors that need to be taken into account, and be grateful that these shows go as well as they do.

I'm not writing this to get on anybody's case, or to start any kind of crusade; I'm simply trying to give some perspectives I've heard on some of the events that we so often take for granted, and perhaps stimulate a little bit of discussion that might conceivably lead to something positive. So much for politics—next month, we'll cover the musical trends that made themselves felt at Anaheim. ■

Craig Anderton is the editor of our sister publication Electronic Musician, and is guitarist/keyboardist for the synth band Transmitter, as well as author of numerous books and articles for MIDI users.

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PAUL CARRACK

A LONG ROAD TO THE TOP TEN

by Bruce C. Pilato

"If you ever looked at a graph of my career it would go *boing, boing, boing!* It's all over the place," says Paul Carrack, leaning back into a plush chair at the New York publicity office of Chrysalis Records. "I've never planned further than the next gig. I've never made a career move in my life. I'm hopeless!"

Carrack, in a moment of reflection, is explaining how his unmistakable British pop voice and distinct keyboard playing have helped secure hits for a slew of acts, including Squeeze, Ace, Roxy Music, Nick Lowe, The Pretenders, Mike & The Mechanics, and most recently, Roger Waters, but why he never stuck around any of them long enough to reap the glory

for himself.

"Fear of wealth," he says with a boyish grin. Closer to the truth is that Paul Carrack actually enjoys the role of rock and roll gypsy. "I enjoy being a sideman on other people's projects. I think it's been a learning experience for me. I couldn't bear to play the same kind of music all the time anyway; I've got very broad tastes. I like things for what they are, and I like a lot of variety."

Though he says his days as a sideman aren't over, they are, at least for a while, on hold. The next project in the ever changing musical career of Paul Carrack is to finally get his own career in order. With the release of *One Good Reason*, his latest solo album (featuring the hit single "Don't Shed A Tear"), Carrack appears to have finally found the vehicle to get his just rewards.

The album, produced by Chris Neil, is loaded

—CONTINUED ON PAGE 133

ICEHOUSE HEATS UP

by Iain Blair

Comfortably ensconced in a West Los Angeles hotel, Australian rockers Icehouse are all smiles. And no wonder. Their fifth and latest album, *Man of Colours*, has taken the Australian charts by storm, entering at Number One, and the first two singles, "Crazy" and "Electric Blue" hit the Top Five.

Of course such success is to be expected Down Under, where the band has long been recognized as one of the most potent forces in the current music scene. But it's the fact that

their "Crazy" single is now helping break Icehouse big in America at last that has members Iva Davies, Bob Kretschmer and Simon Lloyd looking so happy.

"It's a goal we've been aiming towards for a long time now," explains singer/songwriter/multi-instrumentalist Davies, "because however big you are Down Under, there's always that sense that until you crack the American market, you haven't quite arrived."

If the group has finally arrived with *Man of Colours*, they've also delivered some high-class calling cards in the past, such as their 1986 *Measure for Measure* album, which

THE FAR SIDE

By GARY LARSON



"Well, let's see. ... So far I've got rhythm, I've got music ... actually, who could ask for anything more?"



Iva Davies of Icehouse

PHOTO: PHILIP SALTONSTALL

opened the door in America with its AOR breakthrough cut, "No Promises."

"Our new album basically continues and expands on the direction we mapped out on *Measure for Measure*," comments Davies. "And that was broader and more natural than our preceding albums like *Primitive Man* and *Sidewalk*. *Man of Colours* goes even further in our search for the perfect mix of high-tech and basics."

"In fact, for the first time since our first album, we used a real drummer, which was a fairly big change for us. I mean, our last album was mixed live and utilized drum machines. I just wanted to get back to the real thing—a real band playing—and then combine that with super-technology on the recording end."

To that end, Davies enlisted the services of producer David Lord, an ex-professor of classical music from Bath, England. "He's a keyboard fanatic, a state-of-the-art engineer, and simply an incredible talent," states Davies

enthusiastically "I share a lot of common ground with him as a renegade classical musician working in rock and roll, and he's probably one of the few musicians I've ever taken direction from."

The singer describes his working methods as a "consciously obsessive quest for perfection in the studio, whether I'm doing demos or full master tracks. I usually start by writing on my Fairlight, which I have MIDI'd up to my Prophet 5. This gives me the basic rhythm and harmony tracks, which I then edit around."

"Most musicians I know are happy to put down guide demos to capture the feel or flavor of a song," continues Davies. "But I always record full 24-track versions before I go anywhere near a producer. So in effect, I record the album at home, engineering all my own sessions as well, and then take it somewhere else to record again with the rest of the band."

After spending about nine weeks writing and preparing the material for

—CONTINUED ON PAGE 134

YANNI

TAPPING INTO THE NEW AGE AT HOME

by Dan Daley

Yanni's new studio-with-no-name is located in his new Laurel Canyon (L.A.) abode overlooking Mount Olympus, perhaps an ironic and unintended pun of the pantheon of gods that once dictated life in the new age musician's birthplace of Kalamata, Greece, a village near the Mediterranean Sea. However, two observations come to mind: Cronus and Zeus would be amazed at the amount of technology that one mere mortal can cram into a bedroom; and even a Plato would have to appreciate the philosophical manner in which one of his latter day countrymen would apply it.

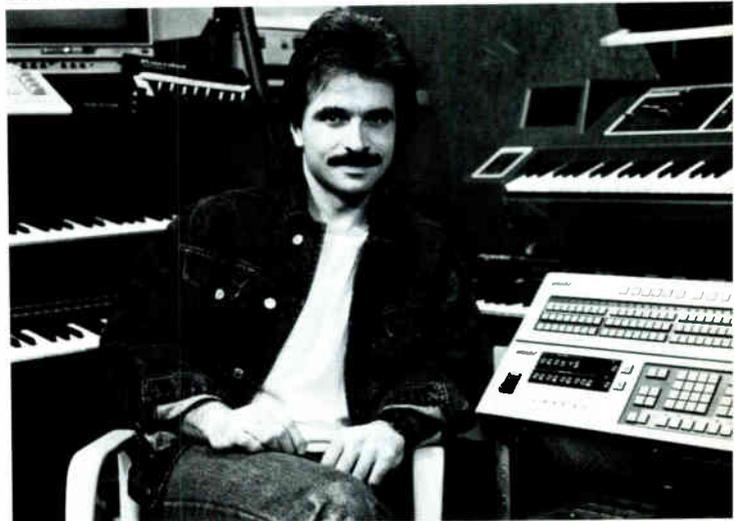
Crickets chirp and the occasional coyote howls amid the evergreens and pines that dot the hills outside the gunport-like windows of Yanni's home studio, where he mixed his latest (second) solo re-

lease, *Out of Silence* on the Private Music label. The former member, producer and sole composer of the progressive band Chameleon built his first studio on the home turf of that Minneapolis-based underground rock band in the early '80s. The album was co-produced by Private Music's founder, Peter Baumann, who himself achieved some notoriety with a seminal new age outfit called Tangerine Dream in the mid-'70s. "Peter has been an incredibly positive influence on me," Yanni declares. "He has given me tremendous encouragement and made things very easy for me so I can concentrate on my work and not on record company business."

About a year ago, on the heels of his new age charted and successful *Keys to Imagination*, he pulled up stakes from that frigid yet fecund spawning ground of new music and headed for the sunny environs of California to inhabit a new house and new studio. The move had one unanti-

—CONTINUED ON PAGE 136

Yanni in his home studio



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MUSIC · NOTES

JON ASTLEY: FLYING HIGH

by Bruce Pilato

English producer Jon Astley's interest in aircraft is more than a hobby; it's an obsession. In fact, he's such a fanatical plane buff that he was arrested at an Air Force base in Las Vegas a few months ago and accused of spying!

"I got arrested at an airshow in Nevada because I was taking photographs of airplanes that the officials obviously felt I shouldn't have been photographing," says Astley, while waiting to catch yet another flight, this one back to London. "You see, I had wandered off from the area where all the people were supposed to be, so they arrested me for a few hours, did a computer check on me and confiscated my film. They got very heavy with me, probably because of my sense of humor. They said they'd process my film and if it was OK they'd send it back to me, and I said, 'Fine, could you make sure I get glossy prints, please?' Apparently, they didn't think that was very amusing."

Astley, who has produced hit records for The Who, Eric Clapton, Marilyn Martin, Cory Hart and others, has recently combined his off-beat sense of humor, his studio expertise and a strong desire to explore unconventional pop music to make *Everyone Loves The Pilot*, (*Except the Crew*), Astley's first record as an artist. Spearheaded by the surprise hit and single video, "Jane's Getting Serious," the album blends a concise pop sensibility with technical adventurism. Reared in the Eno school of "sound treatments," Astley makes skillful use of the Fairlight Series III, throughout the album, but he also has an undeniable knack for writing catchy hooks. It's an impressive debut.

After playing with a number of garage bands in his teens ("I was Mod and we listened to groups like the Small Faces, The Kinks, The Nice and The Who"), Astley earned a communications degree in college. At the same time, he began working with a VCS 3 synthesizer (one of the first) and a Revox tape machine composing film soundtracks.

Initially he had planned to follow

in the footsteps of his father, Ted Astley, who wrote and produced soundtracks for several hit British TV series, including *The Saint*, *Secret Agent Man* and *The Prisoner*, "but the early '70s were a terrible period for the British film industry," he says. "So I got into sound production instead."

He quickly elevated himself from tea boy and gofer at Olympic Studios to tape operator. "The funny thing about England," says Astley, "is that although now I think there is one university that teaches sound engineering, everyone still begins as a tea boy. If you ask Glyn [Johns] or Mike Stone, they all began that way. I think it's very good breeding; you have to crawl around a bit."

Eventually, he worked his way up to chief engineer for famed producer Glyn Johns. Within a year from graduating school, Astley found himself working on sessions for The Who, Eric Clapton, David Bowie, The Eagles, Joan Armatrading, Fairport Convention and many others.

"Glyn and I had four happy years together. It was wonderful," says Astley. "Glyn didn't really teach me anything about engineering or anything technical at all, but he taught me how to get along and how to handle artists, studio musicians, and record company execs. And for me, that was the biggest lesson in my formative years."

In 1978, Johns was hired to produce *Who Are You* for The Who, and naturally, Astley was involved. Halfway through the sessions, Johns ran out of time and patience with the band and left to fulfill other commitments. When Johns left, The Who asked Astley to finish the record, thus making his first credit as a producer of a multi-platinum Who album. "It didn't strike me what an important step it was until after the record was done," Astley says. "I just carried on what I'd already been doing. I guess there's nothing like starting at the top," he adds with a laugh.

Astley has only fond memories of those Who sessions, especially the recording of Pete Townshend's ferocious guitar for the title track. "It was just Pete going through a guitar pre-amp straight into our old Neve board with a hollow body New Yorker guitar. It was a great day." He adds that even though Johns left the project midway through, he still deserves a lot of the credit for the character of

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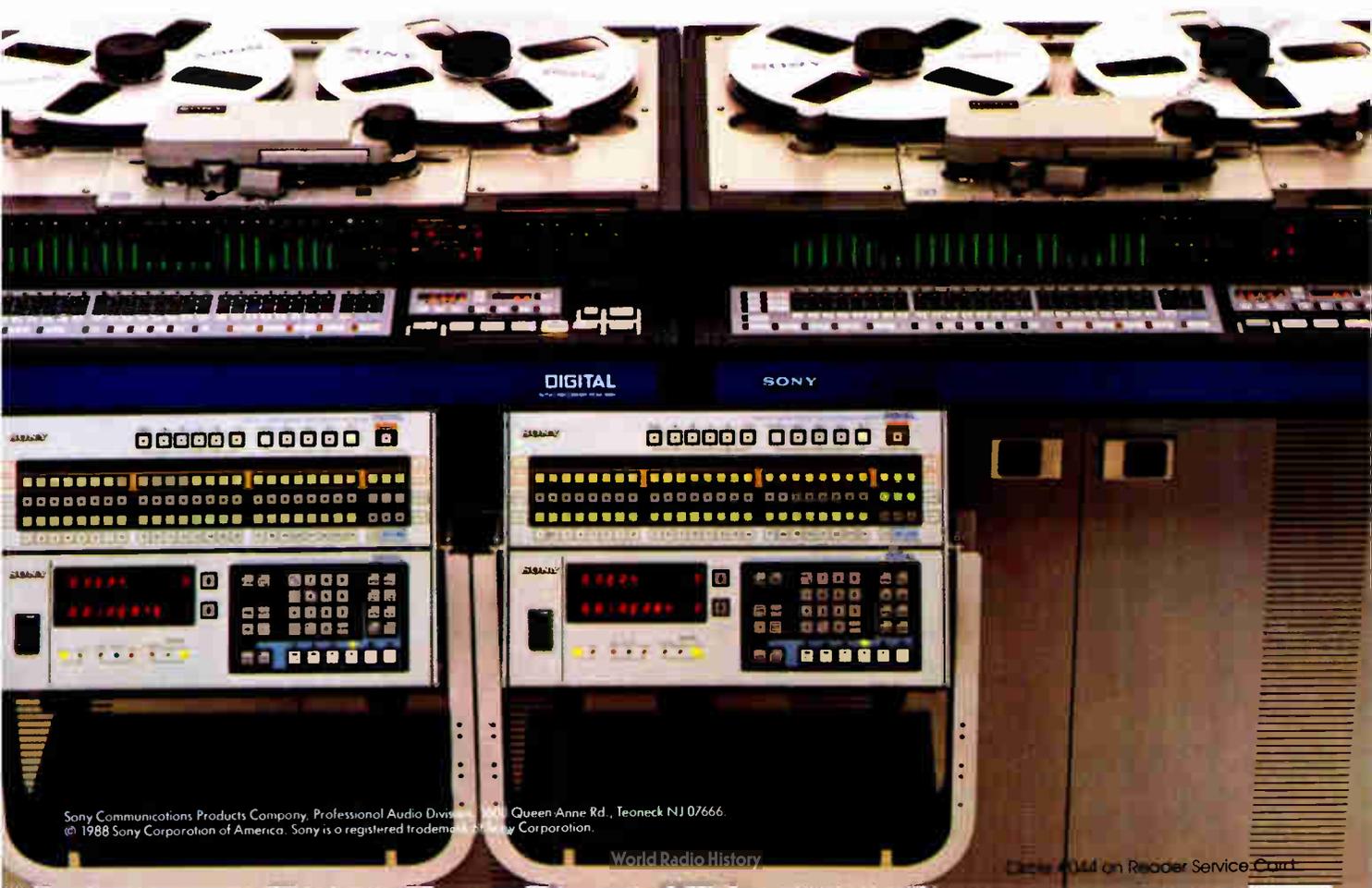
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MUSIC · NOTES

the album. "He did a lot of work on that one."

(Though most fans and critics recognize *Who Are You* as the last great album the band made, today Astley wishes he could change it: "Oh God, I wish I could re-mix that album. I cringe every time I hear it.")

Following The Who album, Astley went on to produce two Clapton albums, as well as solo projects for Roger Daltrey and Townshend, who also happens to be his brother-in-law. Astley says his personal relationship to Townshend has never affected their work together. "He's a different person in the studio. He was definitely the client and I was definitely the producer."

Astley's successful scorecard has given him the luxury of being able to pick and choose only the projects that most appeal to him. Before taking on an artist, Astley says it is the songs that must first get him excited. "There has to be a great song or two there, though they may not be finished," he says. "It just may be a gem of an idea.

One of the things that made me jump at Marilyn Martin was a keyboard riff that John Parr had written for her. I thought the riff was really great and eventually that turned into 'Night Moves.'"

Like his peers Alan Parsons, Richard James Burgess, Michael Omartian and others, Astley is one of a growing number of individuals making the transition from producer to artist. Surprisingly though, Astley chose not to produce the record himself, opting rather to hand those duties over to Phil Chapman and Andy MacPherson, his longtime engineers. "I needed someone to make up my mind for me," says Astley. "I needed another opinion.

"The idea for the title, *Everyone Loves The Pilot, (Except The Crew)*, was about me stepping into the limelight and all the people that I usually work with now have to cope with my ego. Certainly, there were times when I must have rubbed Phil and Andy the wrong way, but it was never a big falling out."

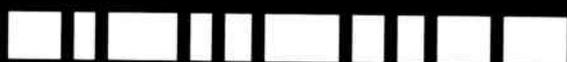
The fact that the record was ever made in the first place is a wonderful

tale all its own. In short, Astley received a lucrative record deal with Atlantic Records without ever playing a single note of music for the company.

"I know it sounds amazing, but it's true," says Astley, who never had any intention of ever being an artist and making records. In the fall of 1985, Astley was delivering the first Marilyn Martin album to Atlantic's Doug Morris. Upon accepting the tapes, Morris requested Astley to return the next day "to have a talk."

"I thought I'd done Marilyn's record wrong or something, but the next day I went back and right out of the blue he said, 'I think you should make a record.' And I just said, 'Yeah, OK,' not really knowing what he meant. And my manager was kicking me under the table and saying under his breath, 'He's offering you a fucking record deal, you idiot!'

"So, I picked myself up off the floor and I said, 'Well, that's very nice but you don't even know if I can sing and you haven't heard anything I've done.' And he replied, 'No, I don't have to; I just have a good gut feeling.' " Soon



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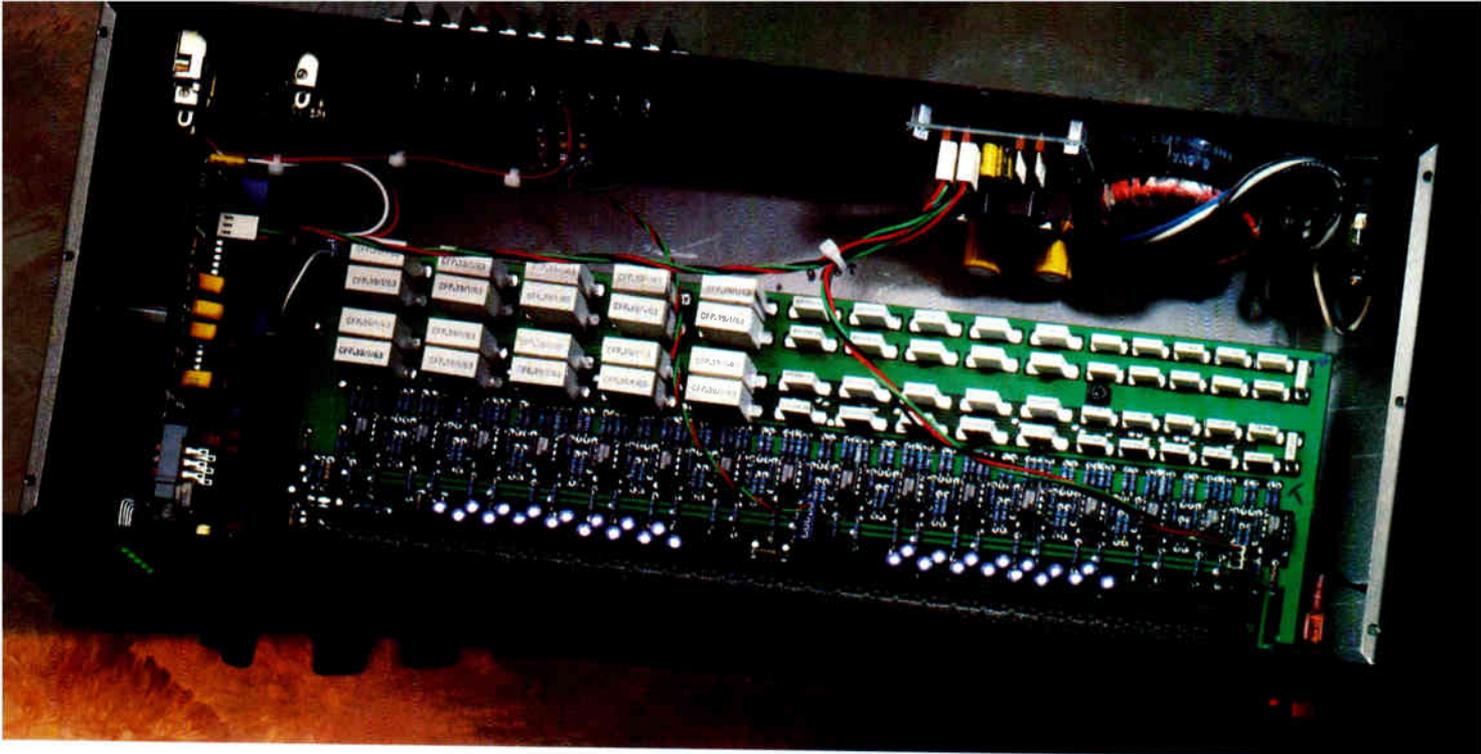


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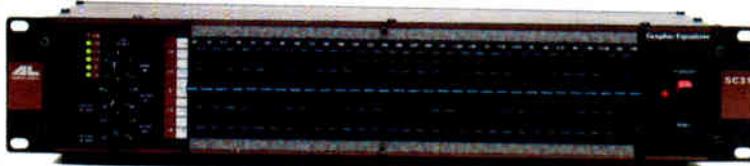
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MUSIC · NOTES

after, Astley began working on several fragmented song ideas he had. He then asked Townshend if he could use the floating barge which houses Eel Pie Studios. "I had it moored right outside my house in Twickenham and began work on it."

He spent the next six months writing and programming songs on his Fairlight Series III. The project was put on hold while Astley fulfilled a number of producing commitments and then in the fall of '86, he returned to the album, this time to do the actual recording.

Astley next returned to his hometown of Manchester and enlisted MacPherson and his facility, Revolution Studios. "He is probably the best engineer I know," says Astley. "I met him in '82 and I've been going back to record at his studio ever since. The combination of his control room and his equipment (much of which MacPherson built himself) makes it a very special studio. The record was done on an Amek 500. I love the EQ on it. It sounds very fresh after using an SSL for so long."

After programming all the bass, drums and some of the keyboards on the Fairlight, Astley then brought in additional keyboard players and select guitarists, among them, Eric Clapton. "On 'Jane's Getting Serious,' Eric played the riff which runs pretty much throughout the song," Astley says. "After he'd done that, I picked two or three of the better riffs and programmed them back into the Fairlight to replace the original part he had played."

Astley has been surprised by the success of the record (and the 'Jane' video), and by the continued suggestion by his label that he assemble a group and tour behind the record—Astley still sees himself primarily as a person who makes hit records for other people.

"I'm just looking for new talent now," says the man who discovered and produced Cory Hart. "It's exciting and vibrant, and the material with new acts is often great. These artists are beautiful to work with because of their enthusiasm and energy, and, if they hit, it's very good for your credits.

"With experience, I think I can now spot artists with burning ambition. It may not be very obvious; it may be



Jon Astley

something quite deep seated in them. The artist has to want to get the most out of the record we're making."

Unlike many other big league producers, Astley is more than willing to give the artist as much freedom as it takes, so long as it doesn't get in the way of achieving the end goal. "I'm all for that," he says. "I want the artists to feel proud of what they've done and they won't have that unless they have a lot of input into the record.

"However," he adds, "a lot of it is time and budget. On Cory's first album I could really let him have a lot of say and we couldn't really experiment a lot. Once we decided to do a song we had to see it through to the end because we were recording with only about \$40,000. That's not a lot of money, but we did get a hit single out of that and that made it fine. That, of course, is the main idea."

Though record producing still remains his first love, Astley is excited about the prospect of a recording career of his own. He also hopes to accomplish another thing soon: to get his pilot's license. "I do fly a bit and I've had a few lessons. I really hope to get my license if I ever get the time. The problem, however, lies with England—it's just too damn cloudy over there." ■

—CARRACK, FROM PAGE 126

with well-crafted pop material, sung with total conviction and co-written mostly by Carrack and friends like Huey Lewis and Squeeze's Chris Difford. *One Good Reason* has also brought Carrack face to face with the endless possibilities that a recording

studio can hold. In short, it is the record that took Carrack musically into the '80s. "I wasn't dragged kicking and screaming. I was willing to go," he says.

Carrack had made slow, though steady progress in the last few years. He wrote and sang the enormously successful hit "How Long" for Ace in 1976, before the group faded into obscurity. He then gained attention as the voice behind Squeeze's FM hit, "Tempted," but he left that group within a year because he became tired of dealing with the erratic behavior of the group's drummer, and he felt stunted as a songwriter: "Here's me, and I'm always having a bit of trouble with my songwriting, and I'm in this band with two of the best songwriters around [Chris Difford, Glen Tilbrook]. There was no room."

He spent the next four years with Nick Lowe's band, he made his first solo album, and he guested with others including the Genesis offshoot band, Mike & The Mechanics. It was with that group that he was heard and seen across the globe singing the hit "Silent Running."

He credits the production values of the Mike & The Mechanics record with opening his ears up towards getting a modern sound for his own next LP. He spent over a year getting the songs ready.

"I wanted this record to be as strong as it could be," he says. "I wanted it to have a good chance of being played on the radio and to be a hit. I liked *Suburban Voodoo* [Carrack's critically acclaimed '83 solo release, produced by Nick Lowe] a lot and so did a lot of other people, but the short story of it was that it didn't sell very many copies. I ended up not having a record contract for a few years because of it, which was very worrying."

Carrack says that although *Suburban Voodoo* had some great songs and vocal performances on it, Lowe's flat and dated production conspired to keep it off the air. "What pisses me off about Nick was that in his early days, during the *Pure Pop For Now People* and *The Jesus Of Cool* period, he was experimenting with sounds but he was doing it with echo machines and guitars," Carrack says. "If he had been into the other stuff, such as sound sampling, we could have

MUSIC · NOTES

done it. He was just so against all that. There was *nothing* on that album, it was all piano and organ."

Chrysalis Records has gotten behind Carrack's current LP with zeal. A few weeks after its release, the single was averaging 24 radio adds per week. "You know I've been doing this for 20 years, man," says Carrack, "and this is the first time I've gotten any real commitment. They are really gunning for me. They believe in it."

While Chrysalis worked the record, Carrack wrapped up his role on Roger Waters' *Radio KAOS* world tour. "The main thing that attracted me to do Roger's tour," he says, "aside from the fact that he's paying me a bloody king's ransom to do it, was the band. It's really an excellent band."

Carrack also credits Waters' tour with forcing him to take a crash course in modern keyboard technology. Although he says he's still far from being a technical musician, in a few short months he's gone from organs to sophisticated samplers and computers.

"I've been working with that stuff a lot more. I think it's all fair. As far as I'm concerned the technology is all there to be used." ■

—ICEHOUSE, FROM PAGE 127

Man of Colours, (all songs are either written by Davies or co-written with guitarist Bob Kretschmer), the singer spent a further two weeks on preproduction before taking his home 24-track "demos" into the studio proper—in this case, EMI in Sydney.

"We spent about six weeks at EMI Studios replacing all the guides and going to 48-track, and then we took those 48-track masters back to David Lord's Crescent Studios, at his home in Bath," explains Davies. "At this point in the project, we all stand back and let David 'tinkle,' and then it's time to mix."

Not surprisingly, mixing is another mammoth task for the demanding Icehouse leader, although he's quick to point out that producer David Lord's own sense of perfectionism takes over at this juncture. "People won't believe it, but David did up to 100 individual

mixes for each track," says Davies. "The guy's incredible. Most highly trained musicians wouldn't be able to tell the difference after 20 or so mixes, but he could always pinpoint them."

By contrast, Davies admits to doing, "a single remix on the title cut, and another on 'Electric Blue.' It did take me eight hours, however," he laughs. "That was enough."

Throughout the album, the singer is expertly and sensitively backed up by the current Icehouse lineup—guitarist Bob Kretschmer, keyboardist and brass-player Simon Lloyd, drummer Paul Wheeler, bassist Stephen Morgan and keyboardist Andy Qunta. It's the same band that played on *Measure for Measure*, and according to Davies, "is the closest to what I had in mind when I first formed Icehouse back in 1981—a group of musicians who are technically superb, but who also have the live chops necessary to make the band a great concert attraction.

"And playing live is very much a part of this group's success," he stresses. "There's no such thing as a 'studio band' in Australia. Everyone has to get out there and *play* if they want to be



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taken seriously. And however complex we might get in the studios, we take it back to basics on stage," says the singer who currently plays a Prophet 2000, a Prophet 2002 module, and Roland JX10 and a Roland RD 400 piano on stage.

"We have a bit of a reputation for being tech-heads," agrees keyboardist Lloyd, "but we're really much more down to earth than a lot of groups, especially in terms of live performances. Sure, we use sampling on keyboards, but it's all manually played. We simply don't trust machines too

much in live situations."

Having recently toured with The Cars, it's back to Australia and then New Zealand for their own headlining tour before Icehouse returns to tour America later this spring. "There's no grand design," smiles Davies. "A lot will depend on just how well the album does, and we're always busy with outside projects like movie scores" (Davies composed and recorded the soundtrack to *Razorback*, fellow Aussie Russell Mulcahy's first feature film).

Davies may downplay the future, but there's no denying that 1988 looks like it could be their year. ■

—YANNI, FROM PAGE 127

anticipated benefit: "I smoked my last cigarette in the car when I pulled out of Minneapolis," says Yanni, watching his interviewer light up one after another. "Every time I got the urge to smoke in Los Angeles, I would go into the studio under construction and start swinging a hammer. That cured me."

The design of the studio, tucked away in the master bedroom suite and a few walk-in closets, was the creation of Yanni's engineer, Jim Steckling, who worked on the previous Yanni LP. Local contractors then implemented the plans, softening the 15-inch Westlake monitors into the walls and building the heavy-duty double doors that separate the studio from the living areas.

Well, sort of. "The separation isn't quite as dramatic as that," says Yanni, "but to some degree that is the room where you put your thinking cap on, but that is also induced to some degree by the fact that the equipment is in there. However, I consider the entire house to be a studio. I also wired the two-car garage and living room with tie lines." Yanni's Shaffer & Son grand piano is located in the living room, which also has video in/out lines as well as ones for audio. There is a single, glassed-in isolation booth with a floated floor.

The entire construction and installation took only a month, testimony to what a man on a nicotine withdrawal binge can accomplish. "We just took into account what was available and what would be possible to be done within a month. I just wanted to make it feel like home," he says, "so we didn't make it cold and techy. Everybody who comes in says it feels like someone's home, which of course it is. It has windows and you can see trees outside."

Yanni admits that the investment was costly but ultimately worth it, even though the only client intended for the studio is himself; he doesn't foresee renting out the facility to the general public at any point in the future. "In the beginning I was nervous about the investment, but it always has paid for itself. I've had two studios in two years now, and I haven't seen any drawbacks yet." The final cost of the implementation was around a quarter-million dollars, he figures, "not including the house."

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new Sony digital PCM 3324 24-track deck, which replaces the rented Mitsubishi 32-track digital machine he's made both his records on, as well as an Otari MX70 16-track analog deck. He continues to master to a Mitsubishi 2-track, also rented. There is an Otari 5050 backup deck. The console is an 8-bus Amek-manufactured TAC Scorpion. Yanni calls it a "clean" board in terms of layout and sound; however, "I find myself bypassing the inputs and the EQ sections and going right to the fader all the time, which is the way I record. I run the keyboards through preamps and then through EQs outside the board and then finally through Drawer gates and then into the send and return points in the patch bay, which takes you right to the fader. The reason for that is that I don't want to use the same EQ section twice: once to record and once to mix. Besides, doing it that way gets me better processing than the board can give me, and I don't think there's a board in the world that sounds that good for that kind of money. It lets me get the signal very clean."

Yanni admits that the outboard collection at the canyon studio is not particularly extensive: a Yamaha SPX 90II and several other Yamaha units handle the reverb chores. "Now I'm finding that I'm very good at programming keyboards and only now after so many years am I finding out why something really sounds the way it does," he says. "So I use very little EQ anymore, relying on the inherent sound of the keyboard, and [using] fewer and fewer effects on the outside because I can do it all internally. If I want something brighter, I reach for the keyboard that makes the sound brighter in the chain of events rather than the EQ post which does."

Yanni uses the Akai S900 sampler, but the workhorse unit for that is his Emulator. He first heard a synthesizer about ten years ago and it made a tremendous impression on the young man who learned to play piano at age seven. "I don't have a favorite keyboard. I really believe that every key instrument does something really well that is unique to that instrument alone and it's my job to find out what it is that the instrument does the best and only use it for that." He claims to often spend between 12 and 15 hours a

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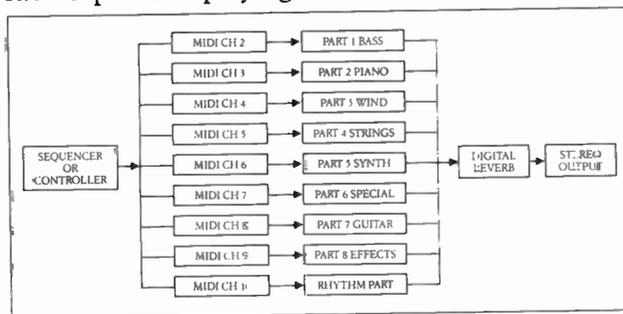
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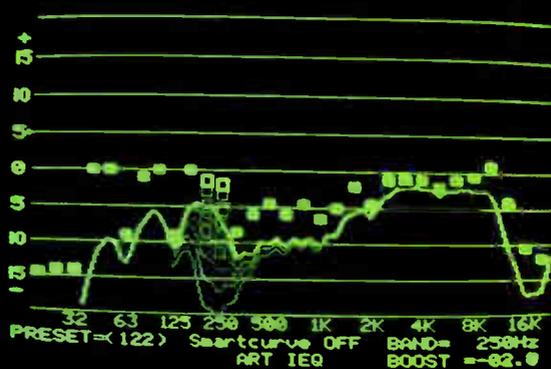
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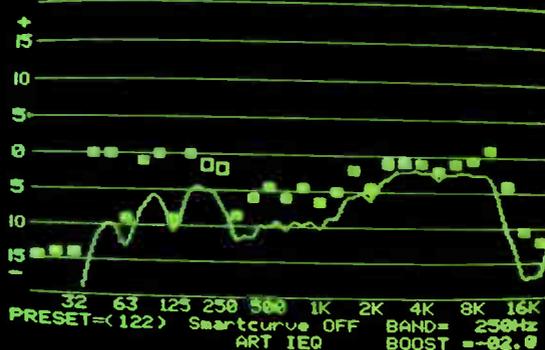
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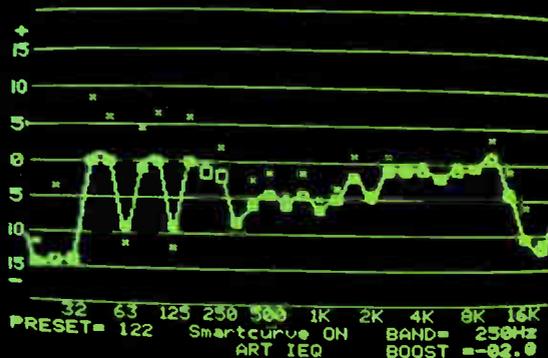
1 See the Sound

This is a video output of the IEQ as the unit is being adjusted. The sliders can be moved \pm 15dB in 1/2dB steps to get the exact response you need. With the simple push of a button, complex equalization can be done in seconds with incredible accuracy.



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day at his instruments.

His personal recording philosophy seems to be an outgrowth of his approach to playing. Rather than totally techno or anti-techno, Yanni walks a line between the two, picking and choosing bits of technology that suit his music, rather than the other way around. "I'm not big in terms of equipment," he muses. "I know how to use it. I learn it very well, I know what it can do and I reach its limits and capabilities.

"I use very little computer," he continues. "Most things I play by hand. I use sequencers infrequently and in an unorthodox way. I use them only if the line that's played is something that's really repetitive and not really crucial to the song and hangs in the background and isn't really necessary to the melody and feel of the song. But everything else, from bass lines to chord progressions to very complicated parts I play by hand because I get the emotion across better—sort of human quantizing, and because of the way I get the sound across.

"I rarely will use one keyboard to get one sound. That's where MIDI comes in, and I don't use it in a traditional sense where a computer plays five things with five keyboards. I use MIDI to just get the entire keyboard to become one keyboard. Each keyboard is a building block on my sound. Sometimes I will get one keyboard to be silent until my hand exerts a certain pressure level to turn it on. I can go thru about 30 or 40 timbral changes with one keyboard setup that way." Yanni's use of MIDI as simply a link with all commands accomplished through each individual keyboard reflects a more live applications use of MIDI than one found in a lot of studios these days.

"The whole idea behind the design is to not distract me from what I think is important, which is composition and creation," he states. "I can't allow this monster technology with tons of wires to become that important to the way I write music dramatically. It definitely affects it, and I have to know it well enough and organize it in such a fashion that it will be there for me when I need it. I need to be able to reach out, retrieve the sound and go on doing what I think is important. Technology has left most artists way

behind. It gives us these keyboards that make millions of sounds, and most musicians I hear take them and go make millions of sounds, but they don't write *music* with them."

Yanni acknowledges that his studio setup is very much a custom suit made for him, and that others might not find the fit so good: "For instance, where most people get signal to tape by busing, I do it by wire. I will assign all the keyboards to one bus and the effects, maybe eight or ten channels on the board going through bus and going to only one channel on the tape deck. If I want to record in stereo, I record it twice. Instead of assigning these

channels to different buses to tape, I merely plug a cord into my bus out on the patch bay into tape in. This way, if I want to do another sound which involves one less keyboard, all I have to do is pull one cord and patch into another channel. I move one cord and I'm done rather than a lot of reassigning."

Computers are present in the studio more as a sop to the times than anything else, it might seem. "I have computers but I don't use them a lot because there hasn't been a need for them for me, and the way I do things that's a lot better," explains Yanni. "Maybe it is a naive thing to say, may-

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3s, a multitude of ¼-inch and half-inch machines, 2-inch 8-track machines, 16-track machines, three disc cutting systems, and a horde of Pul-techs; we must have 40 for sale and we still have 100 more after that. There are 32 EMT plates in one room. Thirty of those are for sale." Frey plans to use the money from the sale of older equipment to finance new analog multi-tracks, probably Studers. Then he'll sell the analog machines the Studers will replace in May and use that money for other new equipment.

Frey said he found that some usable equipment, like the Lexicon 224 Larc digital reverb and Drawmer gates, were already in place. He has also put in a Lynx sync system in anticipation of the film and jingle work that is his next client priority. Working towards that agenda, Frey has made a deal with a mag transfer house directly across Sixth Avenue so that clients can make video-to-35mm transfers right after sessions. Studio C also has the Sony 1630 digital editing system in place.

The cost of Frey's handiwork tallied around \$200,000 for both the new equipment and the renovation, which began in August and ran right up to the first scheduled session on October 19.

RCA Studios had been one of the few union studios left up to this point. Friction here was avoided when the unions agreed to let outside engineers come in to work for the first time in the studio's history. Frey says his agreement with management called for an agreement that let him use outside engineers, at least for special projects. There is a certain irony here, in that the union, NABET, was started at RCA years ago as an in-house union, Frey notes. Union engineers also contribute to the very high overhead on the place, but Frey says there's enough work to keep them busy with the compilation production work. There still has to be one union man, at least, per session, but Frey adds that that person can be the maintenance man.

Now that Studio C is basically where he wants it in terms of technology and staff, Frey's attentions will turn to the remaining larger rooms, A and B. Stu-

dio B is next, with refurbishment planned for this spring. Like the other rooms, B has movable "pollys," semi-circular wall panels designed by Dr. Olsen that swing out to create temporary isolation areas. Frey wants to add moving ceilings to make them more sound resistant. Studio B's control room had been redone by Tom Hildley at RCA's request before the sale, but Frey's dislike of the room's smaller configuration is obvious; he prefers more spacious accommodations, the kind that these studios were meant to offer. Studio B's control room will get a Sony MXP 3000 console, thus making the spare part situation easier, says Frey.

Studio A is the true behemoth of the bunch at 120 feet in length, and all the more impressive due to its hydraulically operated ceiling which rises up to 45 feet off the floor.

Rankin Bass, an animation house, has moved into the control room area of smaller Studio D and set up an office, complete with private telephone lines, for a project for which they have locked out the room for a year.

It's not a given that RCA Records will send any artists on its roster to these studios, so Frey can't count on that additional source of in-house income generation. Given the density of recording studios in Manhattan and its immediate environs, Frey is realistic enough to know that pop and rock records probably won't make up a majority of his bookings. "The problem with that has been economics," admits Frey. "There are so many other places offering bands tremendous discounts, as low as \$65 an hour. We're faced with that. As low as we can go is direct to 2-track for \$160 per hour." The tremendous overhead means that Frey has to charge a lot for the rooms, but jazz artists use it often because they go right to 2-track.

Don Frey is optimistic about the future: "No other rooms in the city can match the acoustical values and overall flexibilities of Studios A, B and C, and our new technical staff and equipment have put the rooms in impeccable condition." ■

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Len Feldman—db magazine
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“San Francisco.” She did a good job and had a great time doing it.

After their album came out, the group had bookings all over the country. One of the first, a big Anaheim Stadium sell-out, turned into a total disaster. The Mamas & Papas were being introduced and Michelle was missing. John ran around like a madman and finally found her calmly talking with a musician from another group in the backstage lounge.

That was it. He was nervous and furious enough to fire her on the spot. She did go on, but it was her last ap-

pearance with the group for a while. She was replaced by Jill Stewart, then the girlfriend of Jan Berry (Jan & Dean). Jill had Michelle's looks, but she couldn't pull off that unique singing style. Things cooled off and before long, John and Michelle patched things up and The Mamas & Papas were back together again.

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Denny Doherty was a pussycat. As a good-looking bachelor, he became a '60s heartthrob and had the girls screaming in the aisles. A quiet Canadian, Denny also liked his Chivas and was never without it. Everyone got along well with Denny—he had a quiet sense of humor and wasn't the kind of person to make waves.

Mama Cass was a Jewish girl from New York and I've never met a sharper lady, with the possible exception of Barbra Streisand. Cass had that built-in Manhattan savvy and the streetwise sass of a hooker. She was very intelligent and seemed to be the only level-headed one in the group. Cass was simply a chubby, wonderful gal that loved to sing and dress up in bizarre outfits that hung from her body like tents. Each time we met at the studio she appeared in more outlandish outfits.

John would call Lou and say, “Let's go out to lunch—what'll it be, Rolls Royces or Jeeps?” They were all buying new cars, expensive toys and having a great time with the wealth and stardom. Before long we noticed a change in Lou—he grew a beard, started wearing weird clothes and began to look more like The Mamas & Papas than the kids themselves.

the same gear that the kids had recorded all of their hits on. Western Studios had sold them the entire contents of Studio Three.

John had all these personal recording toys to play with and Lou was inspired to pursue a new career: he wanted to learn how to be an engineer. Peter Pilafian usually did all of the engineering for John, but when he wasn't around Lou took over the controls. We'd be working in the middle of the night and Lou would say, “Let's make it!” and we would. Then he would try to play it back and find that the tape was blank. When it happened more than once, I nicknamed him “F-Troop.” If you have some of the early albums you'll see credits that read: “Engineered by F Troop.”

It was great making records in that house. I wasn't into grass, but we were all treated like royalty and there was always a smorgasbord of consumables for everyone. And there was something special about those illicit sessions that gave us all a thrill.

But every party ends. The Mamas & the Papas finally called it quits. John and Michelle divorced, sold the estate and took off in different directions. She started showing up in films and began a new career as an actress.

Denny's luck began to sour. He lost his Beverly Hills home, became a hardcore alcoholic and was practically living on skid row in Florida. It got so bad that he ended up jumping out of a second story window and breaking both his legs. When it made the news, Lou found Denny and took him under his wing. He got him the best medical treatment that money could buy and set him up with a new recording contract. Denny stopped drinking and after his stay in the hospital we got together for a record that turned out to be a fine piece of work. We were all grateful that Lou saved Denny from total self-destruction.

The solo records we did with Cass were all hits, including my favorite, “Dream a Little Dream of Me.” She dropped the “Mama” image and became a star in her own right—Cass Elliot. She was doing great, singing her songs and appearing on all the top shows. The world was looking very bright for Cass when it all suddenly ended. She choked to death while having a meal in her London hotel suite. It was devastating for all of us and officially ended an era of California Dreamin'. ■

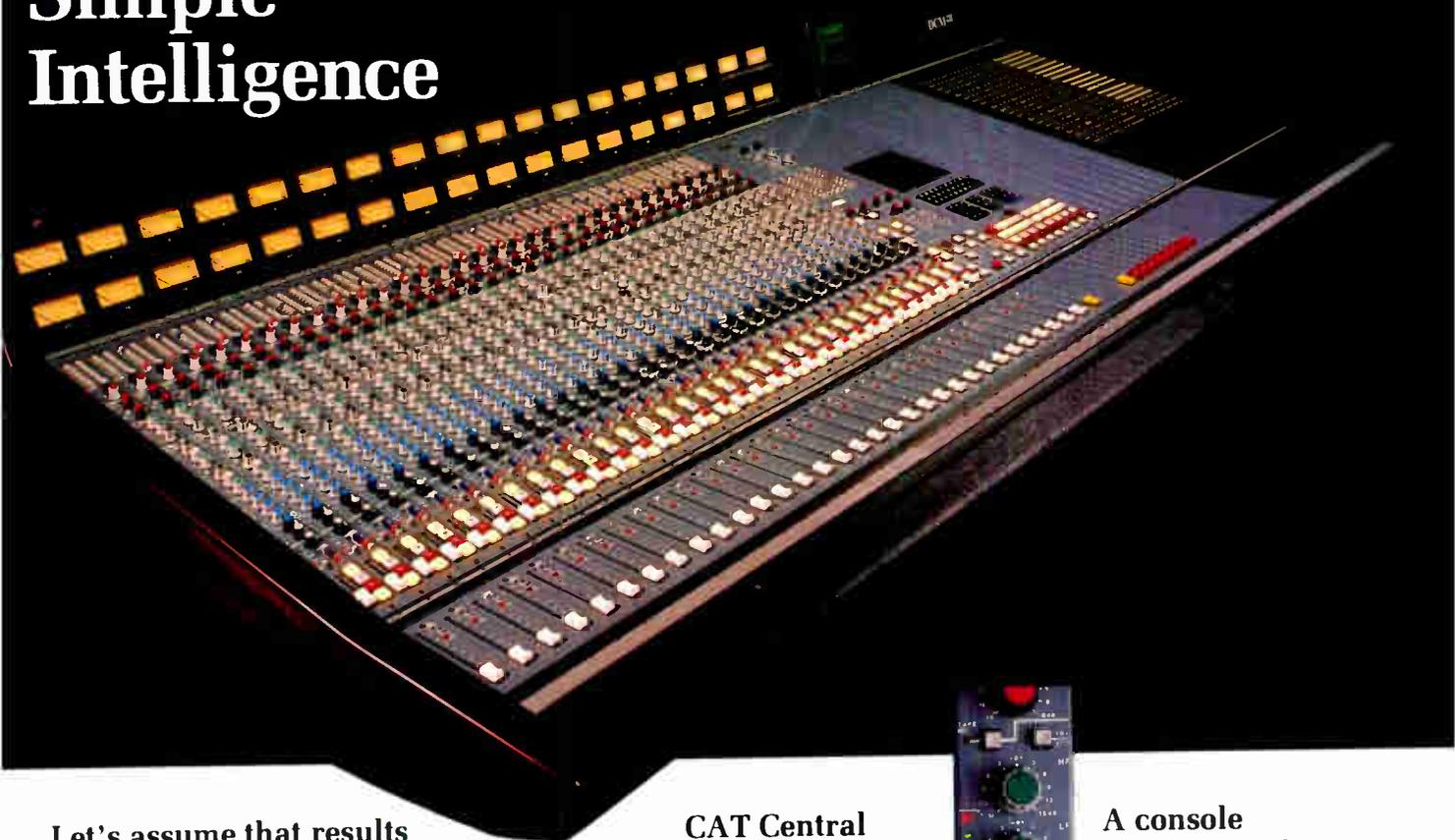
John would call Lou [Adler] and say, “Let's go out to lunch—what'll it be, Rolls Royces or Jeeps?” They were all having a great time with the wealth and stardom.

Some of the wilder incidents took place in the attic studio that John built in the famous McDonald mansion. It was strictly illegal in Bel Air, but he did it anyway. As you walked up the grand staircase to the bedrooms, you could push one of the mahogany panels that lined the walls and a door opened, revealing a hidden staircase up to the studio. All of the heavy duty power came through the basement and the wiring was concealed throughout the house. The studio was completely soundproofed by the best designers and builders in town.

This was a swank neighborhood and it became routine for the Bel Air police to drop by while we were recording to check out all the cars and trucks in the driveway. Across the street was the famous Kirkeby mansion, the one used for *The Beverly Hillbillies* TV show. When the cops would arrive we'd all rush down from the studio into the den where instruments were set up. In the middle of a “rehearsal” the police would be invited in and told, “Well of course we're making music here—we're The Mamas & Papas.” They'd go away scratching their heads, knowing something was fishy, but they never discovered the secret studio.

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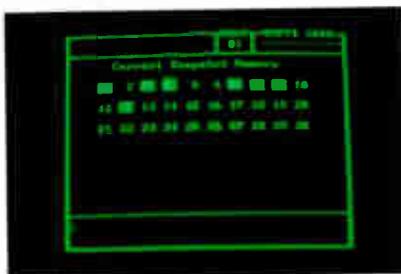
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SIESTA

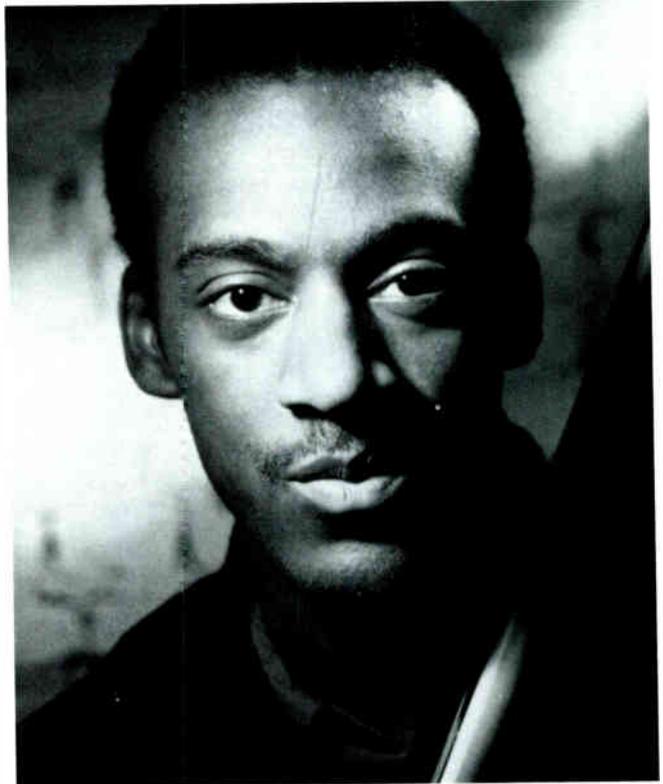
MARCUS SCORES WITH MILES

When director Mary Lambert was shooting the sensual, mysterious film *Siesta*, set largely in romantic Madrid, the music she listened to was the great Miles Davis-Gil Evans collaboration *Sketches of Spain*. It's not surprising then that the filmmakers called the legendary trumpeter, now very much back on the scene, to contribute some original music. They didn't know they'd also be getting Marcus Miller in the deal, the talented multi-instrumentalist whose producing and composing credits are starting to catch up to his bass credits.

"Miles called me because we'd developed this relationship and work pretty well together," says Miller. "They [Lambert and producer Gary Kurfurst] basically had no idea who I was at the time. It turned out that they ended up dealing with me, because I'm the one who actually did the detailed stuff. Miles just put the magic on it when it was all laid out," the 28-year-old Brooklyn native laughs.

