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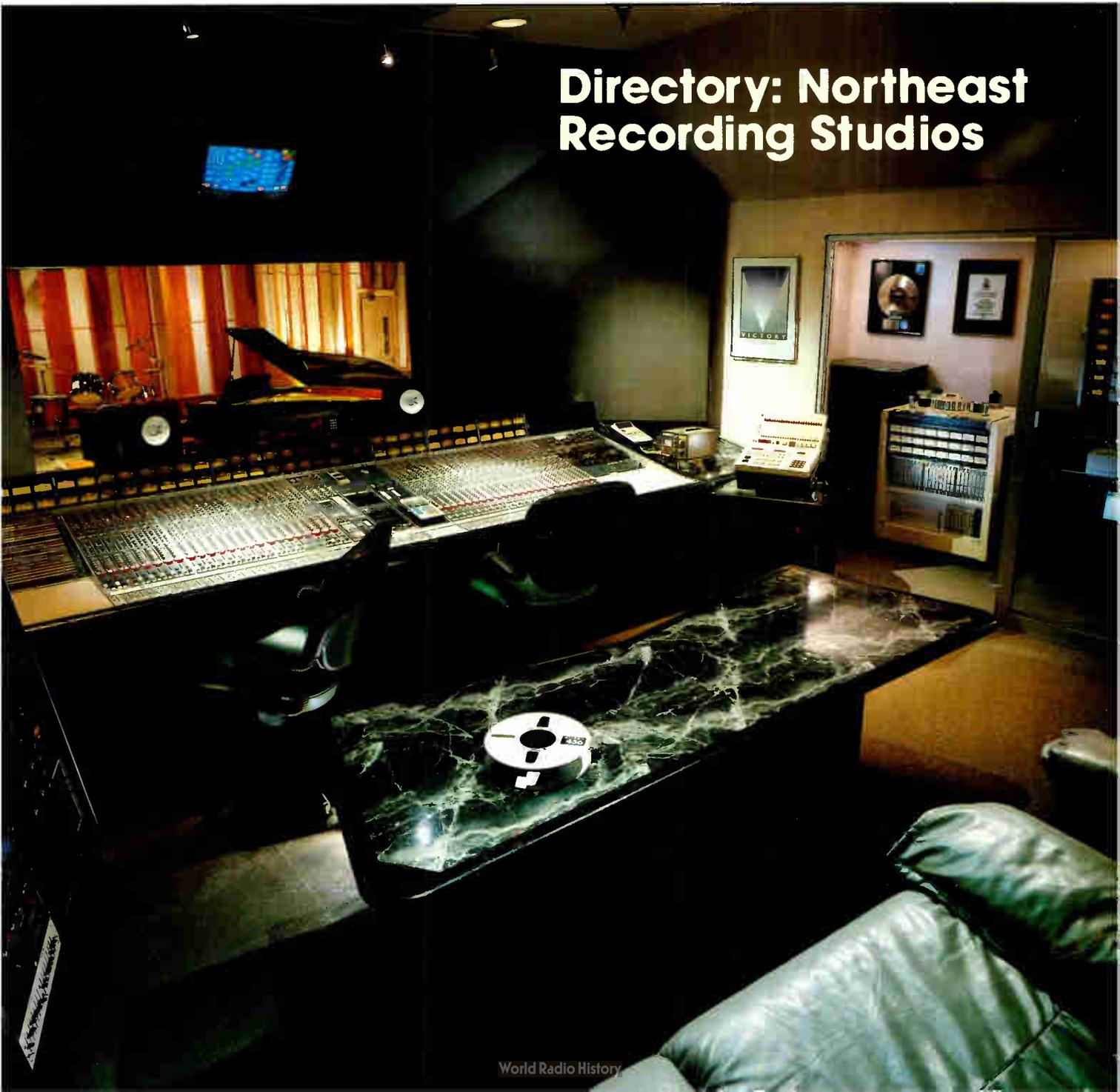
MIX

**Studio Forum: Choosing
the Big Board**

**Motown Tunersmiths
Brian & Edward Holland**

THE RECORDING INDUSTRY MAGAZINE

**Directory: Northeast
Recording Studios**



IN PART

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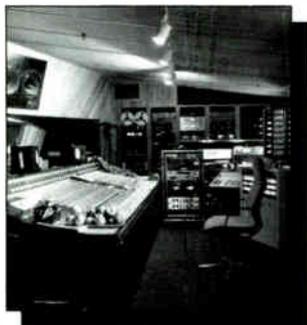
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MIX

MAY 1988

THE RECORDING INDUSTRY MAGAZINE

VOL. 12, NO. 5



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FROM THE EDITOR



Cover: The main room at Kajem Victory West Studios in Gladwyne, PA is equipped with an SSL 4000E console, Studer A80 Mk III and Otari MTR-90 Series II recorders, modified UREI 813 monitors, and a vast assortment of musical instruments and outboard gear.

Photo: Tom Crane

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Our contributing editor Dan Daley was telling me about that sad and even frightening lawsuit between Media Sound Studios in Manhattan and a construction company working on a nearby building. It seems that the noise and debris from this construction has all but shut down one of the city's most legendary recording facilities. After trying to work out some compromise with the builder, hoping to find a way to schedule around the massive pile driving required for a midtown complex, Media has been disabled from recording in a noise-free environment during business hours. If that weren't enough, a pedestrian walking in front of the studio was killed by some falling construction materials. Now Media Sound is in Chapter 11, after having watched their business dry up, and is suing the pants off of the construction group.

This is the kind of problem that would most likely happen in New York City before anywhere else. When a city is built to saturation, you can't add anything new without shaking up something that's been around a while. And what two less suitable space mates could exist than a recording studio and a neighboring construction crew?

Who should get the right of way here? The studio, who was there first and requires some compromise to cope with their sensitive environment? Or the builders taking our cities to new heights? It's bound to be a doozie of a court fight.

This has been a discouraging and tedious experience for the folks at Media Sound, and the battle is far from over. Many studio owners will be watching the outcome of this one and reflecting on their own situation with a new awareness of the hazards of studio operations. I'm sure Media would appreciate any words of encouragement that come their way. Their address can be found in the 24-track listings toward the back of this issue.

• • •

For those of you who got our HyperMedia supplement, we'd appreciate your comments (so we can figure out what to do next). If you didn't, and would like to check out this look into the near future of media production technology, write or give us a call and,

Keep Reading,

A handwritten signature in black ink, appearing to read 'David Schwartz'.

David Schwartz
Editor/Publisher

CURRENT

Bureau of Standards Nixes Copycode

The CBS copycode system for digital audio tape (DAT) recorders has been judged deficient by the National Bureau of Standards (NBS). The ruling effectively kills the controversial system, which record companies had proposed to protect their product from illegal home taping. In a study commissioned by several Congressional committees, the NBS found the copy prevention decoder deficient in three areas: preventing the DAT machines from recording, sound quality and ease of bypassing the system.

Using laboratory studies, the NBS concluded that the copycode system (putting a "notch" in the frequency spectrum of the signal) does not always prevent DAT machines from recording. For about half the recorded tracks studied, the "system exhibited false negatives, i.e., notched material was nonetheless recorded. In addition, the system exhibited false positive behavior, i.e., the system failed to record unnotched material," according to the February 1988 Executive Summary. NBS studied 502 tracks on 54 compact discs and found false positives for 16 tracks on ten discs.

The NBS concluded that acoustically, the system's encoder alters the original electrical signal. "For some listeners for some selections, this results in a discernible difference between notched and unnotched material."

The NBS also determined that the copy prevention system can be easily bypassed. Although not all information removed by the encoding process could be restored, NBS engineers constructed five different

methods that circumvented or defeated the copy prevention system with external signal conditioning.

Industry reaction to the NBS evaluation has been mixed. Jason S. Berman, president of the Recording Industry Association of America (RIAA) was surprised and disappointed by the NBS results, but says the RIAA would accept the verdict. He adds, "Any doubt about the sonic purity of our music requires that we go back to the drawing board."

Berman says that the RIAA is not ready to give up the DAT battle yet, because "there must be a policy of copyright protection so that music creators can benefit from new technologies instead of being harmed by them." He vows to "continue to pursue a solution to this problem on any and every front."

Thomas P. Friel, chairman of the Home Recording Rights Coalition (HRRC), calls the findings a "victory for consumers, as it will effectively kill legislation seeking to block the DAT format. Now that copycode is finally and fully discredited, we don't think anyone in Congress could reasonably ask that DAT be delayed any further.

"Our main objection to the [Congressional] bills requiring copycode," says Friel, "was that they would have eliminated the consumer's right to enjoy a new musical format, for no good reason."

Big Names Agree on Standard

The lack of international digital audio interface standards has been an important factor delaying wider use of digital recording technology. The AES/EBU twin channel was a first step, but increased use of multi-

channel digital devices created a need to produce a multi-channel interconnection standard.

Recognizing this, Mitsubishi, Neve, Solid State Logic and Sony met in August, 1987, to propose a standard. Known as the MADI (Multi-channel Audio Digital Interface) Standard, the specification defines a method of point-to-point connection between two digital multi-channel devices such as a console and tape recorder. The devices can be up to 50 meters apart, connected by means of a simple coaxial cable terminated by BNC connectors. Up to 56 channels may be transmitted at a 32 to 48kHz sampling frequency with 24-bit audio resolution. Transmitting the full 28 bits of the AES/EBU twin channel standards is also possible. Fiber optic cable connection is envisaged for longer distances.

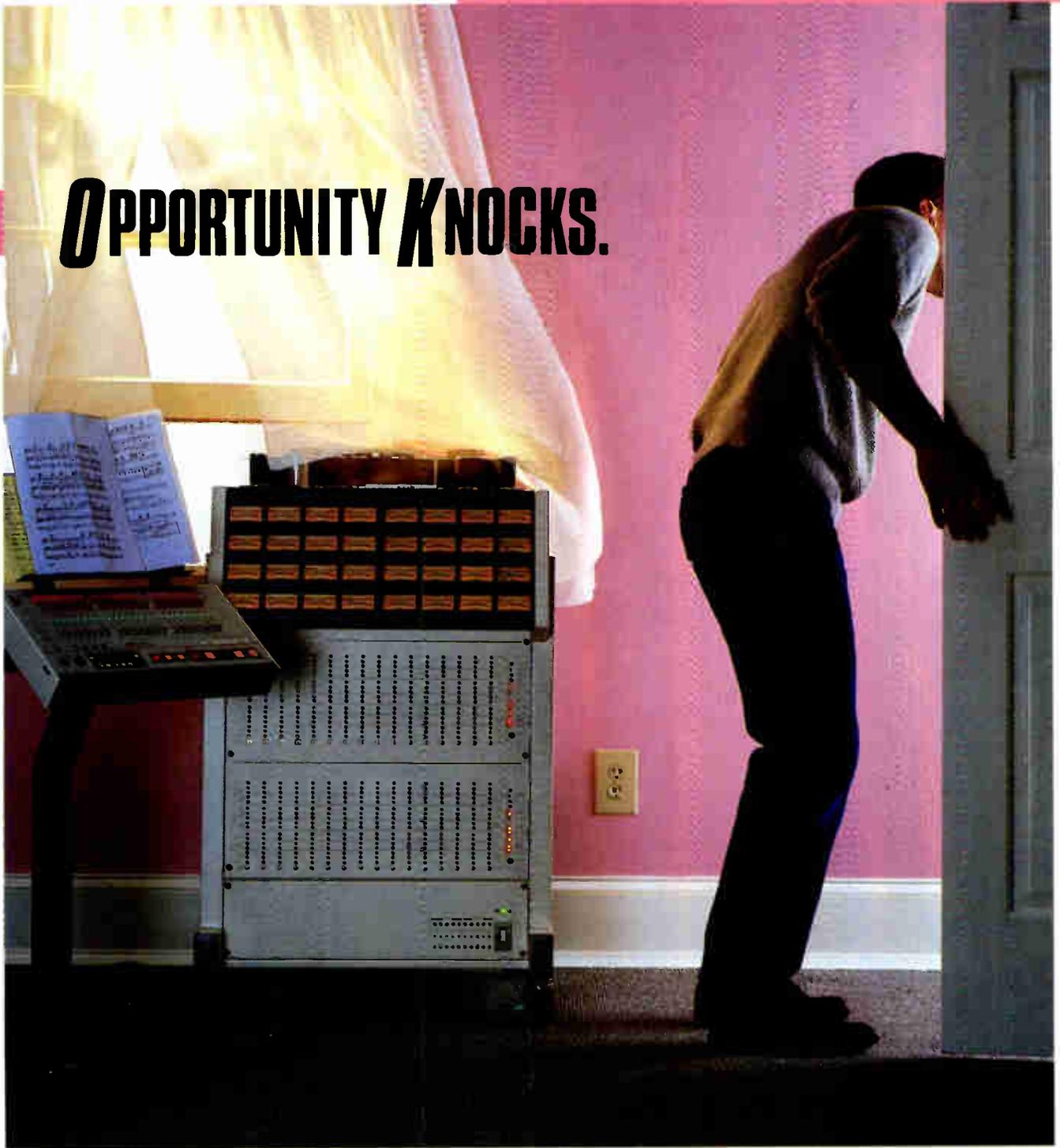
Last January, company representatives presented their specification to the AES Working Group on Digital Input/Output Interfacing and the EBU for their consideration.