Davis told Miller that they would need to record four or five songs. They went into the studio with synthesist Jason Miles, and the music came together quickly. "I wrote a couple things, we recorded them and sent them out to L.A.," recalls Miller. They thought they were done. To Miller's surprise, back came a series of cues from Lambert. "After we went in and started cutting the stuff, the director heard what was happening with the music. She flipped out and wanted him to do everything," says Jason Miles.

Miller laughs about it now. "I said, 'Oh wow, I guess Miles didn't get it straight.' The thing had a *million* cues." It was a new challenge, something he hadn't done before. With the videotape rolling, Marcus began composing at the keyboards as ideas hit



Marcus Miller

him. It reminded him of working in his friend Weldon Irvine's play, *Young, Gifted and Broke*, at the Billie Holiday Theatre in Brooklyn when he was a teenager. "We were in the pit, and there were times in the play where the music wasn't specified. We just played whatever we thought was appropriate at the time. So I took that experience and used it with these synthesizers. As the film went by I just played what I thought was appropriate, and then went back and scored it."

Trumpeter Davis co-wrote "Theme For Augustine" with Miller, and spent a lot of time in the studio recording, watching the videotape and making suggestions about instrumentation and other things. "As we played we kept the video running. He was read-

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PLAYBACK

ing music, but he could look it over and see what was going on. He was really involved in it," says Miller. "He seems at first like he's floating over the top of things and not paying attention. Just having a good time. But then you listen back to what he played and realize this guy is so deceptive. He's really in it. Everything he's playing is absolutely perfectly appropriate."

One of Miller's themes, "Lost In Madrid," keeps reappearing throughout the film and the album, with Miles Davis' trumpet sounding a wail, connecting all the pieces in the tragic puzzle that is completed at the movie's end. The melody, like the film, is a bit unsettling, but beautiful underneath. "Miles' thing can be so beautiful, and at the same time haunting, and I wanted to try to get some of that out there. His *sound*. I wanted the music to connect different parts of the movie, to help the viewer a little bit. That melody was the main element that kept returning in different forms. I also wanted the record to have a kind of continuity, so I tried to space 'Lost In Madrid' throughout it."

"Lost In Madrid" brings to mind a quote of Miles' during the *Sketches of Spain* sessions 28 years ago, because he plays it so gently, crying it out at times: "This melody is so strong that the softer you play it, the stronger it gets, and the stronger you play it, the weaker it gets," he said.

The recording of Miles Davis' trumpet has historically been quite a chore. Miles is notorious for moving around when he plays, bewildering engineers. Work on the soundtrack of *Siesta* began at Sigma Studios in New York, where they had Miles recording on a regular mic. By the time they moved to Amigos Studios in Burbank to work on cues and additional material, Miller knew he had a problem. "I told the engineer, Steven Strassman, 'Look, we're going to have to find a way to surround Miles with microphones because he's been off mic a lot.'" Miller didn't want to have to use a PZM attached to the trumpet's bell. "The trumpet sound, and now I think the sax sound also, needs a little distance to collect and focus. If you catch it too soon out of the horn you don't get the sound you want," he says. "It's not a question of volume with the horns, it's just the tone of it changes



Miles Davis

when you get a little distance. So we got some PZM wall microphones, the little flat ones that you tape to the wall. We put them all over the place and worked out the phasing, and that way Miles could go wherever he wanted. We got a real warm sound.

"The room we worked in was small, so he couldn't get too far away. When he was playing into the mic it was fine, and when he didn't feel like playing in the mic we'd just raise the PZMs and catch him off the walls. He couldn't get away from a microphone. I used the same mics on the bass clarinet. I'd play to one mic on the wall, and it sounds real interesting. It gets all the air. When I play bass clarinet there's a little bit of air that escapes out of the corner of my mouth—a problem I never bothered to correct from high school—but it works really well on something like this because it gives it this sizzle at the top."

Yes, Miller plays bass clarinet on *Siesta*, and some soprano sax, as well as keyboards and bass. "I dusted off the bass clarinet about a year ago when we started [Miles'] *Tutu*," he says. "This movie was a perfect place to bring it out again. It was a really good counterpoint to Miles' kind of silvery sound, because it's so wooden and deep and kind of sinister. It also has the same range as a human voice, like a man's voice. So when [the main characters are] making love towards the end of the movie, I could really use that thing. And the range—in the high register that thing is so strident and wailing. You can really get a lot of

PHOTO: KEN FRANCKLING

emotion."

Jason Miles, who has programmed synths for Miller on projects ranging from Luther Vandross to David Sanborn to the Jamaica Boys, still marvels at Marcus' adaptability. "Marcus took every scene very seriously, as if it were its own record," he says. "I find that if you get somebody who's not as talented, maybe the director will accept the music that they're putting out at the time, because you do see a lot of mediocre music in movies. But after you hear something Marcus has done, it just seems like they keep pushing him to something more spectacular, and he always responds—just the melodies and the movement of the compositions he was coming up with right on the spot."

Director Lambert told Miller she wanted the music to play a prominent role, and it does. It's obviously mixed higher than on most other films. And they do get to take some chances, sound-wise, which is Jason Miles' specialty. "Marcus always pushes me far," he says. "He always gives me a lot of freedom to come up with things. After a while he definitely was saying, 'Let's go farther, farther,' until we got the most bizarre stuff or the most beautiful stuff." Miller called in drummer Omar Hakim, guitarists Earl Klugh and John Scofield, and flutist James Walker to add their talents as well. In the film, Tom Tom Club contributes a couple of numbers, and Wendy & Lisa's "Everything But You" also appears. The soundtrack LP, however, is entirely the moody instrumental music.

"I'm trying to make all the things that are available to me my instruments," says producer Miller. "The drums, synthesizers, the bass. All of those things make a song, and that way each one doesn't have to be full in itself. They can all contribute to the whole." Miller is more interested in choosing choice sounds than just writing for a traditional rhythm section or orchestra.

On the song "Conchita," Miller's rhythmic current is a collage of talking drums. "The drum machine is real sparse, but the sounds are so interesting it doesn't need to be a lot," he says. "It gives me space so I can hear the voicings in the chord. You can hear when the bass does the solo thing. It's not too crowded. I'm trying to find *just enough*. It's similar to what Miles does, you know. He'd never play

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a whole lot, but the sound and the placement was so right that it didn't matter."

In the process of going through Jason Miles' sound banks for *Siesta*, Marcus paused to experiment with some pretty wild voice samples. Some of them definitely sound like they're from the other side of the grave. "I was hesitant about using voices because so many people are using them now," says Miller. "But in a movie like this they're tailor-made, because they really help give the music that mysterious quality."

"When you hear what you think are just voices, I've added other stuff to give it something underneath," says Jason Miles. "Prophet-VS or Matrix-12, something underneath to give it a little more body. I like the Roland D-50. These were more like lead-in voices. More like the lead on the stuff. We were laughing, it sounds like the Roman baths."

Jason doesn't mind Miller stretching the limits of his sample disks. "He used up a lot of my weirdness on *Siesta*. On *Tutu* I had one road case full of samples, and we went through about every one. So when it came time a year later to start another one with Miles I had three boxes of disks, and now he's going through that one. Now we're using the E-3, and I've been getting into that and getting him into SMPTE. We lock everything up to SMPTE."

"We used a lot of Emulator on *Siesta*, because the stuff was real sparse, and real basic instruments," says Miller. "Acoustic guitars and bass clarinets and saxophones and trumpets. You can hear synthesizer, but it wasn't a lot of different sounds. A lot of sampled stuff, and I was just trying to make it sound natural. There's too much Spain in the movie to be involved *that* much with synthesizers."

Miller dedicates the music of *Siesta* to the arranger of *Sketches of Spain*, Gil Evans. "When I started scoring this movie they were listening to that record. I didn't want to listen too much because everything I heard I wanted to incorporate into what I was doing," Miller says. "I just tried to get the flavor of a couple of ways that I could hear [Evans] thinking in terms of voices. And it really helped me, really gave me a push to give this whole thing a direction. And I thought Gil deserved at least a dedication."

"The *Siesta* music combines earthiness with the ethereal. But it *is* earthy," says Miller. "Sometimes I left the saxophones on there a little out of tune just because there are a lot of people who don't consider intonation that crucial. The thing Gil did was use more sophisticated voices; he used very interesting voices, very complex voices, but still got the earthiness, and that's what I wanted."

Robin Tolleson freelances for Mix, downbeat, Musician and is associate editor for Drums & Drumming.

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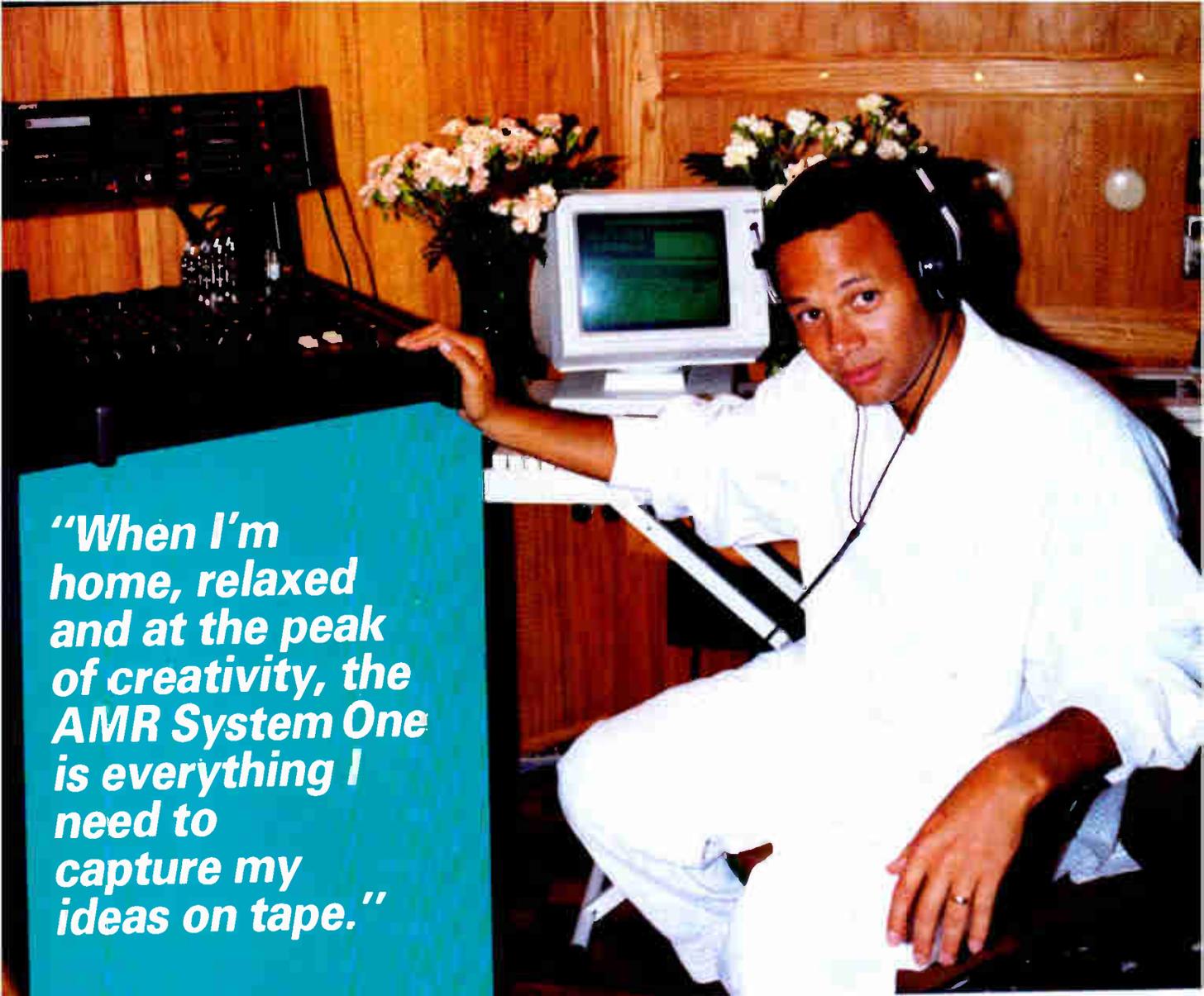
—FROM PAGE 42

Intersound Inc. is the first facility in the country to use the TimeLine system. The controller, along with the Lynx modules, is a complete synchronizer system. It allows George to quickly roll any combination of machines. This saves him a lot of time in the process of digitizing, modifying and re-recording Max's loops and affords the intelligent, comprehensive control he needs to coordinate the four machines used in the remix room. If additional transports are necessary, the TimeLine Controller can be patched to other Lynx-interfaced machines anywhere in the facility.

Now George is ready for the final mix. Max and the M&E are on the 2-inch audio tapes and the rest of the Spanish ADR is on the one-inch 8-track with the 3/4-inch video still in place on the JVC CP-5550. He mixes down to a half-inch audio 4-track. The tracks mix as follows: track one, Max; track two, other Spanish dialog; track three, M&E; track four, time code.

Then the final mix is sent to transfer which is laid back to the one-inch videotape original supplied by Lorimar. The one-inch leaves Intersound with a Spanish Comp. on both channels. Max has become bilingual. Ole! ■

Bryan Rusenko is chief engineer for Intersound, Inc. Garry Morris is the facility's technical writer.

A photograph of Narada Michael Walden in a recording studio. He is wearing a white shirt and headphones, sitting at a desk with a computer monitor and a mixing console. There are flowers on the desk. A blue text box is overlaid on the left side of the image.

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Narada Michael Walden is a world-class drummer, keyboardist, singer, composer and performer. If there's a musical role he can't handle, no one has thought of it yet. As a producer, he's turned out such hits as Aretha Franklin's "Freeway of Love" and Whitney Houston's "How Will I Know" (which he wrote and co-wrote respectively). As a drummer, he's played jazz, fusion, and rock with the likes of John McLaughlin, Jeff Beck, and Weather Report, and R & B with Rick James and Teena Marie.

Narada is an extraordinary musical craftsman. He demands the very best from his music and his equipment. His choice in personal multi-track recording gear is AMR. Naturally.

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1986 ASCAP Song of the Year:

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World Radio History

BITS & PIECES

A

audio and video continue to merge, as manufacturers combine the two in compact, easy-to-use systems. At the winter NAMM show, several new products were introduced, indicating the growing importance of the symbiotic fields.

Video technology has come to audio with Howe Technologies' **Audio Timebase Corrector Model 2300A Phase Chaser**. The Phase Chaser has unique cross-correlator-based circuitry that automatically detects and corrects interchannel time delay errors anywhere in stereo audio program material, eliminating the possibility of mono capability loss or poor stereo imaging. It also assures accurate Dolby Surround Sound matrix encoding. The "window of zero correction" circuit can discriminate between normal phase fluctuations and constant systematic time delays with the stereo info left intact.

The 2300A can be used for radio pre-production, TV audio-for-video production and broadcasting, film/video production and post-production, audio duplication, and film-to-tape and tape-to-tape video duplication.

After two years of R&D, Adams-

Smith has released the **2600 A/V Audio-for-Video Editor**, to control audio, video and film transports. The 2600 A/V permits all aspects of audio editing to be performed quickly, accurately and easily, including track-building, sub-frame sound editing, ADR, and positioning of sound and effects.

Other features include simultaneous sync and control of up to ten transports (any combination of video, audio or film); versatile list and file management; 24 GPI triggers operable from the editing display; and "C:SOUND"—visual audio waveform editing, allowing still-frame and off-line audio manipulation.

Edit Master, by Comprehensive Supply Corporation, brings the advantages of word processing to videotape editing. In the past, the most useful systems for off-line editing were too expensive, while less expensive systems lacked the power to perform necessary functions. Enter Edit Master, a cuts-only editing system.

Applying the processing speed and memory of today's computers to videotape editing, Edit Master allows ed-

Howe Technologies' Phase Chaser



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George Massenburg, one of America's most respected recording engineers, designed his system from the engineer's point of view, aiming to enhance professional audio master recording with a unique and innovative approach which more or less transparently follows the engineer's natural workflow.

The GML System facilitates the use of today's most complex and sophisticated mixdown techniques, giving total control of the mix data through powerful easy-to-use data processing methods and remarkable off-line fader and mute mix editing operations.

The GML System is purpose designed for multitrack and audio video post production applications, offering an intelligently advanced 'visual-mixing' environment with versatile automatic timecode recognition and programmable timecode 'off set value' commandability in each mix.

GM L programmes are divided into two sections. The outer shell is used in normal mixing operations to enable the various write and read modes for each fader, and for initial storage of mixes. The inner shell contains the 'mix editor', which is the command centre for the editing of all data. The GML mix edit

utility provides the engineer with the capability of advanced mix editing. The user can selectively modify mix data, merging, splicing, copying, swapping, erasing, inserting and deleting as required. Additionally, data for individual tracks or for a whole mix can be shifted back and forwards in SMPTE-time.

GM L also has a simple and flexible subgrouping facility, using 6 dedicated faders as submasters.

The GML System uses two Motorola 68000 series microprocessors clocked at 12.5 MHz with the Idris software operating system, 100% compatible with Unix V6 from Bell Labs, residing on a 40 Megabyte Winchester hard disk. A 1-Megabyte Dynamic RAM

PHOTOGRAPHS OF
GML SYSTEM INSTALLED
ON AMEK APC 1000
CONSOLE COURTESY OF
STUDIO JIVE, TOKYO.

memory is provided for the 'mix in progress', with finished mixes stored on the hard disk and later, archived to floppy diskette. Provision is made for the structuring of mixes into directories and subdirectories, so that where a number of producers, engineers or clients use the system their mixes can be kept entirely separate and password-protected.

The system is slaved to SMPTE code and has an internal resolution of 8.33mS (quarter frame) and can control up to 128 faders and 7 switches per channel to that accuracy. Necam and Solid State Logic fader and Mute data can be converted to the GML format by way of the floppy disk drive input.

Ongoing software development will continue to hone the edge of the GML System, enabling it to remain at the forefront of technical excellence for the foreseeable future.



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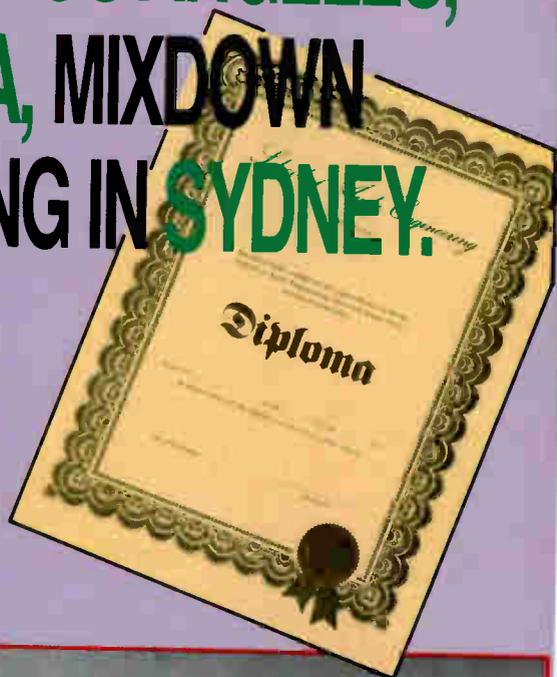
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VIDEO · NEWS

iting by picture and sound while it keeps track of the numbers. Scenes or edits can be quickly and easily changed, moved, added or deleted. The computer does the work, then reassembles it for viewing.

Features include a 900-event memory (per edit list) with the ability to store and load lists using standard floppies; built-in list cleaning function, which provides cleaning and optimizing for A-Mode (sequential) or B-Mode (checkerboard) assembly, and C-Mode (checkerboard by source reel and source in point) list re-sorting. Edit Master is currently available for MS-DOS computers and requires 256K memory, two disk drives and an RS-232 serial port.

Tektronix has released the **VM700**, a complete video monitoring and measuring instrument which can be used for automatic measurements and monitoring, as well as manual measurements. The user can select a numeric value display to confirm signal path quality, or select graphic displays for a more detailed analysis. Standard

television measurements, including those specified in RS-250B/EIA-250C, NTC-7 and RS-170A, can be compared with user-defined limits. An alarm message is generated when limits are violated.

Disctronics Takes CD-V to the Soviet Union

Compact disc manufacturer Disctronics recently made its bid to become the leader in CD-Video software production after presenting the Soviet music company, Melodiya, with its first CD-V for commercial release. Soviet female rock vocalists, the Bazykina Twins, are displayed in the video portion of the CD-V singing their hit "Moscow Nights," which was originally produced as a clip for Soviet TV. The video also features scenic visuals and spectacular effects.

German Avksentjev, director of the Soviet Union's foreign trade organization, describes the CD-V project as "the most important step in presenting our contemporary music to the rest of the world."

"The project has worked so well, it confirms the huge potential in exist-

ing Russian film and recorded music libraries for both short- and long-form CD-V product," says Disctronics' chief executive Roger Richmond-Smith.

Disctronics offers both PAL and NTSC mastering with commercial production of CD-V already scheduled in the Southwater, UK plant for PAL products and the Anaheim, CA plant for NTSC production.

More CD-V

In related activity, eight major U.S. record companies have joined forces to supply "pre-packs" of 25 5-inch demonstration-only CD-V titles to support the market launch of CD-V "combi" players by Pioneer, Yamaha and Magnavox.

The record labels are supplying a total of 1,000 CD-V pre-packs at cost, for distribution by the three companies. The pre-pack includes music videos from The Police (A&M), Heart (Capitol), U2 (Island), John Cougar Mellencamp (PolyGram) and Madonna (Warner Bros.).

"We felt it was essential that dealers have a selection of CD-V 5-inch repertoire in order to demonstrate the flexi-



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VIDEO · NEWS

bility of the CD-V system," explains Emiel Petrone, executive vice president of PolyGram CD Video. The expected commercial release date is mid-1988.

CD-V "combi" players will play all current optical disc formats, including CD audio discs, 8- and 12-inch video-discs with analog or digital sound and the new CD-V 5-inch discs.

Updating Video for Computers

Koala Technologies has recently upgraded **MacVision**, making the software easier to use while offering better resolution than before. MacVision is a hardware/software combination that captures an image from a video camera, VCR or laser disc and converts it into a high-resolution (640-by-480 pixel) digital image with 256 gray levels on the screen of a Mac Plus, SE or Mac II. The system, which retails for \$399, allows 3-D video images and real-world objects such as people, cars and buildings to be captured on a Macintosh screen. They can be edited and merged with text, printed on high-res-



Koala Technologies' MacVision

olution printers and saved as files in a variety of formats.

Live Action Meets Animation, '80s Style

SMA Video successfully used Ultimatte in post-production to accomplish a surrealistic look on a modest budget for Tom Caufield's whimsical music video, "Precious Town," now in rotation on MTV.

The video, released by Passport

Records, incorporates live performance with animated cut-outs. Using Ultimatte in the editorial stage allowed producer/director Dave Fleischer to design the live performance independently and use it as a guide for compositing animation with the live action.

"We succeeded both in quality and budget, saving generations in post, which is especially important when layering elements," says Mike Morrissey, president of SMA. "Also by post-

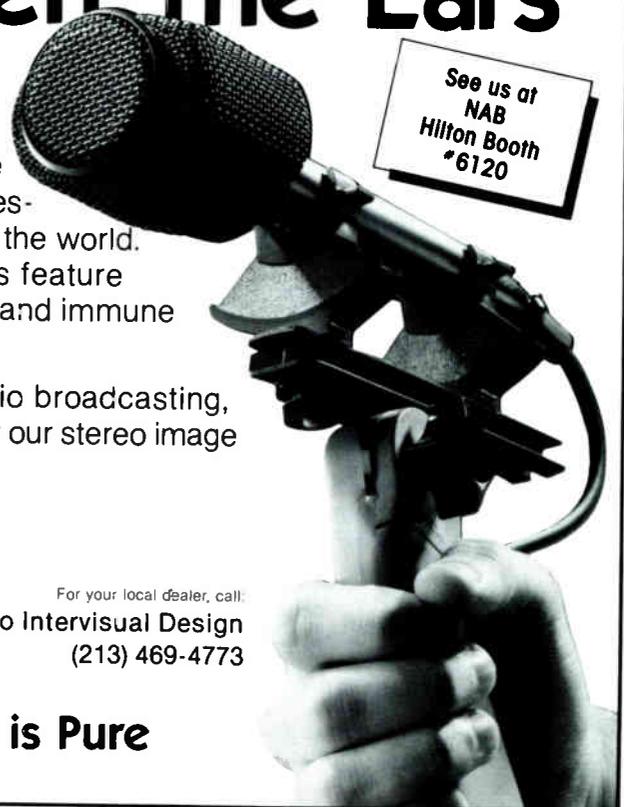
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ing mattes live, you save machines in the transfer and post-production processes. It allowed us to do a very creative video on an independent label budget."

Live action was shot on 16mm film against a blue field. Hinged paper cut-outs and scale models, ranging from miniature to life-size, were shot on Betacam and animated as foregrounds and backgrounds.

The 16mm footage was routed through a Faroudja encoder in the film-to-tape process. The one-inch masters were then fed through the Faroudja decoder into the Ultimatte V. In post, hi-cons were sent live from the Ultimatte V through the switcher to "cut holes" in the background for live action elements. The digimatte of the ADO was used to align and posi-

tion the mattes.

Mac Graphics in Journalism

Suite 3D is offering the opportunity to watch Macintosh graphics help out newspaper journalists, on April 23 from 11 a.m. to 4 p.m. at the *San Francisco Examiner*. The seminar is led by pioneer Mac artist Lance Jackson, designer/illustrator for the *Examiner*. The seminar costs \$40 (bring lunch). For more details, contact Suite 3D, 329 Bryant Street., San Francisco, CA 94107, (+15) 882-7063.

Correction

In our February issue we erroneously stated the model numbers for the CMX editing system. The correct numbers are the CMX-3600 and the CMX-3400A.

SOUND · ON · STAGE

—SUPERTRAMP, FROM PAGE 112

Brighton in Five Minutes.' It's time-lapse photography along the railroad line from London to Brighton, and right at the end of it—most nights we can pull it off, anyway—it comes to a dead stop at this big billboard in the station and we just manage to get to the end of the song as the film gets there. That has quite an effect on the audience."

The use of the films stems from the band's own learning process about what constitutes entertainment. "In the old days we were a regular touring band in England, and we played the clubs and colleges and we did OK," remembers Davies. "But without a big show we didn't get too much response. The moment we changed to a presentation with lights and some dynamics, immediately the tension was in the air. We learned how to pace a show dynamically and with synchronized lights. And the film things—not beating them to death—were added here and there. We've gotten the most powerful film projector in the world. There are only three of them on earth. And the screen is Cinemascope size."

With all those films over all those years, there has to be at least one classic anecdote, and when asked, Davies is hard pressed to stifle either his laughter or his embarrassment. "When we first came to America we played the Santa Monica Civic Center in L.A. Every single record person in

Los Angeles came to see us. It was a 'No pressure, but be great' kind of vibe. We were really anxious to impress. Right at the end we did a song called 'Crime of the Century' which had a big drum fill and a huge gong, and then it went into a film of an infinite universe. It was a big, building thing that was truly impressive, very dramatic.

"So things went along very well until this point in the song. Then a curtain would lift up and reveal the screen for the film. That night, something went wrong and the cables lifted up not only the curtain but it lifted the screen itself. So here we are at this dramatic moment and instead of the film the audience sees the dressing rooms in shambles and a bunch of riggers all sitting there with beers in their hands drinking, and a guy sweeping the backstage area. This was our big dramatic moment. I noticed it first I guess because I was sitting sideways on the stage playing piano and I went..." Davies' hand hits his head with a thump of mock mortification.

But Supertramp will tramp on, it appears, longer in the tooth yet spry in the heart. "To survive you have to keep things fresh," Davies says. "To have an attitude of 'Here we go again' would be more than depressing. It would be fatal." ■

Dan Daley is a Mix contributing editor. He claims the movie Red Dawn is actually his thinly veiled autobiography.



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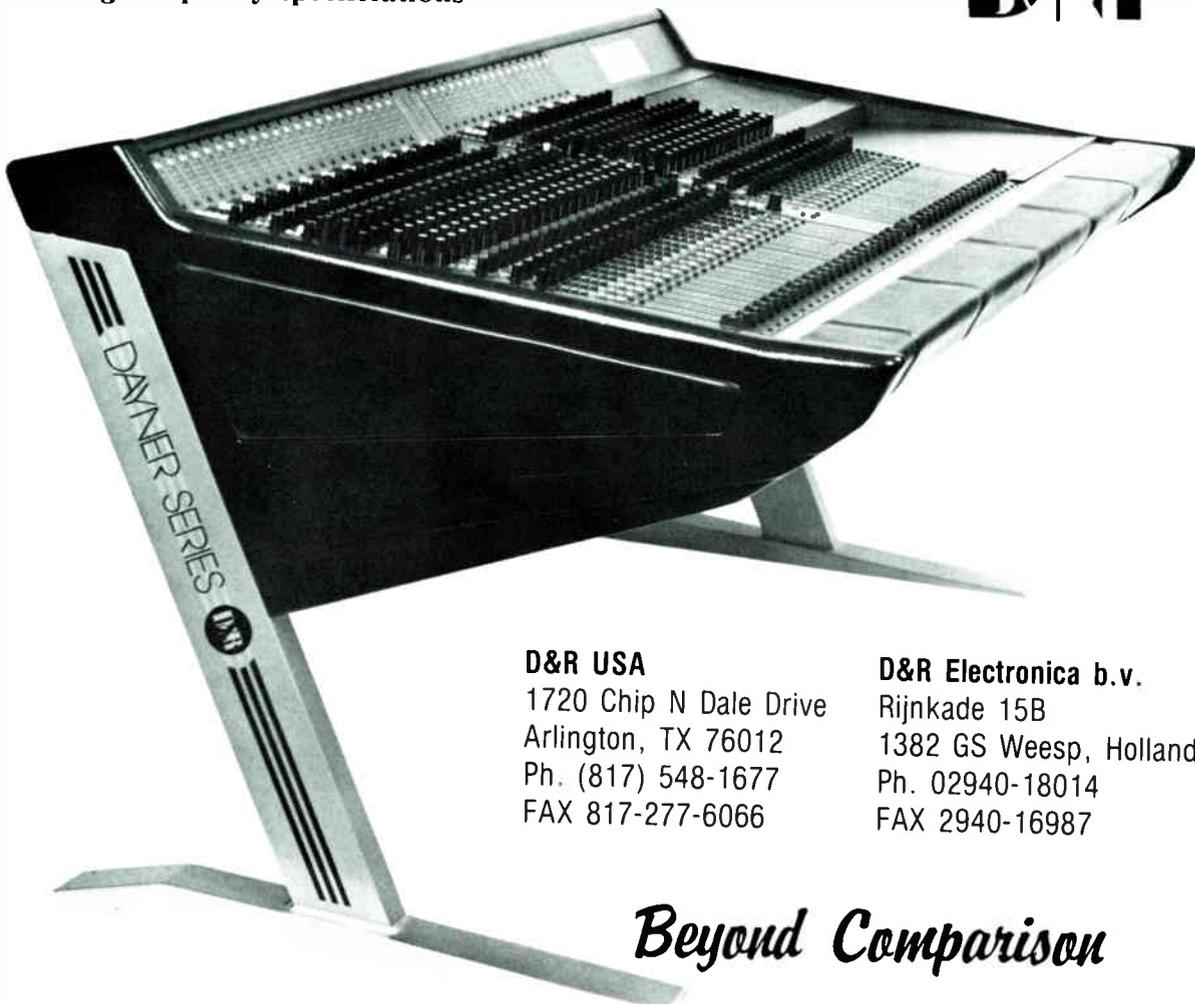
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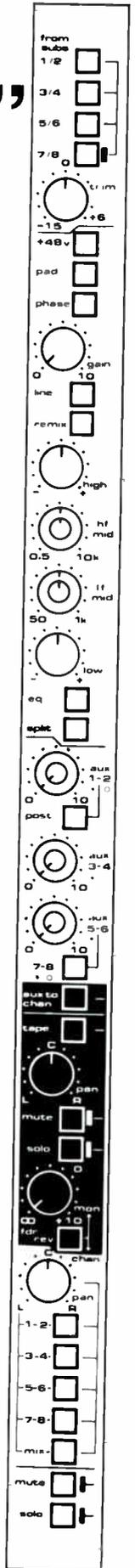
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Beyond Comparison



VIDEO PRODUCTION and POST-PRODUCTION

Information in the following directory section is based on questionnaires mailed earlier this year and was supplied by those facilities listed. *Mix* claims no responsibility for the accuracy of this information. Personnel, equipment, locations and rates may change, so please verify critical information with the companies directly.



The Village Recorder serves the video post-production needs of its L.A. clients in Studio "F". Shown here are the Trident Series 65 console, an Otari MX80 24-track recorder, 13-inch and 20-inch Sony video monitors and a pair of JBL 4425 monitor speakers. Other equipment includes three TimeLine Lynx synchronizers, a TimeLine Lynx controller and an array of signal processing equipment. Photo: Betsy Annas

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Mix listings procedure: Every month, *Mix* mails questionnaires to recording studios and/or other vital facilities and services for the recording, sound and video production industries. Basic listings (name, address, contact) are provided free of charge. Extended listings (equipment, credits, specialization), and photographs or company logos may be included at a nominal charge. If you would like to be listed in a *Mix* Directory, write or call the *Mix* Directories Department, 6400 Hollis Street #12, Emeryville, CA 94608, (415) 653-3307.

Upcoming Directory Deadlines:

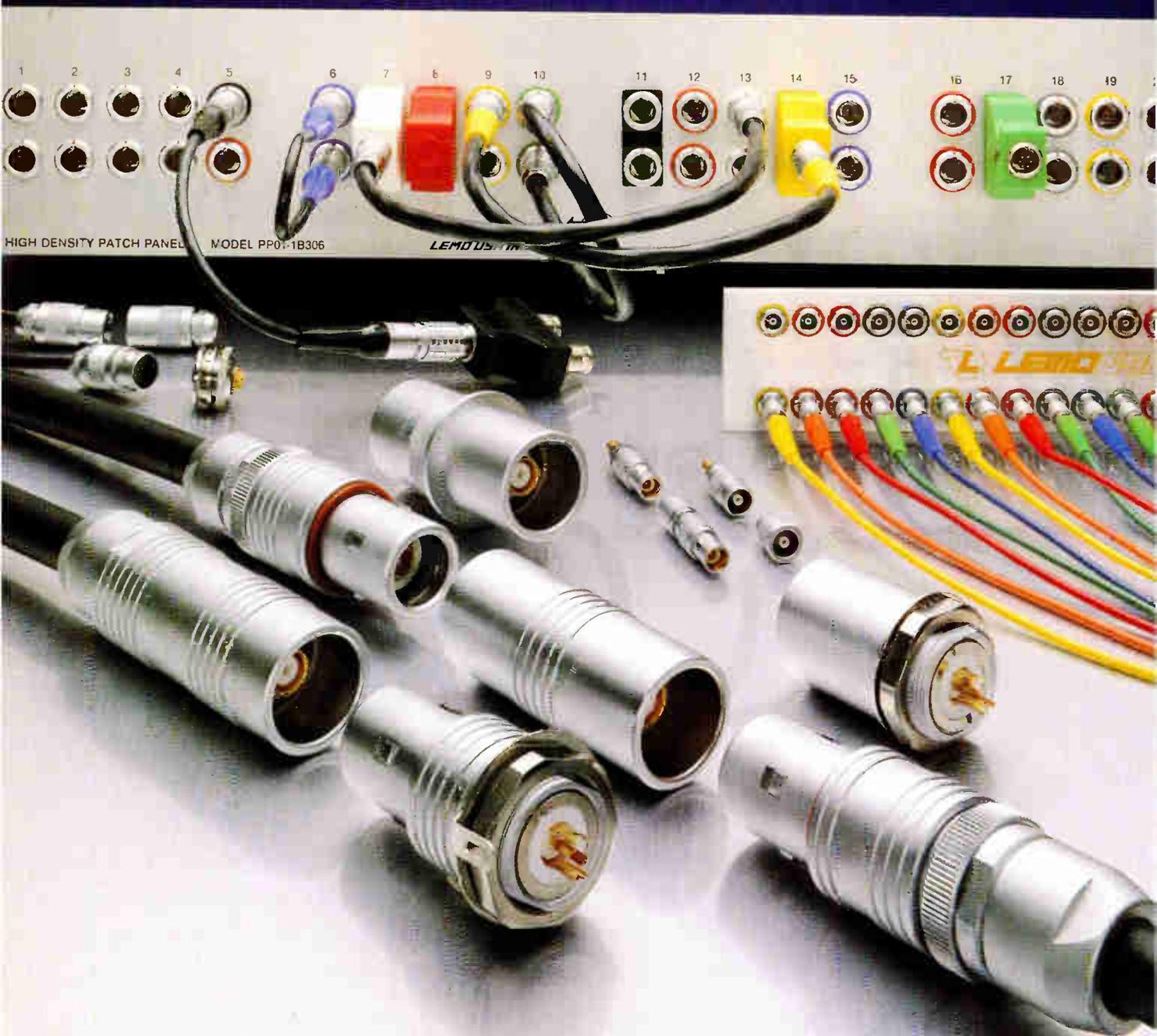
Southwest U.S. Studios/Recording Schools: **April 13, 1988**

Studio Designers & Suppliers: **May 3, 1988**

Southern California/Hawaiian Studios: **June 3, 1988**

New Products/AES Issue: **July 5, 1988**

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VIDEO PRODUCTION

FACILITIES

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Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, Washington, DC

AB STARLITE INC.; VPF, VPP/E, OLVP; Newtown; Bucks County, PA; (215) 752-7491; Owner: B. Feldman. Studio Manager: D. Assal. Video Tape Recorders: Sony 1", Ampex 1", Panasonic AU700 3/4" broadcast, 1/2" SVHS and industrial NV850, Panasonic VHS duplication. Switchers/editors: Crosspoint Latch, Sony interformat to 1" or 3/4", United Media (computerized edit controller). Video Cameras: Sony DXC-3A, Sony DXC-3000. Video Effects Devices: Microtime Genesis w/ACT I programmable events controller. Audio Recorders: Fostex 8-track. Audio Mixers: Ramsa. Other Major Equipment: Dubner 20K C.G. w/animations/backgrounds, graphics software packages, Dubner DPS-1 paint system w/all software packages and animations.

RAY ABEL PRODUCTIONS, INC.; VPP/E, OLVP; Shore Dr.; Port Chester, NY 10573; (914) 939-2818; Owner: Ray Abel. Studio Manager: Jim Key.

ACE PRODUCTIONS; OLVP, APPV; 7545 Wilhelm Dr.; Seabrook, MD 20706; (301) 552-3869; Owner: Dandridge Pitts Jr. Studio Manager: Robert Rivas.

ACTION VIDEO PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 1828 State St.; East Petersburg, PA 17520; (717) 560-0605; Owner: Ian K. Harrower. Studio Manager: Gordon J. Harrower.

AEROMEDICAL TRAINING INSTITUTE; VPF, VPP/E, OLVP, APPV; 125 James Way; Southampton, PA 18966; (215) 355-9100; Owner: Environmental Tectonics Corp. Studio Manager: Robert A. Montgomery, Jr.

AIR IMAGE TECH. INC.; Minuteman Airfield; Stow, MA 01775; (617) 897-8303; Owner: Robert Pooler. Studio Manager: John Petrie.

AIR SOUND/PLUM PRODUCTIONS; APPV; 1116 Boylston St. (rear); Boston, MA 02115; (617) 247-4186; Owner: Rick Kuethe, Glenn Lacey. Studio Manager: Don O'Brien.

DOM ALBI ASSOCIATES; VPF; 251 W. 92nd St.; New York, NY 10025; (212) 799-2202; Owner: Dom Albi.

ALLAMAZE; OLVP; 77 Ives St., Ste. 58; Providence, RI 02906; (401) 831-7527; Owner: Thomas Payne. Studio Manager: Thomas Payne.

ALL MIXED UP; APPV; 245 W. 104th St.; New York, NY 10025; (212) 222-5024; Owner: Peter Bochan. Studio Manager: Karen Roston.

ALLEN JOHN E., INC.; VPP/E, APPV; 116 North Ave.; Park Ridge, NJ 07656; (201) 391-3299; Owner: John E. Allen.

ANGELSEA; VPF, VPP/E, OLVP, APPV; 55 Russ St.; Hartford, CT 06106; (203) 241-8111; Owner: Angelsea Productions, Inc. Studio Manager: Douglas Munford.

ANGLE FILMS; OLVP; 358 Central Ave.; Jersey City, NJ 07307; (201) 659-5193; Owner: John S. Engel. Studio Manager: Jamie Charbonnet.

ANTHEM PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 901 Pine Valley Cir.; West Chester, PA 19382; (215) 431-2963; Owner: Charles L. Fisk, Skip Hempsey. Studio Manager: Byror Fieldbergman.

APERTURA; VPF, VPP/E, OLVP, APPV; Main St., PO Box 12; Orford, NH 03777; (603) 353-9067; Owner: John Karol. Studio Manager: John Karol.

APPLIED CREATIVE ARTS; VPF, VPP/E, OLVP, APPV; 55 Grace St.; Malden, MA 02148; (617) 322-4571; Owner: Henry C. Fellman III. Studio Manager: Robert F. Barrett.

AT&T POST & IMAGES; 60 Columbia Tpk.; Morristown, NJ 07960; (201) 829-8788; Owner: AT&T. Studio Manager: Bob Reilly.



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ATLANTIC-16 COMMERCIALS; OLVP, APPV; 171 Park Ln.; Massapequa, NY 11758; (212) 927-1509; Owner: Michael Canzoneri. Studio Manager: Lia Volland.

AUDIO-IMAGES; OLVP; Ste. 305, 200 James Pl.; Monroeville, PA 15146; (412) 372-8850; Owner: David J. Stana. Studio Manager: David J. Stana.

AUDIO POST INC.; VPF, VPP/E, APPV; 27 E. 21st St.; New York, NY 10010; (212) 475-3522; Owner: Edward Steinberg. Video Tape Recorders: Sony BVH-2800. Switchers/editors: Grass Valley, Sony. Video Cameras: Ikegami HL-79. Audio Recorders: Sony PCM-1630, Sony DMR-4000. Other Major Equipment: Extensive outboard equipment. Rates: Call for rates.

AVATAR PRODUCTIONS; 418 Castleton Ave.; Staten Island, NY 10301; (718) 816-0501; Owner: Paul Jacobson. Studio Manager: Joanne Zemek.

AVEKTA PRODUCTIONS INC.; VPF; 164 Madison Ave.; New York, NY 10016; (212) 686-4550; Studio Manager: George Avgerakis.

AVON PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 123 Mat- is; South Plainfield, NJ 07080; (201) 756-0643; Owner: F. Lipowitz.

AV3, INCORPORATED; VPP/E, OLVP, APPV; 1525 Concord Pike; Wilmington, DE 19803; (302) 652-5300; Owner: Joseph R. Tuckosh. Studio Manager: Rebecca A. Tuckosh. Video Tape Recorders: (3) Sony BVW-15 Betacam, Sony BVW-10

Betacam, Sony BVW-40 Betacam, Sony BVH-3100 Type C 1", (5) Panasonic 9000 Series, Sony BVW-25 Betacam. Video Monitors: Sony, JVC, Panasonic. Switchers/editors: Grass Valley 100C component switcher, Convergence 900 Plus edit controller. Video Cameras: Sony BVP-30 Betacam w/Plumbicon, Sharp XC-800, (2) JVC 2700. Synchronizers: (2) Lynx TimeLine. Video Effects Devices: Microtime Genesis/Act 1, Chyron VP-2. Audio Recorders: (5) Tascam, MCI, Otari. Audio Mixers: Ramsa WR-8616, Soundcraft Model 200 custom 24-channel. Other Major Equipment: 12' automated camera boom. Rates: Location production \$700/day. Full component or interformat \$150/hr. Post-production at AV3.

BACKTRAX AUDIO/VIDEO; OLVP; 106 Roosevelt Blvd.; Oakland, NJ 07436; (201) 337-5203; Owner: Gregg Miraglia. Studio Manager: Gregg Miraglia.

BAILADOR PRODUCTIONS; VPF, VPP/E, OLVP; PO Box 44208; Pittsburgh, PA 15205; (412) 922-2272; Owner: Kathleen M. Smith. Studio Manager: Dave Gross.

B.A.L. PRODUCTIONS; 2034 Fitzwater St.; Philadelphia, PA 19146; (215) 546-5323; Owner: Bruce A. Levin.

BALLENTYNE BRUMBLE COMMUNICATIONS; OLVP; 906 N. American St.; Philadelphia, PA 19123; (215) 923-5454; Owner: John Ballentyne, Dianne Brumble. Studio Manager: John Ballentyne.

BALSMEYER & EVERETT, INC.; VPF, VPP/E, OLVP; 230 W. 17th St., New York, NY 10011; (212) 627-3430; Owner: Mimi Everett, Randall Balsmeyer.

BOB BALZARINI AUDIO/VIDEO SVC.; VPF; 48-51 Bell Blvd.; Bayside, NY 11364; (718) 423-7507; Owner: Bob Balzarini.

TONY BARBON, DIRECTOR OF PHOTOGRAPHY; VPF; 533 E. 13th St., #8GA; New York, NY 10009; (212) 533-3216;

BARONET MEDIA; VPP/E; 5201 Elsmere Ave.; Bethesda, MD 20814; (301) 530-0484; Owner: Bruce Dixon. Studio Manager: Bruce Dixon.

BLANK TAPE SYSTEMS; VPF, VPP/E, OLVP; 1619 Third Ave.; New York, NY 10128; (212) 860-5783; Owner: Ellen Afromsky. Studio Manager: Sam Blank.

BOSTON PUBLIC SCHOOLS. HUMPHREY OCCUPATIONAL RESOURCE CENTER; VPF, VPP/E, OLVP, APPV; 75 New Dudley St.; Boston, MA 02119; (617) 442-5200, ext.530; Owner: Boston Public Schools. Studio Manager: Tessil Collins, Philip Worrell.

C&F ASSOCIATES; VPF, OLVP, APPV; Old Chesterfield Rd.; Spofford, NH 03462; (603) 363-4794; Owner: David S. Calef.

MICHAEL CABANA TELEVISION PRODUCTION SERVICES; OLVP; 212 W. 18th St.; Wilmington, DE 19802; (302) 658-6952; Owner: Michael Cabana. Studio Manager: Gail Husch.

CABSCOTT BROADCAST PRODUCTIONS, INC.; VPF, VPP/E, OLVP, APPV; #1 Broadcast Cntr.; Blackwood, NJ 08012; (609) 228-3600; (609) 346-3400; Owner: Larry Scott. Studio Manager: Anne Foster.

CAESAR VIDEO GRAPHICS; VPF, VPP/E; 137 E. 25th St.; New York, NY 10010; (212) 684-7673; Owner: Peter Caesar. Video Tape Recorders: (4) Ampex VPR-3, Sony BVH-2000, (3) Sony VO-5800 U-matic, (2) Panasonic NV-8200, Sony Beta Hi-Fi. Switchers/editors: CMX3400A computerized 1" editor, CMX340X computerized 1" editor, Grass Valley 300-3A Switcher. Video Cameras: NEC SP-3A CCD color camera, B/W title camera. Synchronizers: CMX. Video Effects Devices: Ampex ADO w/Digi-Matte, Quantel Encore, (2) Quantel DPB-7000 paintboxes w/V.3/V.4 software, (2) Chyron 4100 electronic graphic systems, w/2 channel CCM, MGM, Digiflex, and font/logo composite. Audio Recorders: Otari MTR-10 4-track. Audio Mixers: Neve 5452 16-input stereo console. Soundstages: Audio announce booth, design studio, conference room. Other Major Equipment: 1" edit suite, digital animation studio, Faroudjab decoder for composite to RGB, programable IMC animation, stand, Dubner CBG-2 realtime animation systems, Lyon-Lamb VASIV, edit controller for animation, Newsmatte, Matrix high-resolution video printer, (35mm and polaroid), UREI 813B speakers, Dolby "A" noise reduction, Quantel Harry DCR-7700 realtime digital cel recorder (animation system). Interformat room.

CALLISTO VIDEO ARTS; VPF, VPP/E, OLVP, APPV; Box 90580; Washington, DC 20090; (202) 543-1003; Owner: The Ganymede Group. Studio Manager: Ves Bennett.

CAMLET ASSOCIATES INCORPORATED; OLVP; 111 Elm Ave.; Woodlynn, NJ 08107; (609) 962-9596; Owner: Paulette Ritter. CRNP. MSN. Studio Manager: Lloyd Ritter. Extras & Direction: Camlet Associates Incorporated offers a wide range of audio/visual, film and video services to the health, commer-

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In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

ROBERT FAIR FILM SCORING: APPV; 268 Elizabeth St.; New York, NY 10012; (212) 966-2852; Owner: Robert Fair. Studio Manager: Curtis McConly.

FAST CUTS INC.: VPF, VPP/E, OLVP, APPV; 817 National Press Building, NW; Washington, DC 20045; (202) 638-3232; Owner: David Glick. Studio Manager: David Glick.

FELD PRODUCTION SERVICES: OLVP; 637 Penn Ave.; Teaneck, NJ 07666; (201) 836-8489; Owner: Howard Feld.

STEVEN FIERBERG PRODUCTIONS: OLVP; 668 Washington St.; New York, NY 10014; (212) 929-4199; Owner: Steven Fierberg.

FILIPPONE SOUND & VIDEO: 176 Garner Ave.; Buffalo, NY 14213; (716) 881-4483; Owner: Randy Filippone. Studio Manager: Karen Filippone.

FILMSPACE INC.: VPF, VPP/E, OLVP, APPV; 615 Clay Ln.; State College, PA 16801; (814) 237-6462; Owner: Tom Keiter. Studio Manager: Dawn Wainoha.

FLITE THREE, LTD.: VPF, VPP/E, OLVP, APPV; 1130 E. Cold Spring Ln.; Baltimore, MD 21239; (301) 532-7500; Owner: The Ayd Corporation. Studio Manager: Robert E. Wright.

FLYING TIGER COMM., INC.: VPF, OLVP; 155 W. 18th St.; New York, NY 10011; (212) 929-1156; Owner: A.J. Foresta. K. Armstrong. Studio Manager: Dawn Sinsel.

FOREMOST FILMS & VIDEO, INC.: VPF, VPP/E, OLVP, APPV; 459 Union Ave.; Framingham, MA 01701; (617) 879-4775; Owner: David Fox.

MARK L. FORMAN FILM PRODUCTIONS: OLVP; 300 W. 23rd St.; New York, NY; (212) 255-3641; Owner: Mark L. Forman.

GARRETT FILMS INTERNATIONAL: VPF, VPP/E, OLVP, APPV; Box 253, RD #3; Bernville, PA 19506; (215) 488-7552; Owner: RE Garrett.

GEORGETOWN TELEVISION PRODUCTIONS: VPF, VPP/E, OLVP, APPV; 3900 Reservoir Rd., NW; Washington, DC 20007; (202) 687-1536; Owner: Georgetown University. Studio Manager: Herbert Pearson.

GILMORE PRODUCTIONS: VPF, VPP/E, OLVP, APPV; 990 Washington St.; Dedham, MA 02026; (617) 329-6633; Owner: Robert Gilmore.

GREATER MEDIA CABLE: VPF, VPP/E, OLVP; 258 Park Ave.; Worcester, MA; (617) 791-6267; Owner: Greater Media Inc. Studio Manager: Bill Jackson.

GREATER ROCHESTER CABLEVISION-FCN PRODUCTIONS: VPF, VPP/E, OLVP; 71 Mt. Hope Ave.; Rochester, NY 14620; (716) 325-1220; Studio Manager: John L. Peterson.

GREEN MOUNTAIN PRODUCTIONS, INC.: VPF, VPP/E, OLVP, APPV; 132 Fillmore St.; Bennington, VT 05201; (802) 447-7129; Owner: Don Fisher.

GROUPE ANDRE PERRY, LTD.: VPP/E, APPV; 1155 21st St. NW; Washington, DC 20036; (202) 331-9600; Studio Manager: Larry Oriov. Video Tape Recorders: (1) Ampex VPR-3/Zeus, (3) Sony BVU-950, (3) Sony BVW-75. Video Monitors: (2) Ikegami 10 Series. Switchers/editors: (2) Ampex AVC-330 Century, Grass Valley 100, (2) Grass Valley ED 51-8 Em. Video Cameras: Hitachi SK-97, Hitachi 231 A, (3) Sony DXC-3000H. Synchronizers: Sony BVX-30, Tektronix 110S. Video Effects Devices: (4) Ampex ADO, Ampex Concentrator/Infinity, Audio Recorders: (2) Studer A810-2/2TC, (2) Studer A820-2/2TC, Studer A820-24 SR Audio Mixers: DDA DCM-232, (2) Sony MXP-2000. Other Major Equipment: Synclavier digital

audio system, Rank Cintel MkIII Telecine w/Digiscan 4, daVinci color correction system, Abekas A62 digital video recorder, Wavefront 3D graphics system, Quantel Paint Box system. Rates: Available upon request.

GROUP TWO, INC.: VPF, OLVP, APPV; 1 E. 24th St.; Baltimore, MD 21218; (301) 467-9000; Owner: Dan O'Toole. Studio Manager: Rich Kirkley.

HALLEL COMMUNICATIONS: VPF, VPP/E, OLVP, APPV; Halle; Sparkill, NY 10976; (914) 365-2277; Owner: George Torok. Studio Manager: Mary Grena.

HARDMAN EASTMAN STUDIOS, INC.: VPF, VPP/E, OLVP, APPV; 1400 E. Carson St.; Pittsburgh, PA 15203; (412) 481-4450; (412) 481-4458; Owner: Marilyn Eastman, Karl Hardman. Studio Manager: Barbara Jost.

HARRIMAN COMMUNICATIONS CENTER: VPF, VPP/E, OLVP, APPV; 430 S. Capitol St. SE; Washington, DC 20003; (202) 485-3400; Owner: Democratic Congressional Campaign Committee. Studio Manager: Richard Bates.

FRANK HARRISON INC.—BLACK TIE PRODUCTIONS: VPP/E, OLVP, APPV; 251 W. Nyack Rd., Ste. B; PO Box 763; West Nyack, NY 10994; (914) 623-0842; Owner: Frank Bohlike. Studio Manager: Frank Bohlike.

HELIOTROPE STUDIOS LTD.: VPF, VPP/E, OLVP, APPV; 21 Erie St.; Cambridge, MA 02139; (617) 868-0171; Telex: V14997268 ESTUS; Owner: Boyd Estus. Studio Manager: Boyd Estus.

DAVID HODGE PRODUCTIONS, INC.: VPF, VPP/E, OLVP; 935 Eighth Ave.; New York, NY 10019; (212) 245-3623; Owner: David Hodge.

HORN/EISENBERG FILM & VIDEOTAPE EDITING, INC.: VPP/E, APPV; 16 W. 46th St.; New York, NY 10036; (212) 391-8166; Owner: Chris Horn, Alan Eisenberg. Studio Manager: Mitchell Garelick.

IKON PRODUCTIONS: VPF, VPP/E, OLVP; 2 Forest Row; Great Neck, NY 11023; (516) 829-6377; Owner: Joel Aronstein.

IMAGE TECHNOLOGY: VPF, OLVP; 10 E. 18th St., 3rd Floor; New York, NY 10003; (212) 463-0385; Owner: Jonathan Yarus. Studio Manager: Charles Yurick.

IMATRON PRODUCTIONS, INC.: OLVP; 204 Country Club Dr.; Manhasset, NY 11030; (516) 665-4435; Owner: Daniel R. Fuchs, Christopher Roberto.

IN SYNC PRODUCTIONS, INC.: APPV; 211 W. 79th St.; New York, NY 10024; (212) 496-2636; Owner: In Sync Inc. Studio Manager: Joe Manzella.

INFO TOUCH SYSTEMS: VPP/E, OLVP, APPV; 10 First Ave.; Peabody, MA 01960; (617) 532-6370; Owner: Dick Jewell.

INNOVATIVE VIDEO ASSOCIATES: VPF, VPP/E, OLVP; 424 Commerce Ln., Ste. 1; Berlin, NJ 08009; (609) 768-5006; Owner: Lawrence M. Chatman, Jr.

INTER-MEDIA ART CENTER, INC. (AKA IMAC): VPF, VPP/E, OLVP, APPV; 370 New York Ave.; Huntington, NY 11743; (516) 549-9666; Studio Manager: Michael Rothbard.

INTERFACE VIDEO SYSTEMS, INC.: VPF, VPP/E, OLVP; Ste. LL200; 1333 New Hampshire Ave. NW; Washington, DC 20036; (202) 861-0500; Owner: Tom Angell. Studio Manager: Elise Reeder.

IZEN ENTERPRISES, INC.: VPF, OLVP; 26 Abby Dr.; East Northport, NY 11731; (516) 368-0615; Owner: Ray Izen.

CORELLI JACOBS RECORDING, INC.: APPV; 25 W. 45th St.; New York, NY 10036; (212) 382-0220; Studio Manager: Jerry LaRosa.

JASBARRY PRODUCTIONS: OLVP; 391 Rosewood Terr.; Rochester, NY 14609; (716) 482-5903; Owner: James Barry. Studio Manager: James Barry.

JERSEY COAST VIDEO PRODUCTIONS: VPP/E, OLVP; 15 N. Wood Ave.; Linden, NJ 07036; (201) 862-6254; Owner: Dan Devaney, Craig Smith. Studio Manager: Craig Smith.

ROBERT JUBIN LTD.: VPP/E, APPV; 11 E. 47th St.; New York, NY 10017; (212) 319-4747; Owner: Robert Jubin. Studio Manager: Marge Jubin.

JUNKER ASSOCIATES: APPV; 55 Purdue Dr.; Milford, MA 01757; (617) 473-9101; Owner: Jeffrey Stephen Junker. Studio Manager: Edward Noonan.

SLOANE KASELL H/E PRODUCTIONS, INC.: VPF, VPP/E, OLVP, APPV; 16 W. 46th St.; New York, NY 10036; (212) 819-1717; Owner: Denise Kasell.

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On the Road Since the professional debut in 1983 of the Carver PM-1.5 Low Feedback High Headroom Magnetic Field Power Amplifier, the sonic excellence and reliability of this 21-lb., 450 watts per channel* powerhouse has been tested—and proven—on some of the biggest and toughest tours ever to go on the road. 108 Carver PM-1.5's were used by Clair Brothers on the Bruce Springsteen tour, and 180 PM-1.5's on the Michael Jackson "Victory" tour. In both cases the result was purely awesome power.

"Our new Carver amp racks pack twice the number of channels in about the same truck volume as the conventional racks they replace. In addition the average power per channel has increased while the average weight per channel has decreased. In the low end, for example, we now have 1,200 watts per cabinet where 650 watts were previously available. They take less room on the truck, they weigh less and our systems have more headroom than before. The Carver amplifier has allowed us to take a significant step in improving our sound systems." **CLAIR BROTHERS**

And not only a sound industry giant like Clair Brothers tours with Carver.

"We have toured Carvers with the following artists: Softcell, Paul Young, Johnny Mathis, Donna Summers, Howard Jones, Pointer Sisters, Psychedelic Furs, Lee Greenwood, General Public, George Thorogood. This is exclusive of our numerous one-nighters. The consensus of the performers is that the equipment sounds great. They have been amazed by the sound of the amps as well as their size and weight. As for reliability, out of 50 amps we had only one fail in the past year of touring. This is by far the best record we've had with any manufacturer of amplifiers. Sonically, the extra headroom is readily apparent. We, at Manticore unanimously agree that the PM-1.5 is incredible and is the only amp we intend to buy."

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In the Laboratory The Carver PM-1.5 was rigorously tested by Len Feldman for MODERN RECORDING (February 1985). His laboratory test results also prove that the PM-1.5 really delivers. The following quotes from the Lab Report are reprinted with permission of MODERN RECORDING & MUSIC:—

"The first thing we noticed when we began to work with the Carver PM-1.5 was the ease with which the amplifier delivered almost limitless power to speaker loads which we had previously considered to be difficult to drive to loud levels. This is the sort of amplifier that just refuses to quit!"

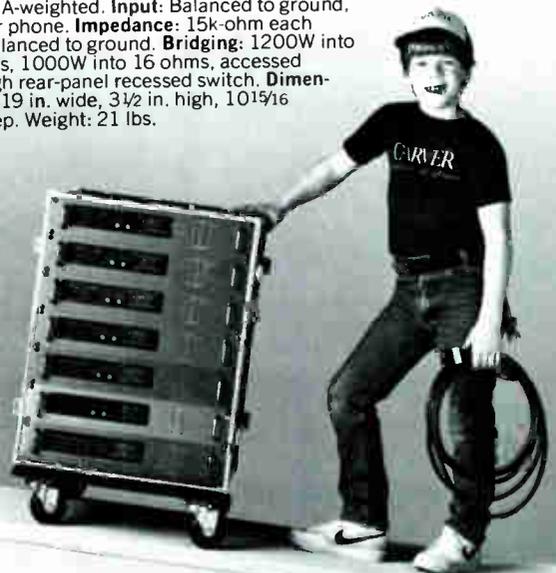
"The amplifier delivered a clean 480 watts per channel into 8-ohm loads with both channels driven for its rated harmonic distortion level of 0.5%. Even at the frequency extreme of 20 Hz, power output for rated THD was 470 watts as against 450 claimed by Carver. Furthermore, at rated power output, distortion decreased to an insignificant 0.015% at mid-frequencies and 0.007% at 20 Hz. When connected to 4-ohm loads, the PM-1.5 delivered 750 watts per channel for rated THD of 0.05%—far more than the 600 watts claimed by Carver. Clearly, when it comes to specs for a professional amplifier, Carver has taken a very conservative approach... All (manufacturer's claims) equaled or exceeded published specifications—usually by a wide margin."

"Carver has managed to deliver a tremendous amount of power in a small lightweight package at a very reasonable cost..."

"For the professional audio engineer or technician who has to move a lot of gear around much of the time and who expects total reliability and circuit protection, come what may, the Carver PM-1.5 represents, in our view, a real winning product. We will probably see it used increasingly by professionals in every area of sound reinforcement."

Now—don't you think you owe it to yourself to hurry over to your local Carver Pro Sound Dealer and *test your own PM-1.5?* Whether you run a megawatt sound company, a struggling bar band, or a recording studio gearing up for digital, the Carver PM-1.5 will pay you. In increased portability and reduced freight costs. In freedom from expensive blown drivers. In sheer sonic excellence.

***Power:** 8 ohms, 450 watts/chan. 20 Hz-20 kHz both channels driven with less than 0.5% THD. 4 ohms, 600 watts/chan. rms 20 Hz-20 kHz both channels driven with less than 0.5% THD. 16 ohms, 300 watts/chan. 20 Hz-20 kHz both channels driven with less than 0.5% THD. 2 ohms, 525 watts/chan. at clipping, 1 kHz, with less than 0.5% THD. Note: 2-ohm specification for information purposes only. Operation at 2 ohms is permissible but not recommended. **IM Distortion:** Less than 0.1% SMPTE. **Frequency Response:** -3 dB at 3 Hz. -3 dB at 80 kHz. **Damping:** 200 at 1 kHz. **Gain:** 26 dB. **Noise:** Better than 115 dB below 450W A-weighted. **Input:** Balanced to ground, XLR or phone. **Impedance:** 15k-ohm each leg, balanced to ground. **Bridging:** 1200W into 8 ohms, 1000W into 16 ohms, accessed through rear-panel recessed switch. **Dimensions:** 19 in. wide, 3 1/2 in. high, 10 15/16 in. deep. Weight: 21 lbs.



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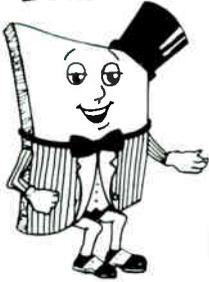
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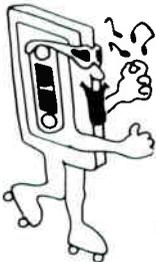


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VIDEO PRODUCTION

FACILITIES

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Jersey, New York, Pennsylvania, Rhode
Island, Vermont, Washington, DC

In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

KNOWLES; VPP/E, OLVP; 408 W. 57th St., 6K; New York, NY 10019; (212) 581-4591; Owner: Gregory W. Knowles. Studio Manager: Gregory W. Knowles

KOPEL FILMS, INC.; VPP/E; 630 Ninth Ave., New York, NY 10036; (212) 757-4742; Owner: Harvey Kopel. Studio Manager: Wayne Sherman

KOUFFMAN COMMUNICATIONS; VPF, OLVP, APPV; 33 Marbury Ave., Pawtucket, RI 02860; (401) 725-1123; Owner: Henry Kouffman. Studio Manager: Stacy Kouffman

LAPRIORE VIDEOGRAPHY; OLVP; 86 Allston Ave.; Worcester, MA 01604; (617) 755-9010; Owner: Peter Lapriore. Studio Manager: Peter Lapriore

LAUREL VIDEO PRODUCTIONS; VPP/E, OLVP; 1999 E. Route 70; Cherry Hill, NJ 08003; (609) 424-3300; Owner: Steven C. Tadzynski

LIBRA RECORDING; APPV; 359 Fort Washington Ave., #21; New York, NY 10033; (212) 927-1509; Owner: Donna Reilly. Studio Manager: Lia Vollack

LIES BROS. FILM AND TAPE PRODUCTIONS; OLVP; PO Box 79014; Pittsburgh, PA 15216; (412) 343-0633; Owner: Lies Bros. Films (Michael and Leonard). Studio Manager: Michael D. Lies

LIGHTSCAPE PRODUCTIONS, INCORPORATED; 420 W. 45th St.; New York, NY 10036; (212) 757-0204; Owner: Jeffrey Poretsky. Studio Manager: Mari Geraci

LINDAJAY PRODUCTIONS; VPF, VPP/E, OLVP; 832 Rogers St.; Lanoka Harbor, NJ 08734; (609) 693-1813; Owner: Linda J. Becker. Studio Manager: Linda J. Becker

LITTLE CAESAR'S PRODUCTIONS, INC.; VPF, VPP/E, OLVP, APPV; 137 E. 25th St.; New York, NY 10013; (212) 779-0080; Owner: Jim Riche, Peter Caesar



LONG VIEW FARM
North Brookfield, MA

LONG VIEW FARM; VPF, VPP/E, OLVP, APPV; Stoddard Rd.; North Brookfield, MA 01535; (617) 867-7662; (800) 225-9055; Owner: Gil Markle. Studio Manager: Mike Mullany. Video Tape Recorders: Sony BVU-800, JVC Video Monitors:

Videotek, Proton. Switchers/editors: Convergence ECS 195, Crosspoint Latch, Dual TBC Video Cameras: Ikegami, JVC Synchronizers: BTX Shadow, BTX Cypher. Audio Recorders: Studer, Otari, MCI. Audio Mixers: MCI 524 28 x 28, Sound Workshop Series 34, 32 x 24. Soundstages: Soundstage built for Rolling Stones. Fully lit, with catwalks and elevated dolly ways for cameras. Accommodates audience of 350. Other Major Equipment: Entire facility linked via video and audio tie lines throughout. Rates: Negotiable, call for details.

LONGWOOD VIDEO, INC.; VPP/E; 32 W. 22nd St.; New York, NY 10010; (212) 741-3733; Owner: Ira Meistrich, Kathryn Black

LOUDVILLE STUDIO; APPV; Box 823; Easthampton, MA 01027; (413) 527-3201; Owner: Bruce Seifried

LUCAS CHRISTIAAN PRODUCTIONS; OLVP; 74 Winter Ave.; Staten Island, NY 10301; (718) 720-9383; Owner: Ronald L.C. Kienhuis

MACNEIL MURPHY & RECTOR; VPP/E, OLVP; 2175 Le-moine Ave.; Fort Lee, NJ 07020; (201) 585-0119; Owner: William MacNeil, Robert Murphy, David Rector. Studio Manager: Bill MacNeil

MAGNO EMPIRE RECORDING; APPV; 18 W. 45th St.; New York, NY 10036; (212) 575-4777; Studio Manager: Larry Roemer

MAJOR LEAGUE BASEBALL PRODUCTIONS; VPP/E, OLVP; 1212 Avenue of the Americas; New York, NY 10036; (212) 921-8100; Owner: The Phoenix Communications Group. Studio Manager: Greg Kiernan

PHIL MANGO MUSIC PRODUCTIONS; APPV; 11-51 St.; Weehawken, NJ 07087; (201) 866-7109; Owner: Philip Mango. Studio Manager: Philip Mango

MANHATTAN VIDEO PRODUCTIONS; VPF; 12 W. 27th St.; New York, NY 10001; (212) 683-6565; Owner: Gus Theodoropoulos, George Cautero, Tom Schoewandt. Studio Manager: Wanda McCormick

MARKETUNES INC.; APPV; 106 Lynbrook Rd.; Mastic Beach, NY; (516) 399-5479; Owner: Joe Costanzo. Studio Manager: Karen

MATRIX VIDEO; VPF, VPP/E, APPV; 727 Eleventh Ave.; New York, NY 10019; (212) 265-8500; Owner: Richard Sens. Martin Begley. Studio Manager: Maury Beaumont

MAVERICK MEDIA, INC. VIDEO; 791 Tremont St., W-118; Boston, MA 02118; (617) 569-3490; Owner: Don Reed, Mario Taormina. Studio Manager: Mario Taormina

MAXTRAX (DIV. OF REXMAX, INC.); APPV; PO Box 1051; White Plains, NY 10602; (212) 823-9000; (914) 776-1178; Owner: Richard Max

MCCRORY STORES; VPF, VPP/E, OLVP; 2955 E. Market St.; York, PA 17402; (717) 757-8760; Studio Manager: Alan Barrington

MED/ART VIDEO & CINEMAGRAPHICS; VPF, VPP/E, OLVP, APPV; 5904 Char Leigh Cir.; Frederick, MD 21701; (301) 694-0541; Owner: Robert L. Medvee. Studio Manager: Robert L. Medvee

MEDIA ASSOCIATION; VPF, VPP/E, OLVP; 111 Sowers St.; State College, PA 16801; (814) 238-4820; Owner: Douglas Carter, Jerry Tanner

MEDIA DIMENSIONS, INC.; VPF, VPP/E, OLVP, APPV; 1850 York Rd., Ste. G; Baltimore, MD 21093; (301) 561-4550; Owner: Gary Bassford, John Gaburick. Studio Manager: Scott Stanton

MEDIA NORTHEAST; OLVP; 6506 41st Ave.; University Park, MD 20782; (301) 927-7788; Owner: Tiegh Thompson. Studio Manager: Tiegh Thompson

MEDIATECH ADVERTISING, INC.; APPV; Box 319, Rte. 103; Sunapee, NH 03728; (603) 863-4425; (603) 863-4335; Owner: Richard Cretarola, Joseph Bourke. Studio Manager: Richard Cretarola, Joseph Bourke

MEDIAWORKS; APPV; 8F Parkwood Dr.; Perth Amboy, NJ 08879; (201) 721-9223; Owner: Tom Carnes

MEGAVIDEO PRODUCTIONS; VPF, VPP/E, OLVP; 289 Market St., Ste. 2; Saddle Brook, NJ 07662; (201) 587-1177; Owner: John Falzarano, Jim Williams. Studio Manager: Nan-Kirsten Weinstock

MELOVISION PRODUCTIONS INC.; VPF, VPP/E, OLVP; PO Box 5982; Trenton, NJ 08638; (609) 882-5570; Owner: Mel Obst. Studio Manager: Manny Obst

METAMEDIA SYSTEMS, INC.; *VPPI/E, OLVP, APPV*; 20251 Century Blvd.; Germantown, MD 20874; (301) 428-9160; Owner: Online Computer Systems, Inc. Studio Manager: Thomas H. Held.

MIDI/VIDEO; *VPPI/E, APPV*; 294 Carlton Ave.; Brooklyn, NY 11205; (718) 858-8648; Owner: James Brundige. Studio Manager: James Brundige.

JON MILLER PRODUCTION STUDIOS; *VPF, VPPI/E, OLVP, APPV*; 7249 Airport Rd.; Bath, PA 18014; (215) 837-7550; Owner: Jon K. Miller. Studio Manager: Chris Miller

THE MIX PLACE, INC.; *APPV*; 663 Fifth Ave.; New York, NY 10022; (212) 759-8311; Owner: John Quinn, Robert Elder. Studio Manager: Ken Fredericksen, Frank Alter

MODERN TELECOMMUNICATIONS INC.; *VPPI/E, OLVP*; 885 Second Ave.; (One Dag Hammarskjöld Plaza); New York, NY 10017; (212) 355-0510; Owner: Robert Weisgerber. Studio Manager: Bill Dalessandro, Philip Mancino, J.

MODERN VIDEO PRODUCTIONS, INC.; *VPPI/E*; 1600 Market St., 33rd Floor; Philadelphia, PA 19103; (215) 569-4100; Owner: Modern Video Productions, Inc. Studio Manager: Christopher A. Quin.

MODERN WORLD MEDIA PRODUCTIONS; *VPF, VPPI/E, APPV*; 2050 Lord Baltimore Dr.; Baltimore, MD 21207; (301) 944-4242; Owner: Joel M. Peck. Studio Manager: Katrina A. Farrall

MOVIELAB VIDEO, INC.; *VPPI/E*; 619 W. 54th St.; New York, NY 10019; (212) 956-3900; Studio Manager: Gail S. Jeffee, Tom McCormick.

MUSIC & SOUND DESIGN STUDIO (MILBRODT COMMUNICATIONS, INC.); *APPV*; 711 E. Main St.; Bridgewater, NJ 08807; (201) 560-8444; Owner: Bill Milbrodt

MUSIC IN MEDIA; *APPV*; 34 Starlight Ln.; Levittown, NY 11756; (516) 731-8735; Owner: Howard Marshall. Studio Manager: Sandee Marshall

MUSITECH PRODUCTIONS; *APPV*; 115 Newbury St.; Boston, MA 02116; (617) 536-5262; Owner: Peter C. Johnson, Peter Bell. Studio Manager: David Shapiro

MUSIVISION, INC.; *VPF, VPPI/E, OLVP*; 185 E. 85th; New York, NY 10028; (212) 860-4420; Owner: Fred Kessler

NATIONAL BROADCASTING CO.; *VPF, OLVP*; 30 Rockefeller Plaza, Rm. 412; New York, NY 10028; (212) 664-4754; Owner: General Electric Co. Studio Manager: Bill Vassar



NATIONAL VIDEO CENTER/RECORDING STUDIOS, INC.
New York, NY

NATIONAL VIDEO CENTER/RECORDING STUDIOS, INC.; *VPF, VPPI/E, APPV*; 460 W. 42nd St.; New York, NY 10036; (212) 279-2000; Owner: Harold W. Lustig. Studio Manager: Jeff Pastolove. Video Tape Recorders: Over 50, including: Ampex VPR-3 and VPR-6 1" recorders, Ampex CVR-75 recorders and Sony BVW-40 1/2" recorders, Sony Betacam SP and BVU-SP recorders, Sony BVU-850 3/4" recorders, Sony BVU-820 3/4" recorders, Sony BVU-800 3/4" recorders. Video Monitors: Over 75, including Asaca Shibusaku, Conrac, Tektronix Switchers/editors: (10) Grass Valley 300, Grass Valley 1600, Grass Valley 200, (7) Paltex Esprit Plus controllers, CMX 3400A controllers. Video Cameras: (7) RCA TK-47B EP, Ikegami HL-79D, Vinten Fulmar camera pedestals, Fujinon zoom lenses. Synchronizers: (3) Adams-Smith video/audio SMPTE interlock, Audio Kinetics Q.Lock SMPTE interlock. Video Effects Devices: Alias Real time 3-D computer graphics, Quantel Mirage, Quantel Paintbox, Abekas A-62 digital disk recorder, Grass Valley Kaleidoscope digital effects, Ampex ADOs.

—CONTINUED ON NEXT PAGE

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NEVESSA PRODUCTION; APPV; 1 Artist Rd.; Saugerties, NY 12477; (914) 679-8848; Owner: Chris Andersen. Studio Manager: Chris Andersen

NEW BREED STUDIOS; APPV; 251 W. 30th St.; New York, NY 10001; (212) 714-9379; Owner: Stewart Lerman, Andrew Ebbrecht. Studio Manager: Stewart Lerman. Video Tape Recorders: JVC CR 6650U, Panasonic 8500. Video Monitors: (2) JVC TM-13U. Synchronizers: Fostex 4030, Fostex 4035.

N O R T H E A S T

VIDEO PRODUCTION FACILITIES

Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, Washington, DC

In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

Video Effects Devices: Simple SMPTE generator. **Audio Recorders:** Otari MX-70 16-track, Fostex B16-D, Otari 5050 B, Otari MX-80 24-track. **Audio Mixers:** Trident 75 Series. **Other Major Equipment:** PCM70, Akai S-900 sampler, SDR-1000, Prime Time, Linn, Dyna Mite gates, dbx.

NEW VENTURE MEDIA INC.; PO Box 721; Neptune, NJ 07753; Studio Manager: Lawrence S. Gulinsky

NFL FILMS; VPF, VPP/E, OLVP, APPV; 330 Fellowship Rd.; Mount Laurel, NJ 08054; (609) 778-1600; Owner: Steve Sabol. Studio Manager: Paul Duncan.

NIGHTHAWK STUDIOS; VPF; Sudbrook Station; 115 Sudbrook Ln., Ste. F; Baltimore, MD 21208; (301) 653-5300; Owner: Sheldon Brahms, Jack Brahms. Studio Manager: Sheldon Brahms.

NORTH COUNTRY SOUNDS; VPF, VPP/E, OLVP; 175 Bunker Hill Rd.; Auburn, NH 03032; (603) 483-2662; Owner: Tom Bartlett. Studio Manager: Tom Bartlett.

NORTHEAST SOUND STUDIO; APPV; PO Box 208; West Newton, MA 02165; (617) 894-2973; Owner: Pamela Manske. Studio Manager: Gary M. Smith.

NORTHEAST VIDEO, INC.; VPF, VPP/E, OLVP; 420 Lexington Ave.; New York, NY 10017; (212) 661-8830; Owner: Henry Steiner.

NTV PRODUCTIONS; OLVP; 4 Minoru St.; Esmond, RI 02917; (401) 231-0425; Owner: Michael Cassiere. Studio Manager: Michael Cassiere.

OKOVIC/GOODMAN PRODUCTIONS; VPP/E, OLVP; 718-B S. 22nd St.; Philadelphia, PA 19146; (215) 546-1448; Owner: J. Okovic. Studio Manager: R. Goodman.

OPTIMEDIA; VPF, VPP/E, OLVP; 373 Route 46; Fairfield, NJ 07006; (201) 227-8822; Owner: George Hoffman. Studio Manager: Tim Masters.

OURTOWN TELEVISION PRODUCTIONS, LTD.; VPF, VPP/E; 78 Church St.; Saratoga, NY 12866; (518) 899-6989; Owner: Steven Rosenbaum, Pam Yoder. Studio Manager: Paul Gallagher.

P&P PRODUCTIONS INC.; VPF, VPP/E, OLVP, APPV; 17 Viaduct Rd., Box 4185; Stamford, CT 06907; (203) 359-9292; Owner: John R. Fishback. Studio Manager: David Frasco. Video Tape Recorders: Sony BVH-2000 1", Sony BVW-40 Betacam, Sony BVW-10 Betacam, (2) Sony BVW-800 3/4", Sony BVW-25 Betacam. Video Monitors: Sony, Ikegami, NEC. Switchers/editors: Eagle 3, Ross 416. Video Cameras: Ikegami 79E. Synchronizers: Adams-Smith System 2600. Video Effects Devices: Pinnacle 2010, Abekas A53D. Audio Recorders: Sony JH-24 24-track, Sony JH-110C 4-track, Sony JH-110B 2-track, Sony JH-110LB layback. Audio Mixers: Syncon Model A 28 x 24, Soundcraft 8 x 2. Soundstages: 25' x 25'. Other Major Equipment: Emac sampling synthesizer, Roland Juno 106, Casio CZ101, Lexicon digital reverb, Oberheim drum machine, Chyron CG, Videoshow graphics, full music library, complete sound FX library.

PACIFIC STREET FILM PROJECTS; VPF, VPP/E; 333 Sackett St.; Brooklyn, NY 11231; (718) 855-4042; Owner: Joe Sucher, Steven Fischler. Studio Manager: Joe Sucher, Steven Fischler.

GLEN PEARCY PRODUCTIONS, INC.; VPF, VPP/E, OLVP; 2000 P St. NW, Ste. 308; Washington, DC 20036; (202) 223-8314; Owner: Glen Pearcy. Studio Manager: Lisa Ross.

PENFIELD PRODUCTIONS LTD.; VPF, VPP/E, OLVP, APPV; 35 Springfield St.; Agawam, MA 01001; (413) 786-4454; Owner: Arthur J. Martin. Video Tape Recorders: (3) Sony BVU 800/820, (3) Sony BVH 2000. Video Monitors: Ikegami 19-inch studio, (3) Ikegami TM 149RH, (12) Ikegami 9-inch B&W Switchers/editors: Grass Valley 3002AW w/master emem, VideoMedia 26000C w/DOS Video Cameras: Ikegami HL-79E. Synchronizers: Lynx TimeLine, Fostex. Video Effects Devices: NEC System 10 2-channel w/curve linear. Audio Recorders: Tascam 1" 16-track autolocator w/remote, Sony APR-5000 1/4" 2-track w/timecode. Audio Mixers: Trident Series 65 16 x 8 x 2 w/full EQ, Tascam 8 x 4 x 2 w/EQ. Soundstages: 40 x 60 x 16 drive in with full grid and lighting dimmer hard infinity cyc 30 x 20 x 15. Other Major Equipment: Valley People, Symetrics, U.S. Audio sweetening gates, limiters, time compress-expand, compressors, de-esser, reverb, dbx noise reduction, AKG 414, Sony C-37A, E-V RE20, Schoeps, Colette. Rates: Video interformat 3/4"-1" \$240/hr., 1"-1" \$325/hr., dub \$100/hr., Paint Box animation \$200/hr.

PHANTASMAGORIA PRODUCTIONS, INC.; VPP/E, APPV; 630 Ninth Ave., Ste. 801; New York, NY 10036; (212) 586-4890; Owner: J. Keith Robinson. Studio Manager: Lori J. Horsley.

PHOENICIAN FILM PRODUCTIONS; OLVP; 163 E. 89th St., Ste. 3E; New York, NY 10028; (212) 874-5300; Owner: Andrei Jackamets.

PICSONIC PRODUCTIONS; VPP/E, OLVP; 25 W. 45th St.; New York, NY 10036; (212) 575-1910; Owner: Neil Hurwitz. Studio Manager: Michael Bohm.

ROBERT PIERCE PRODUCTIONS, INC.; VPF; 1025 Potomac St. NW; Washington, DC 20007; (202) 337-8777; Owner: Robert D. Pierce.

PLUNGE PRODUCTIONS; OLVP; 78 E. 4th St.; New York, NY 10003; (212) 674-6069;

POLYMEDIA INC.; APPV; 91 Newbury St.; Boston, MA 02116; (617) 424-1090; Owner: David A. Kowal. Studio Manager: Barbara A. Murphy.

POSITIVE SOUND STUDIOS; VPF, OLVP; 224 W. 21st St., Ste. 8; New York, NY 10011; (212) 255-9227; Owner: Patricia A. Edick. Studio Manager: Patricia A. Edick.

POST PERFECT; VPP/E; 220 E. 42nd St.; New York, NY 10017; (212) 972-3400; Owner: Carlton Communications. Studio Manager: Keith Gordon.

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POWER PLAY RECORDS, INC.; VPF, VPPI/E, OLVP, APPV; 198 Bloomfield Ave.; Newark, NJ 07104; (201) 481-0972; Owner: Power Play Records, Inc. Studio Manager: Greg Ferguson. Video Tape Recorders: (2) Ampex VPR-6 1", (3) Ampex VPR-2B 1", (4) Sony BVU-800 3/4", (2) Sony VO-5850 3/4", (2) Sony BVU-150 3/4". Video Monitors: (4) Ikegami TM14-10RH 14" color, (2) Panasonic BT-S 1900N 19" color, (4) Panasonic BT-S 1300N 13" color, (2) JVC TM-R9U 9" color. Switchers/editors: Grass Valley 1600-36, (2) Grass Valley 1-L, Paltech editing system Esprit. Video Cameras: (3) Ikegami 357A 3 tube Canon lens, (2) Thompson 601A 3 tube, Sharp XC-A1 3 tube. Synchronizers: (2) Audio Kinetics Pacer, BTX 4600. Video Effects Devices: Thompson 9100 noise reducer, Thompson 5500A color corrector. Audio Recorders: Sony PCM-3324 24-track, Studer A-80 MkIV 24-track, Tascam 85-16B 16-track Audio Mixers: Soundcraft 2400 40-24-2, (2) Neotek Series 1E 24-8-2. Soundstages: 40 x 62 x 12. Other Major Equipment: 3M D-5000 character generator, 3M Delta IV cart machines, (2) Nakamichi DMP-WD digital audio mastering processors, (3) Ampex AG-440C ATRs, (2) Otari MX-5050 MK III-2, Otari DP-4050 C2 II slave audio cassette high speed duplicator, Bencher copy stand w/Ikegami 730 camera. Rates: Upon request

JOHN J. PRESCOTT & ASSOCIATES, INC.; VPF, VPPI/E, OLVP; 1449 "N" St., NW; Washington, DC 20005; (202) 462-5000; Owner: John J. Prescott. Studio Manager: Judy A.K. Peizer

PRIMALUX VIDEO; VPF, VPPI/E, OLVP; 30 W. 26th St.; New York, NY 10010; (212) 206-1402; Owner: Jeff Kantor, Matt Clarke, Jeff Schwartz, Jeff Byrd. Studio Manager: Sharon Driscoll.

PRODUCERS EAST MEDIA, INC.; VPF, VPPI/E, OLVP, APPV; 535 Broadhollow Rd.; Rte. 110, Ste. B-16; Melville, NY 11747; (516) 420-5680; Owner: Harvey Birnbaum. Studio Manager: Roslyn Birnbaum.

PRODUCERS VIDEO CORPORATION; VPF, VPPI/E, OLVP; 3700 Malden Ave.; Baltimore, MD 21211; (301) 523-7520.

THE PRODUCTION BLOCK; APPV; 2833 N. Front St.; Harrisburg, PA 17110; (717) 233-4155; Owner: Michael & Sarah Block. Studio Manager: Porter Block.

PRODUCTION MASTERS, INC. (PMI); VPF, VPPI/E, OLVP, APPV; 321 First Ave.; Pittsburgh, PA 15222; (412) 281-8500; Owner: David A. Case.

PROMETHEUS PRODUCTIONS; VPF; 110 E. 23rd St.; New York, NY 10010; (212) 677-2140; Owner: Brian A. Bricker. Studio Manager: Dean Jones.

QUARK VIDEO; VPF, VPPI/E, OLVP; 421 Hudson St.; New York, NY 10014; (212) 807-8504;

BILL QUINN PRODUCTIONS; VPF, OLVP, APPV; 710 Cookman Ave.; Asbury Park, NJ 07712; (201) 775-0500; Owner: Bill Quinn. Studio Manager: Bill Newman.

RAMPION VISUAL PRODUCTIONS; VPF; 316 Stuart St.; Boston, MA 02116; (617) 574-9601; Owner: Randel F. Cole, Steven V. Tringali. Studio Manager: Julie Campbell.

RBV RECORDING & VIDEO; VPF, VPPI/E, OLVP, APPV; 920 Main St. N.; Southbury, CT 06488; (203) 264-3666; Owner: Jack Jones. Studio Manager: Marjorie Jones.

REALTY VIDEO/TIGER TV; VPF, VPPI/E, OLVP; 213 Middle River Rd.; Danbury, CT 06811; (203) 743-7102; Owner: Robert Morse. Studio Manager: Robert Morse.

REBO ASSOCIATES; VPF, VPPI/E, OLVP; 530 W. 25th St.; New York, NY 10001; (212) 989-9466; Owner: Barry Rebo.

REDHOUSE; APPV; 71 Allston St.; Allston, MA 02134; (617) 782-4160; Owner: Stephen Lotwis. Studio Manager: Stephen Lotwis.

REFLEX TELEPRODUCTIONS; VPF; 127 Sawmill Dr.; Dracut, MA 01826; (617) 454-4597; Owner: Russell J. Barry. Studio Manager: Russell J. Barry.

REGISTER A/V VIDEO SYSTEMS INC.; VPF, VPPI/E, OLVP, APPV; 50 Kane St.; Baltimore, MD 21224; (301) 633-7600; Owner: Eugene G. Register. Studio Manager: R. Eugene Foote.

REILLY VIDEO COMMUNICATIONS; VPPI/E; 508 W. 26th St.; New York, NY 10001; (212) 463-0058; Studio Manager: Jerry Romano.

REMOTE MEN VISUAL MUSIC ENTERPRISES; OLVP, APPV; PO Box 791; Flushing, NY 11352; (718) 886-6500; Owner: Aura Sonic Ltd. Studio Manager: Steven Remote.

RENAISSANCE TELEVISION PRODUCTIONS; VPPI/E, OLVP; Ste. 315, 2034 Swallowhill Rd.; Pittsburgh, PA 15220; (412) 276-0497; Owner: Ronald J. Bruno. Studio Manager: Ronald J. Bruno.

RESOLUTION INC.; VPF, VPPI/E, OLVP, APPV; 1 Mill St./Chace Mill; Burlington, VT 05401; (802) 862-8881; Owner: Bill Schubart, Jim Taylor, Mike Couture. Studio Manager: Bill Schubart. Video Tape Recorders: (3) Sony BVU-500, (3) Ampex VPR6, (2) Sony BVU-2000, Sony BVU-500. Video Monitors: (12) Ikegami, (2) Asaca Shebasoku. Switchers/editors: ISI 904, Ampex Vista, Ampex Ace Micro, Convergence 103B. Video Cameras: Ikegami HL-79E, Sony BVP-330, Canon CCD. Synchronizers: Adams-Smith, BTX Shadow. Video Effects Devices: Ampex ADO, QCG 500. Audio Recorders: Otari MK-70 16-track, Sony APR-5003, MCI JH-110. Audio Mixers: Sound Workshop 34/24/24, Ramsa 20/16. Soundstages: 20 x 24. Other Major Equipment: Quanta Dimension 32 Paint Box system, Ampex Zeuss TVC timebase corrector.

RG VIDEO (AFFILIATED W/ROSS-GAFFNEY INC.); 21 W. 46th St.; New York, NY 10036; (212) 997-1464; Owner: Jim Gaffney, C.Y. Chang. Studio Manager: Lloyd Abrahams.

RICHFIELD PRODUCTIONS, INC.; VPF, OLVP; 2000 P St. NW, #200; Washington, DC 20036; (202) 775-0990; Owner: Rich Field. Studio Manager: Jim Miller.

THE RITTERS FILM COMPANY, INC.; VPPI/E; 1000 Wisconsin Ave. NW; Washington, DC 20007; (202) 333-0015; Owner: Michael P. Ritter. Studio Manager: Ann K. Zald.

ROBERT'S INTERNATIONAL ELECTRONICS; OLVP; 105-06 Metropolitan Ave.; Forest Hills, NY 11375; (718) 544-3829; Owner: Robert Somasca.

RODEL AUDIO SERVICES; APPV; 1028 33rd St. NW; Washington, DC 20007; (202) 338-0770; Studio Manager: Renee Funk.

ROLAND HOUSE, INC.; VPPI/E, APPV; 2139 Wisconsin Ave. NW; Washington, DC 20007; (202) 333-3320; Owner: Fritz Roland.

RSVP, INC.; VPF, OLVP; 58 N. 2nd St.; Philadelphia, PA 19106; (215) 561-RSVP; Owner: Ron Smiley. Studio Manager: Brian Connor.

RSVP, INC.; VPF, OLVP; 2197 Winding Way; Broomall, PA 19008; Owner: Ron Smiley.

SADLER RECORDING STUDIO, INC.; VPPI/E, APPV; 118 E. 28th St.; New York, NY 10016; (212) 684-0960; Owner: John Sadler. Studio Manager: John Sadler.

SATELLITE BROADCASTING; VPPI/E, OLVP, APPV; PO Box 5364; Rockville, MD 20851; (301) 946-3041; Owner: Fred Berney.

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- Sony 3202 Digital Two-track Recorders
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SATURN COMMUNICATIONS; OLVP; 1642 66th St., Brooklyn, NY 11204; (718) 236-0153; Owner: Renato Tonelli

SCHEMBRIVISION; VPF, VPP/E, OLVP, APPV; 2156 Story Ave., Bronx, NY 10473; (212) 863-2986; Owner: Salvador Schembri Studio Manager: Sai Schembri Jr

SCRIPTWRIGHTS COMPANY, LTD.; VPF; 140 W. 79th St., New York, NY 10024; (212) 724-8841; Owner: David Taynton

SEARLES' VIDEO PRODUCTIONS; OLVP; Route 41; Richmond, MA 01254; (413) 698-3309; Owner: Harrison L. Searles, Jr

SERVISOUND; APPV; 35 W. 45th St.; New York, NY 10036; (212) 921-0555; Owner: Michael Shapiro, Diane Ehrlichman, Chris Nelson Studio Manager: Dave Teig **Extras & Direction: ServiSound is a full service audio post-production facility complete with original music and sound FX creation to picture production music and FX scoring (three editors on staff working from 32 music libraries and four digital FX libraries), lay-in and mixdown to picture, complete interformat transfer facility including 24-, 16-, 8- and 4-track audio, 35 and 16 mag centertrack and pitotone, 1" and 3/4" video All formats interlockable with Lynx system Original digital composition suite complete with Kurzweil, Fairlight, DX7, etc Studios include 24-track, two 16-track, two 8-track, central transfer facility**

SHADOW FILMS; VPP/E, APPV; 91 Franklin St.; New York, NY 10013; (212) 925-3951; Owner: Lawrence Blume

SHEFFIELD AUDIO/VIDEO PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 13816 Sunnybrook Rd.; Phoenix, MD 21131; (301) 628-7260; Owner: John Anosa Studio Manager: Nancy Riskin, Richard Van Horn

SHERIDAN ELSON COMMUNICATIONS, INC.; VPF, OLVP; 20 W. 37th St.; New York, NY 10018; (212) 239-2000; Owner: Bob Elson, Bill Sheridan Studio Manager: Kathleen Held

FIL SIBLEY PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 702 Gladstone Ave.; Baltimore, MD 21210; (301) 433-5870; Owner: Fil Sibley Studio Manager: Rama Sibley

SILVER WHEELS PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 32-15 43rd St.; Astoria, NY 11103; (718) 545-5159; Owner: John W Fox Studio Manager: John W Fox

N O R T H E A S T

VIDEO PRODUCTION

FACILITIES

Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, Washington, DC

In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

JACK SKY PRODUCTIONS INC.; APPV; 218 N. Church St.; Moorestown, NJ 08057; Owner: Jack Sky Studio Manager: Jack Sky

SMA VIDEO INC.; VPF, OLVP; 84 Wooster St., 4th Floor; New York, NY 10012; (212) 226-7474; Owner: Mike Morrissey, Dave Satin Studio Manager: Syndia Lieljurs

RON SMILEY VISUAL PRODUCTIONS, INC.; VPF, VPP/E, OLVP; Box 363; Broomall, PA 19008; (215) 353-0710; Owner: Ron Smiley

SORIN PRODUCTIONS, INC.; VPF, VPP/E, OLVP, APPV; Freehold Executive Center; 4400 Route 9 S.; Freehold, NJ 07728; (201) 462-1785; Owner: David Sorin Studio Manager: David Sorin

SOUND & VISION; VPF, VPP/E; 83 Leonard St.; New York, NY 10013; (212) 219-3007; Owner: Tina Surmelioglu Studio Manager: Be Bop

SOUND DIMENSIONS EDITORIAL, INC.; APPV; 321 W. 44th St.; New York, NY 10036; (212) 757-5147; Owner: Bernard Hajdenberg Studio Manager: Randal Goya

SOUND SELLER TELEPRODUCTIONS; VPP/E, APPV; Rt. 49, PO Box 1303; Pittsfield, MA 01202; (413) 499-3899; Owner: Steven Schwarz

SOUND SHOP; APPV; 321 W. 44th St.; New York, NY 10036; (212) 757-5700; Owner: C S Weaver Studio Manager: Dennis Hartigan, Sr

SOUNDMAKERS STUDIO; VPP/E, OLVP, APPV; 2 Madison Ave.; Staten Island, NY 10314; (718) 761-6545; Owner: Paul Delgado Studio Manager: Paul Delgado

CHARLIE SPATARO'S A.V. WORKSHOP, INC.; VPF, VPP/E; 333 W. 52nd St., 6th Fl.; New York, NY 10019; (212) 397-5020; Owner: Charlie Spataro Studio Manager: H Robert Bauman

SPECTRUM PRODUCTIONS; OLVP; 1458 Gilbert Rd.; Arnold, MD 21012; (301) 757-5005; Owner: Mark Goldberg Studio Manager: Mark Goldberg

SPICER PRODUCTIONS, INC.; VPF, VPP/E, OLVP; 1708 Whitehead Rd.; Baltimore, MD 21217; (301) 298-1200; Owner: Bill Spicer Studio Manager: Lisa H Davis

SQUIRES PRODUCTIONS, INC.; 196 Maple Ave.; White Plains, NY 10601; (914) 997-1603; Owner: Gregory K Squires Studio Manager: Gregory K Squires

STARVALE VIDEO & FILM PRODUCTION; OLVP; 575 Riverdale Rd.; Riverdale, NJ 07675; (201) 391-7244; Owner: Bill Prior

STATE OF THE ART, INC.; VPP/E; 1736 Columbia Rd. NW, Ste. 110; Washington, DC 20009; (202) 797-0818; Owner: Thomas C Goodwin, Gerardine Wurzburg Studio Manager: Naomi R Valadez

E. J. STEWART FILM AND VIDEO; VPF, VPP/E, OLVP; 525 Mildred Ave.; Primos, PA 19018; (215) 626-6500; (212) 288-0525; Owner: Walter Strine Studio Manager: Hal Lipman

SUPERSONIX™; APPV; 195 Hicks St.; New York, NY 11201; (212) 875-3209; Owner: Jan Welt

SYNC SOUND INC.; APPV; 450 W. 56th St.; New York, NY 10019; (212) 246-5580; Owner: William Marino, Kenneth Hahn Studio Manager: Sherr Tantleff **Video Tape Recorders: Sony BVH-2000 1" w/Dolby, (3) JVC 8250, (2) Sony BVU-850, VHS Hi-Fi Video Monitors: (2) Panasonic PT-101 100" video projection system, Sony PVM-1220, Sony 19" and 25" monitors **Switchers/editors:** Monitor switches in all areas for multi-video source operations. Synchronizers: Proprietary edit system allowing lockup, edit rehearsal and editing to subframe accuracy of all audio, video and digital machines. **Audio Recorders:** Sony PCM-3324 24-track digital, Sony PCM-1630 2-track digital, (3) Otari MTR-90 II w/24-, 16- and 8-track heads, Otari MTR-20 4-track, (4) Otari MTR-12 2-track w/mono, center TC and stereo Nagra capability, MTM 16/35mm magnetic film recorder, cart machine, (4) Otari 5050, Sony 701 and AMS Audiofile w/four hour memory. **Audio Mixers:** SSL 6000G automated console w/stereo mod, SSL 4000E automated console, Soundcraft 2400, Soundcraft 200B, Soundcraft 200 Other Major Equipment: Lexicon 224X w/LARC, Dolby SP-24, Dolby CAT 43, Dolby Surround mixing, Neve stereo limiter, dbx sub-harmonizer synthesizer, Tube Tec PE-18 Rates: Call for information **Extras & Direction:** Sync Sound is a full-service audio post-production house, ready to meet your audio needs with experience and enthusiasm Our facilities are specifically designed to accommodate editing and mixing to picture (digital or analog), dialog replacement, overdubs to picture, sound effects design, audience sweetening and Dolby Surround mixing for film. Sync Sound also provides ancillary functions such as technical consultation, Nagra and mag dubs. SFX library and video tape lay-backs**

SYNERGETIC; VPF, VPP/E, OLVP, APPV; 6518 Basile Rowe, East Syracuse, NY 13057; (315) 437-7533; Owner: Ronald A Friedman Studio Manager: Ronald A Friedman. **Video Tape Recorders: (2) Sony BVH-2000 D T 1" Type C, Sony BVH-1100A D T 1" Type C, Sony BVH-500 A 1" Type C, Hitachi HR-200 1" Type C, (4) 3/4" videotape machines, (6) VHS videotape machines, (2) Beta VCRs **Video Monitors:** Ikegami 20" Hi-res color monitor, (2) Sony PVM 1220, Teletrex waveform monitors and vectorscopes **Switchers/editors:** Grass Valley 100 switcher, Sony BVE-900 editor **Video Cameras:** Ikegami HL-79EAL w/300' remote digital control, Ikegami HL-37 w/901 remote control. **Video Effects Devices:** NEC system 10-3D digital video effects unit, Ultimatte model 4 **Audio Recorders:** Technics 1500, TEAC 3440 **Audio Mixers:** Yamaha/Walker mixing consoles, dbx, Yamaha, UREI, Sony processing gear **Soundstages:** 60 x 50 stage w/40 x 30 L-shaped hard CYC, 6 x 19 announce booth. **Other Major Equipment:** Colortran crab dolly, Barber baby boom, Quantafont QCG-500 character generator, JVC off-line VHS editing system, mobile production vehicle, extensive lighting/grip gear, computer drive teleprompter Rates: Call for information.**

TAJ PRODUCTIONS; APPV; 304 E. 55th St.; New York, NY 10022; (212) 355-0030; Owner: Larry Juris Studio Manager: Mathew Schultz

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TAKE 2 INTERNATIONAL, VPP/E, OLVP, 59 Orchard St., Belmont, MA 02178; (617) 484-1654; Owner: Edward A. Imbier

TAPEMAKER, 48 Urban Ave., Westbury, NY 11590; (516) 333-2700; Owner: Arthur Brandwein Studio Manager: Matt Polakoff

TARGET PRODUCTIONS, VPF, VPP/E, APPV, 529 Main St., Boston, MA 02129; (617) 242-1900; Owner: Chet Collier Studio Manager: Chet Collier

TAYLOR-MADE PRODUCTIONS "AUDIO-FOR-VIDEO"; Box 309; Caldwell, NJ 07006; (201) 226-1461; Owner: Glenn M. Taylor Studio Manager: Glenn M. Taylor

TEATOWN VIDEO, INC., VPP/E; 165 W. 46th St., New York, NY 10036; (212) 302-0722; Owner: Marlen Hecht Studio Manager: Susan Israel, Lynne Applebaum

TEL-E-VUE PRODUCTIONS; PO Box 217; Ferndale, NY 12734; (914) 292-5965; Owner: Paul Gerry Studio Manager: Patricia James