Sound Reinforcement Conference

The AES 6th International Conference, slated for May 5 to 8 at the Stouffer Hotel in Nashville, will be devoted to sound reinforcement and architectural acoustics. Twelve sessions will provide an in-depth look at the technology, from the earliest history to the latest concepts.

For more information contact the Audio Engineering Society, 60 E. 42nd Street, Rm. 2520, New York, NY 10165-0075, (212) 661-8528, 661-2355. ■

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INDUSTRY NOTES

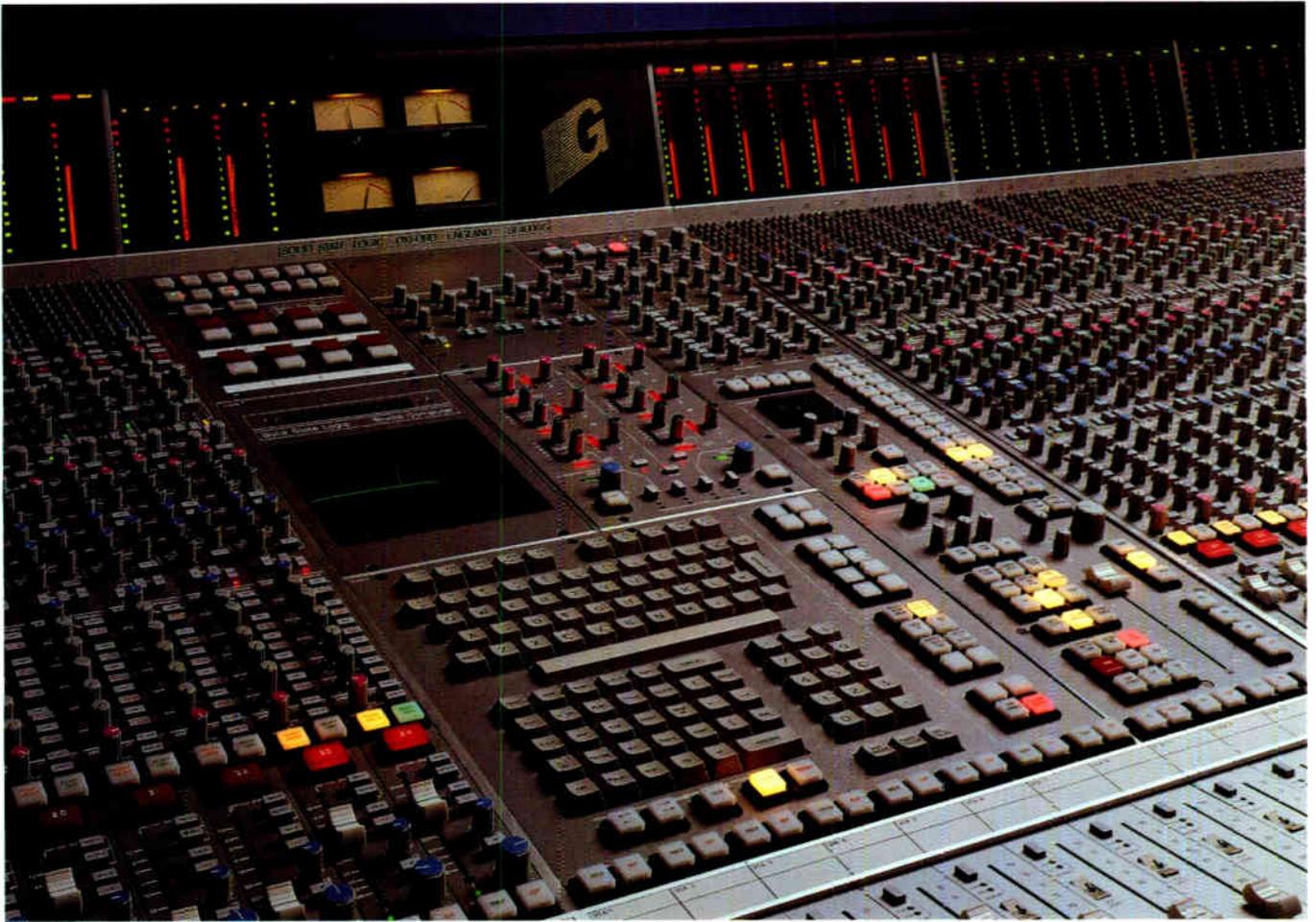
Showbiz Expo, a showcase for over 200 exhibitors of services and technology for film and video production, will be held June 11 to 13 at the L.A. Convention Center. For more information call Bunny Strassner at (213) 668-1811... The **Society of Professional Audio Recording Services (SPARS)** will hold a seminar May 21 in Los Angeles on how to market diversified recording services. For more information contact Shirley Kaye at (305) 641-6648... **Neve** has opened up new sales and service offices in New York City (212-956-6464) and Nashville (615-329-9584)... **Nancy Westbrook** joined **Mitsubishi Pro Audio Group** in their Nashville office as regional sales manager for the southern U.S. and **Bob McNabb** came on as the company's regional sales manager in their L.A. office... **Sony** named three district sales managers for their professional tape division: **Tina Rice**, for the Midwest; **Lee Batson**, for the Northwest; and **Peter Debenny**, for the northern Midwest... **Harrison Systems** hosted domestic dealers at a two-day conference in Nashville, during which development, marketing and expansion plans were discussed... **J. Michael Hughes** was named vice president of marketing at **HM Electronics, Inc.**... **LaserDisc Corporation of America (LDCA)**, a software subsidiary of **Pioneer Electronics**, is relocating from their Montvale, NJ offices to Long Beach, CA on September 30... Australia's **Amber Tech** appointed **Karl Seglins** as general manager, professional audio, and hired **David Hudson** as marketing manager... **Agfa-Gevaert** appointed **Bill Greene** technical sales representative for its magnetic tape division... **Musical Merchandise Review (MMR)**, the largest circulation music products trade publication in the U.S., recently moved to 20,000-square-foot publishing facilities in Newton, MA... **Jon Appleton**, one of the developers of the Synclavier and professor of music at Dartmouth College, was elected president of the **Society for Electro-Acoustic Music in the United States (SEAMUS)**... **Riv-**

endell Recorders has moved to 1195 West Loop North, Ste. 110, Houston, TX 77055, (713) 686-3558... **QSC Audio Products** appointed **Andrew Murray** to the newly created position of field sales engineer... **Cubicomp** named **Terry Edwards** international sales manager... **Bruel & Kjaer** recently announced their 1988 seminar schedule. Topics include acoustical noise control, digital signal analysis application in sound and vibration, fundamental measurements in electroacoustics and spectral analysis in sound and vibration. For more information, contact Julie Pelz at Bruel & Kjaer, 185 Forest St., Marlborough, MA 01752, (617) 481-7000... The **National Association of Music Merchants (NAMM)** has budgeted \$30,000 for 1988-89 scholarships to students majoring in NAMM-approved business of music programs at 28 schools across the country... **Symetrix**, the Seattle, WA-based signal processing manufacturer, named **Loppnow and Associates** 1987 Rep of the Year... **Jim Fox**, cofounder of Washington, DC's **Lion and Fox Recording**, has been named its president... **Laura Tyson** was appointed sales engineer, broadcast division at **Denon America, Inc.**... **Mark Henderson** joined **Century III Teleproductions**, a New England post-production facility, as post-producer. **Chris Anderson** joined the company's audio division as audio engineer and **Cheryl Neeson** was named general manager of digital images... **Astatic/CTI**, an Ohio manufacturer of microphones, has named **James Edwards** national sales manager/director of marketing and **Robert Goring** vice president of manufacturing... **West Glen Communications** opened a new office in Washington, DC (202-639-4071) and moved its Midwest office to expanded facilities in the Chicago area (312-259-4343)... **Waldom Electronics** of Chicago (312-585-1212) has been named exclusive North American representative for Britain's **McKenzie Acoustics**... **BASF** gave **Arista Records** the "Inventor's Award" for the quality of their prerecorded audio cassettes... ■

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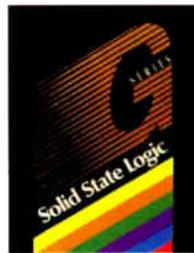
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SESSIONS AND STUDIO NEWS

NORTHWEST

Midwest heavy metal maestro **David Chastain** was in Seattle's **Steve Lawson Productions** recording and mixing a new LP with **Terry Date** behind the console. Also working there with Date was **The Accused**... **Mark Isham** overdubbed and mixed his new solo album for Virgin Recordings at **Russian Hill Recording** in SF. **Gary Clayton** engineered and **Dan Levin** and **Michael Ahearn** assisted... **Jay King** was in San Francisco's **CD Studios** producing mixes for the second LP by his successful brainchild, **Club Nouveau**. **Gary Hobish** engineered, assisted by **Andrew Gray** and **Robert Geller**... King Jay Records rapper **M.J. Freeze** was in at SF's **Alpha & Omega Studios** with producer **Norman Kerner** and engineer **Ken Kessie**... Sacramento, CA-based **Pacific Mobile Recorders** were in SF capturing live tracks for **The Rainmakers**. **Warren Rhodes** engineered... At **London Bridges Studios** in Seattle, the **Quartett** recorded a live-to-digital project for New Albion Records with **Foster Reed** producing, **Rick Parashar** engineering, **Todd Davies** assisting... Bay Area rockers **Shea Roxi** were in at **Starlight Sound** (Richmond, CA) with producer **Jim Gaines** and engineer **Bill Thompson**... At **Prairie Sun Recording** in Cotati, CA, **Junior Walker** did some overdubs for his new LP with engineer **Allen Sudduth** and assistant **Mark Reyburn**...