TELE-COMMERCIAL PRODUCTIONS INC., VPF, VPP/E, OLVP, APPV; 25 Spring St., West Springfield, MA 01089; (413) 739-0500; Owner: Frederick & Helen Speckels Studio Manager: Helen Speckels

TELESCREEN; VPF, 147 E. 37th St., New York, NY 10016; (212) 684-5678; Owner: Justin Zizos Studio Manager: Justin Zizos

TELETECHNIQUES INC., VPF, VPP/E, OLVP; 1 W. 19th St., New York, NY 10011; (212) 206-1475; Owner: Michael Temmer

3-DTV CORPORATION; PO Box 7460; Rego Park, NY 11374; (718) 843-6839; Studio Manager: F. Didik

RIK TINORY PRODUCTIONS, 180 Pond St., Box 311; Cohasset, MA 02025; (617) 383-9494; Owner: Rik Tinory Studio Manager: Richard F. Tinory Jr

TKR PRODUCTIONS, VPF, VPP/E; PO Box 2376; Elizabeth, NJ 07207; (201) 353-0481; Owner: TKR Productions Studio Manager: Scott Beiner

TODD-AO STUDIOS EAST; APPV, 259 W. 54th; New York, NY; (212) 265-6225; Owner: Todd-AO Studio Manager: Ron Wand

TOTALLY SOUND; APPV, 210 Sidney St., Cambridge, MA 02139; (617) 868-2559; Owner: RSI Studio Manager: Monte McGuire

TPC COMMUNICATIONS, INC., VPF, VPP/E, APPV; Production Plaza; Sewickley, PA 15143; (412) 741-4000; (800) 331-3735; Owner: Publicly held Studio Manager: Dan Wilhelm

TPS VIDEO/RSB STEADICAM, VPF, OLVP, PO Box 1233; Edison, NJ 08818; (201) 287-3626; Owner: R S Burki Studio Manager: TVM

HENRY TRAIMAN ASSOCIATES, INC., VPP/E; 160 Madison Ave., New York, NY 10016; (212) 889-3400; Owner: Henry Traiman

TRIAD COMMUNICATIONS, VPP/E, OLVP; 2920 Olga Ave.; Philadelphia, PA 19020; (215) 639-2900; Owner: Bill Mulhern

TRS AUDIO SERVICES, APPV; 2617 Peach St., Ste. 203; Erie, PA; (814) 864-2308; Owner: Keith Veshecco, John Mazza Studio Manager: Dominic Veshecco

TULLYVISION STUDIOS, VPF, VPP/E, OLVP, APPV; 465 Main St., Tullytown, PA 19007; (215) 946-7444; Owner: Michelle A. Powell Studio Manager: Christopher M. Powell

TUTMAN/MICHAELS TELEPRODUCTIONS, OLVP; 8775 Cloudleap Ct., #225; Columbia, MD 21045; (301) 997-0766 (Baltimore); (202) 596-6509 (Washington); Owner: Frederick Tutman Studio Manager: Mary E. Levock

TUTMAN PRODUCTIONS, VPF, VPP/E, OLVP; 4550 Montgomery Ave., Ste. 331N; Bethesda, MD 20814; (301) 657-4312; Owner: Fred Tutman Studio Manager: Mary Levock

T.V.P. INC., VPF, VPP/E, OLVP, APPV; RFD#1, 81a Ludingtonville Rd.; Holmes, NY 12531; (914) 878-9787; Owner: Tony Valior Studio Manager: Micky Mansis

29TH STREET VIDEO, INC., VPF, VPP/E, OLVP; 339 W. 29 St.; New York, NY 10001; (212) 594-7530; Owner: Corporation Studio Manager: David Wallace

UN PRODUCTION, INC., VPF, VPP/E, OLVP; 130 Engle St.; Englewood, NJ 07631; (201) 568-3001; Owner: Brian Cury Studio Manager: John Heaney

UNITED CINE & SOUND; APPV; PO Box 403, Times Square Station; New York, NY 10108; (212) 247-5678; Owner: John Cacciatoro

UNITEL VIDEO - NEW YORK, VPF, VPP/E, OLVP, APPV; 515 W. 57th St.; New York, NY 10019; (212) 265-3600; Owner: Publicly owned (UNV). Studio Manager: John Hoffman

THE UNIVERSITY CENTER FOR INSTRUCTIONAL MEDIA & TECHNOLOGY, VPF, VPP/E, OLVP, APPV; University of CT., Box U-1; 249 Glenbrook Rd.; Storrs, CT 06268; (203) 486-2530; Studio Manager: Dr. Philip J. Sheeman

VCA TELETRONICS, VPF, VPP/E, OLVP, APPV; 231 E. 55th St.; New York, NY 10022; (212) 355-1600; Owner: Thomas R. DeMaeyer Studio Manager: Charles Pontillo

VIDEO ARTS, VPF, VPP/E, OLVP, PO Box 433; Manasquan, NJ 08736; (201) 223-5999; Owner: Nicholas G. Kuntz Studio Manager: Nicholas G. Kuntz

VIDEO CENTRAL INC., VPF, VPP/E, OLVP; 225 W. 36th St.; New York, NY 10018; (212) 947-6960; Owner: Scott Cooper, Joseph Aloia, Yosef Yosi'love

VIDEO COMMUNICATION SERVICES, VPF; 208 Linden Ave.; Riverton, NJ 08077; (609) 786-1775; Owner: Frank Siegel

VIDEO LABS CORPORATION, VPP/E; 11611 Boiling Brook Pkwy.; Rockville, MD 20852; (301) 468-0820;

VIDEO ONE, INC., VPF, VPP/E, OLVP; 10304 S. Dolfield Rd.; Owings Mills, MD 21117; (301) 363-6390; Owner: William Ellett Studio Manager: James C. Jones

VIDEO ONE INC., VPF, VPP/E, OLVP, APPV; 100 Massachusetts Ave., Boston, MA 02115; (617) 266-8200; Owner: Yale Marc, Jim Herzig Studio Manager: Jay Gravina Video Tape Recorders: Sony BVH-2500, Sony BVH-3100, (2) Sony BVH-2000, (4) Sony BVH-1100A Video Monitors; (4) Ikegami TM20-8RH, Ikegami TM20-9RH, Sony various Switchers/editors: (3) CMX 3400A/340X, (3) Grass Valley 100/200, CDL 680 Video Cameras; Ikegami HL-79D, Ikegami HL-79E Synchronizers: NEC DME DVP-15 Video Effects Devices: (2) Ampex ADO-3000 w/concentrator, Abekas A62 disk recorder Audio Recorders: Studer A80, Otari MX-70, Otari JH-110 layback Audio Mixers: Sound Workshop Series 34, (2) Panasonic WV-1800 Ramsa Other Major Equipment: Abekas A42 still store, RIG (computer animation stand), Quantel DPS-7000 Paint Box, Digital Arts Targa 24

VIDEO PLANNING, OLVP; 250 W. 57 St., Ste. 219; New York, NY 10017; (212) 582-5066; Owner: Marc Wein Studio Manager: Nick Liatsis

VIDEO PLANNING PLUS, VPF; 325 W. 56th St.; New York, NY 10019; (212) 582-5066; Owner: Marc Wein Studio Manager: Nick Liatsis

VIDEO PRO, VPF, VPP/E, OLVP, APPV; PO Box 1437; Seabrook, NH 03874; (603) 474-5046; Owner: Bill Channell

VIDEO RENTALS INC., OLVP; 100 Stonehurst Ct., Northvale, NJ 07647; (800) 255-2874;

THE VIDEO TEAM, INC., OLVP; 522 W. 36th St.; New York, NY 10018; (212) 629-8010; Owner: Corporation Studio Manager: Bob Blauvelt

VIDEO TROUPE, VPF, VPP/E, OLVP; 3 Industrial Dr., PO Box 67; Windham, NH 03087; (603) 893-4554; Owner: Fred Conners, Jr Studio Manager: Brian Cleary

VIDEO VISIONS, VPF, VPP/E, OLVP, APPV; 459 Lafayette Rd.; Seabrook, NH 03874; (603) 474-5046; Owner: Bill Channell

THE VIDEO WORKSHOP, VPF, VPP/E, OLVP, APPV; 495 Forest Ave.; Portland, ME 04101; (207) 774-7798; Owner: William T. Knowles Studio Manager: Eric C. Jurgenson

VIDEOSMITH, INC., VPP/E; 2006 Chancellor St.; Philadelphia, PA 19103; (215) 665-3690; Owner: Stephen Smith Studio Manager: Pat Crowley

VIDEOSMITH, INC., VPF, VPP/E, OLVP; 3 Independence Way; Princeton, NJ 08540; (609) 987-9099; Owner: Steve Smith Studio Manager: Patrick Crowley

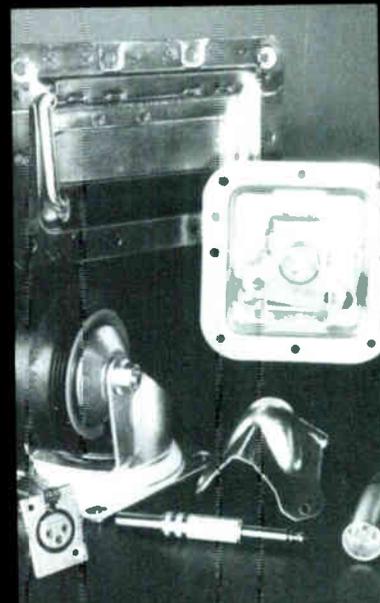
VIDEOTECHNIQUES, INC., VPF, OLVP; 3929 Newdale Rd. 4; Chevy Chase, MD 20815; (301) 652-1707; Owner: Cam Boyce

THE VISUAL IMAGE, VPP/E, OLVP; 1945 New York Ave.; Brooklyn, NY 11210; (718) 377-1360; Owner: Eli Horowitz Studio Manager: Dan Fischman

VISUAL IMPACT (EAST), OLVP; PO Box 42505; Philadelphia, PA 19101; (215) 387-4761; Owner: Bradley A. Lowry Studio Manager: W. Paul Snead

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NORTHEAST

VISUAL IMPRESSIONS LTD., VPF, VPP/E, OLVP, 429 State St., Rochester, NY 14608; (716) 546-1917; Owner: Wm J. Robbins. Studio Manager: Dan Celso, Robert E. Brewer

VISUAL INC. PRODUCTIONS, VPP/E, OLVP, 9 Ivy Ln., Ashland, MA 01721; (617) 881-5091; Owner: David Heuser. Studio Manager: John Sutherland.

VISUAL MUSIC PRODUCTION SERVICES, VPP/E, OLVP, APPV, 235 E. 13th St., #3-D; New York, NY 10003; (212) 505-9281; Owner: Visual Music. Studio Manager: Gene Perla

VISUAL PRODUCTIONS, INC., VPP/E; 212 Wisconsin Ave. NW, Ste. 470; Washington, DC 20007; (202) 337-7332; Owner: Berle Cherney. Studio Manager: Myra Feldman.

THE VISUAL RESOURCE (TVR), VPP/E, OLVP; 177 Larch Rd.; Briarcliff Manor, NY 10510; (914) 762-4835; Owner: Barbara J. York. Studio Manager: Mark Gasper.

VITECH, INC., VPF, VPP/E, OLVP, APPV; 100 Prestige Park Rd.; East Hartford, CT 06107; (203) 282-1485; Owner: Seth M. Epstein, Mark Smith, Jennifer Smith. Studio Manager: Seth M. Epstein

VIZWIZ, INC. FILM/VIDEO, VPF, VPP/E, OLVP, APPV; 115 Dummer St.; Brookline, MA 02146; (617) 739-6400; Owner: Peter J. Faseiano. Studio Manager: Carlo DiPersio.

WAVE INCORPORATED, VPF; 72 Cambridge St.; Worcester, MA 01603; (617) 795-7100; Owner: Dennis T. Allen, Walter M. Hennitz, Charles Slatkin. Video Tape Recorders: Sony BVW-75, Sony BVW-65, Sony BVW-60, Sony BVW-35 SP Beta, Sony BVH-3100 1", Sony VO-5850U, Sony VO-5850, Sony BVU-110 Video Monitors; (3) Ikegami TM20-9 Switchers/editors; (2) Grass Valley 100CV switchers, (2) Convergence 204 switchers. Video Cameras: Ikegami HL-79EAL, Sony BVW-30, (2) Sony DXC-3000, JVC Procam 950 Synchronizers: Lynx TimeLine Video Effects Devices: Ampex ADO-1000 Audio Recorders: Sony PCM 2-track digital, Otari 5050 MkIII 8-track, Fostex A-2 2-track, Sony PCM-601 ESD Audio Mixers: (2) Soundcraft 200B 16-input boards, Sony MXP-21 8-input. Soundstages: 50' x 40' stage, 12.5' to grid, black soft cyc. Ground floor location, drive-in doors. Other Major Equipment: Larid 1500 character generator, Pinnacle 3000 component 2D paint and 3D animation, Aphex compeller.

SCOTT WEAVER'S SOUNDTRACK MUSIC PRODUCTIONS, APPV; Sooy Lane; Absecon, NJ 08201; (609) 641-2555; Owner: Scott Weaver.

WEBSTER PRODUCTIONS INC., 164 W. 25th St.; New York, NY 10001; (212) 675-3400; Owner: Jay Webster. Studio Manager: Judy Copeland.

THE WECHSLER GROUP, VPF, VPP/E, OLVP; 185 West End Ave., Ste. 22-C; New York, NY 10023; (212) 787-8699; Owner: Steven Wechsler

WEISMAN VIDEO PRODUCTIONS, OLVP; 8 Jenison St.; Newtonville, MA 02160; (617) 332-2089; Owner: Douglas M. Weisman.

WIX PIX PRODUCTIONS, INC., VPF, VPP/E, OLVP, APPV; Rd.#1, Box 266, Mineral Point, PA 15942; (814) 322-1505; Owner: Dale E. Wicks. Studio Manager: Rebecca McAneny Wicks.

RICH WOODS SOUND/VIDEO, VPP/E, OLVP, APPV; 59 Ridge Rd.; Marlboro, NY 12542; (914) 236-7885; Owner: Rich Woods.

WORLD TELE MEDIA PRODUCTIONS, VPP/E, OLVP, APPV; 4 Denny Rd.; Wilmington, DE 19809; (302) 764-3400; Owner: Thomas J. Mitten. Studio Manager: Rose Mili.

WORLDWIDE VIDEO PRODUCTIONS, INC., OLVP; 8 Barbara Ln.; Plainview, NY 11803; (516) 349-8915; Owner: Peter Kantor. Studio Manager: Leigh and Jason.

WPHL PRODUCTIONS, VPF, VPP/E, OLVP; 5001 Wynnefield Ave.; Philadelphia, PA 19131; (215) 878-1700; Owner: TAFT Broadcasting. Studio Manager: Joel Levitt

XEROX CORPORATION, VPF, VPP/E, OLVP, APPV; 800 Phillips Rd.; Webster, NY 14580; (716) 422-3290; Owner: Xerox Corporation. Studio Manager: Martin Fass.

YATES FILMS, VPP/E, OLVP; 3 Canterbury Green; Stamford, CT 06901; (203) 359-8992; Owner: Gerard Yates

DUDLEY ZOETROPE PRODUCTIONS, OLVP; 19E Central Ave.; Paoli, PA 19301; (215) 644-4991; Owner: David D. Speace. Studio Manager: Bruce Fairfield

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ADCO PRODUCTIONS, VPF, VPP/E, OLVP, APPV; 7101 Biscayne Blvd., Adco Building; Miami, FL 33138; (305) 751-3118; (800) 777-FILM; Owner: Sheer Genius, Inc. Studio Manager: Max Wylor

AIR-MOBILE PRODUCTIONS, VPF, VPP/E, OLVP; 95 Robert Jemison Rd.; Birmingham, AL 35209; (205) 942-7023; Owner: Air-Mobile Productions, Inc. Studio Manager: Dave Robbins

AIRWAVE RECORDING CO., APPV; 1830 NE 153rd St.; North Miami Beach, FL 33162; (305) 949-WAVE; Owner: Robert W. Walker. Studio Manager: Jamie Keck

AKD PRODUCTIONS, INC., VPF, VPP/E, OLVP, APPV; 1016 Second St. SW; Roanoke, VA 24016; (703) 989-6784; Owner: Carl K. Dowdy, Jr. Studio Manager: Hal McArthur

ALLEN-MARTIN VIDEO PRODUCTIONS, VPF, VPP/E, OLVP, APPV; 9701 Taylorsville Rd.; Louisville, KY 40299; (502) 267-9658; Owner: AMVP Inc. Studio Manager: Michael J. Gibson.

ALLIGATOR FILM OR TAPE PRODUCTIONS, INC., VPF, OLVP, VPP/E; 4140 Canal St.; New Orleans, LA 70119; (504) 486-5556; Owner: William D. Hess. Studio Manager: David E. Frenz

ALPHA AUDIO, APPV; 2049 W. Broad St.; Richmond, VA 23220; (804) 358-3852; Owner: Alpha Recording Corporation. Studio Manager: Mary Anne Turner

AMI VIDEO/POST, VPP/E, OLVP; Rt. 8, Box 249B, Tucker St. Ext.; Burlington, NC 27215; (919) 227-0171; Owner: Bill Britt. Studio Manager: Alan L. Kirby. Video Tape Recorders: (4) Ampex VPR-2B 1", Panasonic ¾", (2) Sony 5800/5850 ¾", Betacam playback. Video Monitors: (2) Ikegami color monitors. (3) Tektronix color monitors. Switchers/editors: Grass Valley 300 switcher, CMX 340X editor. Video Cameras: Ikegami HL 79 D, (2) Ikegami 357 Synchronizers: Adams-Smith. Video Effects Devices: Grass Valley/NEC-DVE. Audio Recorders: Otari 5050 Audio Mixers: Hill Audio. Other Major Equipment: Chyron RGLU-2 Character Generator, Sony 1" portable recorder, (2) GE 5050 video projectors, Abekas A53-D special effects. Rates: Editing \$250/hr. day, \$200/hr. night.

A.P.I. CINE, VPF, VPP/E, OLVP; 3111 Stonebrook Cr.; Memphis, TN 38116; (901) 396-8650; Owner: Bill & Bob Carrier. Studio Manager: Bob Carrier.



ARDENT TELEPRODUCTION, INC.
Memphis, TN

ARDENT TELEPRODUCTION, INC., VPF, VPP/E, OLVP, APPV; 2000 Madison Ave.; Memphis, TN 38104; (901) 726-6553; Owner: John Fry, Robert Williams. Studio Manager: Joe Dyer

ATLANTIC VIDEO, INC., VPF, VPP/E, OLVP; 150 S. Gordon St.; Alexandria, VA 22304; (703) 823-2800; Owner: Jonathan Park. Studio Manager: Ron Whichard.

ATLANTIC VIDEO PRODUCTIONS, VPF, VPP/E, OLVP, APPV; PO Box 11203; Jacksonville, FL 32239; (904) 223-5907; Owner: Juan Villa. Studio Manager: Juan Villa.

AUDIO-VIDEO PRODUCTIONS, INC., VPF, VPP/E, OLVP, APPV; 1821 SW 11th St.; Fort Lauderdale, FL 33312; (305) 763-7935; Owner: Berry E. Cardott. Studio Manager: Berry E. Cardott

AUDIOCRAFT—SOUND HUT, VPF, VPP/E, OLVP, APPV; 1604 W. New Bern Rd.; Kinston, NC 28501; (919) 527-8845; Owner: Clark Tutt. Studio Manager: Clark Tutt

AUDIOIMAGE RECORDING, APPV; 110 N. Jefferson St.; Richmond, VA 23220; (804) 644-7700; Owner: John Valentine. Studio Manager: Roger Price.

AV-TEK PRODUCTIONS, VPF, VPP/E, OLVP, APPV; PO Box 35356; Richmond, VA 23235; (804) 745-4462; Owner: Richard R. Hencye. Studio Manager: Sharon L. Hencye.

BARNES/WEST PRODUCTIONS, VPF, VPP/E, OLVP, APPV; 7900 Oak Forest Dr.; Pensacola, FL.; (904) 476-2026; Owner: David C. Barnes.

BEACH ASSOCIATES, VPF; 2111 Wilson Blvd., Ste. 421; Arlington, VA 22201; (703) 528-2244; Owner: Frank W. Beach. Studio Manager: Kay Leonard, Jo Ann Reilly.

BROADCAST VIDEO, INC., VPF, VPP/E, OLVP, APPV; 20375 NE 15th Ct.; North Miami, FL 33179; (305) 653-7440; (800) 826-8864 (outside FL.); Owner: Broadcast Video, Inc. Studio Manager: Rick Legow.

CALUGER AND ASSOCIATES; 237 French Landing; Nashville, TN 37228; (615) 255-2792; Owner: J. Wayne Caluger. Studio Manager: Debbie Wamsley.

CAPITAL ASSOCIATED INDUSTRIES, INC., VPP/E, OLVP, APPV; 2900 Highwoods Blvd.; Raleigh, NC 27604; (919) 878-9222; Owner: CAI. Studio Manager: John T. Yarboro, Jr.

CDR CONSULTING & PRODUCTIONS, VPF, VPP/E, OLVP, APPV; 3086 Fenegan Ct.; Woodbridge, VA 22192; (703) 550-8070; Owner: Christopher D. Rogers. Studio Manager: Michael A. DeMark

CENTURY III TELEPRODUCTIONS, VPF, VPP/E, APPV; 5000 Eggleston Ave.; Orlando, FL 32804; (305) 297-1000; Owner: Ross Cibella. Studio Manager: Oliver Peters.

CHANNEL ONE VIDEO TAPE, INC., VPF, VPP/E, OLVP; 3341 NW 82nd Ave.; Miami, FL 33122; (305) 592-1764; Owner: George H. Livingston. Studio Manager: Jay P. Van Dyke

CIMA PRODUCTIONS, INC., VPF, VPP/E, OLVP; 1409 Grisson Ln.; Blacksburg, VA 24060; (703) 552-1208; Owner: Robert Walker, Elizabeth Fine. Studio Manager: Robert Walker.

G. CIVINS PRODUCTIONS INC., VPF, VPP/E, OLVP, APPV; 9900 W. Sample Rd., Ste. 334; Coral Springs, FL 33065; (305) 752-8300; FAX: (305) 755-4255; TELEX: 765721; Owner: Gary Civins.

COLONIAL LIFE & ACCIDENT INSURANCE CO., VPF; PO Box 1365; Columbia, SC 29202; (803) 798-7000; Owner: Colonial Life & Accident. Studio Manager: Tom Bise.

COMMERCIAL VIDEO SOUTH, VPF, VPP/E, OLVP; 1216 Noble St.; Anniston, AL 36201; (205) 237-6357; Owner: Jim Farell, Don Riggins. Studio Manager: Carey Goin.

COMMUNITY ACCESS TELEVISION (CAT), VPF, VPP/E, OLVP; PO Box 5718; Nashville, TN 37208; (615) 254-1524; Owner: Community Access Television Corporation. Studio Manager: Elliott Mitchell.

CONTINENTAL FILM PRODUCTIONS CORPORATION, VPF, VPP/E, OLVP, APPV; PO Box 5126, 4220 Annicola Hwy.; Chattanooga, TN 37406; (615) 622-1193; Studio Manager: James L. Webster.

COOLEY PRODUCTIONS, INC., OLVP; 882 Cherokee Rd.; Auburn, AL 36830; (205) 821-1142; Owner: B.R. Cooley.

CORPORATE MEDIA COMMUNICATIONS, VPF, VPP/E; 1530 Cooledge Rd., PO Box 229; Tucker, GA 30085; (404) 491-6300; Owner: Harry Hallman.

CRAWFORD POST PRODUCTION, VPP/E, OLVP, APPV; 535 Plasamour Dr.; Atlanta, GA 30324; (404) 876-7149; Owner: Jesse Crawford. Studio Manager: Mike Greene.

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VIDEO PRODUCTION FACILITIES

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In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

CST MANUFACTURING & SALES; 6679 Peachtree Industrial Blvd.; Ste. J; Norcross, GA 30092; (404) 449-4903; Owner: Curtis Treadway.

DAT TELEPRODUCTIONS; VPF, VPP/E, OLVP, APPV; 83 S. Front St.; Memphis, TN 38103; (901) 525-2621; Owner: David Phelps, Tommy Landers. Studio Manager: David Phelps, Tommy Landers.

DEMOTT/KREINES FILMS; VPP/E, OLVP; 5330 Kennedy Ave.; Millbrook, AL 36054; (205) 285-6179; Owner: Joel DeMott, Jeff Kreines. Studio Manager: Joel DeMott, Jeff Kreines.

DIXIELAND PRODUCTIONS, INC.; VPP/E; 3440 Oakcliff Rd., Ste. 106; Atlanta, GA 30340; (404) 458-1168; Owner: Richard (Dick) O. Rex. Studio Manager: Glen Fisher.

DOPPLER STUDIOS; APPV; 1922 Piedmont Cir.; Atlanta, GA 30324; (404) 873-6941; Owner: Pete Caldwell. Studio Manager: Bill Quinn.

EFX COMMUNICATIONS, INC.; VPP/E; 2300 S. 9th St., Ste. 136A; Arlington, VA 22204; (703) 486-2303; Owner: WP Fowler. Studio Manager: James V. Franco.

ENSEMBLE PRODUCTIONS; VPP/E, OLVP; PO Box 2332; Auburn, AL 36831; (205) 826-3045; Owner: Barry J. McConatha. Studio Manager: Barry J. McConatha.

ESSEX CORPORATION; VPF, VPP/E, OLVP, APPV; 8300 Boone Blvd.; Vienna, VA 22180; (703) 556-0006; Owner: Martin Every. Studio Manager: David Titchenal.

FAITH PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 1441 Guthrie Dr.; Cleveland, TN 37311; (615) 478-7251; Owner: Church of God. Studio Manager: Mike Baker.

FISHER STUDIOS; VPP/E, APPV; 113 Mallette St.; Chapel Hill, NC 27514; (919) 968-4931; Owner: Steve Fisher. Studio Manager: Steve Fisher.

FLORIDA FILM AND TAPE; VPF, VPP/E, OLVP, APPV; 3760 John Young Pkwy.; Orlando, FL 32804; (305) 297-0091; Owner: Brad Fuller. Studio Manager: Sue Palmer.

GNTV; VPF, VPP/E, OLVP, APPV; PO Box 2637; Macon, GA 31203; (912) 745-2366; Owner: Macon District United Methodist Church. Studio Manager: Donald R. Wood.

GREAT SOUTHERN STUDIOS; VPF; 15221 NE 21st Ave.; North Miami Beach, FL 33162; (305) 944-2464; (305) 944-9920; Owner: Jeffrey Gillen, Michael Doyle. Studio Manager: Michael Doyle.

HARRIS-CHEWNING; OLVP; 79 Polk's Landing Station; Chapel Hill, NC 27514; (919) 942-7997; Owner: Alton Chewning, Suzanne L. Harris.

HOLBROOK MEDIA PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 2143 W. Main St.; Jeanerette, LA 70544; (318) 276-6267; Owner: Bob Holbrook. Studio Manager: Bob Holbrook.

IMAGE DEVICES INTERNATIONAL; 1825 NE 149 St.; Miami, FL 33181; (305) 945-1111; Owner: David Haylock. Studio Manager: David Marinace.

IMAGE DEVICES INTERNATIONAL; 3311 Empire Blvd.; Atlanta, GA 30354; (404) 766-1111; Owner: David Haylock. Studio Manager: Ron Ross.

IMAGES, INC.; VPF, VPP/E, OLVP, APPV; 1662 Stockton St.; Jacksonville, FL 32204; (904) 388-3300; Owner: John B. Reitzhammer. Studio Manager: William G. Lewis.

INDUSTRIAL COMMUNICATIONS, INC.; VPF, VPP/E, OLVP; PO Box 295; Conyers, GA 30207; (404) 929-1514; Owner: Dan Sawyer. Studio Manager: Dan Sawyer.

INSTRUCTIONAL RESOURCES CENTER-UNIV. OF GA; VPF, VPP/E, OLVP, APPV; South P.J. Auditorium; Athens, GA 30602; (404) 542-1582; Owner: Univ. of GA. Studio Manager: John R. Stephens, Jr.

IVS MEDIA PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 517 Meeting St.; Charleston, SC 29403; (803) 577-9185; Owner: Corporation. Studio Manager: Ed Bates.

KCAM-TV TELEVISION PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 827 Meridian St.; Nashville, TN 37207; (615) 226-9589; Owner: Brenda Bridges. Studio Manager: Donna Bridges.

KINETIC CORPORATION; VPF, OLVP; Distillery Commons 240; Louisville, KY 40206; (502) 583-1679; Owner: G. Raymond Schuhmann. Studio Manager: Robert Lage.

KNOWLES VIDEO, INC.; VPF, VPP/E, OLVP; 457 White Dr., #C-2; Tallahassee, FL 32317; (904) 575-6689; Owner: Karl Knowles. Studio Manager: Karl Knowles.

R.C. KREIDER STUDIOS, INC.; VPF, VPP/E, OLVP, APPV; 13105 Pennerview Ln.; Fairfax, VA 22033; (703) 631-7257; Owner: R.C. Kreider. Studio Manager: Shelley Sanders.

KUPFER & CO.; VPF, OLVP; PO Box 536423; Orlando, FL 32853; (305) 894-8802; Owner: Ben Kupfer.

LIMELITE VIDEO INC.; VPF, VPP/E, OLVP, APPV; 7355 NW 41 St.; Miami, FL 33166; (305) 593-6911; Owner: Frank D. Tolin. Studio Manager: Ronald Fenster.

LINDEN INCORPORATED; VPP/E, APPV; 229 N. Henry St.; Alexandria, VA 22314; (703) 549-4424; Owner: Katherine Monteith. Studio Manager: Gregg Powers.

LOCONTO PRODUCTIONS & RECORDING STUDIOS; VPF; 7766 NW 44 St.; Sunrise, FL 33351; (305) 741-7766; Owner: Frank X. Loconto. Studio Manager: Phyllis Finney Loconto.

LOUISVILLE PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 520 W. Chestnut St.; Louisville, KY 40202; (502) 582-7744; Owner: Journal Broadcasting of Kentucky, Inc. Studio Manager: Joe Yurt.

MAGIC MUSIC-FMR INC.; APPV; 120 S. Court Ave., #223; Orlando, FL 32801; (305) 648-8666; Owner: Michael Redman. Studio Manager: Michael Redman.

MARK FIVE/SANDCASTLE; OLVP, APPV; 10 Michael Dr.; PO Box 7620; Greenville, SC 29610; (803) 269-1111; Owner: Rick Sandidge, Eddie Howard, Chris Cassels. Studio Manager: Eddie Howard.

MARKETING PRODUCTIONS; VPF, OLVP; 284 N. Cleveland St.; Memphis, TN 38104; (901) 726-1289; Owner: Bob Ward. Studio Manager: Bob Ward.

MASTER MEDIA, INC.; VPF, VPP/E, OLVP; 5097 Chamblee Tucker Rd.; Tucker, GA 30084; (404) 491-0330; Owner: Incorporated. Studio Manager: Dave Causey.

MATINGLY PRODUCTIONS, LTD.; VPF, VPP/E, OLVP; 10100 Main St.; Fairfax, VA 22031; (703) 385-6625; Owner: Grayson & Suzanne Matingly. Studio Manager: Grayson Matingly.

MEDIA PRODUCTIONS; VPP/E, OLVP; 2095 N. Andrews Ext.; Pompano Beach, FL 33069; (305) 979-6467; Owner: Partnership. Studio Manager: James C. Haney Jr.

METCALFE FILM & VIDEO PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 3709 Locksley Dr.; Birmingham, AL 35223; (205) 967-1661; Owner: Charlie Metcalfe.

METCALFE FILM & VIDEO PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 15 Maple Terr.; Arden (Asheville), NC 28704; (704) 684-4949; Owner: Charlie Metcalfe.

MIRAGE PRODUCTIONS; VPF, VPP/E, OLVP; 333 N. 17th St.; Richmond, VA 23219; (804) 788-1450; Owner: Jon Parks.

MOUNTAIN EAR PRODUCTIONS; OLVP, APPV; PO Box 77; Mountain City, TN 37683; (615) 727-5070; (305) 898-8714; Owner: Ralph Nielsen. Studio Manager: Marc Nielsen.

MURDOCK PRODUCTIONS, INC.; VPF, VPP/E, OLVP; Rt. 1, Box 95; Dry Prong, LA 71423; (318) 640-4992; Owner: Dennis Murdock. Studio Manager: Mary Murdock.

NATIONAL TELEPRODUCTIONS, INC.; VPF, OLVP; 5022 50th Way; West Palm Beach, FL 33409; (305) 689-9271; Owner: R.M. Peterson. Studio Manager: Mary F. Eddy.

OFFICE OF MEDIA SERVICES; VPF, VPP/E, OLVP, APPV; 4414 Holborn Ave.; Annandale, VA 22003; (703) 978-0075; Owner: Fairfax County Public Schools. Studio Manager: Skip Munster.

OMNI PRODUCTIONS, VPF; 1117 Virginia St. E.; Charleston, WV 25301; (304) 342-2624; Owner: Robert F. Gates Studio Manager: Robert F. Gates

ORION POST PRODUCTIONS, VPF, VPP/E, OLVP, APPV; 17 Palmetto Dr.; Miami Springs, FL 33166; (305) 888-2481; Owner: John D. Austin, Walter Collins, Joe Delsordo Studio Manager: John D. Austin, Walter Collins, Joe Delsordo

PARADOX FILM & VIDEO, VPF, VPP/E, OLVP, APPV; 2305 E. 5th St.; Charlotte, NC 28204; (704) 333-7399; Owner: Michael Davis. Studio Manager: Michael Davis

POWERS COMMUNICATIONS, OLVP; 1800 Rockcrest Rd.; Richmond, VA 23235; (804) 323-3942; Owner: David E. Powers Studio Manager: David E. Powers

PROFESSIONAL BROADCAST PRODUCTION INC., VPF, VPP/E, OLVP, APPV; 3224 W. Kennedy Blvd.; Tampa, FL 33609; (813) 877-7125; Owner: Melvin A. Berman

PROGRESSIVE MUSIC STUDIOS, APPV; 2116 Southview Ave.; Tampa, FL 33606; (813) 251-8093; Owner: Ken Veenstra Studio Manager: Ken Veenstra

PUP PRODUCTIONS, OLVP; PO Box 371313; Decatur, GA 30037; (404) 289-5239; Owner: Kenneth Allen Kistner Studio Manager: Kenneth Allen Kistner

REEL PRODUCTIONS INC., VPF, OLVP; PO Box 41115; Nashville, TN 37204; (615) 297-5036; Owner: Mirian George

R.S.V.P., VPF, VPP/E, OLVP, APPV; 916 Third Ave. S.; Nashville, TN 37210; (615) 255-7787; Owner: Russ Sturgeon Sr Studio Manager: Nelda Lee Sturgeon

RON SCELZA SOUND RECORDING, OLVP; PO Box 546108; Surfside, FL; (305) 861-4149; Owner: Ron Scelza

SCENETHREE INC., VPF, VPP/E, OLVP, APPV; 1813 Eighth Ave. S.; Nashville, TN 37203; (615) 385-2820; Studio Manager: Dan Ross

SCETV, VPF, VPP/E, OLVP, APPV; 2712 Millwood Ave.; Cola, SC 29250; (803) 737-3311; Owner: State of SC Studio Manager: HJ Carthen

SHOOTING STAR MOBILE TELEVISION, OLVP; Box 3048; Tallahassee, FL 32315; (904) 893-2623; Owner: John H. Phipps, Inc. Studio Manager: Jan G. Rogers

SHOT 'N THE DARK PRODUCTIONS, 1811-A Sherwood St.; Greensboro, NC 27403; (919) 273-6265; Owner: Richard Stephens Studio Manager: Richard Stephens

SJ INTERNATIONAL VIDEO PRODUCTIONS, OLVP; 408 Ponce DeLeon Dr. E.; Saraland, AL 36571; (205) 675-6748; Owner: Steve G. King Studio Manager: Steve G. King

SMALL WONDER STUDIO, VPF, VPP/E, OLVP; 1813 Lombardy Ave.; Nashville, TN 37215; (615) 298-1545; Owner: Mark F. Pleasant Studio Manager: Mark F. Pleasant

MARK SOSIN PRODUCTIONS, VPF; 681 SW 15th St.; Boca Raton, FL 33486; (305) 368-5556; Owner: Mark Sosin Studio Manager: Susan Keats

SOUND CITY PRODUCTIONS, INC./BOARS' NEST STUDIO, VPF, OLVP; 911 18th Ave. S.; Nashville, TN 37212; (615) 321-5955; Owner: Gary Caudel

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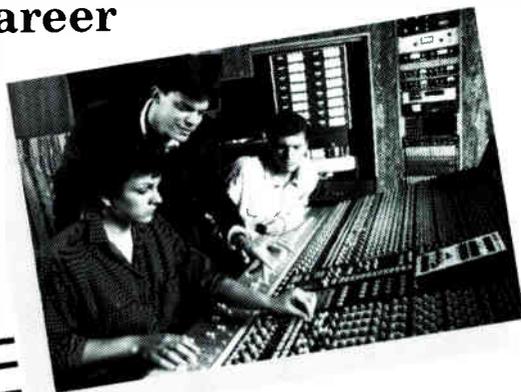
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In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

—CONTINUED FROM PREVIOUS PAGE

Recorders: Sony. Video Monitors: Sony. Switchers/editors: Adams-Smith synchronizers, TC and editor Synchronizers; Adams-Smith Audio Recorders: Otari, Nagra, MCI, TEAC. Audio Mixers: Yamaha, Sony, Panasonic, Shure, Sonosax, Sela. Other Major Equipment: Full professional audio and communications, production and post-production facility. Rates: Upon request. Extras & Direction: Full service to film and television industry; audio engineering services, professional audio equipment rental including communications and video assist for film, production and post-production facility. Clients include: *Miami Vice*, Home Box Office, Don Johnson, Pepsi Cola, Budweiser, ESPN, F&F Productions, Fairbanks Films, CBS, NBC, MTV, Jack Nicklaus Golf, Puma, September Productions, Big City Films, *Hollywood Squares*, IBM, General Motors, Greenback Films, London, Spanish International Network.

SOUTHEAST VIDEO PRODUCTIONS: VPF, OLVP; 1286 Wood Park Dr., Kennesaw, GA 30144; (404) 427-7598; Owner: Michael Dube. Studio Manager: Terri Dube.

SOUTHEASTERN TELEVISION GROUP: VPF, VPP/E, OLVP; 219 Walton St. NW, PO Box 98356, Atlanta, GA 30359; (404) 523-0669; Owner: R.G. "Dick" Edwards. Studio Manager: R.G. "Dick" Edwards.

SOUTHERN PRODUCTIONS: VPF, VPP/E; Box 121583; Nashville, TN 37212; (615) 248-1978; Owner: Lynn Bennett. Studio Manager: Lynn Bennett.

STRAIGHT FURROW: 2829 Seventh Ave. S.; Birmingham, AL 35233; (205) 252-5625; Owner: Corporate. Studio Manager: Bill Russell.

STRAIGHT FURROW: 1155 Peachtree St. NE, Ste. 710; Atlanta, GA 30309; (404) 892-1715; Owner: Corporate. Studio Manager: Paula Gordon.

STUDIO SOUTH: VPF, VPP/E, OLVP, APPV; 3423 South Blvd.; Charlotte, NC 28209; (704) 525-0296; Owner: Bill Schinman. Studio Manager: Kathy Baldo.

STUDIO III: VPF, VPP/E, OLVP; 240 Mustang Trail, Ste. 6; Virginia Beach, VA 23452; (804) 498-1010; Owner: Richard C. Tamburino. Studio Manager: Michael Breault.

TAQWA PRODUCTIONS INCORPORATED: VPF, VPP/E, OLVP; 1225 Bankhead Hwy.; Atlanta, GA; (404) 892-6536; Owner: Taqwa Productions Incorporated. Studio Manager: Ayman Saleem.

TECHNILAB SOUND, INC.: VPF, VPP/E, OLVP, APPV; PO Box 1424; Seffner, FL 33584; (813) 681-4589; Owner: Christopher Thurow. Studio Manager: Christopher Thurow.

TELE-VIDEO PRODUCTIONS: VPF, VPP/E; 902 Tabb Lakes Dr.; Tabb, VA 23602; (804) 867-9056; Owner: George Trolet. Studio Manager: Sandra Trolet.

TELEPRODUCTIONS, INC.: VPF, VPP/E, OLVP; 4140 Canal St.; New Orleans, LA 70119; (504) 486-5556; Owner: William D. Hess. Studio Manager: David E. Frenz.

TELEVISUAL PRODUCTIONS: VPF, VPP/E, OLVP, APPV; 3330 W. Friendly Ave.; Greensboro, NC 27410; (919) 379-2824; Owner: Gary Todd.

LEO TICHEL I PRODUCTIONS: VPF, VPP/E, OLVP, APPV; 2801 University Blvd.; Birmingham, AL 35205; (205) 930-0500; Owner: Leo Ticheli Productions. Studio Manager: Don McNutt.

TODAY'S IMAGE: OLVP; 5222 Dorman Rd.; Lakeland, FL 33803; (813) 644-9123; Owner: Evelio Gonzalez, Jr., Sally Shipwash.

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TURNER BROADCASTING; VPF, VPP/E, OLVP, APPV; 1050 Techwood Dr. NW, Atlanta, GA; (404) 827-1796; Studio Manager: Sandra J. Wilson.

UNIVERSITY OF MISSISSIPPI-COMMUNICATION AND RESEARCH CENTER; VPF, VPP/E, OLVP, APPV; Bishop Hall 201; University, MS 38677; (601) 232-5917; Owner: University of Mississippi. Studio Manager: Tom Rieland.

VIDEO COPY SERVICES; VPP/E; 1699 Tullie Cir., Ste. 117, Atlanta, GA 30329; (404) 321-6933; Owner: Tim Harris. Studio Manager: Ty Roberts.

VIDEO PARK, INC.; VPF, VPP/E, OLVP; 11316 Pennywood Ave., Baton Rouge, LA 70809; (504) 292-0840; Owner: C. Park Seward.

VIDEO TAPE ASSOCIATES/ATLANTA; VPF, VPP/E, OLVP, APPV; 1575 Sheridan Rd. NE, Atlanta, GA 30324; (404) 634-6181; (800) 554-8273; Owner: W.K. (Ken) Chambliss. Studio Manager: Mike McNally.

VIDEO TAPE ASSOCIATES/FLORIDA; VPF, VPP/E, OLVP, APPV; 2040 Sherman St.; Hollywood, FL 33020; (305) 920-0800; (800) 554-8273; Owner: W.K. (Ken) Chambliss. Studio Manager: Christine Orsburn.

VISIBILITY; OLVP; 4512 Southampton Rd.; Richmond, VA 23235; (804) 323-3810; Owner: Stephen Berry. Studio Manager: Mary Leath.

VISION PRODUCTIONS; VPF, VPP/E, OLVP; 1500 N. State Rd. 7; Margate, FL 33063; (305) 972-0660; Studio Manager: Rick Greenlee.

WINGS TELEVISION PRODUCTIONS & RECORDING STUDIO; VPF, VPP/E, OLVP, APPV; 2424 Old Rex Morrow Rd.; (PO Box 831); Morrow, GA 30260; (404) 366-9772; Owner: Doug Wilhite. Studio Manager: Terry Fitzpatrick.

WNOL-TV; VPF; 1661 Canal St.; New Orleans, LA 70112; (504) 525-3838; Owner: TVX. Studio Manager: Cliff Derbins.

WUTC MEDIA BROADCAST SERVICES; VPF, VPP/E; 615 McCallie Ave.; Chattanooga, TN 37403; (615) 755-4364; Owner: University of Tennessee at Chattanooga. Studio Manager: Mike Johnson.

ARTHUR YOUNG VIDEO SERVICE GROUP; VPF, VPP/E, OLVP, APPV; 1950 Roland Clarke Pl.; Reston, VA 22091; (703) 648-2211; Owner: Arthur Young (partnership). Studio Manager: Don Webster.

NORTH CENTRAL

Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin

AIRWAYS VIDEO; VPF, VPP/E, OLVP; 4025 N. Mannheim Rd.; Schiller Park, IL 60176; (312) 671-3300; Studio Manager: David Alexander.

ALLIED FILM & VIDEO; VPP/E; 2231 W. Belmont Ave., Chicago, IL 60657; (312) 348-0373; Studio Manager: Mr. Grant Ireland.

ALLOY PRODUCTIONS; OLVP; PO Box 532; Lake Zurich, IL 60047; (312) 358-1871; Owner: Mark Kernes. Studio Manager: Mark Kernes.

AMERICAN CABLEVISION OF ST. LOUIS, MISSOURI; VPF, VPP/E, OLVP; 9231 W. Florissant Rd.; St. Louis, MO 63136; (314) 524-6823; Owner: American Television and Communications. Studio Manager: Richard L. Bizan.

A.M.S. LOCATION RECORDING; OLVP; PO Box 4354; Saint Paul, MN 55104; (612) 227-2225; (612) 227-1126; Owner: Jim Higbee. Studio Manager: Jim Higbee.

ANDERSON PRODUCTIONS; VPF, OLVP; 5017 S. 24th St.; Omaha, NE 68107; (402) 731-2308; Owner: Andy Anderson. Studio Manager: Nancy Ermerson.

ANGEL FILMS COMPANY; VPF, OLVP; Rte. 1, Box 57; New Franklin, MO 65274; (314) 698-3900; Owner: William H. Hoehne Jr. Studio Manager: Arlene Hulse.

ASSOCIATE PRODUCERS, INC.; VPF, OLVP; 6545 Bloomfield Rd.; Des Moines, IA 50320; (515) 285-1209; Owner: R.B. Hulstader, J.D. Brother.

AUDIO-VISUAL ASSOCIATES; VPF, OLVP, APPV; 4760 E. 65th St.; Indianapolis, IN 46220; (317) 255-6457; Owner: Bud Osborne. Studio Manager: Linda Osborne.

THE AUDIO-VISUAL DEPARTMENT, INC.; VPP/E; 5629 N. Milwaukee Ave.; Chicago, IL 60646; (312) 774-3700; Owner: William E. Harder. Studio Manager: William E. Harder.

THE AVTECH COMPANY, INC.; 6023 N. Dixie Dr.; Dayton, OH 45414; (513) 890-7600; Owner: Joseph S. Russo. Studio Manager: Tony Coffield.

BALL COMMUNICATIONS, INC.; VPF, VPP/E, OLVP, APPV; 1101 N. Fulton Ave.; Evansville, IN 47710; (812) 428-2300; Owner: Martin A. Ball. Studio Manager: Martin A. Ball.

BASTET PRODUCTIONS; OLVP; 1716 N. Prospect Ave.; Milwaukee, WI 53202; (414) 271-6677; (414) 383-7137; Owner: David Myler. Studio Manager: Thomas Mathea.

BILL BATZKALL PRODUCTIONS, INC.; OLVP, APPV; PO Box 1541; Elk Grove, IL 60009; (312) 981-0198; Owner: Bill Batzkall. Studio Manager: Bill Batzkall.

BBC 3 TELA-PRODUCTIONS; VPP/E, OLVP; 2704 Wicker Ave.; Highland, IN 46322; (219) 923-8740; Owner: W.L.B. Productions Inc. Studio Manager: K.A. Banister.

BEHREND'S INC.; OLVP; 219 N. Carpenter, Chicago, IL 60607; (312) 243-8074; Owner: Jack Behrend.

THE BIG ELECTRIC CAT; OLVP, APPV; PO Box 2175; Madison, WI 53701; (608) 241-9169; Owner: Thomas A. Naunas. Studio Manager: Thomas A. Naunas.

BLUE SKY COMMUNICATIONS, INC.; OLVP; PO Box 1522; Columbia, MO 65205; (314) 874-2253; Owner: David J. McAlister.

BRAUNCO VIDEO, INC.; VPF, VPP/E, OLVP, APPV; 1375 Huntington Ave., PO Box 236; Warren, IN 46792; (219) 375-3148; Owner: M.T. Braun. Studio Manager: Michael T. Braun.

BRAVO PRODUCTIONS; VPP/E, OLVP; 530 W. Aldine, Ste. 102; Chicago, IL 60657; (312) 248-5070; Owner: Stephen Hullfish. Studio Manager: Stephen Hullfish.

BRIGHT LIGHT PRODUCTIONS, INC.; VPF, VPP/E, OLVP, APPV; 602 Main St., Ste. 810; Cincinnati, OH 45202; (513) 721-2574; Owner: Rocky Spalazzi, Linda Spalazzi, Bub Asman.

BURCH COMMUNICATIONS; OLVP; 825 Forest Arms Ln.; Mound, MN 55364; (612) 472-7426; Owner: Jack Burch. Studio Manager: Jack Burch.

BUSBY PRODUCTIONS; VPF, VPP/E, OLVP; 1430 Locust St.; Des Moines, IA 50309; (515) 244-0404; Owner: Busby Burnell. Studio Manager: Don Flannery, George Christ, A Mark Wilke.

CALDER SOUND DESIGN; APPV; 151 Bedford St. SE; Minneapolis, MN 55414; (612) 379-0614; Owner: John Calder.

CAMELOT STUDIOS; VPF; 5340 E. Peck Rd.; Crosswell, MI 48422; (313) 679-3425; Owner: John Duncan. Studio Manager: David Duncan.

CAPTURED LIVE PRODUCTIONS, INC.; VPF, VPP/E, OLVP; 4911 Fernlee; Royal Oak, MI 48073; (313) 288-4080; Owner: Dennis Roys. Studio Manager: Lee Short.

CASSELL PRODUCTIONS, INC.; VPF, VPP/E, OLVP; 2950 E. 55th Pl.; Indianapolis, IN 46220; (317) 251-1201; Owner: James Cassell. Studio Manager: Joy Rheins.

CENTER VIDEO INDUSTRIAL CO., INC.; VPP/E; 5615 W. Howard St.; Niles, IL 60648; (312) 647-8700 (in Illin; (800) 621-4354 (outside Illinois); Owner: Stock Corporation. Studio Manager: Stephen B. Rudolph.

CHANCELLOR FILM & VIDEO; VPF, VPP/E, OLVP, APPV; 2326 E. Seminole; Springfield, MO 65804; (417) 882-5211; Owner: Bill Charlesworth. Studio Manager: David Charlesworth.

CINE-MARK DIV. KREBS PRODUCTIONS INC.; VPF; 10 E. Ontario St., Ste. 1303; Chicago, IL 60611; (312) 337-3303; Owner: Clyde L. Krebs.

CINECENTER; VPP/E, APPV; 1 E. Erie St., Ste. 350; Chicago, IL 60611; (312) 266-6198; Owner: Richard W. Sigman. Studio Manager: Richard W. Sigman.

CINEMA VISUALS, INC.; 4844 Hamilton St.; Omaha, NE 68132; (402) 551-2165; Owner: Marilyn (Skip) R. Engle. Studio Manager: Steven L. Thiesfeld.

CLASSIC VIDEO, INC.; VPF, VPP/E; 2690 State Rd., Ste. 100; Cuyahoga Falls, OH 44223; (216) 928-7773; Owner: Jerry L. Patton. Video Tape Recorders: (15) Ampex VPR1 1", Yamaha DMP7 digital mixers. Soundstages: Insert stage 17' X 24'; 40' X 40' expanse available. Other Major Equipment: High quantity VHS duplication, standards conversions and high quantity PAL VHS duplication; broadcast program duplication and syndication/distribution; car mounts, hood and door, shutter control cameras; 35 mm shoot production, as required; Audio - limiters: (2) Yamaha SPX90, Yamaha R1000 digital reverb; Aphex C; (2) Barcus-Berry 402, dbx de-essers. Extras & Direction: Classic Video is proud to have serviced a very distinguished list of clients. Highlights include: "The Next President" with David Frost - production, post-production and Latin American distribution, Firestone/Ford "The Continental Challenge" - concept through duplication, Goodyear "National Sales Accounts - Don't Gamble on Service" - concept through duplication; The National Rifle Association 1986/87 spot enrollment campaign - concept through airing; Veterans of the Vietnam War - MIA/POW Petition Campaign - concept through airing; Billy Graham Association - program duplication; General Motors - Product footage duplication; American

—CONTINUED ON NEXT PAGE

N O R T H C E N T R A L

VIDEO
PRODUCTION
FACILITIES

Illinois, Indiana, Iowa, Kansas, Michigan,
Minnesota, Missouri, Nebraska, North
Dakota, Ohio, South Dakota, Wisconsin

In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

HEALTH & SCIENCE COMMUNICATIONS, INC.: VPF, OLVP; 716 N. First St., Ste. 345; Minneapolis, MN 55401; (612) 339-2088; Owner: Lawrence Kutner, Ph.D. Studio Manager: Sharon Ansett.

HEDQUIST PRODUCTIONS INC.: APPV; 1007 E. Madison; Fairfield, IA 52556; (515) 472-6708; Owner: Jeffrey P. Hedquist

HEYWOOD FORMATICS AND SYNDICATION: APPV; 1103 Colonial Blvd.; Canton, OH 44714; (216) 456-2592; Owner: Max Heywood Studio Manager: Jon Russell

HOYA VIDEO PRODUCTIONS: VPF, VPP/E, OLVP; 5844 Elaine Dr.; Rockford, IL 61108; (815) 398-2500; Owner: Robert H. Osborn. Studio Manager: Edwin T. Walker.

IMAGE POST: VPF, VPP/E; 3119 Market St.; Youngstown, OH 44507; (216) 783-0572; Owner: Corporation Studio Manager: Mark E. Munroe.

IN MOTION PRODUCTIONS: VPF, VPP/E, OLVP; 5201 W. Donges Bay Rd.; Mequon, WI 53092; (414) 242-0602; Owner: Bruce Resnick.

INDUSTRIAL FILM GROUP, INC.: VPF, VPP/E, OLVP, APPV; 5018 W. Balmoral; Chicago, IL 60630; (312) 725-2504; Owner: Robert J. Buhl. Studio Manager: Travis Stevens.

INTERVARSITY'S TWENTYONEHUNDRED PRODUCTIONS: VPF, VPP/E, OLVP, APPV; PO Box 7895; Madison, WI 53707; (608) 274-9001; (800) 828-2100; Owner: Intervarsity Christian Fellowship. Studio Manager: Rev. Scott Lee Wilson.

IPA, THE EDITING HOUSE: VPP/E; 1208 W. Webster, Chicago, IL 60614; (312) 871-6033; Owner: Scott Jacobs. Studio Manager: D.L. Bean.

PAUL JACKSON CREATIVE: VPP/E, APPV; #951 Shandra Dr.; Ballwin, MO 63021; (314) 227-0479; Owner: Paul E. Jackson, Sr.

BRAD JOHNSON PRODUCTIONS: APPV; 6603 Meadowlark Ln.; Minneapolis, MN 55369; (612) 424-7878; Owner: Bradley A. Johnson. Studio Manager: Melissa D. Johnson.

JRC PRODUCTIONS: VPF; 528 N. Lake St.; Aurora, IL 60506; (312) 896-4250; Owner: James R. Christenson. Studio Manager: W. Byron Wilkins.

BILL JUNTUNEN VIDEO PRODUCTIONS, INC.: VPP/E, OLVP; 1608 Como Ave., Ste. 102; Saint Paul, MN 55108; (612) 645-6638; Owner: Bill Juntunen.

KIBBY RAYNOR PRODUCTIONS: OLVP; 7714 Forest Rd.; Cincinnati, OH 45255; (513) 231-1599; Owner: Arthur S. Kibby. Richard B. Raynor.

KLSTLEPRODUCTIONS: VPF, VPP/E, OLVP; 5011 S. 16th St.; Lincoln, NE ; (402) 423-4600; Owner: Kenneth Scholz. Studio Manager: Kenneth Scholz.

KLUGE COMMUNICATIONS, INC.: VPF, VPP/E, OLVP, APPV; 5350 W. Clinton Ave.; Milwaukee, WI 53223; (414) 354-9490; Owner: Douglas W. Kluge. Studio Manager: Douglas W. Kluge.

KDCH/MARSHALL PRODUCTIONS, INC.: OLVP; 4310 N. Mozart St.; Chicago, IL 60618; (312) 433-5785; Owner: Phillip Koch, Sally E. Marshall. Studio Manager: Phillip Koch.

K.S.M. CONCEPTS, INCORPORATED: VPP/E, OLVP, APPV; 5148 W. Roscoe St.; Chicago, IL 60641; (312) 685-6540; Owner: Mitchell S. Kasprzyk. Studio Manager: Mitchell S. Kasprzyk.

L&M PRODUCTIONS: OLVP; 5525 Cloverleaf Pkwy.; Valley View, OH 44125; (216) 642-3440; Owner: Andrews-Bartlett Associates. Studio Manager: Ben Ball.

LIGHT PRODUCTIONS: OLVP; 1915 Webster; Birmingham, MI 48008; (313) 642-3502; Owner: Terry Luke. Studio Manager: Mike.

LONG RUN PRODUCTIONS, LTD.: VPF, OLVP; 1401 3rd Ave. S.; Minneapolis, MN 55404; (612) 647-9089; Owner: Tom Ingledew, Jud Williams. Studio Manager: Tom Ingledew.

BRUCE LOOD PRODUCTIONS, INC.: VPP/E, OLVP, PO Box 357; Rockton, IL 61072; (815) 623-8998; Owner: Bruce Lood. Studio Manager: Bruce Lood.

MARX PRODUCTION CENTER: VPF, VPP/E, OLVP, APPV; 3100 W. Vera Ave.; Milwaukee, WI 53228; (414) 351-5060; Owner: Robert Marx. Studio Manager: Tom Deming.

MASTERPEACE PRODUCTIONS: VPF, VPP/E, OLVP, APPV; 920 Ashland Dr.; Cameron, MO 64429; (800) 821-6502; (816) 632-7616; Owner: Comm Systems Associates, Inc. Studio Manager: Stephen J. Hendrix.

Honda - product footage duplication; The May Company - weekly retail spot production; Joanie Greggains "Morning Stretch" - daily program duplication and syndication. Classic Video is a full-service production facility with an award-winning production staff. Creative services provide all the tools needed to take a concept effectively to your target audience. Consulting, copy writing, computer generated graphics, location and studio production, scenic design, post-production, custom music, international translation, broadcast and consumer high volume duplication, international standards conversions, package design, marketing and broadcast placement, satellite teleconferencing.

COLUMBIA AUDIO VIDEO: 1741 Second St.; Highland Park, IL 60035; (312) 433-6010; Owner: Norman Rozak. Studio Manager: Bruce Berg.

CONCORD CABLEVISION/WILDCAT TV: VPF, VPP/E, OLVP; 1420 Lakeville Rd.; Oxford, MI 48051; (313) 628-9658; Owner: Pete Christiano, Lou Edmonson. Studio Manager: Janet Savoie.

COVENANT PRODUCTIONS: VPF, VPP/E, OLVP; Anderson University; 1100 E. 5th St.; Anderson, IN 46012; (317) 641-4348; Studio Manager: Donald Boggs.

CPS GROUP: VPF, VPP/E, OLVP; 407 S. 27th Ave.; Omaha, NE 68131; (402) 346-3100; Owner: Bozell, Jacobs, Kenyon & Eckhardt. Studio Manager: Mike Glustrap.

CREATIVE PROFESSIONALS, INC.: OLVP, APPV; 1245 N. Water St.; Milwaukee, WI 53202; (414) 291-9666; Owner: Steve Knaut. Studio Manager: Jim Kagan.

CROSSLINK PRODUCTIONS, INC.: VPF, VPP/E, OLVP, APPV; 2455 N. Star Rd., Ste. 303; Columbus, OH 43221; (614) 488-5993; Owner: James N. Cannell. Studio Manager: James N. Cannell.

DRM PRODUCTIONS INC.: VPF, VPP/E, OLVP, APPV; 165 W. Third St.; Mansfield, OH 44902; (419) 524-2127; Owner: David M. Damron, Robert Jones.

KEN EARL PRODUCTIONS: APPV; 590 Buckingham Way; Bolingbrook, IL 60439; (312) 985-0730.

EDCOM PRODUCTIONS, INC.: VPF, VPP/E, OLVP, APPV; 26991 Tungsten Rd.; Cleveland, OH 44132; (216) 261-3222; Owner: Joe Drabik. Studio Manager: Bud Maslach.

EDIT EXPRESS (A DIVISION OF AIRFAX PRODUCTIONS, INC.)
Chicago, IL

EDIT EXPRESS (A DIVISION OF AIRFAX PRODUCTIONS, INC.): VPF, VPP/E, OLVP; 727 N. Hudson Ave.; Chicago, IL 60610; (312) 943-1375; Owner: Neal Kesler. Studio Manager: Mary Ann Peter. Video Tape Recorders: (3) Sony BVH-2000, (2) Sony BVU-800, Sony BVU-820, (2) Sony Beta SP Video Monitors; (6) Ikegami 15-inch Switchers/editors; Grass Valley ISC 41 edit controller, Grass Valley 100 special effects switcher Video Cameras; (3) Hitachi SK-91s Video Effects Devices; Ampex ADO Digital Effects System, Chyron Scribe character generator/graphics unit. Audio Recorders: Otari 4-track 1/2-inch ATR Audio Mixers; Yamaha series M512. Soundstages: 40 x 30 sound stage, wardrobe and make-up, fully equipped working kitchen, lighting and grip equipment, screening facilities, convenient 1st floor acc. Other Major Equipment: Videotape production equipment, packages in one-inch, 3/4-inch or Betacam available, for in studio use or location. Extras & Direction: Full service production company featuring live action for TV commercials, television programs, corporate tapes and interactive videodiscs. Specializing in people/dialogue, table-top and food, presenters, corporate image pieces, sales training films and tapes, pre-mastering for videodisc—on location or in the studio.

ELECTRIC SHADOWS CORPORATION: VPF, VPP/E, OLVP, APPV; 3355 Richmond Rd., Ste. 150; Beachwood, OH 44122; (216) 831-8580; Owner: Leonard Kaplan. Studio Manager: James H. Bonnett.

EQUITY STUDIOS: AUDIO VIDEO FILM: VPF; 212 Virginia Ave.; Sturgis, MI 49091; (616) 651-1686; Owner: Michael E. Mort. Studio Manager: Michael E. Mort.

THE FALCON - MOTION PICTURE/VIDEO TAPE EDITING: VPP/E; Box 1072; Evanston, IL 60204; (312) 649-1633; Owner: Theodore R. Norcutt.

THE FILM HOUSE, INC.: VPF, VPP/E, OLVP; 8230 Montgomery Rd.; Cincinnati, OH 45236; (513) 891-0035; Owner: Ken Williamson. Studio Manager: Lynn Thompson.

FORCES INC.: OLVP; 31W350 Diehl Rd.; Naperville, IL 60540; (312) 369-4100; Owner: L.J. Magee. Studio Manager: Terry Johnson.

FORTUNE MUSIC, INC.: APPV; 1 S. 291 Michigan Ave.; Oakbrook/Chicago, IL 60181; (312) 495-3840; Owner: Stopka/Keefe. Studio Manager: Stopka/Keefe.

JERRIE FOWLER: VPP/E; 420 Orchard Ln.; Highland Park, IL 60035; (312) 432-8088; Owner: Jerrie Fowler.

FULLER PRODUCTIONS: VPF, VPP/E, OLVP, APPV; 5100 Gamble Dr., Ste. 85; Minneapolis, MN 55416; (612) 542-9693; Owner: Jim Fuller. Studio Manager: Pam Woodhams-Fuller.

FUTURE MEDIA CORP.: VPF, VPP/E, OLVP; 2853 W. Jolly Rd.; Okemos, MI 48864; (517) 332-5560; Owner: Ed Cheeney, Bob Bishop. Studio Manager: Ed Cheeney.

GENERAL MOTORS PHOTOGRAPHIC: VPF, VPP/E, OLVP, APPV; 465 W. Milwaukee; Detroit, MI 48202; (313) 556-1419; Owner: General Motors Corp. Studio Manager: Ted Koehler, Steve Story.

GERDING PRODUCTIONS, INC.: VPF, VPP/E, OLVP; 360 Gest St.; Cincinnati, OH 45203; (513) 651-5858; Owner: Jeff Kraemer. Studio Manager: Don Regensburger.

GOOD TELEVISION INC.: VPP/E, OLVP, APPV; 682 Plumtree Rd.; Glen Ellyn, IL 60137; (312) 858-1173; Owner: Michael S. Sweeney. Studio Manager: Michael S. Sweeney.

GOURMET IMAGES, INC.: VPF, VPP/E, OLVP, APPV; 144 N. 38th Ave.; Omaha, NE 68131; (402) 558-4985; Owner: Mary Ellen Rozmajzl. Studio Manager: Michael E. Lester.

GRACE & WILD/DETROIT: VPF, VPP/E, OLVP; 23689 Industrial Park Dr.; Farmington Hills, MI 48024; (313) 471-6010; Owner: Steven D. Wild, Harvey Grace. Studio Manager: Keith P. Neff.

GREER & ASSOCIATES, INC.: VPF; 312 Washington Ave. N.; Minneapolis, MN 55401; (612) 338-6171; Owner: Kenneth D. Greer. Studio Manager: David Fried.

DELL GROSS MOTION-STILL PHOTOGRAPHY: OLVP; 1111 W. 22nd St.; Minneapolis, MN 55405; (612) 374-4923; Owner: Dell Gross.

GRS RECORDING: VPF, VPP/E, OLVP, APPV; 13300 Broad St.; Pataskala, OH 43062; (614) 927-9566; Owner: GRS, Inc. Studio Manager: Steve Andrews.

HAWTHORNE COMMUNICATIONS: VPF, VPP/E, OLVP; 406 W. Depot; Fairfield, IA 52556; (515) 472-8377; Owner: Tim Hawthorne. Studio Manager: John H. Prechtel.



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Video Effects Devices: (3) ADO 3000, Abekas A-62 Audio Recorders: (2) Otari 24-track, Ampex 24-track, (4) Ampex 2-track, Otari 4-track, Ampex 4-track, (2) MCI 2-track, (2) Otari 2-track w/T.C., AMS AudioFile. Audio Mixers: SSL 4000B 24-channel, SSL 6000E 32-channel Soundstages: "A" stage: 100 x 150 x 30, "B" stage: 50 x 60 x 20, "C" stage: 40 x 40 x 20

RUSTAD/WICKHEM/VIDEO
Madison, WI

RUSTAD/WICKHEM/VIDEO: VPF, VPP/E, OLVP; 4902 Hammerstey Rd.; Madison, WI 53711; (608) 274-4000; Owner: Bob Wickhem. Studio Manager: Bob Hoot.



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APRIL 1988, MIX 183



NORTH CENTRAL

VIDEO

MVP COMMUNICATIONS INC.; VPF, VPP/E, OLVP; 1075 Rankin Dr.; Troy, MI 48063; (313) 588-7600; Owner: Richard Hanson. Studio Manager: Gary L. Williams.

NEFF COMMUNICATIONS; VPF, VPP/E, OLVP, APPV; 10420 Old Olive St. Rd., Ste. 101; Saint Louis, MO 63141;

BECKJORD CINEMATOGRAPHY; OLVP; Box 6534; Malibu, CA 90264; (213) 285-3362; Owner: Erik Beckjord.

PHIL BEDEL PRODUCTIONS; VPF; 1107 N. El Centro; Los Angeles, CA 90038; (213) 465-2454; Owner: Phil Bedel. Studio Manager: Don Grav.

ROLLAND BEECH PRODUCTIONS; VPF, OLVP; 1795 Ridgeview Cir. W.; Palm Springs, CA 92264; (619) 323-5247; Owner: Rolland V. Beech. Studio Manager: Irma A. Beech.

BERGMARK PRODUCTIONS; VPP/E, OLVP; 5824 Compass Dr.; Los Angeles, CA 90045; (213) 645-6313; Owner: Hakan Bergmark. Studio Manager: Hakan Bergmark.

BOB'S BANDAIDS; OLVP, APPV; 3782 E. Austin Way; Fresno, CA 93726; (209) 227-1224; Owner: Bob Martin. Studio Manager: Paige Lehman.

BRANDON ENGINEERING & SOUND; APPV; PO Box 3134; Arcadia, CA 91006; (818) 447-6524; Owner: Eric Brandon. Studio Manager: Stan Coulant.

BREWSTER VIDEO PRODUCTIONS, INC.; VPF, VPP/E, OLVP; 1399 E. 28th St.; Long Beach, CA 90806; (213) 595-9411; Owner: Jim Brewster, Rick Szanto. Studio Manager: Malt Clayton.

SOUTHERN CALIFORNIA

VIDEO PRODUCTION FACILITIES

In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

BRINCO PRODUCTIONS; OLVP; 2331 28th St., Ste. 2; Santa Monica, CA 90405; (213) 450-5115; Owner: Antonio Soriano. Studio Manager: Margarita Soriano.

MARTIN BRINKERHOFF ASSOCIATES, INC.; VPF, VPP/E, OLVP; 17767 Mitchell; Irvine, CA 92714; (714) 660-9399; Owner: Martin Brinkerhoff. Studio Manager: Martin Brinkerhoff.

BRYER PATCH PRODUCTIONS; 15363 Mulholland Dr.; Los Angeles, CA 90077; (818) 789-6996;

BUENA VISTA SOUND; APPV; 500 S. Buena Vista St.; Burbank, CA 91521; (818) 840-5513; Owner: Walt Disney Studios. Studio Manager: Jacobus Rose, Steven Brimmer.

BUZZY'S RECORDING; APPV; 6900 Melrose Ave.; Los Angeles, CA 90038; (213) 931-1867; Owner: Walter Resnik. Studio Manager: Larry Lantz.

CADILLAC FILMS; OLVP, PO Box 389; Hollywood, CA 90078; (818) 990-2903; (213) 465-9862; Owner: Samn Holcombe, James Sedivy, Jack Ziga. Studio Manager: James Sedivy.

CALIFORNIA VIDEO CENTER; VPF, VPP/E, OLVP, APPV; 5432 W. 102nd St.; Los Angeles, CA 90045; (213) 216-5400; Studio Manager: Rich Zarro, Alana Ireland.

CAMERA ONE; OLVP; 1609-D Iwi Way; Honolulu, HI; (808) 732-2590; Owner: Rodney A. Ohtani. Studio Manager: Rodney A. Ohtani.

CANDLEWICK PRODUCTIONS, INC.; APPV; 1161 N. Highland Ave.; Hollywood, CA 90038; (213) 462-7979; Studio Manager: Larry K. Smith.

CANTRAX RECORDERS; APPV; 2119 Fidler Ave.; Long Beach, CA 90815; (213) 498-6492; Owner: Richard Cannata. Studio Manager: Nancy Cannata.

CANYON VIDEO PRODUCTIONS; VPF, VPP/E, OLVP; 13733 Ventura Blvd.; Sherman Oaks, CA 91423; (818) 789-7894; Owner: Ken Menkin. Studio Manager: Ken Menkin.

CAPITOL/EMI-MANHATTAN RECORDS; VPP/E; 6920 Sunset Blvd.; Hollywood, CA 90028; (213) 461-9141 ext.285; Owner: Capitol Records, Inc. Studio Manager: Jim Hancock. Video Tape Recorders: slow motion.

CHACE PRODUCTIONS, INC.; APPV; 7080 Hollywood Blvd., #418; Hollywood, CA 90028; (213) 466-3946; Owner: Fredenc Chace. Studio Manager: David Gibbar.

CITYCHANNEL 8 VIDEO/POST; VPF, VPP/E, OLVP, APPV; 8611 Santa Monica Blvd.; West Hollywood, CA 90069; (213) 854-7388; Owner: City of West Hollywood. Studio Manager: Jon C. Merritt.

COMMEDIA PICTURES PRODUCTIONS INC.; VPP/E, APPV; 5350 N. Jackson Dr., Ste. 122; La Mesa, CA; (619) 448-2121; Owner: Frank Evans. Studio Manager: Frank Evans.

COMMONWEALTH COMMUNICATIONS; OLVP; 1215 W. Sixth St.; Los Angeles, CA 90017; (213) 482-9899; Owner: Bruce Miller. Studio Manager: Bruce Miller.

COMPACT VIDEO SERVICES; VPP/E; 2813 W. Alameda Blvd.; Burbank, CA 91505; (818) 840-7000; Studio Manager: John Danton.

COMPLETE POST INC.; VPP/E; 6087 Sunset Blvd.; Hollywood, CA 90028; (213) 467-1244; Owner: Carlton Communications. Studio Manager: Ed Migliore, Neal Rydall.

CONSOLIDATED FILM INDUSTRIES; VPP/E; 959 Seward St.; Hollywood, CA 90038; (213) 960-7444; Owner: Continental Graphics Corp. Studio Manager: Cyndy Raymond.

CREATIVE SERVICES GROUP; APPV; 17456 Emelita St.; Encino, CA 91316; (818) 343-7005; Owner: Rick Fleishman.

CROSSLEY DIGITAL SOUND DESIGN; APPV; 603 Island View Dr.; Santa Barbara, CA 93109; (805) 962-7832; Owner: Kevin Crossley. Studio Manager: Kevin Crossley.

CRUNCH NUMBER PRODUCTIONS; VPP/E, OLVP; 10419 Myrna St.; North Hollywood, CA 91601; (818) 760-0657; Owner: Jim Settlemoir. Studio Manager: Jim Settlemoir.

DECOUPAGE; VPP/E; 741 N. Cahuanga Blvd.; Los Angeles, CA 90038; (213) 461-3617; Owner: Jacques Dury. Studio Manager: Elvia Gaitan.

DIGITAL MAGNETICS; APPV; 717 N. Highland Ave.; Los Angeles, CA 90038; (213) 937-9867; Owner: Bruce Botnick. Studio Manager: David Martin.

DIGITAL SPECTRUM SYSTEMS, INC.; APPV; PO Box 3780; Hollywood, CA 90078; (818) 244-7786; Owner: Mac McCarney. Studio Manager: Mac McCarney.

DOYLE YANGOR PRODUCTIONS; VPF, VPP/E, OLVP; 9825 Independence Ave.; Chatsworth, CA 91311; (818) 341-8100; Owner: Vince Doyle, Evan Gordon. Studio Manager: Vince Doyle.

DUPRAS PRODUCTIONS; OLVP; 12757 Caswell Ave., #9; Los Angeles, CA 90066; (213) 390-6142; Owner: Judith Pommer. Studio Manager: Bill Clirin.

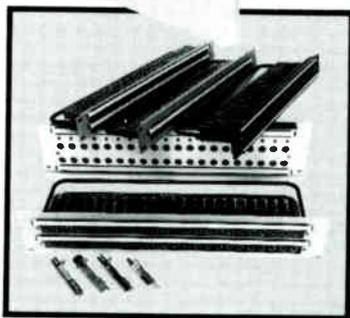
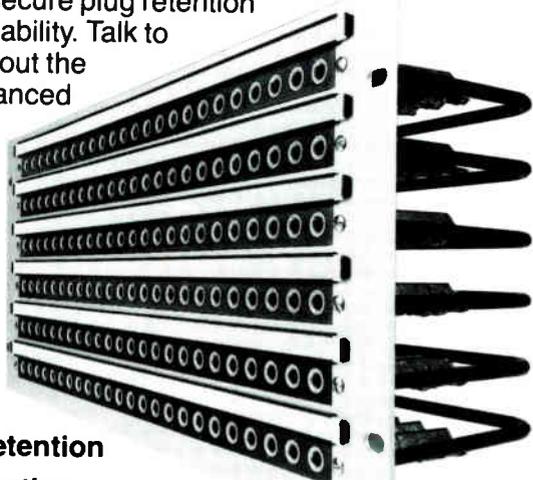
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NORTH CENTRAL

**VIDEO
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FACILITIES**

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Dakota, Ohio, South Dakota, Wisconsin

In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

THE MEDIA GROUP, INC., VPF, VPP/E, OLVP, APPV; 1480 Dublin Rd.; Columbus, OH 43215; (614) 488-0621; Owner: Daniel C. Mowbray, William A. Biegler. Studio Manager: Benjamin B. Bass

MEDIA GROUP TELEVISION, VPF, VPP/E, OLVP, 7th Ave. & 23rd St.; Moline, IL 61265; (309) 764-6411; Owner: Moline Gospel Temple. Studio Manager: Chuck Olmstead

ARTHUR MERIWETHER, INC., VPF, OLVP; 1529 Brook Dr.; Downers Grove, IL 60515; (312) 495-0600; Owner: Warren Ganung. Studio Manager: Bruce Johnson

MESHENDA PRODUCTIONS, VPP/E, OLVP, APPV; PO Box 199127; Chicago, IL 60619; (312) 221-5257; Owner: Lisa M. Williams. Studio Manager: Lisa M. Williams

METRO TELEPRODUCTIONS, VPF, VPP/E, OLVP; 4808 Park Glen Rd.; Minneapolis, MN 55416; (612) 922-3434; Owner: Robert P. Jackson. Studio Manager: Robert P. Jackson

METRO VISUALS, VPF, OLVP; 2517 N. 68 St.; Wauwatosa, WI 53213; (414) 258-6464; Owner: Dale K. Hidde. Studio Manager: Dale K. Hidde

METV PRODUCTIONS, INC., VPF, VPP/E, OLVP, APPV; 5118 Lincoln Dr.; Minneapolis, MN 55436; (612) 938-3722; Owner: Corporate Shareholders. Studio Manager: Brad Nolte

MIDWEST PRODUCTION GROUP, INC., VPF, VPP/E, OLVP, APPV; 1205 S. 8th St.; Springfield, IL 62703; (217) 544-5244; Owner: Corporation. Studio Manager: Thad Halcli

MINDSIGHT, VPF; 2526-27 Ave. S.; Minneapolis, MN 55406; (612) 721-6641; Owner: Roger F. Kletz

MOBILE IMAGES CORP., VPF, VPP/E, OLVP; 21775 Melrose; Southfield, MI 48075; (313) 350-9300; Owner: Irwin Danto. Studio Manager: Tom Hardy

MOTIVATION MEDIA, INC., VPF, VPP/E, OLVP; 1245 Milwaukee Ave.; Glenview, IL 60025; (312) 297-4740; Owner: Frank Stedronsky. Studio Manager: Peter Tanke. Video Tape Recorders: (2) Sony BVH-2000 Type C 1", (2) Sony BVW-75 Betacam SP, Sony BVU-800 3/4", (2) Panasonic AU300 M-1 Video Monitors; (2) Ikegami 9 Series 20" color, (3) Ikegami 9 Series 14" color, Tektronix, Sony, Panasonic. Switchers/editors: Grass Valley Model 200 switcher w/all options, Grass Valley Model 1600LX switcher, Grass Valley 51EM editor. Video Cameras: Sony BVW-550 Betacam SP, Ikegami 730A, (2) Panasonic AK100P Synchronizers; Cipher Digital Phantom Video Effects Devices; Ampex ADO 2000 w/per and rot, Dubner Turbo video Paint Box w/animation. Audio Recorders: Otari MX-5050B II 1/2-track 1/4", Otari MX-5050 MkIII 4-track 1/2", Vector VCX510 cassette. Audio Mixers: Ramsa WRB816 16-input stereo w/AFV, Shure FP31 field mixers, Shure FP32 field mixers. Soundstages: Stage: 31' x 48' x 15'6" (L x W x H) AC, 600 amp power; insert one: 20' x 12' x 15'6" MOS, insert two: 15' x 8' x 8' MOS. Other Major Equipment: Chyron character generator, Abekas A42 dual channel still store, color insert cameras, Dolby and dbx noise reduction, Orban and dbx signal processing, VHS off-line edit suite w/EDL, location van, extensive EFP, lighting and grip equipment. Rates: Please call for quote.

MULTI-MEDIA GROUP, VPP/E, OLVP, 8901 Indian Hills Dr., Ste. 201; Omaha, NE 68114; (402) 392-0924; Owner: Bruce E. Thebauth. Studio Manager: Mark L. Nielsen

MULTIMEDIA, VPF, VPP/E, OLVP, 7620 W. 78th St.; Minneapolis, MN 55435; (612) 942-9681; Owner: Paul Clements, Terry Smith, Stuart Bay, Lee Snyder. Studio Manager: T.J. Worrell

MVP COMMUNICATIONS INC., VPF, VPP/E, OLVP; 1075 Rankin Dr.; Troy, MI 48063; (313) 588-7600; Owner: Richard Hanson. Studio Manager: Gary L. Williams

NEFF COMMUNICATIONS, VPF, VPP/E, OLVP, APPV; 10420 Old Olive St. Rd., Ste. 101; Saint Louis, MO 63141; (314) 991-4949; Owner: Chuck Neff. Studio Manager: Kathy Hogan

NELSON PRODUCTIONS INC., 3929 N. Humboldt Blvd.; Milwaukee, WI 53212; (414) 962-4445; Owner: David W. Nelson

NEW ORIENT MEDIA, VPF, VPP/E, OLVP, APPV; 126 W. Main St.; West Dundee, IL 60118; (312) 428-6000; Owner: Robert L. Sandidge. Studio Manager: Robert C. Tonge

NLC PRODUCTIONS, OLVP; 424 W. Minnesota Ave., PO Box 1075; Willmar, MN 56201; (212) 235-6404; (800) 233-6470; Studio Manager: Larry Husinga. Video Tape Recorders: (3) Sony BVH-2000, (2) Sony BVH-3100, Sony Betacam VTR Video Cameras: (4) Philips LDK-26A, (4) Ikegami HL-79EAL, additional cameras available upon request. Video Effects Devices: Abekas A-53D Audio Mixers: Yamaha PM2000-32, Yamaha M1516, Ramsa WR-S212 12 x 2. Other Major Equipment: Two TV remote trailers house all of this equipment, Grass Valley switchers, sync and distribution RTS intercom and IFB, Sony BVE-900 editor, (2) Chyron 4100-EXB

NORWEST COMMUNICATIONS INC., VPF, VPP/E, OLVP, APPV; 123 S. Hough St.; Barrington, IL 60010; (312) 381-3271; Owner: Mark Karney. Studio Manager: Mark Karney

OHIO UNIVERSITY TELECOMMUNICATIONS CENTER, VPF, VPP/E, OLVP; 9 S. College St.; Athens, OH 45701; (614) 593-1771; Owner: Ohio University. Studio Manager: N. Joseph Welling

ON-LINE VIDEO (DIV. OF WTMJ-TV), VPF, VPP/E, OLVP; 720 E. Capitol Dr.; Milwaukee, WI 53212; (414) 332-9611; Owner: WTMJ-TV. Studio Manager: Dean Maytag

ON SITE VIDEO-DIVISION PRODUCERS VIDEO SERVICE, VPF; PO Box 1865; Palatine, IL 60078; (312) 934-0999; Owner: Jerry Skora

OPEN STAGE INTERNATIONAL CO., VPF, VPP/E, OLVP, APPV; 1057 W. Pratt; Chicago, IL 60626; (312) 743-7041; Owner: Dan & Angela Jalesco. Studio Manager: Dan Jalesco

OPTIMUS, INC., VPP/E; 161 E. Grand Ave.; Chicago, IL 60611; (312) 321-0880; Owner: Scott H. Kane. Studio Manager: Thomas P. Heinz. Video Tape Recorders: (12) Ampex VPR-3, (3) Sony BVH-2000, (10) Sony BVU-800, Sony BVU-820, (6) Sony BVW-75, Sony BVW-40, (4) Panasonic NV 8500 Video Monitors: (11) Sony BVM-1900, (2) Sony BVM-1300, (5) Sony BVM-1201. Switchers/editors: Ampex Ace editor, Ampex AVC 33B switcher, (3) CMX 3400A, Grass Valley 300-3B, Ross 508, Grass Valley 1600-3K, Ampex Vista 18, Grass Valley 1600, CMX 6000 Video Cameras: (2) Ikegami HL-79EAL w/BVW 25, Ikegami HL-95B w/BVV1, (2) Hitachi EF-21 Synchronizers: Adams-Smith, Lynx TimeLine. Video Effects Devices: (2) Ampex ADO-2000 w/concentrator, Grass Valley Kaleidoscope. Audio Recorders: Ampex ATR-104, (2) Nagra III, Nagra IV, Ampex AG440, Ampex ATR-700, Tascam 122. Audio Mixers: (6) Neve 8 x 2 suitcase Soundstages: 15 x 20 hard cyc 3 wall, 25 x 40 hard cyc 2 wall. Other Major Equipment: Symbolics Graphic System, 2-channel Chyron 4100 EX, (2) Chyron Scribes, ODC recorder, CMX 6000, (2) FDL 608 Telecines, Corporate Sunburst secondary color correctors, Ampex ZUES TBcs, Dolby A, Quantel Paint Box, FGS 4000, Abekas A-62, Magna Tech 4-channel dubber, Lexicon time compression, Orban 622B, (4) UREI 1178 limiters, (4) UREI Little Dippers, Crown and BGW amps, JBL monitors, RTS 24-channel intercom, dual mode closed captioning, Ultimate V

PANATROPE, INC., VPF; 1510 Old Deerfield Rd.; Highland Park, IL 60035; (312) 831-5788; Owner: Craig Witly

PEARL SOUND STUDIOS, APPV; 47360 Ford Rd.; Canton, MI 48187; (313) 455-7606; Owner: Ben Grosse

PELMAR PRODUCTIONS, VPP/E; 1385 Poppyseed Dr.; New Brighton, MN 55112; (612) 720-1523; Owner: Paul March. Studio Manager: Rick Pellow

PHOTO COMMUNICATION SERVICES, INC., VPF, OLVP, APPV; 6410 Knapp NE; Ada, MI 49301; (616) 676-1499; Owner: Michael Jackson

PILOT PRODUCTIONS, INC., VPF, VPP/E, OLVP, APPV; 2821 Central St.; Evanston, IL 60201; (312) 328-3700; Owner: Chris Isely

POOR MAN'S PRODUCTIONS, VPF; 12 Perala Ct.; Negawnee, MI 49866; (906) 475-5348; Owner: Joe Heribacka. Studio Manager: June Heribacka



POST EFFECTS
Chicago, IL

POST EFFECTS; VPF, VPP/E, OLVP; 400 W. Erie, Ste. 101; Chicago, IL 60610; (312) 944-1690; Owner: Michael Fayette Studio Manager: Dave Sorensen, Joyce Brady. **Video Tape Recorders:** (8) Sony BVH-2000 1", (2) Sony BVH-2500 1", (3) Abekas A-62 digital recorders, (2) Sony BVW-10 Betacam, (2) Sony BVV-1A Betacam, Sony BVW-25 Betacam, Sony BVW-40 Betacam, Sony BVW-20 Betacam, (2) Sony BVH-500A 1", (2) Sony BVU-110 3/4", Sony BVU-800 3/4", Sony BVU-820 3/4", Sony BVU-150SP 3/4". **Video Monitors:** Ikegami TMR-20, (3) Ikegami TMR-14, (3) Tektronix 1740, (8) Sony PVM-1220, (4) Sony 8021. **Switchers/editors:** Ross 508A switcher, CDL 1080 switcher, (2) Grass Valley 200 switcher, Grass Valley 100 switcher. **Video Cameras:** Ikegami HL-79EAL, (2) Ikegami HL-95B, (3) Sony DXC-3000CCD, Mitchell, Ultimatte IV. **Video Effects Devices:** (2) Ampex ADO, (2) Abekas A-53D, NEC DVE Optiflex, NEC DVE E-Flex. **Audio Recorders:** (4) Tascam 42B, Otari MTR-12. **Audio Mixers:** (2) Orion AMU, (2) Graham Patten. **Soundstages:** Stage A: 40' x 50' x 24' w/180-degree hard cyc 18'H, drive-in access, control room, dressing/make-up room, working kitchen, A/C. **Other Major Equipment:** Computer graphics: Alias/1 3-D computer animation, Quantel Paint Box, Dubner CBG-2 3-D animation, Dubner painter, (2) Chyron Scribes and VP2, ADDA-ESP-2 dual channel still store; motion control. IMC 3565 system w/14' camera mover w/rotating column and track, (2) 4 x 4 flat artwork tables, 4 x 10 model mover, slide/transparency transfer system. **Extras & Direction:** Post Effects prides itself on innovation, both in their work and in the techniques they use to create it. This year they introduced the Digital Suite, the first composite digital editing suite in the country. They also added a 14' computerized camera mover, with 12' of track and a full rotating column to their extensive motion control system. This customized IMC camera mover combines with any of their video camera or their Mitchell film camera. New to Post Effects graphics department is the Alias/1-Celebrity Combination. With the new Celerity super-mini computers, their Alias/1 3-D animation system is faster and more affordable than ever. Finally, Post Effects introduced the *User's Guide*. This continually updated manual explains the intricacies of the equipment and techniques used at Post Effects. It is available free of charge to clients.

POST PRODUCTION SERVICES; VPP/E; 602 Main St., Ste. 900; Cincinnati, OH 45202; (513) 621-6677; Owner: Robert Gerding. Studio Manager: Tom Robbin.

POSTIQUE, INC.; VPP/E; 23475 Northwestern Hwy.; Southfield, MI 48075; (313) 352-2610; Owner: Bernie Green. Studio Manager: Ben Webber. **Video Tape Recorders:** (7) Sony BVH-1100A 1" C/VTR, Sony BVH-2000 1" C/VTR, (2) Sony BVW-40 Betacam VTR, Sony BVU-800 3/4" VCR. **Video Monitors:** (4) Sony BVM-1900 broadcast monitor. **Switchers/editors:** (2) CMX 3400 edit controller, (2) Grass Valley 200. **Video Cameras:** NEC SP-3A 3-CCD color camera. **Video Effects Devices:** (2) Ampex ADO-3000, Quantel DPE-5000 Plus. **Audio Recorders:** (2) Ampex ATR-700. **Audio Mixers:** (2) ADM 1200II stereo console. **Other Major Equipment:** Quantel Paint Box w/Pro-4.06 software, Abekas A-64 digital disk recorder, Bosch FDL-60 CCD telecine w/Bosch FRP-60 color connector, Ultimatte IV, Lexicon 1200B time compressor. **Rates:** Please inquire, call or write for rate card.

PRODUCERS COLOR SERVICE; VPF, VPP/E, OLVP, APPV; 24242 Northwestern Hwy.; Southfield, MI 48075; (313) 352-5353; Studio Manager: Bruce Calmer. **Video Tape Recorders:** (11) Sony BVH-2000, (16) Sony BVH-1100, Bosch BCN-50, (10) Ampex AVR-2. **Switchers/editors:** (4) CDL 480 model 5, GVG 300, (2) CDL-1240. **Video Cameras:** Ikegami EC-35, (2) Sony BVP-3. **Synchronizers:** (7) Lynx TimeLine. **Video Effects Devices:** (3) ADO 3000, Abekas A-62. **Audio Recorders:** (2) Otari 24-track, Ampex 24-track, (4) Ampex 2-track, Otari 4-track, Ampex 4-track, (2) MCI 2-track, (2) Otari 2-track w/T.C., AMS AudioFile. **Audio Mixers:** SSL 4000B 24-channel, SSL 6000E 32-channel. **Soundstages:** "A" stage: 100 x 150 x 30, "B" stage: 50 x 60 x 20, "C" stage: 40 x 40 x 20

Other Major Equipment: (2) Bosch FDL-60, CTR-3/CK-35 Teledyne tape to film recorder, Quantel Harry, Cubicomp, (4) on-line edit suites w/CMX3600, Ultimatte, Betacam Extras & Direction: Three studios, 100 x 150, 50 x 60, 40 x 40. NTSC/PAL standard conversion, all formats, mass quantity helical duplication, teleconferencing uplink (stationary), remote video production, motion picture film lab services, video d.r.a. mastering and replication, compact aud o disc replication



PRODUCERS COLOR SERVICE
Southfield, MI

PRODUCERS VIDEO; VPF; 1370 Cambridge Blvd.; Columbus, OH 43212; (614) 488-4711; Owner: Dan Sakas. Studio Manager: Dan Sakas.

PRODUCERS VIDEO SERVICE; VPF; P.O. Box 1865; Palatine, IL 60078; (312) 934-0999; Owner: Jerry Skora

PRODUCTION CRAFT, INC.; VPF, OLVP; 359 Lawton Rd.; Riverside, IL 60546; (312) 442-5719; Owner: Dawn Skvaril. Studio Manager: James J. Skvaril.

PVS CORPORATE SERVICES; VPP/E; 800 Shore Ct.; Naperville, IL 60540; (312) 416-0800; Owner: Robert J. Vavra. Studio Manager: Robert J. Vavra

R T G MUSIC; APPV; 130 E. Sixth Street; Cincinnati, OH 45202; (513) 381-0506; Owner: Radio Theatre Group, Inc. Studio Manager: Edward R. O'Donnell.

RAINBOW RECORDING STUDIOS, INC.; APPV; 2322 S. 64th Ave.; Omaha, NE 68106; (402) 554-0123; Owner: Nils Anders Erickson. Studio Manager: J.E. Van Horne.

JIMMY REA PRODUCTIONS; VPP/E, OLVP; 540 W. Broad St.; Columbus, OH 43215; (614) 221-5170; Owner: Jimmy Rea, Jr. Studio Manager: B.J.

REED PRODUCTIONS, INC.; VPF, VPP/E, OLVP, APPV; Center Street Extended; PO-Box 977; Warsaw, IN 46580; (219) 267-4199; Owner: Howard Reed

RSVP, INC.; VPF, VPP/E, OLVP, APPV; 7701 N. Teutonia Ave.; Milwaukee, WI 53209; (414) 354-6400; Owner: Linda Radtke. Studio Manager: Larry Hansen.



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RUSTAD/WICKHEM/VIDEO
Madison, WI

RUSTAD/WICKHEM/VIDEO; VPF, VPP/E, OLVP; 4902 Hamersley Rd.; Madison, WI 53711; (608) 274-4000; Owner: Bob Wickhem. Studio Manager: Bob Hoot.

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SCREAMS & ROSES AUDIO/VIDEO; VPP/E, OLVP; 6960
Angora Way; Huber Heights, OH 45424; (513) 236-1727;
Owner: David C. Sheward Studio Manager: Evelyn Sheward

SHOW BUSINESS EMPIRE; OLVP; 20 Broadway; Toledo,
OH 43602; (419) 255-6606; Owner: Larry A. Gold Studio
Manager: Larry A. Gold

SIGNAL HILL PRODUCTIONS; VPF, VPP/E, OLVP, APPV;
3335 E. Kimberly Rd.; Davenport, IA 52807; (319) 344-7000;
Owner: Vickie Palmer-Miller, J. Douglas Miller Studio
Manager: David Sands Video Tape Recorders: Sony BVH-3100
1" C. Sony BVW-70 Betacam (SP), Sony BVW-65 Betacam
player (SP), Sony BVW-35 Betacam portable (SP), (2) Sony
BVU-950 3/4" Video Monitors: (3) Sony SSM-2010 20" color,
(5) NEC PM-1271A 12" color, (8) Panasonic WV-5410 3/4"
b&w Switchers/editors: Grass Valley 200-2N, Grass Valley
VPE-141 computer editor, Hitachi Z31A Synchronizers: Grass
Valley 9510 Video Effects Devices: Abekas A53-D w/warp
Audio Recorders: (2) Otari MTR-10 2-track 1/4", Otari MX-70
8-track 1" Audio Mixers: Audiotronics 310 24 x 8 Sound-
stages: 48 x 21 studio Other Major Equipment: Tekskil com-
puter/monitor teleprompter system, field production equip-
ment package Rates: TBA

NORTH CENTRAL

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FACILITIES

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Minnesota, Missouri, Nebraska, North
Dakota, Ohio, South Dakota, Wisconsin

In the following listings each facility's particular capabil-
ities are indicated below its name using the following
initials: VPF (Video Production Facility); OLVP (On Loca-
tion Video Production); VPP/E (Video Post-Production/
Editing); APPV (Audio Post-Production for Video).



SIGNAL HILL PRODUCTIONS
Davenport, IA

SILVER IMAGE LTD.; VPF, VPP/E, OLVP; PO Box 4505;
Rock Island, IL 61204; (309) 788-0098; Owner: Corporate
Studio Manager: Greg Scott

SNYDER FILMS & VIDEO; VPF, VPP/E, OLVP; 1419 1st Ave.
South; Fargo, ND 58103; (701) 293-3600; Owner: Ron Abra-
hamson Studio Manager: Tom Tollefson

SOLID SOUND INC.; APPV; 1289 N. Dixboro Rd.; Ann Arbor,
MI 48105; (313) 662-0667; Owner: R.G. Martens Studio Man-
ager: R.G. Martens

SOS PRODUCTIONS, INC.; VPF, VPP/E, OLVP, APPV; 753
Harmon Ave., Columbus, OH 43223; (614) 221-0966; Owner:
Jeff Scheiman, Monte Sanborn

SOUND MASTER PRODUCTIONS; VPF, VPP/E, OLVP,
APPV; 747 Brixham Rd.; Columbus, OH 43204; (614) 272-
0212; Owner: Greg A. Martin Studio Manager: Greg A. Martin

SOUNDTREK STUDIO V; APPV; 9101 Barton; Overland
Park, KS 66214; (913) 541-0302; Owner: Ron Ubel, Grant
Schainost, Craig Rettmer Studio Manager: Craig Rettmer

SPECTRUM VIDEO, INC.; VPP/E; 688 B Alpha Park Dr.;
Highland Heights, OH 44143; (216) 449-0552; Owner: WP
Williamson III Studio Manager: James A. Reynolds

STAR CITY PRODUCTION STUDIOS; VPF, VPP/E, OLVP,
APPV; 1900 S. Cedar St.; Lansing, MI 48910; (517) 482-
STAR; Owner: Mark Bortz Studio Manager: Jim Pitchford

STARBEAT RECORDING STUDIOS; OLVP, APPV; 9 E. Lark-
dale Dr.; Deerfield, IL 60015; (312) 945-3555; Owner: Steve
Cronen Tom Graham Studio Manager: Steve Cronen

A. STOKES ENTERPRISES; OLVP, APPV; 100 Stokes Ln.,
PO Box 398; Hudson, OH 44236; (216) 650-1669; (216) 656-
2169; Owner: A.J. Stokes Jr. Studio Manager: A.J. Stokes Jr.
Video Tape Recorders: Sony VO-5800 3/4", Hitachi VT-6500A
1/2" VHS, Sony HF-600 1/2" Beta Video Monitors: (7) Panasonic
BT-5701 5" color, Panasonic BT-S1900N 19" color Switch-
ers/editors: JVC KM-2000 8 x 3 switcher Video Cameras: (3)
Hitachi FP-Z31 Synchronizers: BTX Softouch, Shadow, Cy-
pher Audio Recorders: MCI JH-114 24-track, MCI JH-110
4-track, (3) Otari 5050B 2-track, Otari 5050 MkIII 8-track,
Audio Mixers: Soundcraft 500 32 x 8, Yamaha RM-2408 24 x
8 Other Major Equipment: Three camera remote video pro-
duction system contained in road cases. RTS intercom, loca-
tion audio recording van, Yamaha REV7 reverb, Yamaha
SPX90 reverb, Galax noise gates, dbx limiters, UREI, Valley
People, Sony 501 digital processor. Rates: Quoted on a per
project basis. Extras & Direction: Stokes Sound Services spe-
cializes in on-location sound and video for all types of projects
from industrial training tapes to concert and musical specials.
Audio post-production specialties include audio editing and
program assembly, dialog replacement and foreign language
overdubs. Also available for rental are audio and video EFP
systems

STUDIO DELUX; APPV; West Bloomfield, MI 48033; (313)
855-2942; Owner: Rick Stawinski Studio Manager: Bill McKin-
ney

STUDIO M/WORLD THEATER; APPV; 45 E. 7th St./10 E.
Exchange; Saint Paul, MN 55101; (612) 290-1500; (612) 290-
1453; Owner: Minnesota Public Radio Studio Manager: Tom
Mudge Video Tape Recorders: JVC 8250 U-matic Video
Monitors: JVC Switchers/editors: Panasonic Video Cameras:
JVC GX59U. Synchronizers: Cipher Digital Softouch, Cipher
Digital Shadow Audio Recorders: 3M 32-track digital master-
ing system, Otari MTR-90II, Otari MTR-12 w/SMPTE center
stripe, MCI 110B 4-track 1/2", (4) Otari MTR-10, (3) Studer 810
Audio Mixers: Neve V Series 36 x 36 x 36, Neve 51 Series 36 x

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STUDIO M/WORLD THEATER
Saint Paul, MN



STUDIO M/WORLD THEATER
Saint Paul, MN

12 Soundstages; World Theater stage 30 x 35, house seats 916 Other Major Equipment: (2) Lexicon 224X LARC, Lexicon 200, EMT 140, Ecoplate I, Ecoplate II, ADR Scarp Major rack, (2) UREI LA-4 limiters, (2) Eventide 969 Harmonizers, (2) Lexicon PCM42, (2) Marshall time modulators, Trident Parametric EQ, B&K, Neumann, Schoeps, AKG and other quality microphones. The World Theater lighting consists of a Strand Century Mini Light Palette, a ColorTran Scenemaster with focus remote and more than 400 lighting instruments. Rates: Analog \$125/hr., digital \$140/hr., video/audio interlock and World Theater rates upon request. Extras & Direction: As host location for the Disney Channel's *A Prairie Home Companion* cable series, Studio M/World Theater has earned a reputation as a state-of-the-art facility for live performance video, simultaneous multi-track recording, synchronized audiopost-production and live national satellite distribution of radio and television in a uniquely inspiring facility. The World Theater, opened in 1910 as a "two balcony dramatic house," was completely renovated in 1986 to its original elegance. The interior offers a sense of intimacy with no seat further than 87 feet from the stage. The fully staffed theater is complemented by an exceptional sound reinforcement system and a dedicated audio recording/broadcast control room having direct hardwire multi-track interconnect to Studio M. In addition to six dressing rooms, a green room and a rehearsal room, the theater includes a sufficient lighting system to accomplish demanding video lighting designs.

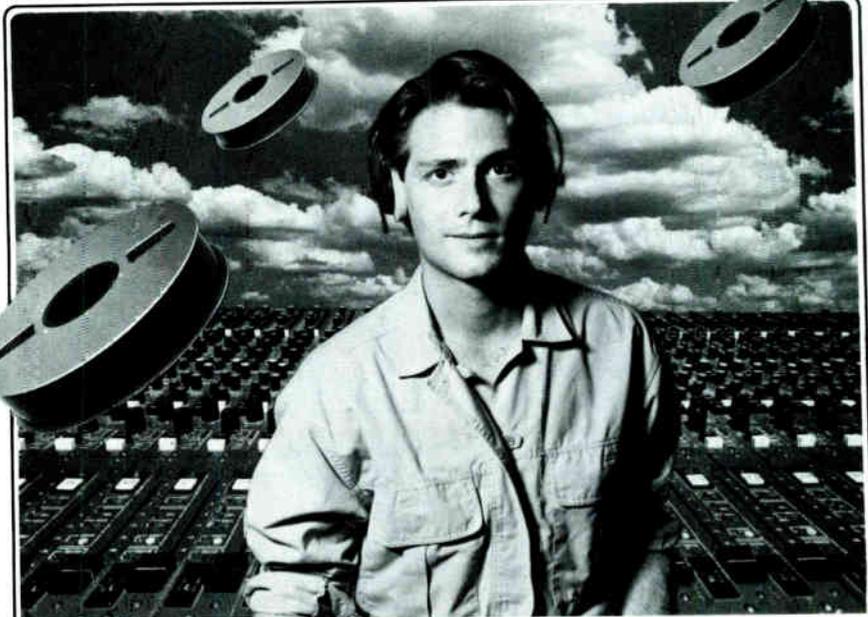
SUITE VIDEO: VPF, VPP/E, QLVP; 8035 N. Pt. Washington Rd., Milwaukee, WI 53217; (414) 352-9691; Owner: Jim Logan. Studio Manager: Barry Mainwood

SUMMIT SOUND: APPV; 1034 Summit Ave., Saint Paul, MN 55105; (612) 222-6367; Owner: Joseph Selsku

SWELL PICTURES: VPF, VPP/E, APPV; 233 E. Wacker Dr., Chicago, IL 60601; (312) 649-9000; Owner: Judy Topel. Studio Manager: Leo Cassettari.