NORTHEAST

In NYC, **Howard Schwartz Recording** mixer **John Alberts** provided the audio mix for **Rap Master Ronnie: A Report Card**, a one-hour satire on President Reagan made for Cinemax... At **Eastern Artists Recording Studio** in East Orange, NJ, **Grandmaster Flash** put the finishing

touches on a reunion album with the **Furious Five**... **Desiree Coleman** was in NYC's **Quad Recording** with producer **Steven A. Taylor** working on a song for her new MCA album. **Brian Young** engineered, assisted by **Robbie Norris** and **Mario Rodriguez**... **Bobby Mercer's Big Band**—16 members strong—did some live-in-the-studio work for a new album at **Iris Sound** in Royersford, PA. **David Ivory** engineered... At **Studio 4** in Philadelphia, **Jewel T.** and **Chilly Kid Philly** worked on their latest with engineer **Jim Hinger**... At **The Outlook** in Bethel, ME, **The Twitch** completed 12 songs for their debut LP, **Orgone Box**. The project was produced and engineered by **Ted St. Pierre**... **David Sanborn** worked on tracks for his next Warner Bros. album at **Metropolis Music** in Manhattan. **Marcus Miller** is co-producing with **Ray Bardini**, who is also engineering, assisted by **Laura Fried**... The band **Powerman** availed itself of the Synclavier at **Battery Sound** in NYC to work on a remake of "The Purple People Eater." **Mark Freedman** handled the programming... Over at **Delta Recording** in NYC, owner **Bob Liebert** was set to produce a benefit record called "For the Love of Rock & Roll," designed to raise funds for the Starlite Starbrite Foundation, which is trying to build a retirement facility for rock and rollers. Among those participating in the project are **Paul Schaffer**, **Billy Joel**, **Joey Dee**, **Little Anthony**, **Bobby Rydell**, **Tommy James** and others. **Andrew Milano** is engineering the record... **Ivan Ivan** was in NY's **I.N.S. Recording** working on two cuts with **Depeche Mode** for Sire Records. **Jeff Lord Alge** mixed and engineered with **Gary Clugston**... At **Balance Sound Studios** in Bethesda, MD, engineer **John Biehl** worked on the new record by **The Roadducks**... Engineers **Richard P. Robinson** and **Tom Lewis** worked on sessions with **New Position**, **Nebula**, the

Whiskey River Band, **Sapphire** and a host of others at **Trod Nossel Recording** in Wallingford, CT... **Cornell Dupree** completed an album for Island Records at **Acme Recording** in Mamaroneck, NY. Producing were **Jean-Pierre Weiller** and **Joe Ferry**, with **Peter Denenberg** engineering... Producer **Royal Bayyan** was in **Power Play Studios** in Long Island City, NY, laying tracks with artist **Gerald Alston**. **Bryan Martin** engineered, with **Joshuah Melville** assisting... At **Studio 900** in Manhattan, **Keith Richards** was in doing some work on his upcoming solo LP. **Don Smith** and **David Kennedy** engineered... At **Polymedia** in Boston, **Sally** worked on an album with producers **Joe Krown** and **Pete Lep**, and engineer **Ellen Nieman**... **Apollo Ra** completed their debut album at **UCA Studio** in Utica, NY, with **Carl Canedy** producing for Neon City Productions... At **Z Studio** in NYC, **Fred Zarr** produced the band **Pretty Poison** for Virgin Records... **Don Feinberg** engineered, assisted by **Billy Esses** and **Bernard Bullock**... The infamous **L.A. Posse** checked into **Chung King House of Metal** in NYC to produce the new LP by **Real Roxanne**. **Greg Gordon** engineered...

NORTH CENTRAL

The Tami Show worked on their new album with engineer **Larry Millas** at **River North Recorders** (Chicago)... At **Universal Recording** in Chicago, session drummer **Rick Marotta** produced the debut album by guitarist **Fareed Haque** for Pangaea Records (Sting's custom label). **David Mitchell** engineered... CBS artists **MicroWave** recorded tracks for their new album at **QCA** in Cincinnati with engineer **Donnie Kraft**... House music act **Mr. Lee & Company** have been working on some 12-inch recordings at **Tone Zone** in



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World Radio History

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Chicago with artist/producer **Mike Wilson** . . . Country singer/songwriter **Doug Denton** completed his solo album at **Best Little Recordings** in LaPorte, IN, with engineer **Brian L. Roseman** at the board . . . Christian singer **Sue Drenth** has begun tracking on her new album at **Brown & Brown Recording** in Portage, MI. Cuts are being co-produced by **Brian Drews**, **Erin Searl** and **Kevin Brown** . . . At **Studio A** in Dearborn Heights, MI, **The Shake** digitally mixed their first EP with **John Jaszcz** producing and engineering and **Rick Cherwalk** assisting . . .

SOUTHERN CALIFORNIA

The British band **The Promise** recorded their debut album for MCA records at **Music Grinder Recording** in Los Angeles. **Steve Churchyard** produced and engineered, with assistance from **Casey McMackin** . . . **Crowded House** was in Hollywood's **Sunset Sound Factory** working on the follow-up to their last Capitol smash. **Tchad Blake** engineered, with **Scott Woodman** assisting. Also at SSF were **Fishbone**, working on their next for Columbia with producer/engineer **David Kahne** and second **David Knight** . . . At **Sound Image** in North Hollywood, Motown artist/producer **Gary Glenn** was in working on new material for Warner Bros. music along with co-writers Bobby Caldwell and Freddie Washington. **Conley Abrams** was at the controls . . . Posting on comedian **Paul Reiser**'s HBO special, *Out on a Whim*, was done at **Master Digital** in Santa Monica, with **Bruce Ochmonck** the on-line editor . . . **The Everly Brothers** have been recording in **Rumbo Recorders** in Canoga Park with **Don Smith** producing and **Robert Salcedo** assisting . . . **Kenny G.** and **Jermaine Jackson** have been working at **Mad Dog Studios** in Venice with producer **Preston Glass**, engineer **Maureen Dronney** and assistant **Don Tittle** . . . A&M recording artists **Five Easy Pieces** were in at Burbank's **Encore Studios** mixing their debut album with co-producers **Hawk Wolinski** (who's in the band) and **Eric Thorngren** . . . **Big Country** was in at **41-B Studios** in Westlake Village cutting basics with producer **Peter Wolf** and engineer **Brian Malouf** . . . **Bruce Hornsby & the Range** completed work on their new RCA album at **Kingsound Studios** in North Hollywood . . . At **Track Record** in North Hollywood, Stones piano player **Ian McLagen** came in to lay tracks on a project by the **Pontiac**

Brothers, produced by **Randy Burns** and engineered by **Casey McMackin** . . . Elektra artist **Michael Feinstein** cut tracks and mixed his new album at **Group IV** in Hollywood. **Johnny Mandel** produced, **Hank Cicalo** was at the board, assisted by **Rick Winquist** . . .

SOUTHEAST

The **Steel Bandits**, a seven-member family band from Perry, GA, was in Atlanta's **New Age Sight & Sound** to mix their six-song demo. **Travis George** produced, **Bill Allgood** engineered, **Jon Lawry** assisted . . . At **Cheshire Sound** in Atlanta **Mark Bingham** produced **Natalie Merchant** of **10,000 Maniacs** and **Michael Stipe** of **R.E.M.** on vocal tracks for upcoming Disney Record releases. **Lewis Turner Padgett** engineered . . . Work continues at **Memphis Sound** on **Celia McCree**'s forthcoming project, produced by **Cordell Jackson**, engineered by **Joe Dixon** and **Richard Scott** . . . Audio post-production on a one-hour special about the Jacksonville (FL) Jazz Festival was done at **Century III Teleproductions** in Orlando, by **Oliver Peters** (assisted by **J.J. Johnson** and **Dave Fuhrer**), and **Jerry Studenka** (assisted by **Rob Hill**) . . . **Little Roy** cut some songs for an LP at **New River Studios** in Fort Lauderdale. Roy is co-producing with **J. Goulbourne**. **Dave Barton** is engineering, assisted by **John Portoundo** . . . **Clay Plunk** was in at **Cotton Row** in Memphis completing an independent album project with producer **Kevin Paige** and engineer **Nikos Lyras** . . . The Atlanta band **Crackers** made a 12-song live video at **Commercial Sight & Sound** in La Grange, GA . . . **Isaac Hayes** finished up his new CBS LP at **Master Sound** in Atlanta with engineer **Ron Christopher** at the board . . . **Rikki & the Beat** were in at **Airwave Recording** in North Miami Beach working on a single and 12-inch . . .

SOUTHWEST

Producers **Don Marsh** and **Roy Bronkema** were in at **Rivendell Recorders** in Houston with the **Life Action Singers** completing a multimedia program called *America, You're Too Young to Die* and an accompanying album . . . The **A-Tone Pose** recorded three tracks at **Lone Star Recording** in Austin for release as a 12-inch. **Michael Fogle** engineered . . . **Jack Waldenmaier** composed, produced and engineered the soundtrack for the film *Midnight Holiday* at **Rosewood Sound** in Dal-



PHOTO: KELLEY CRAIG

Michael Anderson warms up at **Arden Recording** in Memphis. He cut his A&M debut there with producer **Terry Manning**.

las . . . **Greg Hampton** has been laying down tracks with engineer **Bryan Haggerty** at **Soundworks Recording** in Las Vegas . . . **The Footnotes** did some recording at **Planet** for an upcoming release. **Patrick Keel** produced, **Rick Rooney** engineered . . . At **Future Audio** in Dallas, producer **Randy Willis** has been busy with several national jingle projects and AV scores . . .

STUDIO NEWS

Iris Sound in Royersford, PA has added a Soundcraft Series 760 Mk-III 24-track recorder and the studio's Allen & Heath console has been expanded to 32 channels . . . **Martin Recording** in El Paso, TX, has put in a Synclavier for "tapeless" recording . . . **South Coast Recording** in Santa Ana, CA, has taken delivery of a Straube baby grand piano . . . **Star Mix Studios** in Massapequa, NY, have automated their Trident Series 80B console . . . **Roar Productions** in Columbia, MD, has finished construction of its MIDI room, featuring a slew of top keyboards and samplers . . . **Westrax Studio** in NYC has also put in a MIDI room . . . **Lion & Fox Recording** in Washington, DC purchased a Studer A-80 24-track . . . **Pacific Mobile Recorders** of Sacramento, CA have installed a Harrison MR4 36-input console in their remote facility . . . **Master Sound Recording** in Virginia Beach has upgraded its console to an A&M G2520 40-input model with Audio Kinetics Master Mix automation . . .

by Ken Pohlmann

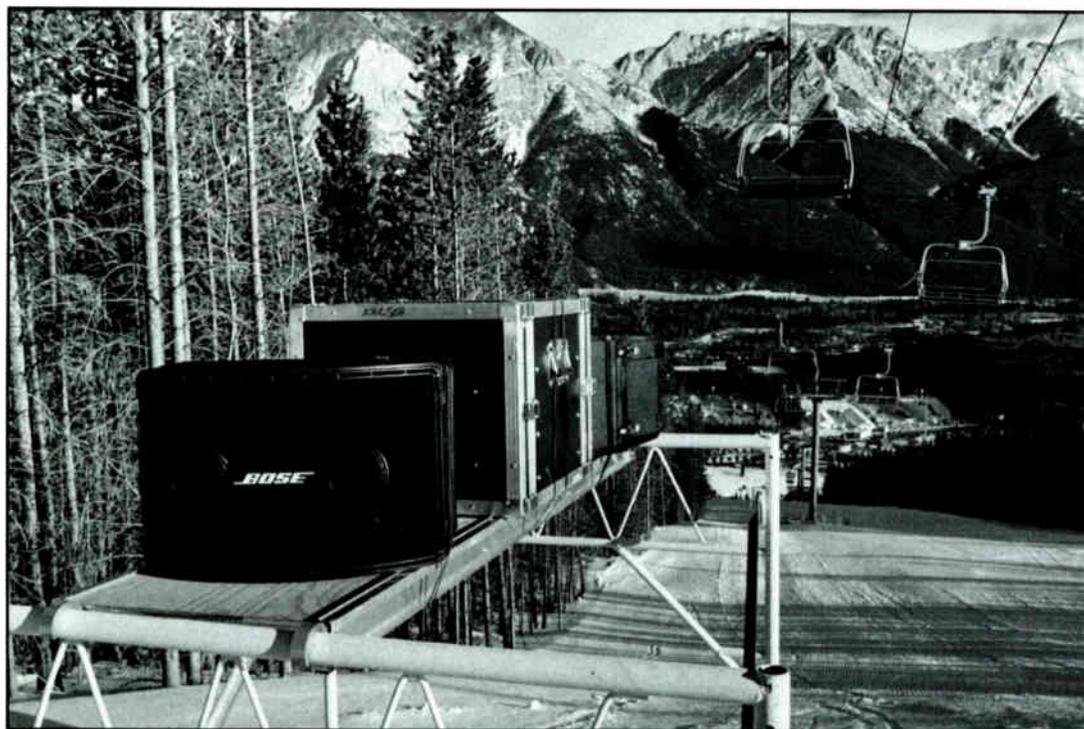
SOUND AT THE WINTER OLYMPICS

There were Mounties and Chinook winds. There were a lot of Russians. There was Brian Boitano who won a gold medal and Debi Thomas who did not. There was Dan Jansen whose spirit was worth more than all the medals. There was the Jamaican bobsled team. For 16 days there were 1,789 athletes, 1,100 coaches, 4,500 media people, 10,000 volunteers, 100,000 live spectators (and 1.5 billion more via television). It was the XV Winter Olympic Games.