SYN-COMP PRODUCTIONS, INC.: APPV, PO Box 6478; Champaign, IL 61821; (217) 352-0509; Owner: Linda L. Lauer. Studio Manager: M. Rothes

SYNPOINT PRODUCTIONS: VPF, OLVP; 2908 Natchez Ave. S., Minneapolis, MN 55416; (612) 920-5209; Owner: Mark Hoffman. Studio Manager: Jeff Novak



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Howard Kleinfeld
Songwriter, sound producer, recording artist, all-around musician



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A.J. Altieri
Drummer, percussionist

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TAB VIDEO PRODUCTIONS; VPF, VPPI/E, OLVP, APPV; 107 N. Walnut, Box 789; Monticello, MN 55362; (612) 295-5131; Owner: Thad Brenny Studio Manager: Thad Brenny

TAKE 1 STUDIOS; VPF, VPPI/E, OLVP, APPV; 4900 Euclid Ave.; Cleveland, OH 44103; (216) 431-1444; Owner: Phil Salem

TAPE II STUDIOS, INC.; VPF, VPPI/E, OLVP, APPV; 1999 S. Valley View Dr.; Saint Joseph, MI 49085; (616) 428-2021; Owner: Joel L. Motel Studio Manager: Joel L. Motel

TECHNISONIC STUDIOS; VPF, VPPI/E, OLVP, APPV; 1201 S. Brentwood Blvd.; Saint Louis, MO 63117; (314) 727-1055; Owner: Aragon Companies Studio Manager: Linda Schumacher

TELE-CRAFT VIDEO PRODUCTIONS; VPF, VPPI/E, OLVP; 11746 W. 86th Terr.; Lenexa, KS 66214; (913) 888-5935; Owner: Robert A. Grier Studio Manager: Robert A. Grier

TELE EDIT; VPPI/E; 10 S. Fifth St., Ste. 640; Minneapolis, MN 55402; (612) 333-5480; Owner: Lori Badiyan Studio Manager: John Gorski

TELE-PRODUCERS, INC.; VPPI/E; 7085 Shady Oak Rd.; Eden Prairie (Minneapolis), MN 55344; (612) 941-2988; Owner: Harlan Meyer Studio Manager: Harlan Meyer

TELECOM, INC.; VPF, VPPI/E, OLVP; 4770 Indianola Ave., Ste. 170; Columbus, OH 43214; (614) 431-0076; Owner: Mike Lev, Gregory McElwee

TELEMATRIX; VPF, VPPI/E; 5635 W. 80th St.; Indianapolis, IN 46278; (317) 872-8801; Studio Manager: Lynne D. Miller

TELOS VIDEO COMMUNICATIONS; OLVP, APPV; 67 Alpha Park; Cleveland, OH 44143; (216) 449-4777; Owner: Thomas Ball. Brian Neff Studio Manager: Brian Neff

THIRD COAST PRODUCTIONS, INC.; VPF, VPPI/E, OLVP, APPV; PO Box 93802; Milwaukee, WI 53203; (414) 276-8926; Owner: Vincent Gaudes, Thomas Ernest, Robert McWilliam Studio Manager: Vincent Gaudes, Thomas Ernest, Robe

TRANS GRADY; VPF, VPPI/E, OLVP; 2105 38th; Des Moines, IA 50310; (515) 279-5740; Owner: Jerry Grady Studio Manager: Jerry Grady

TRILLION POST PRODUCTION, INC.; VPPI/E; 5989 Tahoe Dr. SE; Grand Rapids, MI 49506; (616) 940-9944; Owner: Ed Anderson

TRIO VIDEO; OLVP; 700 N. Sangamon, Chicago, IL 60622; (312) 421-7060; Owner: Gary Meagher, Jack Walsh



UNIVERSAL RECORDING CORPORATION
Chicago, IL

UNIVERSAL RECORDING CORPORATION; APPV; 46 E. Walton; Chicago, IL 60611; (312) 642-6465; Owner: Murray R. Allen Studio Manager: Foote Kirkpatrick Video Tape Recorders: (10) JVC 8250 Synchronizers: (20) BTX Sotouch systems. (2) C-format Audio Recorders: (37) Magna-Tech dubbers. (7) digital recorders 2-32 track. (55) analog recorders 2-24 track Audio Mixers: Neve, SSL, Sony Other Major Equipment: Sony video projectors, ADR total audio post house, every library, (2) Synclaviers, (3) direct-to-disc. Rates: \$200-\$400/hr Extras & Direction: *Top Gun*, *Crime Story*, Frank Sinatra, Manowar

UNIVERSITY OF ILLINOIS COLLEGE OF MEDICINE AT ROCKFORD; VPF, OLVP, APPV; 1601 Parkview Ave.; Rockford, IL 61107; (815) 395-5598; Owner: State of Illinois Studio Manager: Gary V. Sackman

NORTH CENTRAL

VIDEO PRODUCTION

FACILITIES

Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin

In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPPI/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

UNIVERSITY OF WISCONSIN-STOUT TELEPRODUCTION CENTER; VPF, VPPI/E, OLVP, APPV; 800 S. Broadway; Menomonie, WI 54751; (715) 232-2624; Studio Manager: Rosemary Jacobson

U.S. STUDIOS; VPF, OLVP, APPV; 314 Clifton Ave.; Minneapolis, MN 55403; (612) 870-8190; Owner: E. Ward Eames III Studio Manager: Steven T. Jansen

VAUGHN COMMUNICATIONS GROUP; 7951 Computer Ave. S.; Minneapolis, MN 55435; (612) 831-2248; Owner: Vaughn Communications, Inc. Studio Manager: Kenneth E. Nichols

VIDEO DUPLICATION SERVICES; VPPI/E; 10 Granger Rd.; Cleveland, OH 44131; (216) 741-3827; Studio Manager: Mike Kearney

VIDEO DUPLICATION SERVICES, INC.; VPPI/E; PO Box 18337; Columbus, OH 43218; (614) 221-0899; Studio Manager: Patty Conti

VIDEO GENESIS, INC.; VPF, VPPI/E, OLVP; 24000 Mercantile Rd.; Beachwood, OH 44122; (216) 464-3635; Owner: Howard J. Schwartz Studio Manager: Howard J. Schwartz

VIDEO I-D, INC.; VPF, VPPI/E, OLVP, APPV; 105 Muller Rd.; Washington, IL 61571; (309) 444-4323; Owner: Sam B. Wagner Studio Manager: Greg Ellis

VIDEO MEMORY PRODUCTION CORPORATION; VPPI/E, OLVP; 3416 Ingleside Dr.; Parma, OH 44134; (216) 884-5845; Owner: David Childs, Sam George, Peter DeNoto

VILLAGE FILMWORKS; OLVP; 235 N. Bluff; Wichita, KS 67208; (316) 682-0142; Owner: John R. Huey

VISUAL SPECIALTIES; VPF, VPPI/E, OLVP; 31555 W. 14 Mile Rd., Ste. 105; Farmington Hills, MI 48018; (313) 855-2929; Owner: Roger Avie Studio Manager: Tracy L. Davis

WALL STREET PRODUCTIONS; APPV; 1189 E. 14 Mile Rd.; Birmingham, MI 48009; (313) 646-2054; Owner: Timothy Rochon Studio Manager: Joseph Sanders

WALTERS & STEINBERG PRODUCTIONS INC.; VPF, VPPI/E; 667 N. 36th St.; Lafayette, IN 47905; (317) 447-0008; Owner: Myra Steinberg, Dave Gass Studio Manager: Myra Steinberg

WEBSTER PRODUCTIONS; VPF, OLVP; 220 W. Locust St.; Chicago, IL 60610; (312) 951-7500; Owner: L.H. Bloodworth Studio Manager: L.H. Bloodworth

WEDDLE PRODUCTIONS; VPPI/E, OLVP, APPV; PO Box 751; Lebanon, MO 65536; (417) 532-3474; Owner: Stanley M. Weddle Studio Manager: Stanley M. Weddle

WESTERN WISCONSIN TECHNICAL COLLEGE-MEDIA CENTER; VPF, VPPI/E, OLVP; 304 N. 6th St.; La Crosse, WI 54602; (608) 785-9107; Studio Manager: Karl Friedline

WLF-TV MOBILE PRODUCTIONS; OLVP; 2605 Yeager; West Lafayette, IN 47906; (317) 463-1800; Owner: Blade Communications Studio Manager: Ken Gardner

WORLDWIDE SOUND & VIDEO PRODUCTIONS; VPF, VPPI/E, OLVP, APPV; 202 W. Plum; Robinson, IL 62454; (618) 544-7898; Owner: Ron Wheeler Studio Manager: Ron Wheeler

ZENITH/DB STUDIOS; VPPI/E, APPV; 676 N. LaSalle; Chicago, IL 60610; (312) 944-3600; Owner: Coken & Coken Inc Studio Manager: Ric Coken

ZEROBUDGET PRODUCTIONS; VPPI/E; Rte. 2, Box 554-MV; West Salem, WI 54669; (608) 786-0037; Owner: Steve Harm Studio Manager: David Gostisha

SOUTHWEST

Arizona, Arkansas, Las Vegas, Mexico, New Mexico, Oklahoma, Texas

A PLACE OF PRAISE; APPV; 2500 E. Vancouver; Broken Arrow, OK 74014; (918) 355-3020; (918) 355-3824; Owner: Bruce Dinehart

ACCENT VIDEO PRODUCTION; VPF, VPPI/E, OLVP; 7320 Ashcroft, Ste. 101; Houston, TX 77081; (713) 777-8810; Owner: Orlando Cardenas Studio Manager: Cynthia Cuellar

ADVANCED VIDEO PRODUCTIONS; VPF, VPPI/E, OLVP; 140 Second Ave.; Nederland, TX 77627; (409) 727-3227; Owner: Ralph C. Mouton Studio Manager: Ralph C. Mouton

AMERICAN TELEPRODUCTIONS; VPF, VPPI/E, OLVP; 17602 N. Black Canyon Hwy.; Phoenix, AZ 85023; (602) 866-0162; Owner: Times Mirror Cable Television, Inc. Studio Manager: Scott Geyer

AMS PRODUCTIONS, INC.; VPF, VPPI/E, OLVP; 6221 N. O'Connor, Ste. 109; Irving, TX 75039; (214) 869-4911; Owner: Andrew M. Streitfeld Studio Manager: Alicia Harris Video Tape Recorders: (2) Sony 3100 1" VTR w/h performance TBL, Sony 2000 1" VTR, Sony BVW-75 Betacam SP, (3) Sony BVW-10 Betacam Video Monitors: (3) Ikegami TM-209RH Switchers/editors: Grass Valley Model 200, Grass Valley Model 100 Video Cameras: Sony BVR-5 CCD, Sony DXC-3000 CCD, Sony DXC-M3A Synchronizers: Fostex 4030 Video Effects Devices: Abekas A530 w/ward Audio Recorders: (2) Fostex Model 20 Audio Mixers: (2) Soundcraft 16 x 4 Other Major Equipment: Dubner 20k character generators, all format editing, Grass Valley editing systems, Sony editing systems, full service duplication. Rates: A/B roll Betacam to 1" \$160/hr, 3 VTR 1" \$230/hr

ARIES PRODUCTIONS; VPF, VPPI/E, OLVP; 1110 Ave. H East, #200; Arlington, TX 76011; (817) 640-9955; Owner: Wynn Winberg Studio Manager: Wynn Winberg

ARIZONA STATE UNIVERSITY VIDEO PRODUCTION SERVICES; VPF, VPPI/E, OLVP; Tempe, AZ 85287; (602) 965-2183; Owner: State of Arizona Studio Manager: John Barnard

AUDIO VIDEO RECORDERS OF ARIZONA; VPF, VPPI/E, APPV; 3830 N. Seventh St.; Phoenix, AZ 85014; (602) 277-4723; Owner: Floyd Ramsey Studio Manager: Floyd Ramsey

AUSTIN CABLEVISION; VPF, VPPI/E, OLVP; 2191 Woodward; Austin, TX 78744; (512) 448-8100; Owner: A.T.C. Studio Manager: David P. Crews

AZBELL VIDEO PRODUCTIONS; VPF, VPPI/E, OLVP; 1813 Speight; Waco, TX 76706; (817) 754-4689; Owner: Billy Azbell Sr. Studio Manager: John Wheeler

BAILEY PRODUCTIONS, INC.; VPF, VPPI/E, OLVP, APPV; 931 Yale St.; Houston, TX 77008; (713) 864-2671; Owner: Jim Bailey, Ken Bailey

MARK BIRNBAUM PRODUCTIONS; OLVP; 13321 Purple Sage; Dallas, TX 75240; (214) 239-2360; Owner: Mark Birnbaum

BUSINESS VIDEO SERVICES; VPF, VPPI/E, OLVP, APPV; 13531 Montfort Dr., #103; Dallas, TX 75240; (214) 991-1537; Owner: Ronald C. Burton Studio Manager: Eleanor L. Burton

CHRISTIAN BROTHERS RECORDING; APPV; 125 Albert Pike; Hot Springs, AR 71913; (501) 623-6512; Owner: Dan Kellerby, Otto Beck Studio Manager: Dan Kellerby

CITA PRODUCTIONS; PO Box 79548; Fort Worth, TX 76179; (817) 232-5436; Owner: Rhine Nyen

COMMUNICATION DESIGN; VPF; 3722 E. Chipman; Phoenix, AZ 85040; (602) 437-2189; Owner: Richard Altman Studio Manager: Dan Speer

COOK SOUND AND PICTURE WORKS; VPF, APPV; 4801 Woodway, #355W; Houston, TX 77056; (713) 960-8222; Owner: Dwight L. Cook Studio Manager: Shara Knight

COWSER RECORDING; APPV; 2212C Michigan Ave.; Arlington, TX 76013; (817) 265-4300; Owner: Jane Alexander, Jim Cowser Studio Manager: Craig Webb

CREATIVE SERVICES KDTU-TV 18; VPF, VPPI/E, OLVP, APPV; 1855 N. 6th Ave.; Tucson, AZ 85705; (602) 624-0180; Owner: Diocese of Tucson Studio Manager: Robert Nordmeyer, Rudy Casillas

CROCKER'S COUNTDOWN PRODUCTIONS; OLVP; 5526 McCommas Blvd., Dallas, TX 75206; (214) 823-2775; Owner: Thomas C. Crocker. Studio Manager: Thomas C. Crocker. Extras & Direction: Crocker's Countdown Productions is a turn-key Betacam video production company located near downtown Dallas. Varied and extensive background in EFP/ENG style production. Eleven years professional experience as Director of Photography, TV news photographer, editor, field producer. Clients include all major nationally syndicated programs. International producers utilize full production services and segment idea support. Production equipment includes BVP-30 plumbicon Betacam; Lowell light location package, BVP-21 playback; full audio; O/Commer-Gitzo tripod. Award winning documentaries for litigation production, music; sports, commercial and corporate production. Request reel



DALLAS SOUND LAB
Irving, TX

DALLAS SOUND LAB; APPV; 6305 N. O'Connor Blvd., Ste. 119; Irving, TX 75039; (214) 869-1122; Owner: Russell Whitaker. Studio Manager: Johnny Marshall. Video Tape Recorders: MCI JH-110 LB-3 1" 1/2" layback recorder. Video Monitors: Assorted video monitors by Sony, Mitsubishi, RCA, Barco and NEC Synchronizers: BTX Softouch/Shadow (4-machine), Audio Kinetics Q lock 3 1/2. Audio Recorders: Sony PCM-3324 24-track digital, Otari MTR-9C 24-track, MCI JH-114 24-track, additional recorders by MTM, MCI, Otari, Sony and Nagra. Audio Mixers: SSL 6056-E automated w/total recall, MCI JH-536 automated, MCI JH-636. Soundstages: 15,000 sq. ft., 6,000 sq. ft., 3,000 sq. ft. (The Studios at Las Colinas). Other Major Equipment: MTM 35mm and 16mm high-speed projectors and dubbers, SFX library on CD, extensive MIDI synthesizer setup by Kurzweil, Yamaha, Linn, Korg, Sequential Circuits, Simmons and Oberheim, and a fully equipped 48-voice Synclavier Music Production System. Rates: \$50-\$235/hr, bulk and block rates available upon request. Extras & Direction: Dallas Sound Lab is proud to offer the largest and most sophisticated facility of its kind in the Southwestern United States. Studio A up to 48-track digital/analog recording to video or film for orchestra scoring to picture, video sweetening, and album-jingle production, with audio/video tie lines to three sound stages. Studio B: 24-track control room with voice-over booth for audio assembling/mixing. Studio C: 24-track digital/analog post-production control room interlocked to video or film with a large isolation booth for ADR(looping), SFX assembling, and mixing to picture. Studio D: Synclavier hard disk-based digital production studio for SFX assembling and synthesized scoring to picture.

DESERT VIDEO & FILM PRODUCTIONS; VPF, VPPI/E, OLVP, APPV; 1616 E. Osborn; Phoenix, AZ 85016; (602) 263-3400; Owner: Arizona Television Company. Studio Manager: William C. Lewis.

DOWNSTREAM FILM & VIDEO; OLVP; 2143 E. 10th St., #4; Tempe, AZ 85281; (602) 966-3090; Owner: Bob Armes, Lisa Pinerio.

DUKE CITY STUDIO; VPF; 4121 Cutler NE; Albuquerque, NM 87110; (505) 884-5151. Owner: Jay Lefkowitz. Studio Manager: Michelle Thompson

THE EDITING COMPANY; VPP/E; 8600 Westpark, Ste. 110; Houston, TX 77063; (713) 783-2655; Owner: L.G. Clinton, Jr., Nancy Clinton. Studio Manager: Richard Krause. Video Tape Recorders: (4) Sony 2000, Sony 2500, (2) Betacam 40, (5) Sony 800. Video Monitors: (3) Sony Trinitron 19" tape room and edit monitors, an entire fleet of smaller Sonys for individual monitoring. Switchers/editors: Ampex AVC-23 switcher, Grass Valley 1600 switcher, Grass Valley 41 ISC editor, Sony 3000 editor. Video Cameras: Sony BVP-330A, (2) Panasonic WV-1800 B/W. Synchronizers: Evertz Emulator. Video Effects Devices: Ampex ADO-2010, NEC E-flex DVE. Audio Record-

—CONTINUED ON NEXT PAGE

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—CONTINUED FROM PREVIOUS PAGE

ers: Tascam ATR-60, TEAC 25-2. Audio Mixers: Tascam M-520 20 x 8, Studiomaster 8 x 4. Other Major Equipment: (2) Fora color correctors, (2) Quantalont 500 character generators, Terry Moore senior editor, David Tanner editor. Rates: ¼" editing 3-machine is \$150/hr, ind DVE 1" 3-machine is \$300/hr

ENTERTAINMENT DEVELOPERS; OLVP; PO Box 161293; Austin, TX 78716; (512) 441-1372; Owner: Claude Mathews.

FIRST VIDEO PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 4235 Centergate; San Antonio, TX 78217; (512) 655-1111; Owner: Mark VII Productions. Studio Manager: Glenn Du-chaine.

GAND STREET STUDIO; OLVP; 1600 Gand St.; Dallas, TX 75215; (214) 421-4693; Owner: Jesus D. Carrillo

DAVID GARRIGUS PRODUCTIONS; 2025 Gardanne; Car-rollton, TX 75007; (214) 492-5896; Owner: David Garrigus. Studio Manager: David Garrigus.

GO-VIDEO PRODUCTIONS, INC.; VPF, VPP/E, OLVP; 4141 N. Scottsdale Rd., Ste. 204; Scottsdale, AZ 85251; (602) 481-2900; Owner: Publicly traded company. Studio Manager: Tim Kuhn.

GOOD CLEAN SOUND; OLVP, APPV; 3406 Werner; Austin, TX 78722; (512) 480-0714; Owner: Tracy Gehman. Studio Manager: Peter Bretz

GREKEL PRODUCTIONS, INC.; VPF, VPP/E, OLVP; 7506 N. Broadway, Ste. 501; Oklahoma City, OK 73116; (800) 634-5045 (outside Oklahoma); (405) 842-7171; Owner: Gregory D. Leslie. Studio Manager: Michael Ketchersid, Patrick Bryant.

HORIZON STUDIOS; VPF, VPP/E, OLVP; 2015D E. 51st Pl.; Tulsa, OK 74105; (918) 749-4155; Owner: Ray Shank

INDI/COM PRODUCTIONS; VPF, OLVP; 11969 Plano Rd., Ste. 140; Dallas, TX 75243; (214) 234-2029; Owner: Alton Cagle

INTELOGIC TRACE, INC.; VPF, VPP/E; PO Box 400044; San Antonio, TX 78229; (512) 699-7112; Studio Manager: Hank McDonnell.

S O U T H W E S T

VIDEO PRODUCTION FACILITIES

Arizona, Arkansas, Las Vegas, Mexico,
New Mexico, Oklahoma, Texas

In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

JG PRODUCTIONS; VPF; 2408 Timberloch Pl., Ste. B-7; The Woodlands, TX 77380; (713) 367-0391; Owner: Joyce D. Gay. Studio Manager: Sherril Dell.

JOHN JOHNS; VPF, VPP/E, OLVP, APPV; 848 Kinwest Pkwy., Ste. 197; Irving, TX 75063; (214) 556-2275; Owner: John Johns. Studio Manager: John Johns

K-VIDEO PRODUCTIONS; VPF, VPP/E, OLVP; 14027 N. 32nd St.; Phoenix, AZ 85032; (602) 992-4443; Owner: Dennis Kayer. Studio Manager: Dennis Kayer

KDTU-TV CREATIVE SERVICES; VPF, VPP/E, OLVP; 1855 N. 6th Ave.; Tucson, AZ 85705; (602) 624-0180; Owner: Roman Catholic Diocese of Tucson. Studio Manager: Robert Nordmeyer

LARR COMPUTER CORP. OF DEL; KLARR SATELLITE RADIO & TV DIV.; VPF, VPP/E, OLVP, APPV; PO Box 3842; Houston, TX 77253; Owner: Dr. Lawrence Herbst. Studio Manager: Ruth Gray

LINCOLN INSTITUTE; VPF, VPP/E, APPV; 7622 Louetta Rd.; Spring, TX 77379; (713) 376-9679; Owner: Lincoln Foundation. Studio Manager: Joe E. Lincoln

LUKEMAN BLOCKER; OLVP; 1039 N. Henderson; Fort Worth, TX 76107; (817) 870-1134; Owner: Gordon Blocker, Bob Lukeman

MAGNUM AUDIO VISUAL, INC.; VPF, OLVP; 1333 Maryland Dr.; Irving, TX 75061; (214) 554-0533; Owner: Gary Larr, Bob Cox, Stuart Reid, Paul Johnson. Studio Manager: Gary Larr.

MARTIN RECORDING COMPANY, INC.; VPF, VPP/E, OLVP, APPV; 120 W. Castellano; El Paso, TX 79912; (915) 532-2860; Owner: Scott Martin. Studio Manager: Larry Emerson

TERRY MCCULLOUGH PRODUCTIONS, INC.; VPF; 2710 Stemmons Freeway, 601 N.; Dallas, TX 75207; (214) 630-4994; Owner: Terry McCullough

DENNIS MCDONALD PRODUCTIONS; VPF, VPP/E, OLVP, APPV; Rt. 1, Box 144G; Gladewater, TX 75647; (214) 984-4146; Owner: Dennis McDonald. Studio Manager: Doug Pan-nell, Joel Hall.

MCKINNON DIAZ & ASSOCIATES; OLVP; 5625 NW Central Dr., Ste. 105; Houston, TX 77092; (713) 460-8356; Owner: Robert A. McKinnon. Virginia A. Diaz

MEDIA PEOPLE, INC.; VPF; 6736 E. Avalon; Scottsdale, AZ 85251; (602) 941-8701; Owner: Janyce Brisch-Kanaba, Steve Kanaba

MEDIA SERVICES; VPF, VPP/E, OLVP; SWTSU; San Marcos, TX 78666; (512) 245-2398; Owner: Southwest Tex. State University. Studio Manager: Bill Jennings

METROPOST; VPP/E, APPV; 906 E. Fifth St.; Austin, TX 78702; (512) 476-3876; Studio Manager: Vincent Hollister

MF PRODUCTIONS; VPF, VPP/E, OLVP; 4266 Yupon Ridge Dr.; Houston, TX 77074; (713) 530-7153; Owner: Michael Friedman. Studio Manager: Michael Friedman

MOHAVE COMMUNITY COLLEGE; VPF, VPP/E, OLVP; 1971 Jagerson Ave.; Kingman, AZ 86401; (602) 757-4331;

NEW AGE RECORDING; APPV; PO Box 680012; San Antonio, TX 78268; (512) 299-1038; Owner: Richard Veliz

NEW VISION; VPF, VPP/E, OLVP; 840 E. Windsor Ave.; Phoenix, AZ 85006; (602) 265-6720; Owner: Ron Olson. Studio Manager: Ron Olson

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OMEGA AUDIO AND PRODUCTIONS, INC.
Dallas, TX

OMEGA AUDIO AND PRODUCTIONS, INC., APPV; 8036 Aviation Pl., Dallas, TX 75235; (214) 350-9066; Owner: Paul A. Christensen, Charles R. Billings. Studio Manager: Donna Christensen. Video Tape Recorders: (11) RCA TH-200/2000/2500 Video Monitors: RCA 26" Switchers/editors: (2) Grass Valley, (2) CMX 3400A. Video Cameras: RCA/CEI Synchronizers: CMX Cass 1, 5 machine audio for video/film editor with CMX 8" disk reader and CMX disk-based mixing automation. Video Effects Devices: 2 channels ADO, 2 channels NEC E-Flex Audio Recorders: (3) Otari MTR-90 24-, 46-track, (3) Otari MTR-10 2-, 4-track w/CSTC, Otari 5050B, Mitsubishi X-80 digital Audio Mixers: Amek M2500 36 x 24 w/CMX automation, API 32 x 24, custom 24 x 24. Other Major Equipment: Full Scamp rack, Harmonizer, (5) Delta-Lab Super Time-Lines, Yamaha SPX90, DDL-1 digital delays, Lexicon 224XL, MXR, Ola digital reverbs, Master Room MR11, Audicon plates, JREI Little Dippers, stereo synth, EXR Exciter, dbx program processors, Aphex Compeller, BBE Aural Exciter. Rates: 24-track interlock with picture \$150/hr., 46-track w/picture \$200/hr. Extras & Direction: Co-located with Video Post & Transfer, Inc. at Dallas Love Field. Recent music specials mixed/sweetened: Fats & Friends for HBO, Texas 150 for ABC, Johnny Cash for CBS, Bob Hope for NBC, Joe Bob Briggs, Gingerbrook Faire, Cotton Patch Gospel, Prince, Quarterflinger, Carl Perkins. Jerry Jeff Walker, PBS-Van Cliburn International Piano Competition and Handel's Messiah, Joe Ely, Eddie Rabbit, Oak Ridge Boys, Commodores, Helen Reddy. Omega also maintains a 46-track remote recording facility with full SMPTE interlock.

ON LOCATION VIDEO SERVICES, VPF, VPPI/E, OLVP; Box 35657; Houston, TX 77235; (713) 728-1020; Owner: Mel Rainer. Studio Manager: Bob Andrews.

ON VIDEO, INC., VPF, VPPI/E, OLVP; 10110 Monroe Dr.; Dallas, TX 75229; (214) 352-9600 (inside T); (800) 922-2402; Owner: Jeff Schum. Studio Manager: Sandy Abernethy.

PHANTOM PRODUCTIONS, INC., OLVP, APPV; PO Box 4870; 701 N. Brazos, Ste. 500; Austin, TX 78765; (512) 320-9098; Owner: Chris & Martin Theophilus.

T.L. PHIPPS & CO., VPF, VPPI/E, OLVP; PO Box 472200, 11375 E. 61 St.; Tulsa, OK 74147; (918) 254-1045; Owner: Terry Phipps. Studio Manager: Debbie Strickland.

PHOENIX AUDIO-VISUAL, INC., VPPI/E, OLVP; 1039 N. 24th St.; Phoenix, AZ 85008; (800) 262-5588; (602) 267-8080; Owner: James A. Smidt, Michael J. Reese. Studio Manager: Steve Crouse. Video Tape Recorders: Sony VP-5000, Sony VO-5800, Sony VP-5850 Video Monitors: Sony Profeel 25", Sony XBR 25", Sony Trinitrons 19", Sony 9" to 14", Mitsubishi 36" Switchers/editors: Sony SEG2000A, Sony RM-440. Synchronizers: Adams-Smith 2600A. Video Effects Devices: For-A 420, Chyron UP-2. Audio Recorders: Nagra 4-2, TEAC 3340, 3440, TEAC 133. Audio Mixers: Yamaha 1000, Yamaha 2000, TAC Scorpion 32 x 8 x 8 x 2, and others. Other Major Equipment: G.E. PJ 5055, Cetec Vega, Schoeps, wireless, Renkus-Heinz, splitters, A/V equipment, lighting, test equipment, complete grip truck and grip packages. Rates: Call.

PHOENIX VIDEO FILMS/PAUL S. KARR PRODUCTIONS, VPF, VPPI/E, OLVP, APPV; 2949 W. Indian School Rd.; PO Box 11711; Phoenix, AZ 85017; (602) 266-4198; Owner: Paul Karr. Studio Manager: Kelly Karr.

PMA—PEARL MANAGEMENT AGENCY; OLVP; 13610 N. Scottsdale Rd., Ste. 10127; Scottsdale, AZ 85254; (602) 745-0023; Owner: Mary Collins, Ron Rivezzo. Studio Manager: Reggie Williams.

POSTING BROTHERS STUDIOS, VPF, VPPI/E, OLVP, APPV; 6800 Gateway E., Bldg. 5; El Paso, TX 79915; (915) 775-1401; Owner: Paul Newell, Arthur Mayfield. Studio Manager: Paul Newell.

PRISM STUDIOS, INC., VPF, VPPI/E, APPV; 2217 C. Michi- gan Ave.; Arlington, TX 76013; (817) 277-4341; Owner: Jane Alexander. Studio Manager: Doug Gruden.

RESOLUTION MULTIMEDIA PRODUCTIONS; VPF, OLVP, PO Box 43543; Tucson, AZ 85733; (602) 881-2073; Owner: Jeff Robins. Studio Manager: Jeff Robins.

ROBERT ROHM PRODUCTIONS, INC., VPF, OLVP; 14832 Venture Dr.; Dallas, TX 75234; (214) 247-0086; Owner: Robert Rohm.

R.S.V.P. RECORDING STUDIO & VIDEO PRODUCTIONS; OLVP, APPV; PO Box 742001; Dallas, TX 75243; (214) 231-2198; Owner: David Singer.

R.W.R. PRODUCTIONS; OLVP; PO 746; Odessa, TX 79763; Owner: Robert W. Riggs. Studio Manager: Robert W. Riggs.

SOUTH COAST VIDEO, INC., VPF, VPPI/E, OLVP; 5234 Elm; Houston, TX 77081; (713) 661-3550; Owner: Everett Gorel, Bill Hamzy. Studio Manager: Steve Goyette.

STUDIO CENTER, VPF, OLVP, APPV; 6540 Randolph Blvd.; San Antonio, TX 78233; (512) 653-4004; Owner: Tim Gressler. Studio Manager: Tim Gressler.

TELE-IMAGE, VPF, VPPI/E, OLVP, APPV; 6305 N. O'Connor LB 6; Irving, TX 75039; (214) 869-0060; Owner: Robert Schiff. Studio Manager: Diane Barnard. Video Tape Recorders: (10) Sony BVH-2000/2500, (7) Sony BVU-800/820, (2) Sony BVW-10/40 Video Monitors: (8) Sony BVM-1900. Switchers/editors: Grass Valley 300, Grass Valley 1680, Grass Valley 100, Grass Valley 51E editor, (2) Grass Valley 41 editor. Video Cameras: (2) Ikegami 357A, (2) Ikegami HL-79EAL, (2) Sony DXC-3000 CCD Synchronizers: Alpha "Boss" controller, (3) BTX Shadow, (4) Lynx TimeLine, BTX Cypher time code reader/generator. Video Effects Devices: Quantel Paint Box, (2) Ampex ADO w/Infinity, Abekas A-53D, Abekas A-42 still store, Abekas A-62 digital disk recd./interface. Audio Recorders: Studer A800 24-track, (2) Studer A800 8-track, (3) Studer A810 2-center t.c., Studer A820 2-center t.c. Audio Mixers: SSL 4000E 34 x 32, Sony/MCI 618 12 x 2, Studer 169 12 x 2, Graham-Patten 612ESAM 12 x 2 automated. Soundstages: 900 sq ft (27' x 36' 3" x 29' 6" x 29' 4"). Other Major Equipment: Sony BVX-30 digital noise reduction, Magna-Tech dubber, (3) Chyron Scribe character generator, multi-camera remote truck (20' bobtail). Rates: Contact Mark Terry, sales mgr. Jack Johnston, acct. exec. Extras & Direction: Annual seminar for Mary Kay Cosmetics (1981 through 1987); tele-conferences for Voluntary Hospitals of America, multi-camera remote coverage and editorial for The Wrestling Network, Radio Shack national spots and industrial; Dallas County Community College District/Center for Telecommunications "American Adventure" telecourse (26 x .30) for PBS Adult Learning Stations, promo on (film editorial) on TGI Friday's, Frito Lay promo, Pepsi front and Greyhound Bus Lines, Inc. and other national spots, audio and post-production. GTE corporate/industrial post-production and audio.

TELEPRODUCTIONS UNLIMITED, VPF, VPPI/E, OLVP, APPV; 5820 S. 129th E. Ave.; Tulsa, OK 74134; (918) 252-2909; Owner: Frank E. Laughlin, Mel Elzea. Studio Manager: Mel Elzea.

TEXAS VIDEO & POST; VPF, VPPI/E, OLVP; 8964 Kirby Dr.; Houston, TX 77055; (713) 667-5000; Owner: Grant Guthrie. Studio Manager: Rick Cortright, David Leavell.

TIMBERLINE PRODUCTIONS, INC., 11001 N. 24th Ave., Ste. 606; Phoenix, AZ 85029; (602) 997-7757; Owner: Roger Pearsall. Studio Manager: Jan Miller.

TRANS GLOBAL PRODUCTIONS, INC., VPF, VPPI/E, OLVP, APPV; 5600 N. Dixie Blvd.; Odessa, TX 79762; (915) 362-7122; Owner: Bob Bailey.

TSUNAMI OPERATIONS; APPV; 2803 Lafayette Ave.; Austin, TX 78722; (512) 477-4823; Owner: Mark Coffey.

UNIVERSAL MUSIC AND POST, INC., VPF, VPPI/E, APPV; 5840 S. Memorial; Tulsa, OK 74145; (918) 622-6444; Owner: Rod & Sallie Slane. Studio Manager: Keith Slane.

UNIVERSITY OF TEXAS SOUTHWESTERN MEDICAL CENTER AT DALLAS; VPF, VPPI/E, OLVP, APPV; 5323 Harry Hines Blvd.; Dallas, TX 75235; (214) 688-3692; Studio Manager: Robert L. Tubbs.

VAS COMMUNICATIONS; VPF; 4800 N. 22nd St.; Phoenix, AZ 85016; (602) 957-5100; Owner: E.B. Diethrich, M.D. Studio Manager: R.M. Williams.

THE VIDEO EYE, VPF, VPPI/E, OLVP; 10960 Millridge N. Dr., #103; Houston, TX 77070; (713) 890-8364; Owner: Robert Fitch. Studio Manager: Robert Fitch.

VIDEO MEDIA PRODUCTIONS; VPF, VPPI/E, OLVP; 2727 W. Southern Ave., Ste. 7&8; Tempe, AZ 85282; (602) 966-6545; Owner: James Rinkenberger. Studio Manager: Ann Bonanno.

VIDEO POST & TRANSFER, INC., VPPI/E; 8036 Aviation Pl., Box 53; Dallas, TX 75235; (214) 350-2676; Owner: Neil Feldman. Studio Manager: Jaxie Bryan.

VIP PRODUCTION CENTER; VPF, VPPI/E, OLVP; 2235 W. Alice; Phoenix, AZ 85021; (602) 861-2666; Owner: Hamilton Wright, Mike Jones.

JOHN WAGNER RECORDING STUDIOS, INC., APPV; 12000 Candelaria NE, Ste. I; Albuquerque, NM 87112; (505) 296-2766; Owner: John Wagner, Laura L. Zachery. Studio Manager: John Wagner.

WILDMAN PRODUCTIONS; VPF, VPPI/E, OLVP; 8925 Rose- cliff; Dallas, TX 75217; (214) 398-3456; Owner: David Hirsch. Studio Manager: David Hirsch.

SO. CALIFORNIA & HAWAII

A&M VIDEO, A DIVISION OF A&M RECORDS, INC., VPF; 1416 N. La Brea Ave.; Hollywood, CA 90028; (213) 469-2411; Owner: Herb Alpert, Jerry Moss. Studio Manager: Milt Olin, Barbara Davis, Steve Macon.

ABBA DABBA VIDEO; VPF, OLVP; 3293 Cahuenga Blvd. W. 101; Hollywood, CA 90068; (213) 969-0910; Owner: Joseph F. Pyles. Studio Manager: Leslie J. Hoskins.

ACTION VIDEO INC., VPPI/E; 6616 Lexington Ave.; Hollywood, CA 90038; (213) 461-3611; Owner: Sam Holtz, Joe Benadon, Francisco Araz. Studio Manager: Sam Holtz.

ADVENTIST MEDIA PRODUCTIONS; VPF, VPPI/E; 1100 Rancho Conejo Blvd.; Newbury Park, CA 91320; (805) 373-7770; Owner: Seventh-day Adventist Church. Studio Manager: Jerry Reed.

A.J.S. MEDIA CONSULTANTS; VPPI/E; 7038 DeCielis Pl., #9; Van Nuys, CA; (213) 568-9058; Owner: Allan J. Schollnick. Studio Manager: Allan J. Schollnick.

AMERICAN VIDEO FACTORY; VPF, VPPI/E, OLVP, APPV; 4150 Glencoe Ave.; Marina Del Rey, CA 90292; (213) 823-8622; Owner: Andrew Mainsner. Video Tape Recorders: (14) Ampex VPR 3 1/2", (4) Sony BVW-75 Betacam, (8) Sony BVU-800 3/4" Video Monitors: (10) Conrac 5722, (12) Ikegami 14" hi resolution Switchers/editors: (3) Grass Valley 300, (3) CMX 3400 Video Cameras: (4) Ikegami HL-79EAL, (2) Sony BVP-30 Betacam. Synchronizers: (4) Adams-Smith 2600 Video Effects Devices: (2) Ampex ADO, Vital 4-channel squeezezoom Audio Recorders: (2) Otari MTR-90 24-track, Otari 5050 4-track, (3) Otari 5050 2-track. Audio Mixers: Sound Workshop Model 30. Soundstages: 60 x 45. Other Major Equipment: Mobile video truck, Cubicomp 3-D computer graphics system, (2) Bosch FDL60 film-to-tape transfer systems w/DaVinci color corrector, (100) duplication decks.

AMERICAN VIDEOGRAM; VPF, VPPI/E, OLVP, APPV; 12020 W. Pico; West Los Angeles, CA 90064; (213) 477-1535; Owner: John Berzner. Studio Manager: Larry Gitlin.

AMETHYST STUDIOS; VPF; 7000 Santa Monica; Holly- wood, CA 90038; (213) 467-3700; Owner: Roger Mende.

ANNENBERG CENTER FOR HEALTH SCIENCES, VPF, VPPI/E, OLVP, APPV; 39000 Bob Hope Dr.; Rancho Mirage, CA 92270; (619) 340-0130; Owner: Eisenhower Medical Center. Studio Manager: Jim Huff.

APTECH PRODUCTIONS; VPPI/E, OLVP; 1935 1/2 Barry Ave.; Los Angeles, CA 90025; (213) 478-3640; (213) 473-1084; Owner: Eric Werbalowsky. Studio Manager: Lauri Flack.

ASSOCIATED PRODUCTION MUSIC; APPV; 6255 Sunset Blvd., Ste. 724; Hollywood, CA 90028; (213) 461-3211; Studio Manager: Cassie Gorneb. Extras & Direction: Representing the KPM, Bruton, Conroy, Themes, Shepherds Bush, and Coombe Production Music Libraries to the AV, film and video media. Music available on tape, record or compact disc. Supplying music to Academy Award-winning short subject *Up, The Peoples Court, The Color Purple, The Right Stuff, Superbowl '86*, original theme for *WNBC's 1986*.

AURA PRODUCTIONS; VPF; 7911 Willoughby Ave.; Los Angeles, CA 90046; (213) 656-9373; Owner: Richard Beck.

BRUCE AUSTIN PRODUCTIONS; 6110 Santa Monica Blvd.; Hollywood, CA 90038; (213) 462-4844; Owner: Bruce Austin. Studio Manager: Bruce Austin.

BARRYTONE PRODUCTIONS, INC.; APPV; 5465 Santa Monica Blvd.; Hollywood, CA 90029; (213) 463-9557; Owner: James Barry, Terry Koeckritz, Joanne Putman. Studio Manager: Terry Koeckritz.

BECKJORD CINEMATOGRAPHY; OLVP; Box 6534; Malibu, CA 90264; (213) 285-3362; Owner: Erik Beckjord.

PHIL BEDEL PRODUCTIONS; VPF; 1107 N. El Centro; Los Angeles, CA 90038; (213) 465-2454; Owner: Phil Bedel. Studio Manager: Don Grav.

ROLLAND BEECH PRODUCTIONS; VPF, OLVP; 1795 Ridgeview Cir. W.; Palm Springs, CA 92264; (619) 323-5247; Owner: Rolland V. Beech. Studio Manager: Irma A. Beech.

BERGMARK PRODUCTIONS; VPPIE, OLVP; 5824 Compass Dr.; Los Angeles, CA 90045; (213) 645-6313; Owner: Hakan Bergmark. Studio Manager: Hakan Bergmark.

BOB'S BANDAIDS; OLVP, APPV; 3782 E. Austin Way; Fresno, CA 93726; (209) 227-1224; Owner: Bob Martin. Studio Manager: Paige Lehman.

BRANDON ENGINEERING & SOUND; APPV; PO Box 3134; Arcadia, CA 91006; (818) 447-6524; Owner: Eric Brandon. Studio Manager: Stan Coutant.

BREWSTER VIDEO PRODUCTIONS, INC.; VPF, VPPIE, OLVP; 1399 E. 28th St.; Long Beach, CA 90806; (213) 595-9411; Owner: Jim Brewster, Rick Szanto. Studio Manager: Matt Clayton.

S O U T H E R N C A L I F O R N I A

VIDEO PRODUCTION FACILITIES

In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPPIE (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

BRINCO PRODUCTIONS; OLVP; 2331 28th St., Ste. 2; Santa Monica, CA 90405; (213) 450-5115; Owner: Antonio Soriano. Studio Manager: Margarita Soriano.

MARTIN BRINKERHOFF ASSOCIATES, INC.; VPF, VPPIE, OLVP; 17767 Mitchell; Irvine, CA 92714; (714) 660-9399; Owner: Martin Brinkerhoff. Studio Manager: Martin Brinkerhoff.

BYRER PATCH PRODUCTIONS; 15363 Mulholland Dr.; Los Angeles, CA 90077; (818) 789-6998;

BUENA VISTA SOUND; APPV; 500 S. Buena Vista St.; Burbank, CA 91521; (818) 840-5513; Owner: Walt Disney Studios. Studio Manager: Jacobus Rose, Steven Brimmer.

BUZZY'S RECORDING; APPV; 6900 Melrose Ave.; Los Angeles, CA 90038; (213) 931-1867; Owner: Walter Resnik. Studio Manager: Larry Lantz.

CADILLAC FILMS; OLVP; PO Box 389; Hollywood, CA 90078; (818) 990-2903; (213) 465-9862; Owner: Samn Holcombe, James Sedivy, Jack Ziga. Studio Manager: James Sedivy.

CALIFORNIA VIDEO CENTER; VPF, VPPIE, OLVP, APPV; 5432 W. 102nd St.; Los Angeles, CA 90045; (213) 216-5400; Studio Manager: Rich Zarro, Alana Ireland.

CAMERA ONE; OLVP; 1609-D Iwi Way; Honolulu, HI; (808) 732-2590; Owner: Rodney A. Ohtani. Studio Manager: Rodney A. Ohtani.

CANDLEWICK PRODUCTIONS, INC.; APPV; 1161 N. Highland Ave.; Hollywood, CA 90038; (213) 462-7979; Studio Manager: Larry K. Smith.

CANTRAX RECORDERS; APPV; 2119 Fidler Ave.; Long Beach, CA 90815; (213) 498-6492; Owner: Richard Cannata. Studio Manager: Nancy Cannata.

CANYON VIDEO PRODUCTIONS; VPF, VPPIE, OLVP; 13733 Ventura Blvd.; Sherman Oaks, CA 91423; (818) 789-7894; Owner: Ken Menkin. Studio Manager: Ken Menkin.

CAPITOL/EMI-MANHATTAN RECORDS; VPPIE; 6920 Sunset Blvd.; Hollywood, CA 90028; (213) 461-9141 ext.285; Owner: Capitol Records, Inc. Studio Manager: Jim Hancock. Video Tape Recorders: slow motion.

CHACE PRODUCTIONS, INC.; APPV; 7080 Hollywood Blvd., #418; Hollywood, CA 90028; (213) 466-3946; Owner: Frederic Chace. Studio Manager: David Gibbar.

CITYCHANNEL 8 VIDEO/POST; VPF, VPPIE, OLVP, APPV; 8611 Santa Monica Blvd.; West Hollywood, CA 90069; (213) 854-7388; Owner: City of West Hollywood. Studio Manager: Jon C. Merritt.

COMMEDIA PICTURES PRODUCTIONS INC.; VPPIE, APPV; 5350 N. Jackson Dr., Ste. 122; La Mesa, CA; (619) 448-2121; Owner: Frank Evans. Studio Manager: Frank Evans.

COMMONWEALTH COMMUNICATIONS; OLVP; 1215 W. Sixth St.; Los Angeles, CA 90017; (213) 482-9899; Owner: Bruce Miller. Studio Manager: Bruce Miller.

COMPACT VIDEO SERVICES; VPPIE; 2813 W. Alameda Blvd.; Burbank, CA 91505; (818) 840-7000; Studio Manager: John Donlon.

COMPLETE POST INC.; VPPIE; 6087 Sunset Blvd.; Hollywood, CA 90028; (213) 467-1244; Owner: Carlton Communications. Studio Manager: Ed Migliore, Neal Rydall.

CONSOLIDATED FILM INDUSTRIES; VPPIE; 959 Seward St.; Hollywood, CA 90038; (213) 960-7444; Owner: Continental Graphics Corp. Studio Manager: Cyndy Raymond.

CREATIVE SERVICES GROUP; APPV; 17456 Emelita St.; Encino, CA 91316; (818) 343-7005; Owner: Rick Fleishman.

CROSSLEY DIGITAL SOUND DESIGN; APPV; 603 Island View Dr.; Santa Barbara, CA 93109; (805) 962-7832; Owner: Kevin Crossley. Studio Manager: Kevin Crossley.

CRUNCH NUMBER PRODUCTIONS; VPPIE, OLVP; 10419 Myrna St.; North Hollywood, CA 91601; (818) 760-0657; Owner: Jim Settlemoir. Studio Manager: Jim Settlemoir.

DECOUPAGE; VPPIE; 741 N. Cahuenga Blvd.; Los Angeles, CA 90038; (213) 461-3617; Owner: Jacques Dury. Studio Manager: Elvia Gaitan.

DIGITAL MAGNETICS; APPV; 717 N. Highland Ave.; Los Angeles, CA 90038; (213) 937-9867; Owner: Bruce Botnick. Studio Manager: David Martin.

DIGITAL SPECTRUM SYSTEMS, INC.; APPV; PO Box 3780; Hollywood, CA 90078; (818) 244-7786; Owner: Mac McCarney. Studio Manager: Mac McCarney.

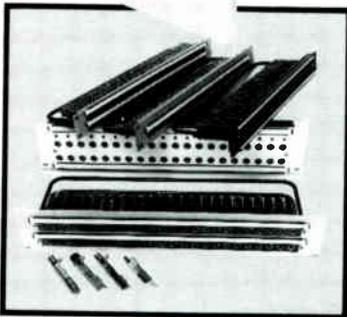
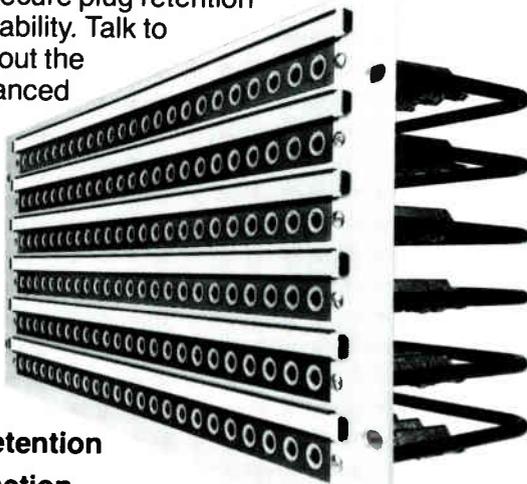
DOYLE YANGOR PRODUCTIONS; VPF, VPPIE, OLVP; 9825 Independence Ave.; Chatsworth, CA 91311; (818) 341-8100; Owner: Vince Doyle, Evan Gordon. Studio Manager: Vince Doyle.

DUPRAS PRODUCTIONS; OLVP; 12757 Caswell Ave., #9; Los Angeles, CA 90066; (213) 390-6142; Owner: Judith Pommer. Studio Manager: Bill Citrin.