Traveling the world in search of the finest in athletic competition and professional sound system applications, I visited Calgary to witness the precision

and beauty of women's figure skating up-close and personal, and ascertain the quality of their music playback in an arena with a 6-second reverberation time, and to marvel at the strength and endurance of cross-country skiers, and evaluate how an announcer's voice would carry over their 6-mile course.

Put to the test during these games was Bose Limited (Bose Corporation's Canadian subsidiary) and its ability to assemble sound systems for the many venues, indoor and out. Bose was the first company to be named "official supplier" (a supplier is a paid contractor as opposed to a "sponsor," who contributes money to the games) of



On the slopes of Mt. Nikiska, Bose 802s keep the Olympic crowd informed.

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World Radio History

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professional sound systems to a Winter Olympics. A few of their dedicated employees performed the nearly impossible, and provided me with a complete tour of their accomplishments in action. As described later in this article, JBL also contributed sound systems for some Olympic venues.

Calgary's preparations for the games began five years ago and required a substantial capital investment. For example, \$27 million were spent to equip Mount Allan for Alpine skiing, including enough snow-making equipment to cover 1.3 acres with a foot of snow in an hour. The bobsled and luge run contains over 60 miles of refrigeration pipe to keep its surface consistently fast; 98 photoelectric eyes along the course feed sled positions to a central computer, so drivers can adjust their runs to the fastest line of descent.

Understandably, the sound systems provided by Bose were equally Olympian. Over 3,000 hours were spent on the design, installation, and maintenance of sound systems comprised of over 500 loudspeakers, which provided sound to athletes and spectators from 45 different sound systems in applications ranging from ice hockey rinks to two-mile downhill ski courses, in weather conditions that can range from -20° to +60°F.

Between events, I spoke with Bruce

Myers, national technical manager for Bose, and Olympic venue design manager. A five-year Bose veteran, he was a developer, along with Tom Birkle, of Bose's proprietary *Modeler*™ computer software for the Apple Macintosh. This computer-aided design system collates hundreds of measurements in a sound field to determine which speakers should be used and how they should be placed. The program takes into account the acoustic properties of walls, seats, carpets, audience size and even ice and snow surfaces. It allows system designers to emulate an acoustical environment and evaluate the effect of a given system. In addition, *Modeler* was instrumental in persuading the XV Olympic Winter Games Organizing Committee (OCO'88) to award the contract to Bose, and in keeping the contract under budget.

Sound design for Olympic venues began 18 months before the games, when preliminary site surveys gathered basic data on the sites. Full-time work began in September as Myers, Dan Fraser, Canadian national sales manager of professional products, and Larry Russell, general manager of Bose Limited, met with OCO'88 to plan performance requirements. This initiated a long series of proposals requiring extensive redefinition as requirements were altered by changing circumstances. For example, as ticket sales exceeded predictions, seating was added, requiring greater coverage. Or a change

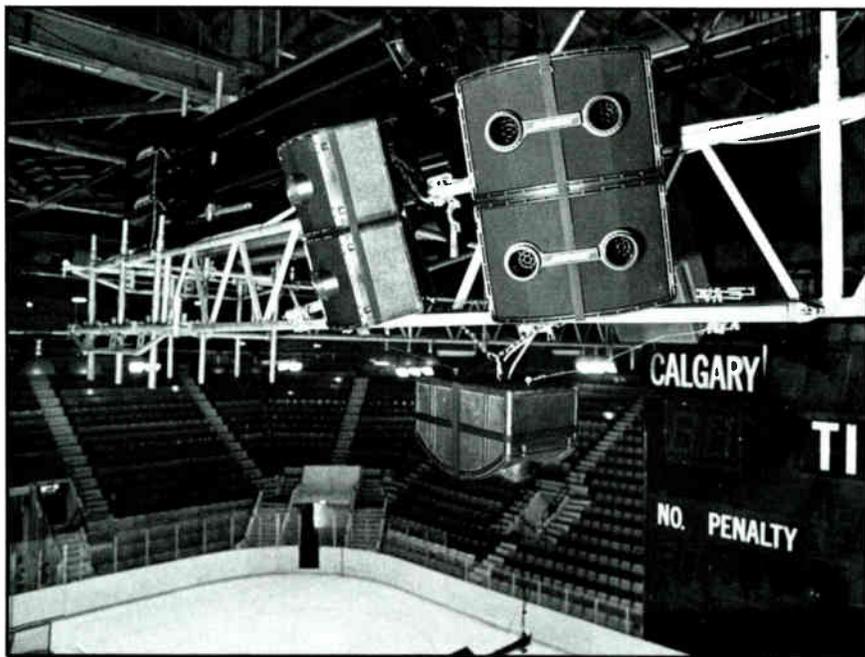
in the scoreboard necessitated a new center cluster design. Or the introduction of lighting for the broadcast team affected the sound distribution system. Acoustical analysis was a constantly changing variable in the early design stages.

According to Myers, no system was designed less than four times. The *Modeler* program was critical in this initial design stage, providing rapid updates to the predictive analysis. After OCO'88 granted design concept approval, *Modeler* was used to generate a complete equipment list.

Equipment installation began in mid-January as Tom Clelland, installation supervisor from the Watt Shop in Regina, assembled his three-person crew along with OCO volunteers. To prevent delays encountered by equipment passing through customs from the U.S., equipment was taken from Canadian sources; according to Myers, the country's supply of delay and EQ was substantially depleted.

Obstacles ranged from errors in the supplied architectural blueprints (the beams were offset six feet from the drawings of the Max Bell Arena) to an overzealous supervisor afraid that the roof might cave in (he insisted a structural engineer approve that the roof could support a flown 800-pound system). Again, last-minute changes affected system design. In one case, a series of banners were hung ten feet lower than planned, resulting in five to seven nylon sheets between the cluster and the seating area; designers responded by augmenting the outside delay ring. For security reasons, access to venues and areas within venues was limited and required accreditation. Occasionally, a small bribe of an Olympic pin opened the right doors.

In some cases, because of the tight scheduling, system installation was a one-shot affair with no opportunity for adjustment. This was particularly trying in those venues which saw a change of event; for example, curling required an ice-and-carpet floor, then the venue was changed to an ice track with an all-ice floor and banked walls for speed skating. In another case, the floor was changed from ice (for hockey) to dirt (for exhibition rodeo). Although the sound systems were designed to accommodate such changes, the placement itself could not be modified. The room was tuned once, then dynamically tuned during the change-



Bose 802 speakers hang from the rafters at the Stampede Corral hockey arena.



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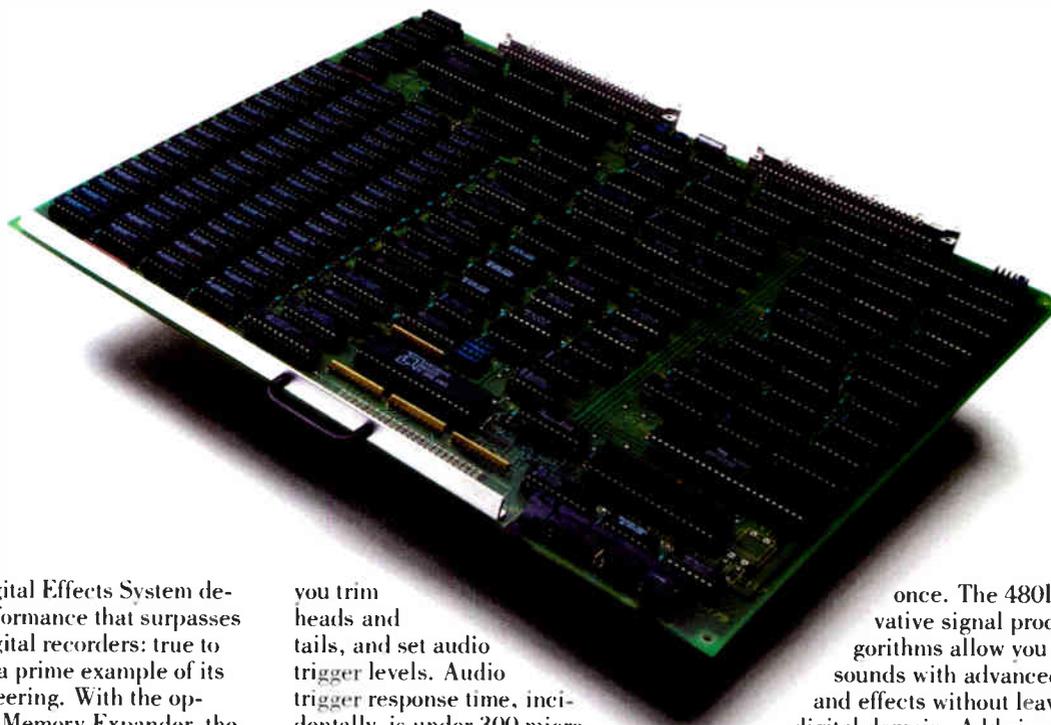
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Until now, "flying in" or "slipping" vocal and instrumental overdubs meant tradeoffs. Two-track tape is clumsy and degrades the signal: DDLs with long memories are better, but not by much. Now, with the 480L's optional Sampling Memory Expander, you can digitally record 10 seconds of true phase-locked stereo or 20 seconds of mono at a 48 kHz sampling rate. 18 bit equivalent A/D conversion produces a typical dynamic range of 98 dB, with a bandwidth of 20 – 20,000 Hz: output doesn't get any closer to input.

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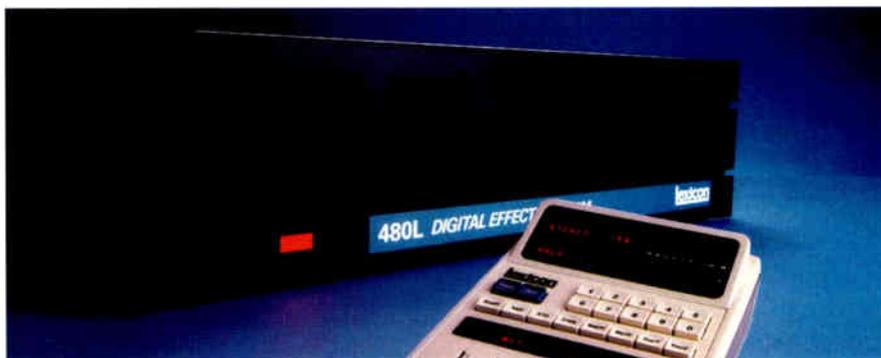
You control sample recording, editing, processing and triggering from your work position using the 480L LARC. Varying up to six parameters at once,

you trim heads and tails, and set audio trigger levels. Audio trigger response time, incidentally, is under 300 microseconds — virtually instantaneous. Sampling Memory Expander enhancements include Record Trigger to trigger sampling automatically from audio input, Time Variant Record, and sound on sound digital recording in sync with the original sample. Lexicon Dynamic MIDI® lets you assign MIDI controllers to sampling parameters, for new dimensions of real-time or sequenced control.

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The 480L digitally integrates sampling and signal processing because it's designed as a comprehensive audio production tool: a system. And sampling is only the first of many directions in which this Digital Effects System can grow. We're continually examining the possibilities, and as your needs develop we'll implement new tools to meet them. Now is the time to call your Lexicon Advanced Products dealer for a demo of the new production techniques the Sampling Memory Expander makes possible.



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over, sometimes within 90 minutes of the next event.

Small factors posed major problems. For example, other crews installing equipment such as projectors, occasionally realigned speakers, and there was no opportunity for system installers to realign. Weather posed a continuing challenge to outdoor installations, with -15°F temperatures, snow, and 90 mph winds. Crews alternated through 24-hour days, working a schedule with absolutely no flexibility. Nevertheless, on schedule, on the first of February, the venue sound systems were completed and turned over to the OCO for operation.

Bose provided 45 sound systems for the games, in fixed locations, as portable systems for outdoor events, as part of the opening and closing ceremonies, and for corporate sponsor events. The list includes: Stampede Corral (hockey, figure skating; 6,000 seats), McMahon Stadium (opening and closing; 60,000 seats), Canadian Olympic Park (bobsled and luge; 5,000 spectators), Nakiska at Mount Allan (Alpine skiing, freestyle mogul; 33,000 spectators), Canmore Nordic Center (cross-country skiing, Nordic combined, biathlon; 13,000 spectators), Olympic Plaza (medal ceremonies; 50,000 spectators), Father David Bauer Arena (ice hockey, figure skating; 1,700 seats), and Max Bell Arena (speed skating, curling; 4,000 seats).

The indoor systems used a combination of Bose technology. At the Stampede Corral, 18 Bose 802 loudspeakers comprised a central cluster, while six Bose 402 loudspeakers provided an outer delay ring. Six Bose Acoustic Wave Cannons provided low end. Eight thousand watts of power drove the system to 115 dB SPL (about 20 dB above crowd noise). To simplify the system electronics, the music program was equalized around the voice equalization; in that way, when music was not being used, voice would not require new equalization.

The Naskiska and Canmore venues presented particularly difficult challenges to the system designers and installers. Nakiska at Mount Allan, located about 50 miles east of Calgary in the Canadian Rockies, required a two-week set-up period; two base facilities were installed, with 35 to 40 remote sound stations. Considerable flexibil-

ity was required because the mountain has seven different ski runs, including one 2¼-mile run. In most events, the program consisted of the announcer's voice; however, in the mogul, music was continuously played down the run at high SPL.

The two base stations were placed at the foot of the mountain and at mid-mountain, and powered via wired AC. Both stations served as finish lines, depending on the event. The sound systems were mounted on scoreboards and used Bose 802s exclusively: the first station consisted of three columns of four stacked speakers splayed at 270 degrees; the second, three columns of three stacked speakers also splayed at 270 degrees.

The remote stations were powered via gasoline generators, placed 100 feet away in the woods to minimize noise problems. Audio was carried to the remote stations with hard-wired cable, and for six stations, with FM broadcast. The first base station operated a 25-watt transmitter licensed at 89.1 MHz (which required full national and provincial approval). Moreover, the Olympic committee carefully monitored the airwaves. It is illegal to communicate with the athletes, because, for example, radio coaching of a bobsled team could offer a significant advantage. Even knowledge of split times taken from commercial commentators could make a difference. In addition, the OCO kept an eye on timing equipment; it would have been possible to tamper with timing information.

Wired remote stations used line-level runs, from half- to three-quarters of a mile in length. Depending on placement, two or four 802s were used at the remote stations, splayed from 180 to 360 degrees, mounted on scaffolding. OCO'88 selected the locations, based on the most desirable areas to place people along the runs. The Nakiska winds affected both skiers and equipment; in one case, loudspeakers banded to a scaffold were ripped loose overnight.

Canadian Television (CTV) was the host broadcaster, and provided feeds to Bose on-site, and to ABC for its broadcast. Part of the pickup system consisted of ambient microphones placed along the runs to monitor the sound of the skis on ice, etc. Importantly, the live sound installers had to be keenly aware of those locations in rela-

—CONTINUED ON PAGE 203

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by Stephen St. Croix

WIRED AGAIN

I guess that one of the things that attracts me to technology so much is that it is always changing. If I liked things to stay the same all the time, I suppose I would have a real job, live in one place and avoid technology like the plague.

There are so many people out there working day and night to bring you tomorrow's shocker that it is not unusual to find that this morning's totally awesome toy has been forgotten by dinner time. If the American dollar is good for nothing else, at least it *is* the perfect fuel for this type of hyper-advancement.

Because all research and development is in fact dollar-driven, an interesting and useful situation has evolved. Both the physical and financial size of the companies working today to design what will be part of our lives tomorrow varies a great deal. Some design for short-term advancements, others for improvements on current technologies, some for lower prices on existing machines, while still others research the long-range concepts.

We all benefit immensely from this wide spread of corporate goals. As a sign of gratitude, we the people give the companies that we feel get it right all of our money, which makes them push even more, and so the loop continues. We are actually steering the direction of this research and development with our great pictures-of-past-presidents system.

This month I focus on one of the long-range concepts. In fact, one of the *very* long range ones. But first, before I take you forward a bit in time, I must take you back to the distant past.

Shortly after the dawn of humanity, even before Les Paul and Ampex's first multi-track machine, in fact before history itself, there were caves. These were not dive spots or nightclubs, but human shelters. The way I remember it, on weekends (which were then random events) all the furniture except one bone and one log were

This is not a misprint, and perhaps more amazing, not a joke—they have actually invented a direct brain-to-MIDI interface. In fact, I have used the machine....

cleared out, and Fireside Rhythm Night was held.

Well, anyway, as is often the case in live entertainment, one night, one cave guy hit the one log one time too many, and it drove all the other cave people crazy, and they kicked him out. Early fusion was hard to sell.

I think it was about four months

later, when another cave guy (who, by the way, looked significantly different than everybody else and expected preferential treatment like never having to wait in line at the Sushi Cave) showed up with *two* logs and a bone. The gimmick that kept him booked solid for nine full years (until an unfortunate after-hours encounter in the alley out back with a four-ton indigenous life form) was that the two logs had *different tones!*

This instantly took people from the rhythm age to the age of music (specifically, disco). Instead of an evening's entertainment consisting solely of experiments in rhythm variations, the audience was suddenly treated to a new dimension, variable notes. Yes, folks, these two logs together comprised the first real polytonal musical instrument. This guy definitely did *not* have to wait in line for his sushi.

So it was. Ever since then, people have been searching for ways to improve the human-instrument interface.

As the kilo-years went by, more and more elaborate musical instruments evolved and were invented, with some even being "perfected." As these new instruments allowed an ever expanding catalog of textures to be achieved, the skill of coaxing the subtleties and finer nuances from them became more and more important.

Being a good musician came to mean not only understanding the theory of what you were doing and having the sensitivity and skill to properly interpret what stood before you in print, but also to possess a complete understanding of the limitations of the musical instrument itself. The best musicians are often those for whom the act of interaction with the machine that they are playing has become so automatic that they feel as if the device no longer existed, as if it were merely an extension of themselves.

Today, the concept of the instrument's limitations existing is completely integrated into the learning procedure. One learns how to handle the hardware within those limitations, and later, how to push those same limitations to further the range of expression.

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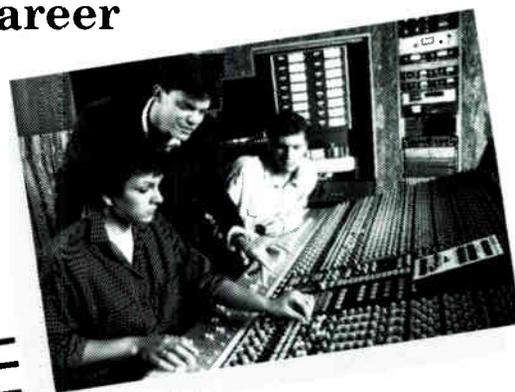
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THE FAST LANE

In recent years, there have been those who have dreamed of how wonderful it would be if some improved, more direct system of generating music would be devised. Each time I go to a NAMM convention, I see new attempts at more expressive musical interfaces, some amazingly stupid, and others quite interesting.

But I am not talking about that stuff. I am talking about the level beyond all that, the idea of directly integrating science with human beings, or at least with musicians.

Perhaps it would be a machine that could listen to you sing and then play a synthesizer along with you, or even more extreme, some surgically installed muscle-reading device that could take the output of the nerves for your fingers and directly play a bank of synthesizers. Indeed, many terrible movies and even some interesting sci-fi TV shows have been done on this very concept. And why not? All of us think about such things occasionally, don't we?

There is at least one group of people I am aware of that is doing a lot more than merely *thinking* about all this. These guys are highly qualified in the many sciences and arts involved in bringing such a concept to the street, and they are *very* serious about their work. They are long-rangers, but they have been at it for eight years, and in the last six months have achieved real results.

Combining their knowledge and skills from respected musical, academic, medical, psychological, computer and business backgrounds, these guys are just about ready to shake it up pretty good.

They decided long ago that it was not meaningful to polish up what is currently available. Why shoot for another intermediate interface? Why not go all the way and devote themselves to coming up with a *real interface*? One with truly limitless expression? One where the "character" of the instrument is completely arbitrary, and can be dynamically chosen by the player while performing?

They did in fact go for all that, and as a result they have just developed the first direct human interface. Now what you are about to read is *not* a misprint, and perhaps more amazing, is *not* a joke. They have actually invented a di-

rect brain-to-MIDI interface.

Wait! You may be rolling on the floor laughing, or maybe you're thinking that this is a pretty intense concept, but MIDI hardly defines "truly limitless expression." This is true. The system is actually capable of direct brain-to-multiple synthesizer interfacing, but for obvious reasons it also supports MIDI. This allows any commercially available synthesizer to be used, if you are willing to deal with each synthesizer's limitations.

Each time I go to a NAMM convention, I see new attempts at more expressive musical interfaces, some amazingly stupid, and others quite interesting.

This all seems right out of some sci-fi film, and I assure you it does seem that way when you first try it. In fact I have used the machine four times, and I still feel that way, but it *does* work!

Here's the deal. You go to the laboratory where this is all set up (it is not small, but should be portable within months now), and sit down. A guy comes over and puts a special electrode assembly on your head, and plugs it into a small box. This box in turn instantly begins to transmit pre-processed data to a receiving unit, which immediately slams it into a high-speed computer. The computer in turn takes a few moments to learn about your brain wave patterns (EEG), and then adapts to them. Yes, interactive adaptive software.

After a long chain of logical digital events such as adaptive processing, pattern recognition, mapping, and some real scary secret stuff, MIDI comes out and is fed to about a dozen different synthesizers. You think (you feel), and it plays. Yes, really. In

real time!

Further, the brain waves themselves are digitally recorded, other secret data is recorded, as is the MIDI, and even the actual audio performance. This allows editing on any level, including the brain wave file, at a later time if desired.

The experience is so amazing that every time I have done it, I have come away feeling decidedly euphoric, relaxed and elated at the same time. Extensive testing (this is why I have only used it four times to date; it is always booked) has shown that this emotional response happens to about 90% of those who try it. Further testing has shown it may be that when others merely *listen* to a tape of the performance, they too feel this to a lesser degree.