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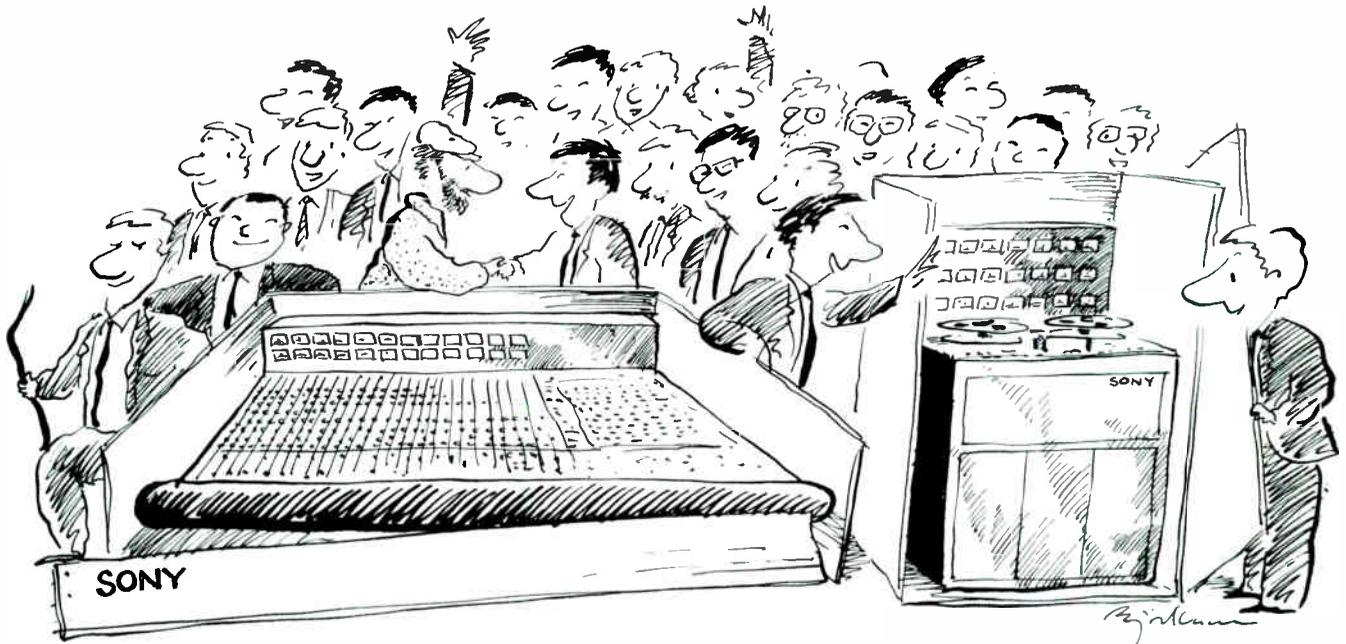


Penny+Giles

Penny & Giles Inc
2716 Ocean Park Boulevard #1005
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engineering
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1029 North Allen Avenue, Pasadena, CA 91104 (213) 684-4461, (818) 798-9127

EARSHOT VIDEO PRODUCTIONS: OLVP; 3419 W. Olive Ave.; Burbank, CA 91505; (818) 763-5068; Owner: Robert Chambers Studio Manager: Jeff Hodge, Doug Gunsch

THE EDIT BAY/S.D.R. STUDIOS: VPF, VPP/E, OLVP, APPV; 14511 Delano St.; Van Nuys, CA 91411; (818) 994-9975; Owner: Jim Strauss Studio Manager: Craig W. Durst

EFX SYSTEMS: VPP/E, APPV; 919 N. Victory Blvd.; Burbank, CA 91502; (818) 843-4762; Owner: George Johnsen Studio Manager: Philip Moores, Dyan Traynor

JODY ELDRÉD PRODUCTIONS: VPP/E, OLVP; 2250 Vista Del Mar Ave.; Hollywood, CA 90068; (213) 465-5655; Owner: Jody Eldred Studio Manager: Jody Eldred

ENCORE VIDEO SERVICES: OLVP; 9582 Hamilton Ave., Ste. 259; Huntington Beach, CA 92646; (714) 964-6947; Owner: David Nathenson Studio Manager: David Nathenson

THE ENTERPRISE: VPP/E, APPV; 4620 W. Magnolia Blvd.; Burbank, CA 91505; (818) 505-6000; Owner: The Enterprise Recording Inc. Studio Manager: Thom Brown Video Tape Recorders: Sony BVH-2800 1" digital audio, (3) JVC 8850 3/4" Video Monitors: (3) Sony XBR 25", Sony 1040 Q hibrite 12" projector, (4) Cinemabeam III 8" Synchronizers: (12) Lynx modules, (2) Lynx controller heads Audio Recorders: (3) Studer A820 24-track, (4) Otari MTR-90 MkII 24-track Audio Mixers: (3) SSL G Series 4000, Amek 2520 Discmix Soundstages: 30 x 25 x 20 height Other Major Equipment: Synclavier release N 32 Meg RAM 32-voice optical, Synclavier direct-to-disk 8-track Rates: \$250/hr

FACE BROADCAST PRODUCTIONS: VPP/E; 115 N. Hollywood Way, #102; Burbank, CA 91505; (818) 842-9081; Owner: Ron Malvin Studio Manager: Ron Malvin

JERRY FELDMAN PRODUCTIONS: VPF, OLVP; 1871 Lucile Ave.; Los Angeles, CA 90026; (213) 665-8640; Owner: Jerry Feldman

FILMCRAFTERS: VPF, VPP/E, OLVP, APPV; PO Box 45572; Los Angeles, CA 90045; (213) 641-6028; Owner: Patti & Gene Burson Studio Manager: Patti Burson

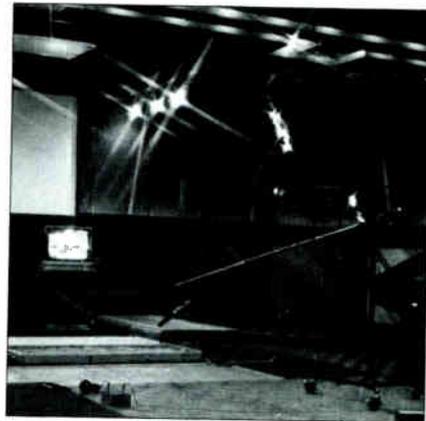
FOTO-TRONICS SYSTEMS INC.: 2800 W. Olive Ave.; Burbank, CA 91505; (818) 846-9350;

SOUTHERN CALIFORNIA

VIDEO PRODUCTION

FACILITIES

In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).



GROUP IV RECORDING, INC.
HOLLYWOOD, CA



FUTURE POST
Burbank, CA

tion: Long recognized as one of Hollywood's leading film and TV scoring studios, Group IV Recording has recently added film/TV sound packaging to its list of services. While continuing to contribute to the scores of box office hits, such as *Broadcast News*, *Overboard* and *Planes, Trains and Automobiles*, Group IV is also capable of handling an entire sound production from dailies to dubbing. In addition to music scoring and mixing, our studios are fully equipped for ADR, Foley, custom digital sound design, dubbing and transfers to and from any format.

HALLASOUND: APPV; 2515 W. Winston Rd., #6; Anaheim, CA 92804; (714) 821-6196 Owner: Aaron W. Hallas

HANSEL PRODUCTIONS: VPF, 6000 Etiwanda, #114; Tazana, CA; (818) 342-9261; Owner: Michael Hansel Studio Manager: Michael Hansel

HARBOR CITY VIDEO/T.L. PRODUCTIONS: VPF, VPP/E, OLVP, APPV; 1724 W. Arrow Hwy., Ste. 73; Upland, CA 91786; (714) 985-2288; Owner: Mike Rodgers Eugene Cole Studio Manager: Jerry Butler

HAWAII PRODUCTION CENTER: VPF, VPP/E, OLVP, APPV; 1534 Kapiolani Blvd.; Honolulu, HI 96814; (808) 944-5200; Owner: Lee Enterprises, KGMB-TV Studio Manager: Nick Carter

HEFNER VISUAL COMMUNICATIONS: OLVP; 3802 Mariposa Dr.; Honolulu, HI 96816; (808) 734-4713 Owner: Carl Helner

HELIOTROPE COMMUNICATIONS: VPF, OLVP, APPV; 2706 S. Grand Ave.; Santa Ana, CA 92705; (714) 545-0222; Owner: David Irk

R.A. HIGGINS PRODS.: VPP/E, OLVP, 7027 Lanewood Ave., #513; Hollywood, CA 90028 (213) 467-0668; Owner: Robert A. Higgins Studio Manager: Kenneth D. Burdy

IMAGE 2 PRODUCTIONS: OLVP; 14252 Culver Dr., Ste. A-504; Irvine, CA 92714; (714) 651-6130; Owner: Curt Apdunhan Studio Manager: Craig Barker

INDEPENDENT PRODUCERS STUDIO, INC.: VPP/E, APPV; 1604 Vista Del Mar Ave.; Hollywood, CA 90028, (213) 461-6966; Owner: IPS, Inc. Studio Manager: Ray Postaris Video Tape Recorders: Hitachi HR-300 1", Sony BVU-810 3/4", Sony VO-5850 3/4", JVC BR-8600U 1/2" Video Monitors: Tektronix 690SR, Tektronix 650HR Switchers/editors: Panasonic AG-7500 S-VHS Pro Series Synchronizers: Fostex 4033, Fostex 4035 Audio Recorders: Nagra IV, Fostex E-2 Other Major Equipment: Rank Cintel MkIII, film-to-tape transfer bay

INTERCUT EDITING STUDIO: VPP/E; 6363 Sunset Blvd., Ste. 716; Hollywood, CA 90028; (213) 466-5461; Owner: James P. Evans; Studio Manager: Melissa Landin

INTERLOK: APPV; 1522 Crossroads Of The World, Hollywood, CA 90028; (213) 469-3986; Owner: Jim Manacell, Mike Perricone Studio Manager: Meredith Hayes, Extras & Direction: Creative and innovative service combined with the most competitive rates in town is what sets Interlok apart from the crowd. Using computer, compact disc and sampling technology, we've pioneered new and cost effective techniques that have saved our clients thousands on complete sound design for numerous feature, trailer and TV projects. And our surpris-

FUTURE POST: APPV; 2414 W. Olive Ave.; Burbank, CA 91506; (818) 843-8200; Studio Manager: Jim McIntosh Video Tape Recorders: Ampex 1" machine, Sony BVU-800 3/4", JVC 850 3/4", VHS Hi-Fi Video Monitors: All sizes as required Synchronizers: Cipher Digital Softouch, BTX Shadow Audio Recorders: Otari MTR-90 MkII 24-/16-track 2", Otari MX-70 16-track 1", Ampex ATR-100 4-/2-track, Otari MX-5050 MkIII 8-/4-track 1/2" Audio Mixers: Soundcraft 2400 28 x 24, NEOTEK Series II 28 x 8 Other Major Equipment: In addition to our digital sound effects library and a full complement of outboard equipment, Future Post offers 24-track MIDI sequencing with a variety of digital samplers and keyboards. Rates: On request, call Jim McIntosh Extras & Direction: Future Post specializes in audio post-production for film and video. Our services include audio sweetening, mixing, video laydowns, laybacks and tape transfers in all formats. We have the capability of locking up to four audio or video machines as well as an event controller configured to provide pre-programmed sound effects from CD, ATR, or cart machine. Our newest room features an IBM PC-based MIDI studio with 24-track sequencing software. Our selection of synthesizers, drum machines and effects provides a very flexible MIDI system.

GELSON VIDEO: VPF, VPP/E, OLVP, APPV; 1536 Hillside Dr.; Glendale, CA 91208; (818) 244-4043; Owner: D. Gelson

ART GLUSKOTER VIDEO PRODUCTIONS INC.: OLVP; 86 W. Norman Ave.; Arcadia, CA 91006; (818) 445-7625; Owner: Art Gluskoter Studio Manager: Art Gluskoter

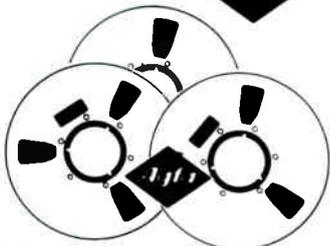
GOAL PRODUCTIONS: VPF, VPP/E, OLVP; 2027 N. Lake Ave.; Altadena, CA 91001; (818) 797-7668; Owner: Jack Oswald Studio Manager: John Gura

GRACE & WILD/HOLLYWOOD: VPP/E, APPV; 3501 Ca-huenga Blvd. W.; Los Angeles, CA 90068; (213) 876-8008; Owner: Steven D. Wild, Harvey Grace

GREENE CROWE & CO.: OLVP; 3083 N. Lima St.; Burbank, CA 91504; (818) 841-7821; Studio Manager: Kevin Hayes

GROUP IV RECORDING, INC.: APPV; 1541 N. Wilcox; Hollywood, CA 90028; (213) 466-6444; Owner: Angel L. Balesier, Dennis Sands Studio Manager: Elissa Kline Extras & Direc-

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INTERMIX, INC.; VPF, VPP/E, OLVP, APPV; 2505 S. Robertson Blvd.; Los Angeles, CA 90034; (213) 870-2121; Owner: Reiko Posner Studio Manager: Reiko Posner, Randy Schmidt

INTERSOUND, INC.; VPP/E, APPV; 8746 Sunset Blvd.; Los Angeles, CA 90069; (213) 652-3741; Owner: Ahmed Agrama Studio Manager: Kent Harrison Hayes

JOHNSON-NYQUIST PRODUCTIONS; VPF, VPP/E, OLVP; 23854 Via Fabricante, D-1; Mission Viejo, CA 92691; (714) 770-5777; Owner: David C. Johnson, Carroll Nyquist Studio Manager: David C. Johnson

KOBAYASHI MEDIA; VPF; 5 Corporate Park, Ste. 220; Irvine, CA 92714; (714) 250-8545; Owner: Don A. Kobayashi Studio Manager: Peter Svensk

LAGUNA VIDEO PRODUCTIONS, INC.; VPF, VPP/E; PO Box 4301; Laguna Beach, CA 92651; (714) 499-3659; Owner: Jim Wilson Studio Manager: Jim Wilson

LAMBERT STUDIOS TV COMMERCIAL & FILM PRODUCTION; VPF, OLVP; 14037 Midland Rd.; Poway, CA 92064; (619) 486-1161; Owner: Ken Lambert csc FRPS Studio Manager: Robert Curnow

LAUBE-ROTH; VPP/E; 1508 Verdugo Ave.; Burbank, CA 91506; (818) 842-8044; Owner: Roger Roth, Greg Laube Studio Manager: Roger Roth, Greg Laube

LEAVENWORTH/SOUND; OLVP; 5004 Pendleton St.; San Diego, CA 92109; (619) 274-3566; Owner: Bill Leavenworth

LION'S GATE STUDIOS; 1861 S. Bundy Dr.; Los Angeles, CA 90025; (213) 820-7751; Owner: New World Entertainment Studio Manager: Tex Rudloff, Nanette Mirkovich

LIVINGSTON MUSICAL SERVICES; APPV; 332 N. Azusa; City of Industry, CA 91744; (818) 964-9578; Owner: John Livingston Studio Manager: John Livingston

LORIMAR HOME VIDEO; VPP/E; 17942 Cowan; Irvine, CA 92714; (714) 474-0355; Owner: Lorimar Telepictures Studio Manager: Jerry Gottlieb

LUCAS TELEPRODUCTIONS; 4106 W. Burbank Blvd.; Burbank, CA 91505; (818) 845-1700; Owner: Jan Lucas Studio Manager: Jan Lucas

LUXURY LIVING PRODUCTIONS; APPV; 2201 E. Winston Rd., Ste. L; Anaheim, CA 92667; (714) 491-4922; Owner: Roy Hamer Studio Manager: Phil Johnson

Ampex ATR-104 1/2" and 1/4", Studer B67, Nagra IV-S Audio Mixers: Harrison Pro 7 automated 8-channel stereo Other Major Equipment: Chyron Scribe high res character generator, DHP 525 TCB and frame storer, (60) Nakamichi BX-300 audio machines, Dolby Type A, dbx Type I, dbx Type II Extras & Direction: We specialize in stereo and in digital audio lockups for video. Our post-production clients range from broadcast and cable programming to commercials to industrials. Recent clients include Nissan, Honda, Tandy Corporation, Columbia Records, Epic Records, Xerox, IBM. Post-production for music videos has included Egar, Wind & Fire, Pointer Sisters, Marlon Jackson, Sammy Hagar, and Def Leppard. Recent specials include Paul Riser "Out On A Whim" for HBO and Willie Nelson's "Farm Aid" for syndication

MCDONNELL DOUGLAS TELEPRODUCTIONS; VPF, VPP/E, OLVP; 15282 Newsboy Cir.; Huntington Beach, CA 92647; (714) 896-2495; Owner: McDonnell Douglas Corporation Studio Manager: Milton Moline

MEDIA CRAFTERS LIMITED; VPF, VPP/E, OLVP, APPV; 419 "A" S. Myrtle Ave.; Monrovia, CA 91016; (818) 303-6270; Owner: Don Maynard

MEDIA LEARNING SYSTEMS; VPF, OLVP; 120 W. Colorado Blvd.; Pasadena, CA 91105; (818) 449-0006; Owner: James F. Griffith

MEDITERRANEAN PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 2801 W. Olive Ave., Ste. 204; Burbank, CA 91505; (818) 846-2297; Owner: E.N. Abodaber Studio Manager: E.N. Abodaber

ROLF MENDEZ FILM/VIDEO; OLVP; 11820 Larrylyn Dr.; Whittier, CA 90604; (213) 943-1622; Owner: Rolf Mendez

METRON PRODUCTIONS; VPF, VPP/E, OLVP; 1154 West 160th St.; Gardena, CA 90247; (213) 327-2824; Owner: Bruce B. Schwab Studio Manager: Bruce B. Schwab

MINCEY PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 8050 Ronson Rd.; San Diego, CA 92111; (619) 292-0337; Owner: John W. Mincey Studio Manager: Earl Hutton Extras & Direction: Mincey Productions, Inc. is an award-winning production company with offices in San Diego and Irvine. The company provides a full spectrum of film, video and audio production services, including a staff of highly skilled producers and directors, program development, concepting and script writing, complete film and videotape production, on-location or on our sound stage, plus state-of-the-art cameras and lighting.

set designing and construction. The edit suite: sophisticated post-production facilities, with digital effects, 3-D animation and a track record of national releases. Complete audio post-production sound design, post scoring and automated 24-track mixdown, all synchronized to picture, and our most valuable asset, our staff of creative, experienced and quality-oriented professionals who have shown clients like Quarterflash, Paul Simon and Nu Shooz our habit of meeting their highest expectations

M.L. MEDIA CABLE; VPF, VPP/E, OLVP, APPV; 3041 E. Miraloma Ave.; Anaheim, CA 92806; (714) 632-9222; Owner: M.L. Media Partners Studio Manager: Steve Polydoros

MOBILE VISUAL PRODUCTIONS; VPF, VPP/E, OLVP; 3611 S. Harbor Blvd., Ste. 150; Santa Ana, CA 92704; (714) 241-7724; Owner: John Miles Studio Manager: Craig Camou

MODERN VIDEOfILM; VPP/E, APPV; 7165 Sunset Blvd.; Hollywood, CA 90046; (213) 851-8070; Owner: Moshe Barkat Studio Manager: Richard E. Greenberg Extras & Direction: Modern Videofilm offers full service, state-of-the-art, videotape post-production facilities ranging from dailies to delivery, with an emphasis on quality. Film-to-tape mastering/dailies (4) Rank Cintel MkIIIs w/Digiscan IV, Amigo and secondary color correction and Faroudja encoders, for film-to-tape (1", 3/4", Betacam) and digital video mastering as well as transfer and sync of dailies (16 or 35) using Nagra T for direct time coded 1/4" audio transfers. Offline-online editing (4) CMX 3400 offline/online edit suites. All offline machines are 3/4" BVU-800s w/BVU-850SP for record in each bay. Other offline available are (6) Montage systems in custom designed and well maintained edit rooms. Online recording is either BVH-2000 or D-1000 (digital) videotape recorders. Switchers are Grass Valley 300 w/2-ch. DVE 2-ch. ADO and 2-ch. Chyron available in all suites. B&W or color cameras available for mattes and inserts. Programmable Graham Patten audio consoles make stereo editing easy. Abekas A42 still store and Abekas A62 DDR also available. Tape-to-tape color correction. DaVinci color correction system with all formats including digital-to-digital capability. Sound Services. Complete tape sound editorial facilities include (7) fully outfitted (24-track) CMX cass I pre-lay rooms, (2) Synclavers (for sound design), ADR and Foley recording stage and facility (45' x 75'). Recording from (4) 24-track to 3324 digital 24-trk using 72-input, 3 mixer, SSL 6000E console w/G Series automation or 48-input, 1 or 2 mixer, SSL 6000E console w/G Series automation. Outboard equipment abounds; including notch filters, Dolby CAT 43 cards, DDL, de-essers, digital reverb, harmoniz-

—CONTINUED ON NEXT PAGE

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MASTER DIGITAL, INC.; VPP/E; 1749 14th St.; Santa Monica, CA 90404; (213) 452-1511; Owner: Roger Pryor Studio Manager: Paul Addis Video Tape Recorders: (5) Ampex VPR-6 1", Ampex VPR-80 1", (2) Sony BVW-10 Betacam, (3) Sony BVU-800 U-matic Video Monitors: (3) Tektronix 1750 I-M/Vectorscope, (3) Ikegami TM-20, Ikegami 9-RHA, (9) Ikegami PM-9, Ikegami PM-5, (7) Sony PUM-1220, (3) Tektronix 1710B Waveform Switchers/editors: Ampex AVC-31 3M/E switcher, Ampex AVC-200 Ace editing system, (6) Videotek RS-10A Video Cameras: Sony Plumbicon Betacam, Cohu 4200 high res matte camera Synchronizers: (2) Lynx TimeLine Video Effects Devices: Ampex ADO digital optics Audio Recorders: Nakamichi DMP-100, Sony PCM-1610 digital audio processor,

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MOTION PICTURE MUSIC INC., *VPP/E, APPV*; 870 N. Vine St.; Hollywood, CA 90038; (213) 850-5000; Owner: Nathan Sasso. Studio Manager: Nancy Benson.

MOUNTAIN VIDEO, *VPP/E*; 503 Wildrose Ave., Monrovia, CA 91016; (818) 303-0021; Owner: James A. See. Studio Manager: James A. See.

MPS PRODUCTION SERVICES, *VPP/E, OLVP*, 5666 La Jolla Blvd., #171; La Jolla, CA 92037; (619) 483-1373; Owner: Michael P. Salmen.

MULCAHY, STILL & MOTION PICTURE PRODUCTION, *VPF, VPP/E, OLVP, APPV*; 279 S. Beverly Dr., Ste. 296; Beverly Hills, CA 90212; (213) 824-0611; Owner: Paul Mulcahy.

MUNOA VIDEO PRODUCTIONS, 1126 Munoa Ln.; Temecula, CA 92390; (714) 676-7393; Owner: Phil Munoa. Studio Manager: John Munoa.

MUSIC DESIGN GROUP, *APPV*; 7060 Hollywood Blvd., #805; Los Angeles, CA 90028; (213) 462-2404; Owner: Roy Prendergast. Studio Manager: Roy Prendergast.

MUSIC LAB, INC., *VPP/E, APPV*; 1831 Hyperion Ave., Hollywood, CA 90027; (213) 666-3003;

NEVADA HERITAGE CO., *VPP/E, OLVP, APPV*; PO Box 82301; San Diego, CA 92138; (619) 262-4858; (619) 262-4859; Owner: Mr. & Mrs. R.A. Youhill. Studio Manager: Jim Nelson.

NIGHT VISION PRODUCTIONS, INC., *APPV*; 8695 Hebrides Dr.; San Diego, CA 92126; (619) 566-8989; Owner: Donald V. Phillips. Studio Manager: Donald V. Phillips.

SOUTHERN CALIFORNIA

VIDEO PRODUCTION FACILITIES

In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

NTN PRODUCTIONS, *OLVP*; 652 N. Featherwood Dr.; Diamond Bar, CA 91765; (714) 861-7861; Owner: Gary J. Nelson. Studio Manager: Gary J. Nelson.

OLIPHANT PRODUCTIONS, *VPF, VPP/E*; 77-333 Country Club Dr.; Palm Desert, CA 92260; (619) 345-3737; Owner: Richard Oliphant. Studio Manager: Ward Glass.

PACIFIC BROADCAST VIDEO PRODUCTIONS, *VPF, OLVP*; PO Box 2222; Carlsbad, CA 92008; (619) 729-1000; Owner: Stephen Cilurzo. Studio Manager: Dinah Lindsey Smith.

PACIFIC VIDEO, *VPP/E*; 809 N. Cahuenga Blvd.; Hollywood, CA 90038; (213) 462-6266; Owner: Robert Seidenglanz. Studio Manager: Emory Cohen.

PASADENA POST, *VPP/E, APPV*; 120 W. Colorado Blvd.; Pasadena, CA 91105; (818) 449-0006; Owner: Jim Griffin. Studio Manager: Jim Beebee.

PICTURES FOR THE ROAD, *OLVP*; 7027 Lanewood Ave., #513; Hollywood, CA 90028; (213) 467-0668; Owner: R.A. Higgins. Studio Manager: R.A. Higgins.

POST SOUND CORPORATION, 6500 Sunset Blvd.; Hollywood, CA 90028; (213) 462-0000; Owner: Phillip Seretti. Studio Manager: Janja Vujovich.

PREMORA, INC., *VPP/E, APPV*; 5130 Klump Ave.; North Hollywood, CA 91601; (818) 506-7714; Owner: Leo J. Hulseman. Studio Manager: Bill Beltran.

PRISM PRODUCTIONS, *VPF, VPP/E, OLVP, APPV*; 7900 Limonite, Ste. G; Riverside, CA 92509; (714) 685-3774; Owner: Charlie Holzknicht. Studio Manager: Charlie Holzknicht.

PRO-LENS PRODUCTIONS, 1155 S. Diamond Bar Blvd., Ste. R; Diamond Bar, CA 91765; (714) 861-4078; Owner: Walt Schmidt. Studio Manager: Donn Wade.

PRODUCERS POST, *VPP/E*; 2625 W. Olive; Burbank, CA 91505; (818) 841-6750; Owner: Hunt-Jaffe Productions. Studio Manager: Larry Guzy.

Q.I.A.D. VIDEO PRODUCTIONS, *VPF, VPP/E, APPV*; 1955 'A' Diamond St.; San Marcos, CA 92069; (619) 471-2180; Owner: Eleanor Burns. Studio Manager: Brian Steutel.

REPUBLIC SOUND STUDIOS, *APPV*; 7060 Hollywood Blvd.; Los Angeles, CA 90028; (213) 462-6897; Studio Manager: Robert Brodhead.

RESEARCH VIDEO, *VPP/E*; 4900 Vineland Ave.; North Hollywood, CA 91601; (818) 509-0506; Owner: John Deigatto. Paul Surratt.

JOHN RITTERRATH MOTION PICTURE/TV PRODUCTION SERVICE, *VPF, VPP/E, OLVP, APPV*; 1340 Ontario Ave.; Pasadena, CA 91103; (213) 681-4110; Owner: John Ritterrath.

R.J.M. PRODUCTIONS, *VPF, VPP/E, OLVP, APPV*; 9317 Cedar St., #C; Bellflower, CA 90706; (213) 925-0141; Owner: Robert Moore. Studio Manager: Jeffrey S. Moore.

RTU PRODUCTIONS, *VPF, VPP/E, OLVP, APPV*; PO Box 4052; Kahului, HI 96732; (808) 242-6809; Owner: R. Campbell.

THE RUBBER DUBBERS, *VPP/E*; 626 Justin Ave.; Glendale, CA 91201; (818) 241-5600; Owner: Peter Smolian. Studio Manager: Eric Gotthel.

SEGUE MUSIC, INC., *VPP/E*; 704 S. Victory Blvd.; Burbank, CA 91502; (818) 841-7807; Owner: Daniel Allan Carlin. Studio Manager: Jessica Shields-Hamper.

SHOAF COMMUNICATIONS, 2435 N. Reese Place; Burbank, CA 91504; (818) 842-5600; Owner: Michael E. Shoaf. Studio Manager: Michael E. Shoaf.

THE SHOWPROS, *VPP/E*; 14662 Franklin Ave., Unit "H"; Tustin, CA 92680; (714) 832-9100; Owner: John Brown.

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S.N.A.P. PRODUCTION SERVICES: VPF, VPP/E, OLVP; 18653 Ventura Blvd., #295; Tarzana, CA 91356; (818) 343-0283; Owner: Barry Seybert.

SNARKEY FRED MUSIC: APPV; 2141 N. Gower St.; Hollywood, CA 90068; (213) 461-1108; Owner: Berington R. Van Campen. Studio Manager: Berington R. Van Campen.

SOFTWARE VIDEO PRODUCTIONS: 10721 Moorepark, #203; Torrance Lake, CA 92640; (818) 762-1855; Owner: Guy Greco. Studio Manager: Phil Munoa.

SOUND VENDORS, INC.: APPV; 10707 Magnolia Blvd.; North Hollywood, CA 91601; (818) 985-9774; Owner: Larry Gonhue. Studio Manager: Jeffrey Kallestad.

SPLIT REEL RECORDING: APPV; 870 Vine St.; Hollywood, CA 90038; (213) 466-3817; Owner: Robert Eber. Studio Manager: Jim Bradley.

THE STUDIO (ELECTRONIC POST PRODUCTION SYSTEMS): VPP/E, APPV; 11321 Iowa Ave.; West Los Angeles, CA 90025; (213) 477-9877; Owner: Richard Nisbet. Bob Fries. Studio Manager: Richard Nisbet.

STUDIO M PRODUCTIONS UNLIMITED: OLVP, APPV; 8715 Waikiki St.; Honolulu, HI 96830; (808) 734-3345; Owner: Mike Michaels. Studio Manager: Mike Michaels.

STUDIO ON WHEELS: APPV; 339 W. Windsor Rd., #6; Glendale, CA 91204; (818) 243-6165; Owner: John Falzarano. Studio Manager: Brian Nimecek.

SUNRISE CANYON VIDEO: VPF, OLVP, PO Box 10968; Burbank, CA 91510; (818) 845-7473; Owner: William Hughes.

SUNWEST STUDIOS: APPV; 5533 Sunset Blvd.; Hollywood, CA 90028; (213) 465-1000; Owner: R.F.J. Williams III.

SUPERSOUND STUDIO: VPP/E, APPV; 8946 Ellis Ave.; Los Angeles, CA 90034; (213) 836-4028; Owner: Morris David Golodner. Studio Manager: Morris David Golodner.

RONALD A. SUSSMAN & ASSOC.: VPP/E, OLVP; 125 S. Clark Dr., Ste. 2; Los Angeles, CA 90048; (213) 273-0189; Owner: Ronald A. Sussman. Studio Manager: Fran Sussman.

TELEVIDICS: OLVP; 2223 E. 223rd St.; Long Beach, CA 90810; (213) 830-5296; Owner: Corporation. Studio Manager: John Horton.

3-D ADVERTISING CO., INC./3-D PRODUCTION CO.: VPF, VPP/E, OLVP, APPV; 1209 N. Hollywood Way; Burbank, CA 91505; (818) 848-9601; Owner: Doris Chu. Studio Manager: John Rupkalis.

TODD-AO/GLEN GLENN STUDIOS: APPV; 900 N. Seward St.; Hollywood, CA 90038; (213) 469-7221; Owner: Buzz Knudson. Studio Manager: J.R. DeLang.

TRITON ENTERTAINMENT CORP.: APPV; 10746 Magnolia Blvd.; North Hollywood, CA 91601; (213) 877-4066; Owner: John Caper, Jr. Studio Manager: John Caper, Jr.

20TH CENTURY FOX FILM CORP.: APPV, PO Box 900; Beverly Hills, CA 90213; (213) 203-2434.

VARITEL VIDEO, INC.: VPP/E; 3575 Cahuenga Blvd. W.; Los Angeles, CA 90068; (213) 850-1165; Owner: Partnership. Studio Manager: Jack Schaefer, Jean Forray.

VCA STUDIOS: VPF, APPV; Sylmar, CA; (818) 362-2050; Owner: Michael Sullivan.

VCA TELETRONICS, INC.: VPP/E; 4401 Wilshire Blvd., Ste. 214; Los Angeles, CA 90010; (213) 930-2912; Owner: Video Corporation Of America. Studio Manager: Jeffrey Martini.

VENICE PRODUCTION & DESIGN: OLVP; 2013 Walnut Ave.; Venice, CA 90291; (213) 391-6265; Owner: Joseph A. Moreau. Studio Manager: Joseph A. Moreau.

VIDEO/FILMS INTERNATIONAL, INC.: APPV; 1530 E. Elizabeth St.; Pasadena, CA 91104; (818) 798-2118; Owner: C. Ray Carlson.

VIDEO GENERAL: VPF, VPP/E, OLVP; 1200 E. 2nd St.; Long Beach, CA 90802; (213) 437-7667; Owner: Edward Lapple. Studio Manager: Rick Lowder.

VIDEO-IT, INC.: VPP/E, OLVP; (213) 876-4055; Owner: Felisa Kohan-Mattick. Studio Manager: Felisa Kohan-Mattick.

VIDEO PRESS PAK: VPF, VPP/E, OLVP; 215 S. La Cienega Blvd.; Beverly Hills, CA 90211; (213) 854-6570; Owner: Eric Bersh, Barry Simon. Studio Manager: Eric Bersh.

VIDEOLADY: VPP/E; PO Box 2276; San Bernardino, CA 92406; (714) 882-4057; Owner: Shirley Harlan. Studio Manager: Emerson Symonds.

VIDEOWERKS: VPF, VPP/E, OLVP; 1316 Third St. Mall, Ste. 102; Santa Monica, CA 90401; (213) 393-8754; Owner: David M. Werk.

VISTA MEDIA: OLVP; 6614 Barton Ave.; Hollywood, CA 90038; (213) 462-0112; Owner: Bob Kubilos. Studio Manager: Vivian Mayhew.

VISUAL EYES PRODUCTIONS/POST: VPF, VPP/E, APPV; 2401 Main St., Santa Monica, CA 90405; (213) 392-8300; Owner: Alan Kozlowski, Sandra Hay. Studio Manager: Richard Hassen.

VISUAL INFORMATION SCIENCES, INC.: OLVP; 2364 Santa Anita Rd.; Norco, CA 91760; (714) 734-2492; Owner: Cliff Hall. Studio Manager: Cliff Hall.

VITELLO & ASSOCIATES, INC.: APPV; 1612 W. Olive Ave., Ste. 203; Burbank, CA 91506; (818) 848-5919; Owner: Paul A. Vitello. Studio Manager: Wade Hannibal.

VOELTNER MULTIMEDIA: VPF, VPP/E, OLVP, APPV; 804 E. Union Ave.; Fullerton, CA 92631; (714) 870-7863; Owner: Michael Voeltner. Studio Manager: Michael Voeltner.

VOICE OVER L.A.: APPV; 1717 N. Highland Ave., Ste. 620; Hollywood, CA 90028; (213) 463-8652; Owner: Evelyn Williams. Studio Manager: Pat Torres.

WAVES SOUND RECORDERS: APPV; 1956 N. Cahuenga Blvd.; Hollywood, CA 90068; (213) 466-6141; Studio Manager: David Green. Video Tape Recorders: Sony BVU-800, (2) Sony VP-5600, Sony BVH-3000 1". Video Monitors: (5) Sony Switchers/editors: Sigma Electronics VSS-120 video/stereo audio Synchronizers: Audio Kinetics 410 Q-lock w/ADR and SFX assembly programs. Audio Recorders: Sony/MCI JH-24 24-track, (2) Sony/MCI JH-110C 8-track, Sony/MCI JH-110C 4-track, (5) Sony/MCI JH-110C 2-track. Audio Mixers: Amek matchless 24 x 24 x 8, Wheatstone 8 x 18 x 24 x 2, Tangent 3216 16 x 16 x 2. Other Major Equipment: Sigma Electronics color sync generator, Tektronix Waveform/Vector monitor, Yamaha, Orban, dbx, Dolby A, ADA, Omni Craft, Ecoplate, UREI, Crown, Haller, JBL, Neumann, AKG, Sennheiser, E-V, Technics, Revox signal processing and amplification equipment, (5) sound effects libraries (2 on CD), (8) music libraries (3 on CD).

BRETT WEBSTER & ASSOCIATES: OLVP; 4622 Loleta Ave.; Los Angeles, CA 90041; (213) 258-3136; Owner: Brett Webster. Studio Manager: Brett Webster.



WEBSTER COMMUNICATIONS
Los Angeles, CA

WEBSTER COMMUNICATIONS: VPF, VPP/E, OLVP, APPV; 607 N. Ave. 64; Los Angeles, CA 90042; (213) 258-6741; Owner: Van Webster. Studio Manager: Adele Gold. Video Tape Recorders: (2) Sony BVU-800, Sony BVU-850SP, Sony BVU-110. Video Monitors: Ikegami 14", Panasonic 19". (6) Panasonic B" B&W Switchers/editors: EECO/EMME 795 editor, Crosspoint Latch 6109/7209. Video Cameras: Hitachi Z-31. Synchronizers: Adams-Smith 2600 System. Video Effects Devices: DSC Illusion DVE, Fortel freeze frame. Audio Recorders: 3M 79 24-track. Studer B67 2-track, Sony 1610. Audio Mixers: MCI 428B 28 x 24, Interlace 100 8 x 4. Soundstages: 30 x 40 x 12. Other Major Equipment: Fortel time base correctors, 3M 3600 character generator, CMX compatible edit list, digital audio services, CD sound effects library Extras & Direction: Webster Communications is a full service video and audio production company serving the entertainment industry for more than 19 years. Our experience ranges from corporate video to entertainment to broadcast commercials. Clients include WEA Corp., Cannon Films, Warner Bros. Records, Elektra/Asylum Records, NARM, The Compact Disc Group and RIAA.

WESTLAKE STUDIOS & HALLMARK PRODUCTIONS: VPF, VPP/E, OLVP, APPV; 31320 Via Colinas, Ste. 118; Westlake Village, CA 91362; (818) 991-5452; Owner: Jim Cerrotta.

WHITE FIELD STUDIOS: VPF, VPP/E, APPV; 2902 W. Garry Ave.; Santa Ana, CA 92704; (714) 546-9210; Studio Manager: Thom Roy.

WILD WING PRODUCTIONS: VPF; 7240 Valjean Ave.; Van Nuys, CA 91406; (818) 994-4955; Owner: Drew Michaels. Studio Manager: Drew Michaels.

GERALD M. WILLIAMS PRODUCTIONS: VPF, OLVP; PO Box 82245, San Diego, CA 92138; (619) 260-1956; Owner: Gerry Williams.

YALE VIDEO, INC.: VPP/E, OLVP, APPV; 2796 E. Miraloma; Anaheim, CA 92806; (714) 630-9253; Owner: Burt Yale. Studio Manager: Chris Wagner.

YOUR VIDEO CONNECTION: VPF, VPP/E, OLVP, APPV; 31844 Rancho Amigos Rd., PO Box 239; Bonsall, CA 92003; (619) 749-7662; Owner: Gene Sive. Studio Manager: Kathleen Sive.

ZAVEN VIDEO PRODUCTIONS: VPP/E; 11647 La Maida St.; Studio City, CA 91601; (213) 748-8877; Owner: Zaven Kasabian.

NORTHWEST

Alaska, California, Colorado, Hawaii,
Idaho, Montana, Nevada, Oregon, Utah,
Washington, Wyoming

ALEXANDER FILM & VIDEO SERVICES: VPP/E, APPV; 967 Elkton Dr.; Colorado Springs, CO 80907; (303) 531-6311; (800) 525-8024; Owner: Frameline Productions, Inc. Studio Manager: Don Hawks.

ALLERICE VIDEO: VPF, VPP/E, OLVP; 350 E. St., Ste. 309; Eureka, CA 95501; (707) 445-3922; Owner: Darell Shull. Studio Manager: Esmaa Martin-Shull.

AMERICAN MOTION PICTURES: VPF, VPP/E, OLVP; 7023 15th Ave. NW; Seattle, WA 98117; (206) 789-1011; Owner: Conrad Denke. Studio Manager: Ces Robison.

ANGEL PRODUCTIONS: VPF, VPP/E, OLVP, APPV; PO Box 496; Penngrove, CA 94951; (707) 795-7399; Owner: Linda Donahoe. Studio Manager: Sarah McNair.

AROUND THE BAY COVERAGE VIDEO SERVICES: VPP/E, OLVP; 1140 Irving St.; San Francisco, CA 94122; (415) 665-1077; Owner: Craig Dawson. Studio Manager: Lila Lee.

ARTICHOKE PRODUCTIONS: VPF, VPP/E, OLVP, APPV; 4114 Linden St.; Oakland, CA 94608; (415) 655-1283; Owner: Paul Kalbach. Studio Manager: Paul Kalbach.

AUDIOVIDEO CONCEPTS: VPP/E, OLVP, APPV; 268 South 300 E.; Orem, UT 84058; (801) 225-5536; Owner: Carl Fritch. Studio Manager: Dan Fritch.

AVALANCHE RECORDING STUDIO, INC.: APPV; 10650 Irma Dr., #27; Northglenn, CO 80233; (303) 452-0498; Owner: Avalanche Recording Studio, Inc. Studio Manager: Linda Warman.

AVID PRODUCTIONS: VPF, VPP/E, OLVP, APPV; 235 E. 3rd Ave.; San Mateo, CA 94401; (415) 347-3417; Owner: Henry Bilbao. Studio Manager: Peter Nixon. Video Tape Recorders: Sony BVU-950, JVC CR-8250U, JVC CP-8200U. Video Monitors: Sharp XM-1300 Broadcast, (2) JVC TM-R9U, JVC C-2082UM. Switchers/editors: Grass Valley Model 100, Convergence 195LM, Panasonic WT-220R. Video Cameras: Ikegami ITC-730A, Ikegami ITC-730. Synchronizers: Cipher Digital Shadowpad. Video Effects Devices: (2) Fortel DHP-525. Audio Recorders: Otari MTR-9011 16-track, (2) Otari MX-5050B MkII 2-track. Audio Mixers: Sound Workshop Series 34B, Audio-Technica AT-RM64. Soundstages: 18 x 20 insert stage w/Chroma Key wall. Other Major Equipment: Broadcast quality computer graphics/effects system. Rates: Call Peter for rates/demos/tours.

WILLIAM BACON PRODUCTIONS: PO Box 190326; Anchorage, AK 99519; (907) 248-4811; Owner: William W. Bacon III. Studio Manager: Frank A. Randall.

BROOKS BAUM PRODUCTIONS: OLVP; 2261 12th Ave. W.; Seattle, WA 98119; (206) 283-6456; Owner: Wm B. Baum. Studio Manager: Wm B. Baum.

BAY AREA VIDEO COALITION; VPP/E; 1111 17th St.; San Francisco, CA 94107; (415) 861-3282; Owner: non-profit organization owned by its membership. Studio Manager: Merle Mason

BB VIDEO/BRUNO BORELLO PRODUCTIONS; OLVP; 1766 El Camino Real, Ste. C-12; Burlingame, CA 94010; (415) 340-9396; Owner: Bruno Borello. Studio Manager: Bruno Borello

ROBERT BERKE SOUND; APPV; 50 Mendell St. #11; San Francisco, CA 94124; (415) 285-8800; Owner: Robert Berke. Studio Manager: Mark Escott. Extras & Direction: Robert Berke Sound Production & Recording specializes in post-production audio for TV, radio and multi-image. Our new state-of-the-art facility features one of the most versatile and sophisticated audio for video computer systems in Northern California and includes multi-machine synchronization, event control and electronic audio editing. Our thousands of music and sound effects selections, digital reverb and effects devices, and our highly experienced and creative staff make us a valuable production resource.

BETA PROMEDIA SERVICES; VPF, VPP/E, OLVP; 2005 Prince St.; Berkeley, CA 94703; (415) 548-2306; Owner: Tony Hill.

BIG ZIG BETACAM; VPF, OLVP; San Francisco/Berkeley, CA; (415) 644-3565; Owner: Avery Danziger, Eliot Einzig Porter. Studio Manager: Scott Higgins.

CALIF. COMPACT DISC GROUP; VPF, OLVP, APPV; 9 Skylark Dr. #84; Larkspur, CA 94939; (415) 927-7301; Owner: Larry Marks.

CALIFORNIA IMAGE ASSOCIATES; VPF, VPP/E, OLVP, APPV; 3034 Gold Canal Dr.; Rancho Cordova, CA 95670; (916) 638-8383; Owner: Mike Meagher, Duane Thompson. Studio Manager: Steve Retasla.

CASCADE PRODUCTIONS, INC.; OLVP; PO Box 255; Ashland, OR 97520; (503) 482-9621; Owner: Mr. Tracy Sommie. Studio Manager: Mr. Tracy Sommie.

CHONK MOONHUNTER; OLVP; 484 Lake Park Ave., Ste. 289; Oakland, CA 94610; (415) 444-3074; Owner: Curtis A Choy.

CINE RENT WEST/THE EDIT CENTER; VPP/E; 149 Fell St.; San Francisco, CA 94102; (415) 864-4644; Owner: Gregg Snazelle. Studio Manager: Kip Larsen.

CIRCLE VIDEO PRODUCTIONS; VPF, VPP/E, OLVP; 241 S. San Mateo Dr.; San Mateo, CA; (415) 340-8455; Owner: Rob Delanton. Studio Manager: John Hill.

CITY COLLEGE OF SAN FRANCISCO; VPF; Bcst. Dept., 50 Phelan Ave.; San Francisco, CA 94112; (415) 239-3525; Owner: S.F. Community College Dist. Studio Manager: Phillip Brown.

CITY STAGE; VPF, OLVP; 2235 Harrison St.; San Francisco, CA 94110; (415) 641-4848; Owner: Design Media Inc. Studio Manager: Howard Steinman.

CONNECTIONS LTD.; OLVP, APPV; 305 Eagle St.; Anchorage, AK 99501; (907) 272-3551; Owner: David Rychetnik. Studio Manager: Gavin Reed.

COX VIDEO PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 1181 San Andreas Rd.; Watsonville, CA 95076; (408) 722-3132; Owner: Denise Collins, Duane Cox. Studio Manager: Denise Collins.

CURRENT RUTLEDGE; APPV; 614 12th Ave. E.; Seattle, WA 98102; (206) 324-7530; Owner: David Current. Studio Manager: Carol Holland.

JAMES DANIELS PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 299 California Ave., #306; Palo Alto, CA 94306; (415) 325-8574; Owner: James Daniels. Studio Manager: Larry Fells.

DELPHI PRODUCTIONS, LTD.; VPF, VPP/E, OLVP; 155 Seven Hills Dr., Ste. B; Boulder, CO 80302; (303) 443-2100; Owner: Oliver Henry. Studio Manager: Ellen Dustman.

JOHN DELPIT SERVICES; APPV; 560 Colorado Ave.; Grand Junction, CO 81501; (303) 243-3003; Owner: John A. Delpit. Studio Manager: John A. Delpit.

DIFFERENT FUR RECORDING; APPV; 3470 19th St.; San Francisco, CA 94110; (415) 864-1967; Owner: Susan Skaggs, Howard Johnston. Studio Manager: Susan Skaggs.

DUDKOWSKI-LYNCH ASSOCIATES, INC.; VPF, VPP/E, OLVP, APPV; 150 Shoreline Hwy., Bldg. E; Mill Valley, CA 94941; (415) 332-5825; Owner: Ed Dudkowski. Studio Manager: Marijane Lynch.

N O R T H W E S T

VIDEO PRODUCTION FACILITIES

Alaska, California, Colorado, Hawaii, Idaho, Montana, Nevada, Oregon, Utah, Washington, Wyoming

In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

DUKE RENO PRODUCTIONS INC.; APPV; 10243 Alpine, Ste. 003; Cupertino, CA 95014; (408) 252-7567; Owner: Duke Reno Productions Inc. Studio Manager: David A. Joslyn.



Electronic Cinematography Systems, Ltd

ELECTRONIC CINEMATOGRAPHY SYSTEMS, LIMITED (ECS LIMITED)
Boulder, CO

ELECTRONIC CINEMATOGRAPHY SYSTEMS, LIMITED (ECS LIMITED); VPF, VPP/E, OLVP, APPV; 2888 Bluff St., Ste. 110; Boulder, CO 80301; (303) 449-9450; Studio Manager: T.R. Lolstrom.

ESPRESSO PRODUCTIONS; VPF, VPP/E, OLVP; 4560 Horton St.; Emeryville, CA 94608; (415) 428-9467; Owner: Charles West. Studio Manager: Sam Shore.

FESTIVAL PRODUCTIONS DIV. OF AMERICAN AUDIO VISUAL CORP.; VPF, VPP/E, APPV; 849 E. Charleston Rd.; Palo Alto, CA 94303; (415) 494-9366; Owner: American Audio Visual Corporation. Studio Manager: Paul Tocci.

FINE LINE PRODUCTIONS; VPF, VPP/E, OLVP; 121 Downey St.; San Francisco, CA 94117; (415) 821-9946; Studio Manager: Mark Freeman.

FIRST CAMERA VIDEO; VPF, VPP/E, OLVP; 350 Brannan St., 3rd Floor; San Francisco, CA 94107; (415) 495-0155; Owner: Vaughn Kilgore. Studio Manager: Tara McBride. Switchers/editors: VHS offline suite, VC RM-86U edit control, (2) JVC BR-8600 VHS edit recorders, 6-input audio board, turntable, cassette deck, announce microphone. Video Cameras: (2) Ikegami HL-79EAL, Sony M-3, Sony DXC-3000. Audio Recorders: Sony BWV-25, Sony BVU-110, VO-6800, VO-4800.

FIRSTVISION ENTERTAINMENT GROUP; VPF, OLVP, PO Box 572; Orem, UT 84057; (801) 225-5050; Owner: Gil Howe, Alan Taylor. Studio Manager: Terry Noble.

FOCUSED AUDIO; APPV; 30 Berry St.; San Francisco, CA 94107; (415) 777-3108; Owner: Jeff Roth. Studio Manager: Jeff Roth. Video Tape Recorders: JVC B250 3/4", JVC BR8600 1/2" VHS Video Monitors; (2) Sharp, NEC, JVC. Synchronizers: (3) Cipher Digital Shadows. Audio Recorders: Otari MX-80 24-track w/Dolby SR, Otari 8-track, Otari MTR-10 2-track center time code w/Dolby SR, Fostex 16-track. Audio Mixers: Studio B: Allen & Heath. Studio A: NEOTEK 32 in/32 out Series 3. Other Major Equipment: SMPTE-based automated mix, Kelly Quan Research synchronizer controller software, (2) Yamaha SPX-90s, DeltaLab Effectron DDL, MICMIX, Gain Brains,



FOCUSED AUDIO
San Francisco, CA

Pekep, Orban EQs and de-esser, UREI peak limiters, Roland S-50 digital sampler, Technics SLP-1200 CD player, (2) Macintosh Plus computers, Macintosh SE, (2) digital drum machines, (4) MIDI keyboards, (19) software programs for digital sampling, editing and sequencing. Rates: Studio A audio-for-video \$125/hr., audio only \$60/hr. Studio B audio-for-video \$85/hr., audio only \$50/hr. Consultation, soundtrack design and block-booked rates on a per project quote basis. Extras & Direction: Focused Audio specializes in post-production sound for theatrical, broadcast and corporate film and video. Working with SMPTE synchronization since 1983, Focused has been an innovator in the development and application of software for audio post-production (see *Mix* article April 1987 "Focused Audio Meets Kelly Quan Research"). With audio engineers experienced in film, video and music/MIDI production, Focused has pioneered the development of new techniques which bring together the best qualities of these previously distinct audio disciplines. Speed, flexibility and creativity in soundtrack design and production are the result of our hardware, software and talent mix. From feature films to documentaries, Universal Studios to Gumby, "HBO to MTV, Focused Audio engineers Jeff Roth, Jamie Kibben and James Allen are committed to client post-production services, including: original music and sound FX creation (as well as vast CD libraries); ADP; Foley; narration recording; digital sampling and editing; MIDI sequencing; and SMPTE-based automated mix.

FOREST PRODUCTIONS COMPANY; VPF, VPP/E, OLVP, APPV; PO Box 9201; Salt Lake City, UT 84109; (801) 466-7330; Owner: Harold Russell. Studio Manager: Leigh Nichols.

FTW PRODUCTIONS/FISHING THE WEST; VPF, VPP/E, OLVP, APPV; 5484 SE International Way; Milwaukie, OR 97222; (503) 654-0092; Owner: Kerry Brown. Studio Manager: Wes Moore.