Medical technology has reached the point at which this was possible years ago, but computer technology has just caught up this year. The wait for very high-speed processors was only one of the factors holding things up. The development of the software needed to understand and help you control this new power was the real major hurdle, as you can imagine.

They seem to have the majority of those hurdles behind them now. To use the machine today, you merely sit down and think. You do not wave your hands or feet, you do not scream or even hum. You sit, and you control.

Certain rules do hold true, by the way. Those who have trouble thinking creatively do not do as well as those who can visualize what they want. It doesn't think for you, it just takes care of business after you think. You can even change patches or send any MIDI controller stream with it!

We are talking music direct from the mind of one to the ears of many. Serious stuff. A whole new area in composition and performance lies ahead of us. As is often the case, the trip from the pages of the science fiction pulps to our real-world hands is a much shorter one than we ever imagined.

If you like it when it actually shows up at a studio or on a stage near you, lift a toast to the long-rangers. ■

Stephen St. Croix is a musician, inventor, studio owner, writer and racing enthusiast. He owns Marshall-Quantec, and has designed several of their products.

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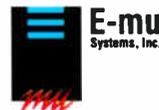
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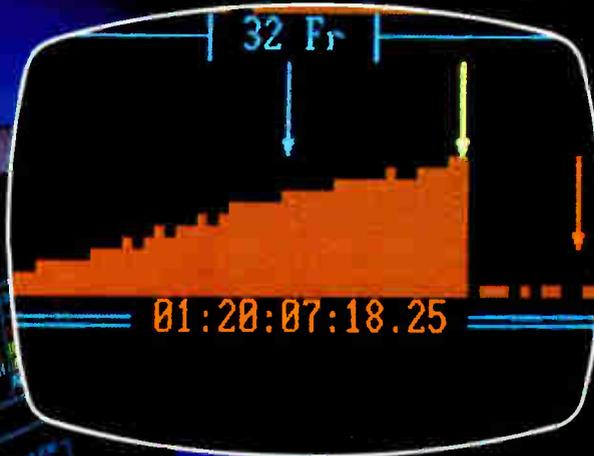
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by Mel Lambert

CONSOLE (MIS) DIRECTIONS



Studying, as I do, dozens of design proposals for production and recording consoles, I'm sometimes surprised at the degree of conservatism displayed by leading console manufacturers. Almost without exception, the "Old Brigade" of companies—whose names and reputations are well established in the pro audio industry—are giving every appearance of restricting and otherwise limiting their design ideas to those based, in the main, on traditional console topographies.

It seems that most, if not all, of the major developments in control-surface ergonomics, system integration and the "human/machine interface" are coming from R&D departments of the new and upcoming firms I often refer to in my marketing reports as the "Young Turks." Think about it: many of the companies currently developing digital consoles, editors and random-access recorders are new to this marketplace, or have only recently realigned their design orientation towards console manufacture.

I wonder why this is the case. What do you think would persuade the president/CEO of an established company to ignore a design approach which, all industry intelligence indicates to him or her, is the wave of the future? After all, the firm's current success—and let's assume the company in question has scored a reasonable degree of acceptance for its existing, analog-based console line—will not necessarily translate into *de facto* benefaction with emergent technologies.

And what of the same firm's sales force, which might well be correct in its analysis that to introduce a new technology at this stage in the game would be inappropriate. (Especially when they recall that the company's latest marketing projection anticipated

a three-year life for the current analog console, let alone the remaining amortization of design and tooling costs necessary to bring the product to market in the first place.)

More prosaically, the sales team's cry is one of, "Can we possibly refrain from obsoleting a model from our product line through the introduction of a new one? After all," they might plead, "we have only just convinced

Our entire operational philosophy and rationale will be fundamentally affected by the tools that will be at our disposal in the coming decade.

the recording and production industry that we can supply a product that will attract clients to a commercial facility, keep its owners one step ahead in the obsolescence game, make them the envy of the competition and enhance an engineer's creativity by including a new high-speed synchronization, automation and recall system."

Who, indeed, would want to be a console manufacturer in these turbulent times?

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From a user's point of view, the arguments are even more complex. Engineers and producers need to advance their art, and remain in touch with available technology. They are also a pretty conservative bunch, and must deal with subjective evaluation of instrumentation, sonic textures and the myriad other factors that constitute a musical or vocal performance. So, when offering an opinion of the merit (or otherwise) of a front-panel layout or control-surface topology, is it any wonder that the amount of critical, objective factors that can be brought to bear may be reasonably limited?

Also, console manufacturers may overlook the fact that not every engineer has a wide degree of experience with alternative design approaches. I think we often overlook the fact that, for many engineers, a recording console is a complex "tool" which—much like a form of transportation—simply gets them from the start of a session to the production of a master tape.

That point of view, while in no way denigrating the brilliant advances in sonic performance achieved with current-generation boards, or the blinding speed of their automation systems, might explain why certain engineers—especially if they began their careers as musicians and only lately moved to the other side of the glass—fail to appreciate some of the subtleties of operation offered by today's technology. Is it any wonder that if they fail to be overawed by the current species of console—mainly because it simply gets them from here to there in an efficient way, while enhancing their creative reputations in the control room—that they are reluctant to learn a new way of working?

I think all manufacturers should ask themselves if their intended audience of facility owners, recording and production engineers, and live-performance engineers has a complete understanding of the following design "possibilities":

▶Do we fully grasp the radical differences between the advances offered by an all-digital design and our current systems, in which the console, recorder and signal processing functions are performed by separate devices based on widely divergent technologies? Just as the transition from split to in-line console designs altered the way we set

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up and control monitor mixes from a central position behind the board, the integration of mixing, processing and recording functions will mean we can effect audio trickery that is impossible with existing systems.

►In much the same way that a current 48-input/32-bus production console probably represents the top-end limit in the amount of discrete functionality a single engineer can reasonably encompass in the control room (let alone the amount of physical space the board would require), what sort of functions need we look for in a virtual/assignable design? One, two or more EQ control panels? One, two or more dynamics control panels? CRTs or electro-luminescent screen displays? Touch-sensitive interrogation panels, or QWERTY-style keyboards?

►How should discrete, assignable functions—such as equalization, dynamics, output routing and auxiliary send matrices—be laid out? Along conventional lines, maybe, with rows of rotary knobs (difficult to reset if not based upon continuously variable shaft-encoders), nudge buttons and an alpha-

numeric display, or servo-driven analog pots, for example.

►What thought has been given to the provision of "intelligent metering?" When we deal routinely with dynamic ranges of 80 to 90dB, do we really need to restrict our options to multi-segment plasma meters and similar devices? Instead, should we look for the ability to pre-program the level-sensing circuits during rehearsal to auto-range at certain passages—probably cued off the time code track—and thereby monitor critical sections with a greater degree of resolution?

Our entire operational philosophy and rationale will be affected fundamentally by the tools that will be at our disposal in the coming decade. To fully take advantage of the stunning power that all-digital, assignable consoles will provide, both the potential user and manufacturer must make sure they are fully cognizant of each other's viewpoints.

Without an active and continuing dialog, I fear a great deal of the potential exciting system enhancements might be overlooked, simply because

a manufacturer was unaware of their importance in the control room, or because a recording engineer or producer did not realize that a particular function was possible to implement.

In the not-too-distant future, I expect to see casualties in the pro audio industry. There are console manufacturers trading today who won't see another half-decade in this business—not necessarily because their existing designs are inefficient or inappropriate, but because they are not looking to the future of assignable, virtual and eventual all-digital concepts. I will be looking for long-term commitments from such firms to the future of this industry. The risk otherwise is that facilities which purchase product from them will paint themselves into a technological corner. ■

Mel Lambert has been intimately involved in the pro audio industry—on both sides of the Atlantic—for the past decade. Formerly editor of Recording Engineer/Producer magazine, he currently is a partner in the Marcus Lambert PR firm, and the president of Media & Marketing, a consultancy service for the pro audio industry.*

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World Radio History

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Studio C, refurbished last year, at the Record Plant in NYC. Studio C is used primarily for mixing and features a new Neve V console, two digital Sony 3324 multi-tracks, and analog Studer/digital Sony PCM mixdown. When not working in the control room, the Synclavier (foreground) lives in its own private suite.

N O R T H E A S T S T U D I O S S P O T L I G H T

A CONSOLE CONFAB

It's at the mixing console that a project's manifest destiny is determined, at least on one side of the proverbial control room window. As its leather armrest gets more shiny with age, and its faders less shiny, the console takes on the aura of a favorite old sweatshirt.

by Linda Jacobson

It's no wonder people are pragmatic, yet slightly gushy, when they talk about their boards (like Robert Pirsig felt about his motorcycle in *Zen & the Art of . . .*).

This regional spotlight—in which we discuss mixing consoles with Northeast studio owners and operators—turned out differently than previous ones. In past round-ups, people were apt to mention regrets, doubts and blunders relating to equipment

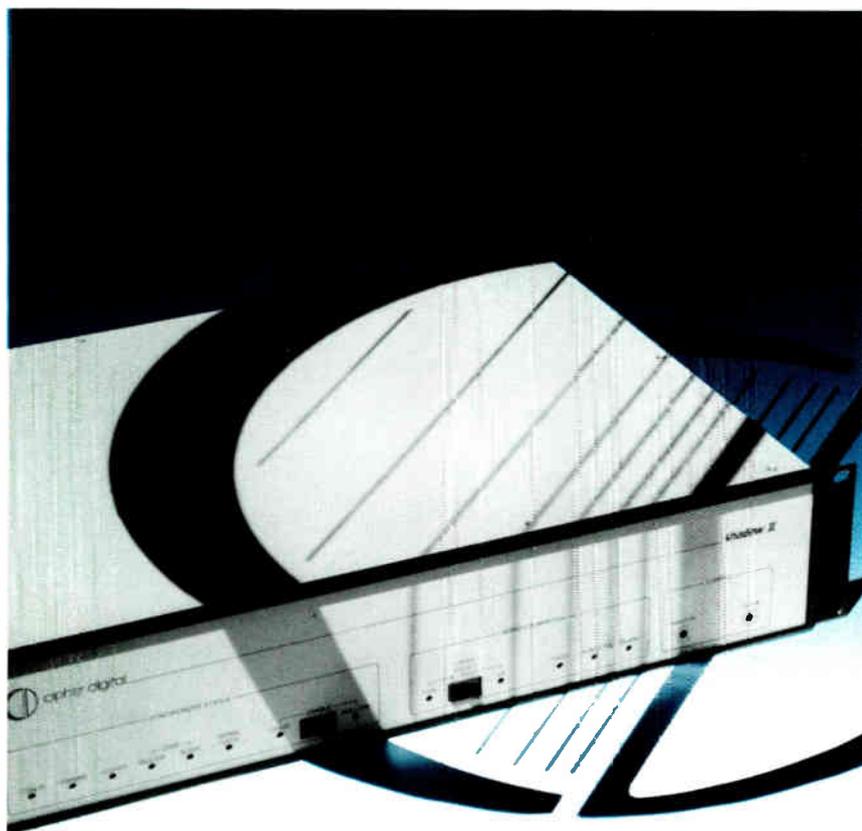
Kashif on Neve

Whether it's a new facility or a renovated one, many studio owners throughout the Northeast seem to be turning to Neve consoles. Plum Sound & Video (formerly Plum Studio of Haverhill, MA) just acquired a 32-channel Neve 8108—the only Neve in the Boston area—for their new studio in Newburyport, MA. And looking for sophisticated equipment in an "acoustically perfect" listening environment led the recently renovated Soundwave of Washington, D.C. to a Neve 8232.

In Manhattan, artist/producer Kashif decided to go with Neve for his new studio because of his experience with the consoles. He recently purchased a Neve V Series with 60 channels and Necam 96 automa-

—CONTINUED ON PAGE 39





The Shadow Knows

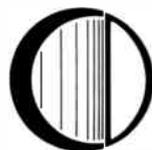
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experiences. Not this time. In the Northeast, many species of console can be found, and each one is claimed by its owner to be "the best" (which goes to show that no one makes a console buying decision lightly). We gleaned the facts from the bales of superlatives, and present an overview of why who loves what.

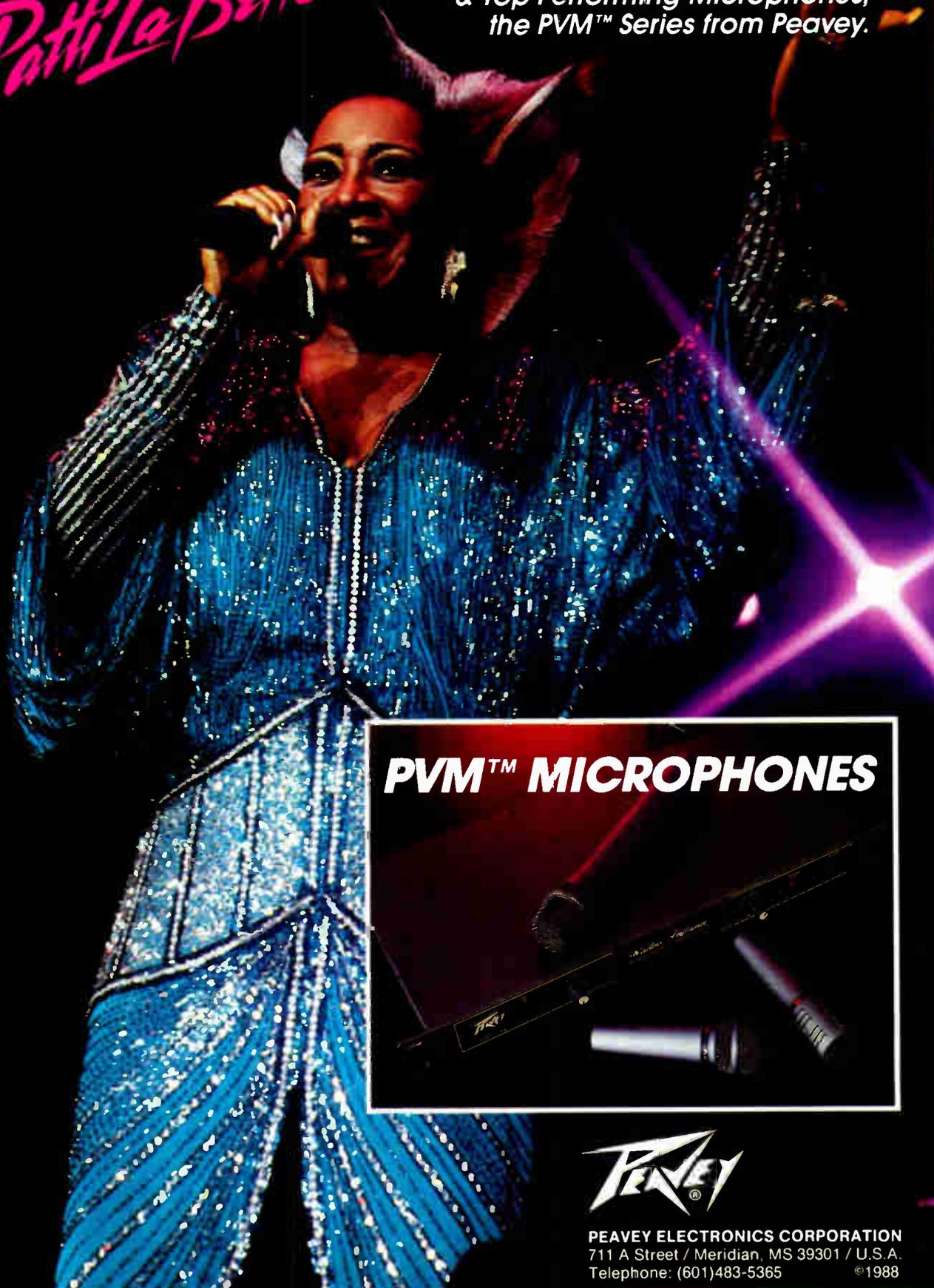
Before there were mixing consoles, however, there were mixing modules. Lou Gonzales, who owns Quad Recording in New York City, remembers them well. "When I first started, around 1968, the best you could do was buy single modules from Electrodyne. Before that, you had to make your own. Even with the modules, you had to design and build the console itself. That's how I made money," says this former studio designer. "I worked at Electric Lady, Regent, Hit Factory. The first console I put into Hit Factory was one I built myself. I drew up the architectural drawings for the plates and took them to the engravers. It's not the same movie today. First Harrison, API, and Electrodyne started making consoles for people, and then the others got into it. And that's great."

Over the past year, Quad Recording clients have included not only Herbie Hancock and Linda Ronstadt, but dance music engineers Michael Brower, Steve Adabo, John Morales, Bill Lasso, Eddie Garcia and many more, all mixing, remixing and remixing some more. With all this mixing going on, it's not surprising that Quad is in SSLand.

"My first SSL was the first used one sold in the U.S. SSL was so thrilled, they gave me new upholstery and parts as a gift," says Gonzales. "I bought it because SSL did more things than any other console—there was more signal routing, and more intricate ways you could interconnect the equalizers, limiters and noise gates. Each channel has a noise gate and a limiter, and you can have the EQ trigger either one. You can run a session with just an SSL and little outboard gear, not that anyone ever does. But the SSL is a very self-contained piece. Then you add its automation system, which is the selling point of the console. If people don't like things about the SSL, they overlook them because the automation is so great. The sound is impeccable, clear and clean. Of course it's a distinctive sound, and everyone has likes and dislikes. People may like Neve or API or Focusrite EQs better, so we have

Patti LaBelle

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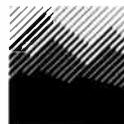
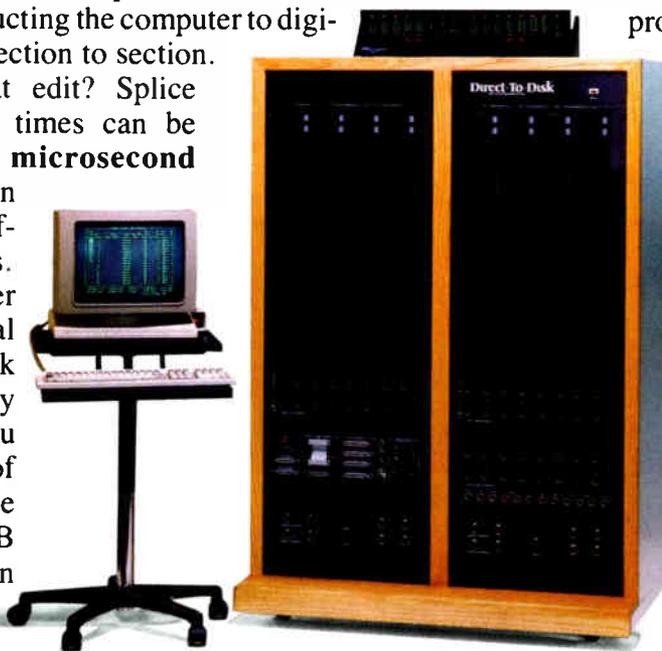
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those, too. This way we have SSL flexibility combined with the sound of any or all of the EQ systems.

"I sold my first SSL and bought all new ones, both SSL 4000 and 6000," Gonzales continues. "Record people shy away from the 6000 because they think it's an A/V console. But I felt it was a good move to make. It enables you to mix things in a different way and have more control over the mix in a different fashion than the 4000 allows."

Gonzales hastens to add a final disclaimer: "When I first bought the SSL four years ago, there were only a few of them around. If you had an SSL back then, it put you in business. Now you have to have a good room, too."

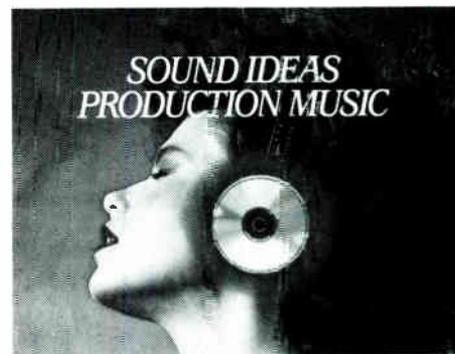
There's one heckuva good room at Manhattan Center Studios, which is the revamped, eight-story Manhattan Center Ballroom not far from the Empire State Building. It's so good, the Metropolitan Opera and a 114-piece orchestra are there now, recording Wagner's "Ring" series. The New York

SSL is the pick o' the bunch at Quad Recording in Manhattan.

Philharmonic records there often. It also serves as a prestigious venue for seminars and live events (such as *Mix* magazine's 1987 TEC Awards show). Oscar Hammerstein, Sr. built the opera house downstairs in 1906, and the Met bought it in 1910. In the '40s, people started going there to record Broadway cast albums and classical music. For four decades, they hauled in their own equipment. But in January of this year, new management took over and decided to invest in acoustical and room modifications and studio gear. When we called, the SSL crew had just left.

All equipment decisions for Manhattan Center are made by its new technical director and audio engineer. Studio manager Steve Honey says they considered boards other than SSL, "because we do so much classical music, but when we heard the SSL G series had new equalization and mic preamps, we decided to give it a chance. We were very pleased with the sound. That, combined with the Total Recall and the incredible G series computer, was why we decided to go SSL."

Audio engineer Roy F. Clark adds, "The board was made for another fa-



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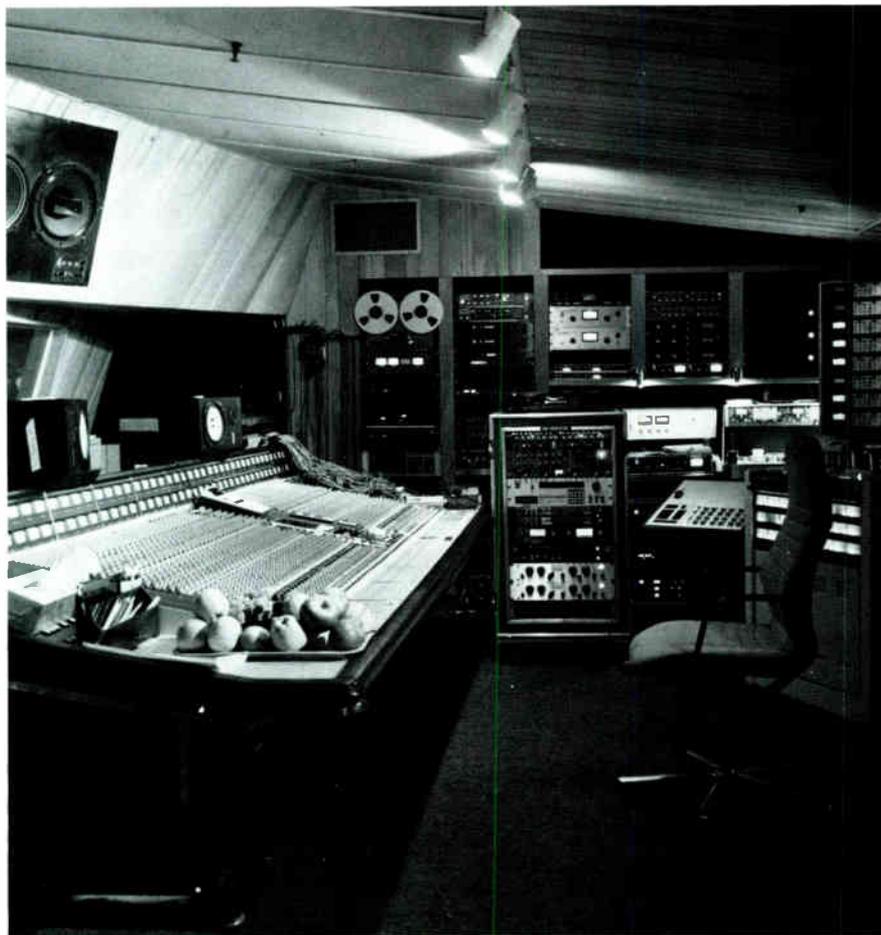
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cility who backed out on it, so it was ready for us—we ordered it in December and got it in January. It has a 4000E series frame, but the electronics are 90% G series. It's a 56 frame loaded with 48 modules, and we got the plasma display. We're installing the Bernoulli [data storage] drives, and bought five remote tape transport controllers with it. Along with the quality of the new EQ, we chose SSL for its ergonomics, plus its compatibility with other studios."