FULL FRAME PRODUCTIONS; VPF, VPP/E, OLVP; 363 Brannan St.; San Francisco, CA 94107; (415) 546-0155; Owner: Kevin White. Studio Manager: April Wolcott.

FULL SPECTRUM PRODUCTIONS, INC.; VPF, OLVP; 150 E. Dana St.; Mountain View, CA 94041; (415) 967-1883; Owner: John A. McCauley. Studio Manager: Terry Collins.

GALE VIDEOFACT PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 10584 S. 700 East, Ste. 110; Sandy, UT 84070; (801) 571-9261; Owner: Blaine Gale.

GFO PRODUCTIONS; VPF; 432 E. "X" St.; Turmwater, WA 98501; (206) 352-8028; Owner: George F. Ormrod. Studio Manager: John Sabotta.

GOLD STREET VIDEO DESIGN; VPF, VPP/E; 1050 Battery St.; San Francisco, CA 94111; (415) 434-4544; Studio Manager: Roger Krakow.

GOLDEN BAY SERVICES; OLVP; 558 Marin Ave.; Mill Valley, CA 94941; (415) 381-2566; Owner: Vinton Medbury. Studio Manager: Vinton Medbury.

GOLDEN STATE PRODUCTIONS; VPF, VPP/E, OLVP, APPV; PO Box 504; Orinda, CA 94563; (415) 376-4700; Owner: Themis Corp. Studio Manager: Brian Moran.

GROUPE ANDRE PERRY; VPF, VPP/E, OLVP, APPV; 1250 San Carlos Ave.; San Carlos, CA 94070; (415) 595-4041; Owner: Groupe Andre Perry, Ltd. Studio Manager: James E. Lautz.

HALF-INCH VIDEO; VPF, VPP/E, OLVP, APPV; 185 Berry St., Ste. 467, San Francisco, CA 94107; (415) 495-3477; Owner: Mark Lamper. Studio Manager: Mark Lamper.

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HAMNER PRODUCTION SERVICES, LTD.; *VPP/E, OLVP, APPV*; 2085 Bush, Ste. 602; San Francisco, CA 94115; (415) 921-1718; Owner: T. Gayle Hamner. Studio Manager: T. Gayle Hamner, Darren Boulware.

HANDS ON PRODUCTIONS; *OLVP*; 70 Lorelei Ln.; Menlo Park, CA 94025; (415) 323-7657; Owner: Russ Glaser

HELIX PRODUCTIONS; 2200 Central Ave., #301; Alameda, CA 94501; (415) 522-1488; Owner: Tom Kendall. Studio Manager: Kim Reis.

HIGH COUNTRY FILMS; *VPF, VPP/E, OLVP, APPV*; 6865a E. Arizona, Denver, CO 80224; (303) 756-8030; Owner: John R. Lehman, Ph D. Studio Manager: John R. Lehman, Ph D.

DON HUMPHREY; *VPP/E, OLVP*; 104 Oak Rd.; Fairfax, CA 94930; (415) 457-0303; Owner: Don Humphrey. Studio Manager: Don Humphrey. Extras & Direction: Producer, director, editing, live multi-camera producing and directing a specialty Credits: Doobie Brothers, Johnny Mathis, Chick Corea, Deniece Williams, Tribal Stomp, Paul Bowman, more.

IMAGESPACE STUDIO; *VPF, OLVP*; 333 NW Park Ave.; Portland, OR 97209; (503) 274-8681; Owner: Doug Crane. Studio Manager: Seth Bloombaum. Extras & Direction: Main studio is 40' x 50' x 14'6", with 40' and 20' cyc walls, 360-degree black curtain, 12' street level door, overhead catwalks, dressing rooms, etc. Complete in-house communications services available including conceptualizing, writing, producing, directing, editing, etc. Buy as much or as little as you need. In-house Betacam and 3/4" equipment, other formats available. Grip and lighting packages available. The studio is in the downtown Portland area, convenient to hotels, etc. In addition to our in-house services, we have in Portland a great group of freelancers, as well as a strong, professional talent pool.

INDEPENDENT SOUND; *APPV*; San Francisco, CA 94115; (415) 929-8085; Owner: Peter & Mary Buffett. Studio Manager: Yvonne Graves.

KALEIDOSOUND; *APPV*; 185 Berry St., Ste. 2805; San Francisco, CA 94107; (415) 543-0531; Owner: Forrest G. Patten. Studio Manager: Dina Kaler.

KCFW PRODUCTIONS; *VPF, VPP/E, OLVP, APPV*; PO Box 857, 401 1st Ave. E.; Kalispell, MT 59903; (406) 755-5239; Owner: Eagle Communications. Studio Manager: Curt Smith.

N O R T H W E S T

VIDEO PRODUCTION FACILITIES

Alaska, California, Colorado, Hawaii, Idaho, Montana, Nevada, Oregon, Utah, Washington, Wyoming

In the following listings each facility's particular capabilities are indicated below its name using the following initials: *VPF* (Video Production Facility); *OLVP* (On Location Video Production); *VPP/E* (Video Post-Production/Editing); *APPV* (Audio Post-Production for Video).

KTVU RETAIL SERVICES; *VPF, VPP/E, OLVP*; 2 Jack London Square, PO Box 22222; Oakland, CA 94623; (415) 874-0228; Owner: Cox Enterprises/KTVU, Inc. Studio Manager: Richard Hartwig

KVOS VIDEO; *VPF, VPP/E, OLVP*; 1151 Ellis St.; Bellingham, WA 98225; (206) 671-1212; Studio Manager: Jim Ross.

MARK L. LAYTON PRODUCTIONS; *OLVP*; 139 E. 850 South; Orem, UT 84058; (801) 226-1690; Owner: Mark L. Layton. Studio Manager: Dana L. Layton

LENS TO LENS; *VPF, VPP/E, OLVP*; 671A 6th Ave.; San Francisco, CA 94118; (415) 668-5778; Owner: Philip Hacker.

LIVE OAK PRODUCTIONS; *APPV*; 1300 Arch St.; Berkeley, CA 94708; (415) 540-0177; Owner: Jim & Priscilla Gardiner. Studio Manager: Priscilla Gardiner. Synchronizers: Audio Kinetics Q lock 4 10 E w/Eclipse editor. Audio Recorders: MCI JH-24 16- or 24-track w/autolocator, Sony PCM-F1 2-track digital, Otari MTR-10 1/4" and 1/2" 2-track. Audio Mixers: MCI JH-636 32 x 24 console w/ARMS II/DISK-MIX automation. Other Major Equipment: 100" diagonal viewing screen w/ Sony VTH 1020-Q1 high resolution color video projection system, Publison Infernal Machine 90 w/SMPTTE and MIDI, complete synthesizer pre-production room w/Kurzweil 250.

Yamaha TX816 rack system, E-mu Systems SP-12 sampling drum machine, Oberheim Matrix 12, complete sound effects library on CD. Rates: Very reasonable. Please call for further information.

LOCATION SOUND SERVICES; *OLVP*; 195 San Carlos Ave., #2; Sausalito, CA 94965; (415) 331-2005; Owner: Fred Runner. Studio Manager: Fred Runner.

M ENTERTAINMENT CORP.; 1301 Spring St., Ste. 17E; Seattle, WA 98104; (206) 323-8022; Studio Manager: Dan O'Brien, Richard Roberts.

MARANATHA VIDEO PRODUCTIONS; *VPP/E, OLVP*; PO Box 851; Northbend, WA 98045; (206) 888-0292; Owner: Robert Schwartz. Studio Manager: Robert Schwartz.

MCCUNE STUDIOS; *VPF, VPP/E, OLVP, APPV*; 951 Howard St.; San Francisco, CA 94103; (415) 777-2700; Owner: McCune Audio/Visual/Video. Studio Manager: Jim Draper. Extras & Direction: McCune Studios provides full audio and video production services. We offer concept development, scripting, directing, lighting design services and video teleconferencing, as well as pre- and post-production facilities. Custom production packages include multi-camera recording in all video formats (1", Betacam, 3/4"), 8- and 16-track audio recording, audio-for-film and video, video projection and satellite video conferencing. Our comprehensive production services are supported by a wide selection of audio/video equipment readily available from McCune's extensive rental inventory. Clients include: United Airlines, Apple Computers, Wang Laboratories, Bon Appetit Catering, California Supreme Court and the United States Mint.

MEDIA WEST; *VPF, VPP/E, OLVP, APPV*; 491 Gianni St.; Santa Clara, CA 95054; (408) 980-1008; Owner: Brian Ratty. Studio Manager: Jay Cohen.

MEDIA WEST; *VPF, VPP/E, OLVP, APPV*; 10255 SW Arctic Dr.; Beaverton, OR 97005; (503) 626-7002; Owner: Brian Ratty. Studio Manager: Dave Sullivan.

MEDIA WORKS; *VPF, VPP/E, OLVP, APPV*; 1250 Huff Ln., Box 15; Jackson, WY 83001; (307) 733-1300; Owner: Jeff McDonald. Studio Manager: Mark Rowde.

MIDTOWN VIDEO; *VPF, VPP/E, OLVP*; 1641 Downing St.; Denver, CO 80218; (303) 894-0181; Owner: Bob VanDerWal. Studio Manager: Bob VanDerWal.

MINCEY PRODUCTIONS; *VPF, VPP/E, OLVP*; 116 N. Page; Portland, OR 97227; (503) 287-1931; Owner: John Mincey. Studio Manager: Steve Scott.

LYNDA MORRIS VIDEO PRODUCTIONS; *VPP/E, OLVP*; 50 Adak Ct.; Walnut Creek, CA 94596; (415) 944-0190; Owner: Lynda Morris. Studio Manager: Lynda Morris.

REX MORRIS PRODUCTIONS; *VPF, VPP/E, OLVP*; 706 Elwood Dr.; Boise, ID 83706; (208) 344-9878; Owner: Rex A. Morris.

MOVIE MUSIC ENTERTAINMENT; *VPF, VPP/E, OLVP, APPV*; 633 San Mateo Ave.; San Bruno, CA 94066; (415) 588-2222; Owner: Corp. Studio Manager: Davinder Mann.

MOVING MEDIA; *VPP/E, OLVP*; Box 1329; Aspen, CO 81612; (303) 920-2354; Owner: Greg Poschman.

MULTIVISIONPOST MVP; *VPF, VPP/E, OLVP, APPV*; 720 S. Colorado Blvd., Ste. One; Denver, CO 80222; (303) 691-2700; Owner: Corporation. Studio Manager: David A. Johansen.

MUSIC ANNEX, INC.; *APPV*; 69 Green St., 2nd Floor; San Francisco, CA 94111; (415) 421-6622; Owner: Music Annex, Inc. Studio Manager: Angela Goodison. Video Tape Recorders: Sony BVH-1100 1", JVC 850U 3/4", JVC 8250 3/4". (2) Sony 2860 3/4" Video Monitors: Asaca 9" (color critical), Sony 27". (4) Sony 13" Synchronizers: (2) Audio Kinetics 3-10. Audio Recorders: (2) MCI 1" 4 24-track, (3) Otari MTR-12-II CTC + 4-track, (2) MCI 110-B. Audio Mixers: Artek 2500 (36 x 24), Artek TAC (16 x 8). Soundstages: (Menlo Park) 32 x 40 w/hard cyc 600 amps, Mole Richardson lighting. Other Major Equipment: Disc based SFX editing via E-mu 111 and Diaxis, 35mm mag rec/repro stripe, full coat. 3-track, extensive SFX music libraries. Rates: Call for rates.

SCOTT NELSON VIDEOGRAPHY; *VPF, VPP/E, OLVP, APPV*; Box 56; Snowbird, UT 84092; (801) 272-5428; Owner: R. Scott Nelson.

NEW MEDIA LEARNING CENTER; *VPP/E, OLVP, APPV*; 145 Natoma St., 2nd Floor; San Francisco, CA 94105; (415) 243-0775; Owner: Lou CasaBianca. Studio Manager: Tony Lufrano.

NICE PIECE OF FISH; *APPV*; 449 Marin Ave.; Mill Valley, CA 94941; (415) 381-4679; Owner: Rus & Leslie Mitchell. Studio Manager: J.W. Deloache.

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NORTHWEST VIDEOWORKS, INC.; *VPP/E, APPV*; 1631 SW Columbia; Portland, OR 97201; (503) 227-7202; Owner: Wayne Ahrendt. Studio Manager: Dean McCrea.

ON SIGHT VIDEO; *OLVP*; 1079 Tennessee St.; San Francisco, CA 94107; (415) 641-8600; Owner: T. Robin Hirsh. Studio Manager: T. Robin Hirsh.

ONE PASS; *VPF, VPP/E, OLVP, APPV*; 1 China Basin Bldg.; San Francisco, CA 94107; (415) 777-5777; Owner: ScanLine Communications. Studio Manager: Client Services.

PACE VIDEO CENTER; *VPP/E*; 2020 SW Fourth, Ste. 700; Portland, OR 97201; (503) 226-7223; Owner: Edwin T. Cornelius. Studio Manager: Dave Janney, Greg Smith, Ann Risch.

PACIFIC BUSINESS TAPES; *VPP/E, OLVP*; 28848 22nd Ave. S.; Federal Way, WA 98003; (206) 941-6256; Owner: William Boyd, David Christofferson.



PACIFIC VIDEO RESOURCES
San Francisco, CA

PACIFIC VIDEO RESOURCES; *VPF, VPP/E, OLVP*; 2339 Third St., Ste. M-4; San Francisco, CA 94107; (415) 864-5679; Owner: Steve Koltton, Jim Farney, John Zimmerman. Studio Manager: C.J. Hirschfield. **Video Tape Recorders:** (4) Ampex CVR-75SP. (2) Sony BVW-40. (2) Sony BVW-15, Sony BVW-35SP, Sony DVR-1000, Sony BVH-200. (7) Sony BVU-800/820. (4) JVC S711U Video Monitors. (5) Sharp XM-1900. (5) Sharp XM-1300, Ikegami TM 20-9RH. **Switchers/editors:** (2) Grass Valley 100CV (component w/keymem). (2) CMX 3600, Convergence ECS-104/204, Sierra Video Systems insert keyer. **Video Cameras:** Sony BVP-350, Sharp XC-B10. **Synchronizers:** (2) Lynx TimeLine. **Video Effects Devices:** Ampex ADO 2000 w/Digi-Matte and Digi-Trail, (2) Chyron Scribe, ATT Vista Paint System. **Audio Recorders:** Otari MX-70, Otari 5050 center-track SMPTE, Sony DVR-1000 digital, Tascam 122B. **Audio Mixers:** Sound Workshop 34B ARMS II automation, Sound Workshop 34C ARMS II automation, Ramsa WR-8210. **Soundstages:** 24 x 18 insert stage w/lighting grid. **Other Major Equipment:** Outboard audio processing includes: Lexicon, Effectron, dbx NR, dbx de-esser, dbx noise gate, dbx parametric, dbx comp/limiters, Dynaflex, PCM digital audio, remote production van, Cox component color correctors, PCM double system field recording. **Rates:** Call for rates. **Extras & Direction:** PVR is acknowledged as a national leader in the component Betacam field, having helped pioneer the technology with the opening of our first total component edit suite over two years ago. Formed by Emmy Award-winning talents, PVR is dedicated to the philosophy of constructing technical and operational systems that yield the highest quality at substantial cost savings. PVR has been providing complete production facilities and services to broadcast, corporate, cable, agency and home video clients for nearly a decade. When you're serious about Betacam, call Pacific Video Resources—TOTAL COMPONENT VIDEO.

PAL PRODUCTIONS INC.; *VPF, VPP/E*; 522 Second Ave. W.; Seattle, WA 98119; (206) 282-2025; (206) 284-2620; Owner: Laszlo Pal. Studio Manager: Susan Pal.

PEERLESS VIDEO; *VPF, VPP/E, OLVP*; 218 9th St.; San Francisco, CA; (415) 621-2077; Owner: Brad Pearman. Studio Manager: Nicole Belissary.

PELICAN FILM & TAPE; *VPF, OLVP*; 372 Frederick St.; San Francisco, CA 94117; (415) 566-0450; Owner: Doug Miller.

PHILIP PERKINS PRODUCTION SOUND; *OLVP*; 171 S. Park; San Francisco, CA 94107; (415) 543-6661; Owner: Philip Perkins. Studio Manager: Nancy Baddock.

PHOTO NORTHWEST VIDEO PRODUCTIONS; *VPF, VPP/E, OLVP, APPV*; 4701 N. Huson; Tacoma, WA 98407; (206) 759-6639; Owner: Margaret H. Doman. Studio Manager: Margaret H. Doman.

PICTURE THIS PRODUCTIONS; *OLVP*; 635 NE Scott; Gresham, OR 97030; (503) 666-6160; Owner: Brian R. Grubb, Perry N. Loveridge. Studio Manager: Perry N. Loveridge.

THE PLANT RECORDING STUDIOS; *OLVP, APPV*; 2200 Bridgeway; Sausalito, CA 94965; (415) 332-6100; FAX: (415) 332-5738; Owner: Bob Skye. Studio Manager: Alice Young. **Audio Recorders:** (2) Otari MTR-90II 24-track, (2) Otari MkIII 2-track. **Audio Mixers:** Sound Workshop Series 30. **Other Major Equipment:** Adams-Smith synchronizer/generator, Otari EC-101 synchronizer, Sony video monitor, 48 audio inputs, (80) Jensen mic splits, multiple DAs for audio to video feeds. **Rates:** Please call or write for rates and information. **Extras & Direction:** "Rover," The Plant's mobile recording unit, offers the finest in mobile acoustic environments and equipment for live concert recording, remote broadcast, audio for film and video, in-house recording and post-production/audio sweetening. Rover is a certified LEDE™ control room on wheels that features an acoustic accuracy surpassing many in-house studios. It has become one of the most popular "Live-to-Two" track as well as multi-track mobiles because of its ability to deliver clean, accurate sound to the client with virtually no guesswork involved. Rover is available for every-



THE PLANT RECORDING STUDIOS
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—CONTINUED ON NEXT PAGE

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four headphones to be driven from the same amplifier. A three position switch selects left mono, right mono, or stereo mix, and XLR input/output connectors are provided for paralleling additional cue boxes. It's no wonder why the CB-4 has become a standard in the industry.



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thing from one nighters to lengthy tours. If you are looking for more than just saturated tracks, or if you prefer mixing down at your place, Rover is the mobile to call. Some of our film and video clients/projects include: Turner Broadcast, GBH Productions, John Denver, KSNAN Radio, Jacques Cousteau, WNET television, NFL Films, Anita Baker, Ronnie James Dio, KFOG Radio, Island Films, Reeves Teletape, King Biscuit Flower Hour, Picture Vision, Peter, Paul and Mary

POSITIVE IMAGES UNLIMITED; OLVP; 1618 14th St; Sacramento, CA 94819; (916) 444-5808; Owner: Stephen J. Steinberg

PRODUCTION WEST; VPF, VPP/E, OLVP, APPV; 1001 S. 24th St. W., Ste. 312; Billings, MT 59102; (406) 656-9417; Owner: Greg Pratt Studio Manager: Jim Abel

JONNA RAMEY PRODUCTIONS; VPF, OLVP; 5020 Leona St.; Oakland, CA 94619; (415) 530-6460; Owner: Jonna Ramey

BILL RASE PRODUCTIONS, INC.; VPF, VPP/E, OLVP, APPV; 955 Venture Ct., Sacramento, CA 95825; (916) 929-9181; Owner: Bill Rase Studio Manager: Bill Rase

REALTIME VIDEO PRODUCTIONS; VPF, VPP/E, OLVP, APPV; 1717 17th St.; San Francisco, CA 94103; (415) 864-1444; Owner: Will Hoover

ROSEBUD DOLLY WORKS; OLVP; 1920 46th Ave. SW; Seattle, WA 98116; (206) 935-9683; Owner: Ed Dupras

NORMAN ROSS PRODUCTIONS, INC.; VPF, VPP/E, OLVP, APPV; 2810 E. Evergreen Ave.; Salt Lake City, UT 84109; (801) 484-0401; Owner: Norman B. Ross. Studio Manager: Alice L. Ross

TOM SADOWSKI FILMS; OLVP; 536 Bonanza Ave., Ste. D; PO Box 111211; Anchorage, AK 99511; (907) 561-2300; Owner: Tom Sadowski Studio Manager: Tim McKittrich

SAMFILM; VPF; PO Box 6616; Carmel, CA 93921; (408) 372-1188; Owner: Sam Harrison Studio Manager: Judith Cole

N O R T H W E S T

VIDEO PRODUCTION

FACILITIES

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In the following listings each facility's particular capabilities are indicated below its name using the following initials: VPF (Video Production Facility); OLVP (On Location Video Production); VPP/E (Video Post-Production/Editing); APPV (Audio Post-Production for Video).

SAN FRANCISCO PRODUCTION GROUP; VPP/E, APPV; 550 Bryant St.; San Francisco, CA 94107; (415) 495-5595; Owner: Joel Skidmore, Jeff Cretcher. Studio Manager: Peter Viek. Video Tape Recorders: (6) Sony 1", (8) Sony 800 3/4", (4) Sony Betacam. Video Monitors: (4) Asaca CMM7, (4) Ikegami TM20 Switchers/editors: (2) CMX 3400A, CMX 3300A editors, Grass Valley 300, Grass Valley 1600-1X, Grass Valley 100 switchers. Video Cameras: (2) Ikegami HL-79D Synchronizers: Adams-Smith System 2600, Otari EC-101. Video Effects Devices: (3) Ampex ADO, Abekas A62 digital disk recorder, NEC E-flex DVE. Audio Recorders: Otari MTR-90, (2) Tascam ATR60-TC. Audio Mixers: Neve 542, Sound Workshop 34, Graham Patten 608. Other Major Equipment: Vertigo 3D animation systems, Wavefront 3D animation systems, Images II Paint system, Lynx Robotics motion control system, MIDI-equipped sound production room featuring Yamaha TX, Sequential Circuits, Linn, Passport Pro software. Extras & Direction: San Francisco Production Group (SFPG) specializes in providing high quality post-production and computer graphics services, including the Vertigo and Wavefront 3D animation systems, the Images II paint system, Ultimatte IV, Lynx Robotics motion control system and Faroudja encoder and decoder



SAN FRANCISCO PRODUCTION GROUP
San Francisco, CA

SFO PRODUCTIONS; PO Box 16035; San Francisco, CA 94116; (415) 621-3434; Owner: Jeff Daly

SHOOTING STAR VIDEO; OLVP; 256 Shearwater Isle; Foster City, CA 94404; (415) 345-0919; Owner: Jeff Regan

SONIC IMAGES; VPF, VPP/E, OLVP, APPV; 2217 The Alameda; Santa Clara, CA 95050; (408) 554-1117; Owner: Mark Weldon. Studio Manager: Susan Simpson

SOUND RECORDING ORGANIZATION; VPP/E, APPV; 1338 Mission St.; San Francisco, CA 94103; (415) 863-0400; Owner: S-R-O Inc. Studio Manager: David Dobkin

SOUNDS NATURAL AUDIO SERVICES; OLVP; 214 Keystone Ave.; Santa Cruz, CA 95073; (408) 425-8015; Owner: Bill Burnside, Ken Bolelho, Bill Van Bloom. Studio Manager: Ken Bolelho

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In Mix Directories

Mix Directories are the most complete guides to facilities and services for the audio and video industries. When production professionals need equipment, studios, or other services, they consult *Mix* first.

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- JULY '88: STUDIOS OF THE SOUTHWEST & RECORDING SCHOOLS AND PROGRAMS (Deadline: April 14)
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SPEED OF LIGHT COMMUNICATIONS; VPPI/E, OLVP, APPV; 145 Natoma St., 2nd Floor; San Francisco, CA 94105; (415) 243-0775; Owner: Lou CasaBianca Studio Manager: Tony Lufrano, Jr.

SPROCKET SYSTEMS, DIVISION OF LUCASFILM; VPPI/E, APPV; PO Box 3000, San Rafael, CA 94912; (415) 662-1000; Studio Manager: Tom Kobayashi.

STARRION PRODUCTIONS; OLVP; 1305 Stevenson St.; San Francisco, CA 94103; (415) 861-3100; (415) 285-STAR (24 hours); Owner: Ronald K Lakis Studio Manager: George W Young

STARWEST PRODUCTIONS, INC.; VPF, OLVP, APPV; 1391 N. Speer Blvd., #490; Denver, CO 80204; (303) 623-0636; Owner: Steven Pettit Studio Manager: Steven Pettit.

STS PRODUCTION SERVICES; VPF, VPPI/E, OLVP, APPV; 5181 Amelia Earhart Dr.; Salt Lake City, UT 84116; (800) 654-4870; Owner: American Stores Company Studio Manager: Roger Olson.

STUDIO CENTER SAN JOSE; VPF, VPPI/E, OLVP, APPV; 434 S. First St.; San Jose, CA 95113; (408) 993-1040; Owner: Studio Center, Inc. Studio Manager: Dee Alexander Video Tape Recorders: (3) Sony BVU-950 SP ¾" U-matic, Sony VO-5850 ¾" U-matic, Sony VO-2860 ¾" U-matic, Sony BVU-150 SP ¾" U-matic portable. Video Monitors: Sharp XM-1300 color monitor, Sony PVM-1271 Q color monitor. (6) Panasonic 9" B&W Switchers/editors: Sony BVE-900 edit controller, Sony SEG 2550/2551 automated switcher. Video Media Eagle One Video Cameras: (3) Ikegami 730A studio configuration. Synchronizers: Audio Kinetics Pacer. Audio Recorders: Otari MX-70 16-track, Otari MX-5050 MkIII 8-track, Otari MX-5050II 2-track. Audio Mixers: Sound Workshop Series 30 16 x 16 x 8 custom w/automation and diskmix Soundstages: 1 200 sq ft w/chroma key and cyclorama 40 x 30 x 2. Other Major Equipment: A custom computer graphics system, (2) Fairlight CVI digital effects, (3) IBM computers (and compatibles) for music and automation storage. Rates: Call for rates.

SUNRISE STUDIOS; VPF, VPPI/E, OLVP; 2112 Reserve St.; Missoula, MT 59801; (406) 721-0831; Owner: Sterling Slayton Studio Manager: Lex Hames.

TEAM CREATION/TMP PRODUCTIONS; VPF, VPPI/E, OLVP, APPV; 4754 S., 700 E., Ste. 110; Salt Lake City, UT 84107; (801) 261-2715; Owner: Tom Perry Studio Manager: Chad Tillman

TELEMAN PRODUCTIONS; VPF, VPPI/E, OLVP, APPV; 1200 Stewart St.; Seattle, WA 98101; (206) 623-5934; Owner: Teleman Productions, Inc. Studio Manager: Michael Olds

TELESCENE; VPF, VPPI/E, OLVP, APPV; 3487 W. 2100 S.; Salt Lake City, UT 84119; (801) 973-3140; Owner: KUTV Studio Manager: Jeffrey Anderson.

TEST, INC.; VPF; 155 Fell St.; San Francisco, CA 94102; (415) 431-4376; Owner: Gregg Snazelle Studio Manager: Kip Larsen

TMS/CARIBOU VIDEO PRODUCTIONS; VPF, VPPI/E, OLVP; Box 634; Fairbanks, AK 99707; (907) 456-4648; Owner: Rich Hoyt, Jerry Senn Studio Manager: Rich Hoyt, Jerry Senn.

TOTAL VIDEO CO.; VPF, VPPI/E, OLVP; 220 E. Grand Ave.; South San Francisco, CA 94080; (415) 583-8236; Owner: Aldo Panattoni Studio Manager: Cheryl Eitner

TRANSTAR PRODUCTIONS, INC.; VPF, VPPI/E, OLVP, APPV; 9520 E. Jewell Ave., Ste. C; Denver, CO 80231; (303) 895-4207; Owner: Doug Hanes Studio Manager: Doug Cyphers.

TRI VIDEO TELEPRODUCTION-LAKE TAHOE; OLVP; PO Box 8822; Incline Village, NV 89450; (702) 323-6868; Owner: Jon Paul Davidson.

TVA; VPF, VPPI/E, OLVP, APPV; 2410 Charleston Rd.; Mountain View, CA 94043; (415) 967-6040; Owner: Ed Carlstone Studio Manager: Jim Taylor.

VARITEL VIDEO; VPF, VPPI/E, OLVP; 350 Townsend St.; San Francisco, CA 94107; (415) 495-3328; Studio Manager: Chris Lathrop

VIDEO EFFECTS; VPF, VPPI/E, OLVP, APPV; Box 6316, Wine Valley Station; Napa, CA 94581; (707) 257-7669; Owner: Peggy K H. Studio Manager: Bruce D Chapman

VIDEO MARKETING NETWORK; VPF; 10970 Ne 33rd Pl., #200; Bellevue, WA 98004; (206) 827-6444; Owner: Gary Andersen Studio Manager: Rick Ballard, Chris Anderson

VIDEO PRESENTATIONS INCORPORATED; VPF, VPPI/E; 2326 Sixth Ave., Ste. 230; Seattle, WA 98121; (206) 728-9241; Owner: H.V. Wright Studio Manager: Laureen Radford

VIDEO PREVIEW; VPF, OLVP; 1300 Fulton Pl., Fremont, CA 94539; (415) 651-2388; Owner: Brad Kenny Studio Manager: Brad Leber

VIDEO PRODUCTIONS; VPF, VPPI/E, OLVP; 824 NW 18th St.; Portland, OR 97209; (503) 243-6712; Owner: KOIN-TV, Inc. Studio Manager: Frank Taylor

VIDEO WORKS PRODUCTION CO.; VPF, VPPI/E, OLVP, APPV; 5854 Colby St., Oakland, CA 94618; (415) 655-8595; Owner: Andrew Cohen Studio Manager: Andrew Cohen

VIDEFACT PRODUCTIONS; VPF, VPPI/E, OLVP, APPV; 10584 S. 700 E., Ste. 110; Sandy, UT 84070; (801) 571-9261; Owner: Blaine L. Gale

VIDEOWEST; VPF, VPPI/E, OLVP; #5 Triad Center, Ste. 700; Salt Lake City, UT; (801) 575-7442; Owner: Bonneville International Corp. Studio Manager: Ron Hansen

VISUAL COMMUNICATIONS GROUP, INC.; VPF; 3300 Mitchell Ln., Ste. 393; Boulder, CO 80301; (303) 443-6003; Owner: Fred Hull, Shoni Ogier Hubalka

VISUART INC.; OLVP; 5915 Doncaster Dr.; Anchorage, AK 99504; (907) 337-5006; Owner: Roger L. Miller Studio Manager: Roger L. Miller

VTR PRODUCTIONS, INC.; VPF, VPPI/E, OLVP; 1780 Fowler, Ste. A; Richland, WA 99352; (509) 783-5426; Owner: Gary L. Kuster Studio Manager: Gary L. Kuster

WESTERN AMERICA FILMS, INC.; VPF, VPPI/E, OLVP; 2110 Overland Ave., Ste. 103; PO Box 21543; Billings, MT 59104; (406) 656-0965; Owner: Ken Slater Studio Manager: Ken Slater

WESTERN CINE FILM AND VIDEO; APPV; 312 S. Pearl St.; Denver, CO 80209; (303) 744-1017; Owner: John I. Newell Studio Manager: David Emrich

WESTERN IMAGES; VPPI/E; 101 Howard St., Ste. B; San Francisco, CA 94105; (415) 543-2810; Owner: Michael Cunningham Studio Manager: Michele Acosta

WESTERN VIDEO SERVICES, INC.; 1331 120th Ave. NE; Bellevue, WA 98005; (206) 454-5253; Owner: Thomas F. Foti

OUTSIDE U.S.

COMMERCIAL ELECTRONICS LTD.; VPPI/E; 1335 Burrard St.; Vancouver, BC, V6Z 1Z7 Canada; (604) 669-5525; Owner: HH Von Tiesenhausen Studio Manager: Sharon Cham

INTERMEDIA PRODUCTION SERVICES LTD.; VPF, VPPI/E, OLVP, APPV; 3636 Shelbourne St.; Victoria, BC, V8P 4H2 Canada; (604) 477-7777; Owner: A.W. Reynolds Studio Manager: A.W. Reynolds

JPL PRODUCTIONS INC.; VPF, VPPI/E, OLVP, APPV; 1600, boul. de Maisonneuve est, Montreal, Quebec, H2L 4P2 Canada; (514) 526-2881; Owner: Tele-Metropole Inc. Studio Manager: Raymond Brasseur.

KARISMA RECORDING INC.; APPV; 9 Kirkland Blvd., Ste. 102; Montreal, Quebec, H9J 1N2 Canada; (514) 695-2548; Owner: Marcel Gouin Studio Manager: Marcel Gouin

RICK KIZUK VIDEO PRODUCTIONS LTD.; VPF, VPPI/E, OLVP, APPV; 102 Pannelfather Bay, Winnipeg, Manitoba, Canada; (204) 667-6339; Owner: Rick Kizuk Studio Manager: Sue Bryan

MAGDER STUDIOS; APPV; 793 Pharmacy Ave.; Toronto, Ontario, Canada; (416) 752-8850; Studio Manager: P. Bonish

THE MAGNETIC FAX CORPORATION; VPPI/E, OLVP, APPV; 550 Queen St. E., Ste. 205; Toronto, Ontario, M5A 1V2 Canada; (416) 367-8477; Studio Manager: Dan McLellan, Douglas Morris, Bill Mather. Video Tape Recorders: (2) Sony 3000 1", (2) Sony BVU-950 AP, (2) Sony BVO-870 SP, (6) Sony BVW-75 Beta SP Video Monitors: (2) Ikegami, (2) Sony Switchers/editors: (3) Sony 9000 edit controllers, (2) Grass Valley 200 switchers, Grass Valley 100 switcher Video Cameras: Sony BVW-530 Betacam SP camera/recorder, 3-tube plumbicon Synchronizers: Adams-Smith 2600 w/compact controller Video Effects Devices: (2) Abekas A53D digital effects Audio Recorders: MCI JH-24 24-track, Otari MTR-12 4-track ½", Ampex ATR-102 2-track. Audio Mixers: MCI 636 automated console. Other Major Equipment: Lexicon 224X w/LARC digital reverb, (2) Computer Animation, Time Arts w/Lumena Paint and Crystal 3D animation package, (3) Sound Cart off line sound effects and music selection from CD w/sampler

THE MAGNETIC NORTH CORPORATION; 70 Richmond St. E.; Toronto, Ontario, M5C 1N8 Canada; (416) 365-7622; FAX: (416) 365-2188; Owner: Dan McGuire Studio Manager: Keith Robinson Video Tape Recorders: (8) Sony BVH-2000 1", Sony BVH-1180 1", Ampex VPR3 w/Zeus video processing, (3) Sony BVU-820 ¾", Sony BVU-800 ¾", (2) Sony BVW-40 Betacam Video Monitors: (7) Sony BVM-1900, (4) Sony PVM-1960, (3) Sony PVM-1220. Switchers/editors: (3) Grass Valley System 41 (ISC) edit system, (2) Grass Valley 300/3AN switcher, Grass Valley 1600/L switcher Video Cameras: Sony DXC-6000, (2) Sony BVP-150, (4) Ikegami ITC-82 b & w Video Effects Devices: (2) Ampex 2000 ADO Rotation digitimate perspective, Grass Valley DVE MkII, Abekas A62 Ultimate digital disc recorder, Ampex AVA video art system. Audio Recorders: Nagra T Audio, Revox PR99, Lexicon stereo audio processor. Audio Mixers: (2) Yamaha M916, Graham Patten 612 w/EQ. Other Major Equipment: (2) Rank MkIII C Cintel flying spot scanners w/XY zoom, (2) da Vinci unified color correctors for film to tape or tape to tape scene by scene color correction, (2) Abekas A42 still stores tape streamer, (2) Sony BVX-30 noise reducer/color corrector, (2) "Air Pak" edit suites, w/convergence 204 editors, B" disk, Sony 5850s and Transform I, authorized dealer for Ediflex™ Rates: Please phone for full brochure Extras & Direction: Although considered Toronto's leading video post-production house for commercials, Magnetic North has quietly serviced a prestigious list of show productions throughout its five-year history. Maintaining strong connections in the Los Angeles community has enabled Magnetic North to offer Canadian and American producers new production procedures as soon as they become available. Major clients within the last year: Alfred Hitchcock Presents/Paragon Pictures/Universal, Mariah State/ABC, Bay Coven/NBC/MOW, Ann Jillian Story/NBC/MOW, Taking Care of Terri/ABC/MOW, Muppet Family Christmas, Christmas Wife/HBO/MOW, Ben Casey Returns/Pilot, Mount Royal/Alliance, Street Legal/CBC, Nature of Things/CBC, Danger Bay/Danger Bay Productions/CBC/Disney, Kennedy vs. Hoover/Sunrise Films/Operation Prime Time, Sword of Gideon/Alliance, Control/Alliance, Cod Co/Salter Films

MASTERTRACK LTD., APPV; 35A Hazelton Ave.; Toronto, Ontario, Canada; (416) 922-4004; Owner: Ian S. Jacobson Studio Manager: Andy Condon Video Tape Recorders: Ampex VPR-80, (3) Sony BVU-800, (2) JVC BR6400U Synchronizers: (9) Adams-Smith 2600, Audio Kinetics Q lock 3.10. Audio Recorders: Otari MTR-90II 24-track, MCI JH-24 24-track, (3) Tascam 85-16B 16-track, Ampex 2-1/4-track, Otari 2-1/4-track, Sony PCM-701. Audio Mixers: Auditronics, Sound Workshop 34C, Yamaha. Other Major Equipment: Film dubbing facility, (9) dubbers, (35/16mm) 3-track film recorder, Videola film-to-tape transfer, SFX layout suite, complete audio post-production facilities. Rates: Please call.

MCCLEAR PLACE STUDIOS LTD.; APPV; 225 Mutual St.; Toronto, Ontario, M5B 2B4 Canada; (416) 977-9740; Owner: Bob Richards Studio Manager: Hayward Parrott

MCLEAN HANNAH LTD.; VPPI/E, OLVP, APPV; 41 West Ave. N.; Hamilton, Ontario, L8L 5C1 Canada; (416) 526-0690; Owner: Paul T. Hannah, Dan R. McLean Studio Manager: Yee-Ling Hannah.

MEGA WAVE STUDIO; APPV; 12, Place d'Armes; CH-1227 Carouge, Switzerland; (022) 43.94.65/86.78.49; Owner: Oestreicher Christian Studio Manager: Oestreicher Christian.

MOUNTAIN VIDEO ASSOCIATES; VPF, VPPI/E, OLVP; PO Box 4036; Saint Thomas, U.S. Virgin Islands 00801; (809) 776-8613; Owner: Frank Hurt Studio Manager: Frank Hurt

NEW IMAGE SOUND PRODUCTIONS; APPV; 150 Longboat Ave., Ste. 709; Toronto, Ontario, M5A 4G4 Canada; (416) 360-7940; Owner: Val Klouda Studio Manager: Val Klouda

NEW VISION; VPF, VPPI/E, OLVP, APPV; Rua Irma Carolina 507; Sao Paulo SP, 03058 Brazil; 005511 292-9553/005511 291-4038; Owner: Domingos Orlando, Alex Pimentel

STUDIO PLACE ROYALE INC.; APPV; 640 St. Paul St. W. (600); Montreal, Canada; (514) 866-6074; Owner: S. Brown, N. Rodrigue Studio Manager: S. Brown Video Tape Recorders: Sony/MCI 1" layback, JVC ¾", (2) JVC ½" Video Monitors: (5) JVC, Sony, Hitachi, Philips. Synchronizers: BTX system. Audio Recorders: Otari MTR-90 24-track, Otari 8-track, Scully 8-track, Otari center-track. Audio Mixers: Amek Angela (Studio A), Allen & Heath Synco (Studio B). Other Major Equipment: Foley, Roland keyboards, S-50, complete library of stock music and sound effects on CD and tape

WAXWORKS PRODUCTIONS; VPF, VPPI/E, OLVP, APPV; Box 299, Albert St.; Saint Jacobs, Ontario, N0B 2N0 Canada; (419) 664-3311; Owner: Jim Evans Studio Manager: Terry Marostega

DIRECTORY FAX
Send your info by FAX to
(415) 653-5142.

—FROM PAGE 37, BEEP! BEEP!

of sounds in our Audiofile includes footsteps.

"Quality [of SFX] is good, but quantity doesn't hurt," continues Hahn. "That's because sound effects are a fickle thing. Let's say you have a scene where someone walks in a room, after opening and closing a door off stage. If you have six people in the studio, you have six conceptions of how that door should sound. In the mind's ear, everyone hears differently what something should sound like. So you need a huge background of effects."

The largest post facility on the eastern seaboard is Sound One, a five-story complex covering over three acres in Manhattan. The Neve-based facility comprises ten studios, five transfer rooms, a couple of library rooms, all-stereo high-speed mixing capabilities, and 85 editing rooms. Nearly every major feature film producer who posts in New York, from Woody Allen to Spike Lee to Martin Scorsese, makes a stop at Sound One. The facility offers two Foley stages (with a third in construction), and according to vice president/general manager Jeremy Koch, also offers the largest custom SFX library in the East: thousands of hours stored on 1/4-inch reels, with a duplicate library kept off premises. They also provide several commercial vinyl/CD libraries, and employ two people just to catalog SFX (using a manual system, accessible by

computer from four studios plus the editing rooms). CD library sounds are fired using the Gefen CD-triggering system on an IBM-PC.

Very often, Koch details, their clients' film shooting crews bring in room tone and ambience sounds that they recorded on location (usually with a Nagra, sometimes on F1) that Sound One rerecords on 1/4-inch tape.

Sound One recently built a "full-tilt" Synclavier studio for sound storage and design, and ordered two more Synclaviers (including the direct-to-disk unit and time code option).

Chicago

The venerable Universal Recording offers two film mixing theaters (using video for the picture, synched up with sprocketed film dubbers) and four other rooms that can handle video sweetening, almost exclusively via the Synclavier. Specializing in the digital domain, Universal currently is installing NED's direct-to-disk option. Studio manager Foote Kirkpatrick says, "The hottest, most efficient and flexible way to do SFX to picture is with the Synclavier. We have two of them. One can be set up as a dubber in the film chain, running at 24 frames, 30 or mixed. The other Synclavier stores the FX from our CD libraries, principally Sound Ideas, but we use it mainly to design our own sounds. We also have Nagras and F1s for recording in the field. We have a small Foley room, but it works in conjunction with the Synclavier. Once you sample footsteps

in there, you can make them sound like someone running or jumping up and down."

Kirkpatrick stresses that the Synclavier is their design tool, not a "processor" or "manipulator." "It's always more expensive to record effects, because the Synclavier can sample them, twice as fast, and give you a tremendous product. If the alternative to creating SFX is to have people, all of whom must be paid, make the sounds and use recording as the tool, the Synclavier wins hands-down. But remember, Chicago is not L.A. Major motion picture work is seldom done here, so we don't need the kind of Foley work on stages that they do there. The majority of work we do is TV commercials—although we did do two feature films this year, and in both instances we used the Synclavier."

Universal's SFX library has been built over many years, says Kirkpatrick, and occupies an entire room, floor to ceiling, in every format—from reel to vinyl to CD. "I think we're the only place with a train wreck effect from the interior of a car," she says. "We sent our guys to the railroad switching station to pick up some train FX. They loaded a Nagra in the car, went to the station, and one of the train men showed them where they could sit in the car and get the sounds. Then they saw a train coming towards them, and this conversation is on the tape: 'didn't that guy say this was OK? That train looks like it's coming down on us.' 'Nah, don't worry.' Next thing you hear is 'it's going to hit us, get out!' They got out of the car, the train hit the car, the Nagra kept on running. . . . greatest train wreck ever recorded. I tell you, Nagra is indestructible."

Boston

For a different perspective, we contacted a video production and post facility that just started to get seriously involved in in-house audio. Multivision of Needham Heights, headed by Don O'Sullivan, is in fact a beta test



At the Multivision video facility, this custom, automated audio console and the AMS Audiofile are controlled by time code on the master video tape. Digital multi-channel audio—including SFX off CD—mix down directly onto the one-inch master.

site for AMS's Audiofile system. The facility is the nation's first to use this random access, digital audio tool under the real-time, on-line control of a CMX 3400 video editing computer. A custom-designed, fully automated, SMPTE-friendly mixing console was built for this purpose. The 16-input (two per channel) board has moving faders, and takes a snapshot of itself 30 times each second.

Multivision pursued audio post work only recently because their clients—mostly corporate (Sheraton Hotels, Digital Equipment Corp.), some broadcast (the networks)—weren't interested in audio, according to O'Sullivan. "We used 2-, 4-, and 8-track audio machines, and that was part of the problem. Clients didn't like them because they cue up much more slowly than video machines. If you're editing one-inch video with digital graphic effects and digital videodisc recording, you're paying \$625 an hour. At that rate, people usually say 'the hell with audio tape.' We've been waiting for a device like the Audiofile which gives us better quality audio and multi-track layering capabilities, and can be used transparently in the edit session. As you edit, audio goes into the Audiofile and video goes to one-inch videotape, and both remain synchronized by the CMX. At the end of the picture session, you slide over and use CD libraries to fine-tune the audio track on the Audiofile, adding FX or more tracks. The Audiofile sits in the console, and when you're done you record from the Audiofile, through the console, onto the one-inch video master."

Some production material comes in with pre-laid effects, but if not, Multivision uses any of four commercial CD libraries. The CDs play on a Denon system; the FX load into the Audiofile on a per-project basis, and the sounds are triggered via time code entry, synched to picture.

Multivision is now installing a sound booth with variable acoustics for vocal overdubs, dialog replacement, and simple Foley work. O'Sullivan notes, "We're just getting into exploring what we can do with audio. And it's like we're opening a candy box."

While writing this article, Mix assistant editor Linda Jacobson successfully re-created SFX from the old "Roadrunner" cartoons. She's grateful no one heard.

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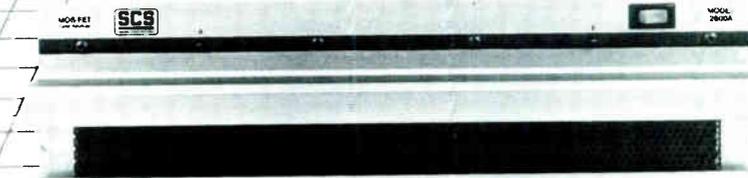
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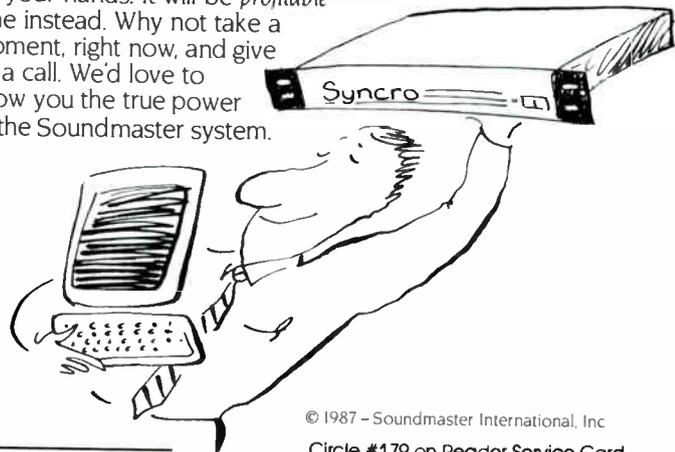
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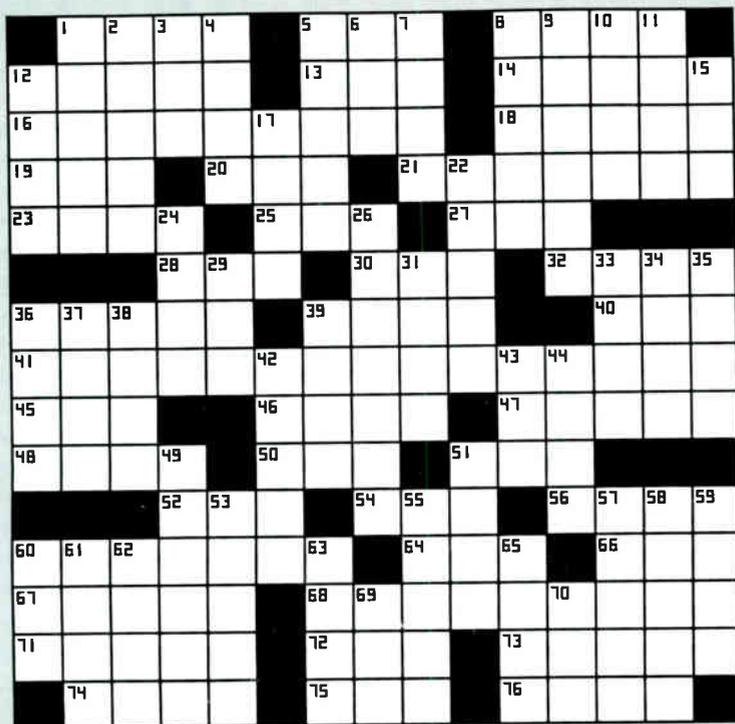
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MIX WORDS



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GETTING TO THE POINT

ACROSS

- 1. "___ boy"
- 5. Women's org.
- 8. Suitor
- 12. Comic ___
- 13. 5A cause
- 14. Mural preceder
- 16. With 68A, multi-market possibilities
- 18. Do roadwork
- 19. Hurt
- 20. Day before
- 21. Part of the board, or Bunnyman omni
- 23. Fountain order
- 25. Circle part
- 27. Oceanic abbr.
- 28. Building part
- 30. Small island
- 32. Deceased
- 36. Blank ___
- 39. Being word
- 40. Rivulet
- 41. Published routes, or component parts
- 45. Movie dog, to friends
- 46. Medical subj.
- 47. Mete
- 48. Thine
- 50. Small amount
- 51. 5A heroine's monogram
- 52. French coin
- 54. Tip of the peak
- 56. Fugs "hit"
- 60. Trucks or transducers
- 64. Print measures
- 66. King
- 67. ___ du pois
- 68. See 16A
- 71. "___ Leaf Rag"

- 72. Wool producer producer
- 73. Two on the ___
- 74. Tear
- 75. "___ Fledermaus"
- 76. Wordsmith

DOWN

- 1. Heart chambers
- 2. Bridge spook
- 3. Christmas contraction
- 4. Church section
- 5. Not again
- 6. Raw material
- 7. Salesman's item
- 8. Coastal feature
- 9. Sign up
- 10. Run ___
- 11. Pakistani language
- 12. Con
- 15. Recording soc.
- 17. Racetrack shape
- 22. Provide food
- 24. Sea bird
- 26. Power amp configuration
- 29. Rent
- 31. "... Memorex?"
- 33. Seed cover
- 34. Yugoslav hero
- 35. Direction
- 36. Agile
- 37. Musical group
- 38. Japanese native
- 39. Girl's name
- 42. Devour
- 43. Calloway
- 44. ___ Bator
- 49. Fire again
- 51. A curve
- 53. Like ham or enamel
- 55. Pianist Nero
- 57. Come up
- 58. Made hands
- 59. Rotating part
- 60. Girl's name
- 61. Hollywood street
- 62. Deal with
- 63. Flew
- 65. Twig sound
- 69. Be in debt
- 70. Spanish uncle

Solution to March Mix Words



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- Northeast Studios Directory
- Mixing Console Technology
- New York Recording

JUNE

- Remote Recording/ Sound Reinforcement Directory
- Touring Loudspeaker Systems
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MATERIALS DUE:

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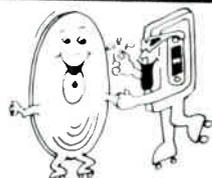
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