In addition to the main control room, Manhattan Center built a small studio that opens to the public this summer. "We wanted to invest heavily in the big room," says Clark, "so for the small room we got the TAC Scorpion, which is under \$20,000. I was also considering the Trident board. I asked industry people around New York what they like in that price range, and it came down to those two boards. But [the equipment retailers] were back-ordered on the Trident. So we got the Scorpion and we're real happy with it. You can buy it with 28 modules and 12 outputs, but we got 26 input modules and two stereo line-level modules for effects returns. And instead of four auxiliary sends, we got eight—four for headphone mixes and four for effects. Also, we have eight aux returns for effects. And 24 outputs.

"We didn't get the Scorpion patch bay, though," notes Clark. "We built

"We are excited about the Superstar because it is a large-frame console with many features found only on foreign imports. Mitsubishi concentrated on good sonic quality and designing a powerful, very musical EQ, and forgot the expensive fruitcake. For Sigma and our Philadelphia market, it is proving to be the right choice."

—Joe Tarsia, Sigma Sound Studios

our own because our outboard equipment moves around and we wanted flexibility in the patch bay wiring. Plus we wanted to use Mogami cable to wire the console, and we didn't want to wire up all the insert points—we just have a few for inserting compressors and limiters and stuff. So each channel goes through less wire, on a fairly direct path." Clark adds that the do-it-yourself route saved money: "a couple of thousand dollars. And it saved space, too. The mainframe would have had to be a few feet longer and the control room isn't that big." And with the price of New York real estate being what it is. . . .

Solid State Logic consoles are definitely happening in the Big Apple's big-buck studios, and for that reason some avoid them. For instance: "When people hear we're building a complex this size," says Howard Kes-

sler, studio manager of Sanctuary Recording, "they assume we're putting in SSL. It's chic now, it's a calling card. But everyone has it. I only know of three APIs in New York." So API has found a haven at Sanctuary, owned by the same group that owns the New Music Seminar.

Opening just a month ago, Sanctuary resides on the entire ninth floor of a building in trendy Soho, and is geared towards "producer and artist comfort," according to Kessler (reporting to us with "a layer of sheetrock on his lungs"). "We even have an apartment with maid service. The entire place, including the studio, is decorated '50s-style by a famous designer." The complex comprises two multi-track rooms, two editing rooms, a Synclavier suite and a keyboard/MIDI room, all tied together via a central patching area, and all with independent lounge areas. The control rooms are large because "Sanctuary will deal primarily with dance, R&B and pop music, which are done in control room settings."

A 40 x 24 API console with the world's first API moving faders was chosen for Studio A. A custom board, it was built from API parts by Bushnell (in California, 1970) and upgraded by Frank Demedio (circa '74). Other than the desire to be different, why did Sanctuary opt for API? "We've been a fan of API and Neve; we like really clean

sound," says Kessler, referring to himself and co-owner Tom Silverman. "This console came from Sunset Sound in California, so there's a lot of character

—FROM PAGE 33

tion for his new studio, Marathon, completed in April. Marathon's two Neve rooms are equipped with two "gigantic Synclavier systems," making it film- and video-ready. Kashif is riding high on the success of his just-released LP, *Love Changes*, and he's currently working with Stephanie Mills, June Pointer, Patti LaBelle and Freddie Jackson.

There was really no question in his mind when he went looking for a new console: "We went straight for Neve," says Kashif, who has a Neve console in his home studio in Connecticut. "I played with a V Series in Connecticut, and at an AES show I sat and listened. I realized that was the sound I wanted.

"It sounded the most like the 8078, the old, really famous Neve that George Martin had," he continues. "The sound is so warm. With this whole digital thing you need something to warm things up. The EQ is wonderful, the headroom on the input side is wonderful. It's just a nice sounding board."

Kashif describes the warm sound that comes from the Neve boards as "inviting. The sound seems to engulf you. The warm sound is like a grayness, like a haze over the whole thing that just invites you and pulls you and cradles you, as opposed to some consoles where you *tolerate* the way they sound because you don't know any different."

Kashif plans to use the Necam automation for mixing, going to tape, or even for rough mixes while recording "just to get a feel for what we're doing," he says. "With moving fader automation you still retain the natural sound without having it go through so much electronics," he says.

"I think this Neve is a historic board," comments Kashif. "It's going to be one of those that lasts a long time." But is there anything he would change about the console? "Yeah," he laughs, "I would make it so that if you bought one, you would get the second one free."

—Karen Margroff Dunn

inherent in it. Everyone from the Doobie Brothers to David Lee Roth to Prince recorded on it. We're also big fans of the console's EQs. Any engineer toting around a little outboard rack has API or Neve EQs. We talked to lots of people and found there's a need to get back to good, impeccably clean-sounding rooms.

"The API has a warm, open sound," continues Kessler. "The killer thing is its great headroom, in the +30 range. And the patch bay is really extensive. It does things no other bay can do. You can patch in and out of all the amps, patch directly from the tape machine to a pan pot, all sorts of wild things.

That was all part of the upgrade API did for us." The board stayed at API's factory "for over a year, where it was rebuilt with new faders and ICs." Not included in the upgrade were the frame and EQs, which remain in their original state.

Plans for Studio B include a 32 x 24 Amek Angela console. Kessler says, "Because the B room will be less expensive, we wanted a clean, dependable, mid-priced console. We chose it based on our experiences with it in the past and from talking to people who've worked on it. It's not real big on bells and whistles, but it gets the job done, and efficiently."

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Budget considerations came into play at another new facility, Sound on Sound Recording in midtown Manhattan. Mick Jagger, John Abercrombie, Lenny Kaye, CBS Records and various independent rock and jazz labels have worked there since it opened last August. Says president/studio manager David Amlen, "When we built the studio, we were under strict budgetary confinements. We focused most of our money on building the room. But we didn't want just any console: we chose Neotek because for under \$100,000, nothing else can touch it, sound-wise. What it has over every board in its price range—and over more expensive ones—is that what goes into it comes out unaffected. It's very transparent and pure. Using the right mics placed correctly, you don't have to do anything else. You can't say that about too many boards."

The Neotek Elite was Sound on

Sound's model of choice, because Amlen felt it was the best Neotek made at the time of its purchase (summer '86). "We were the first people in New York to buy one. It has 36 mic/line inputs and four stereo line inputs. We had the factory replace the usual Alps faders with all Penny & Giles faders, because most engineers are sold on P&Gs. One

of the nice things about the Elite compared to others in the mid-price range—\$50,000 to \$150,000—is that you can have three sets of speakers in the control room instead of just one. That's a simple thing to put in, and it's the way any board should be. Also, the Neotek's mic preamps are superb, and the EQ is very flexible. You have four-band



PHOTO: CHUCK RULIN

Chung King House of Metal in NYC recently installed a Neve V series console. Shown here are clients Run-DMC with studio owner John King.

Power Station's Bob Walters on Choosing A Console

New York City's Power Station seems to march to a different drummer than the rest of the recording world. Where most major studios strive for a high public profile, Power Station not only doesn't advertise, it doesn't even have a sign or logo on its building to differentiate it from the surroundings.

But it must be doing something right. It consistently attracts the best of the music world, from David Bowie to Huey Lewis. And *Mix* readers voted it the TEC Award Winner for Best Recording Studio in all three years of competition.

We talked to founder and co-owner Bob Walters, to hear his philosophy on purchasing the ultimate studio console. In his characteristically close-lipped fashion, Walters declined to disclose the name brands they use, but did offer the following remarks:

"The way we choose our console is for sound, flexibility and quality,"

says Walters. "While the price is important, it *never* influences our purchase."

Ahem. That seems a pretty radical business philosophy, and one worth pursuing with someone holding the economic strings of one of the world's top recording studios.

"I fight for every dollar," Walters concedes. "But I'm not going to buy a console which is half the price of something else if it doesn't have what we need. We always go for quality."

"The only reason we'll change equipment is because something comes out that makes it intelligent to change our equipment," Walters continues. (Power Station has changed consoles in two of its studios since opening 11 years ago.) "Usually the way we handle it is that we do a lot of modifications. Practically every piece we have in this place is modified. When we order a console we never order a stock console. They always build them to our specifications."

In describing the purchase process, Walters reports that "my chief technician speaks to the represen-

tative of the console manufacturer, tells them what we want, and they give us a bid. I take a look at the bid and either say 'fine' or 'you're crazy.' I usually work out a lease/purchase agreement, because it's the same as paying off a loan, and at the end you own the console."

In reiterating the sound/flexibility/quality triumvirate in the search for the perfect console, Walters says that "The clients only know that it sounds good or it sounds bad. They know that the equipment is easy to use or it's not easy to use, that it breaks down or it doesn't break down."

"I don't care what I get—if it breaks down, as far as I'm concerned it's useless. We have very little down-time in this place—the average time is five to ten minutes, including the time it takes to get a guy up into the room to fix it."

Whatever their console, Power Station seems to feel the name brand is less important than what it can do. And based upon response from both clients and colleagues, there must be something to that philosophy.

—Josh Gressel



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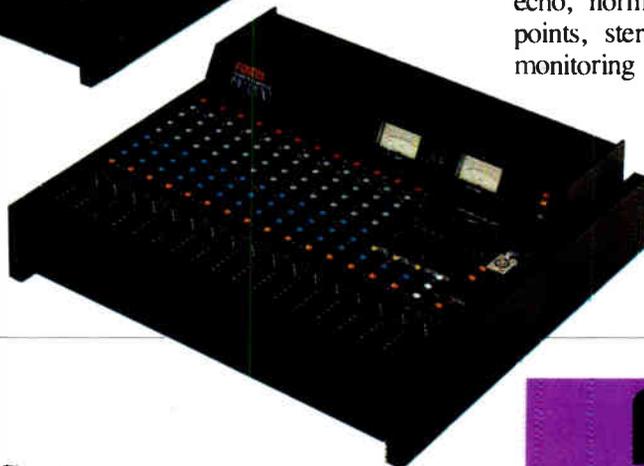
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Contemporary today as it was at the turn of the century, the Manhattan Center ballroom (left) is now part of Manhattan Center Studios. Its newly updated control room (right) sports an SSL console with G Series electronics.

semi-parametric, but can choose one of two different Q positions in the mid-band, and choose between peaking or shelving on the high and low bands. Plus, this isn't an in-line board, it's dual-channel: you can take any input and send it to the main channel fader or the monitor fader, then take that output anywhere. The only disadvantage is they can't both go to the same place, but you can't do that with an SSL or Amek or any other board, either.

"Neotek's reputation comes from

classical and jazz direct-to-digital discs," Amlen comments. "The decision to buy it was made by myself and my chief engineer, who helped design the room. He worked on a Neotek Series II a while back and couldn't believe how good it sounded. Only one other board rivals it in sound, and that's the Neve."

No argument there from Atlantic Recording Studio in Manhattan. While Atlantic services the artists on its parent company's label, it also records

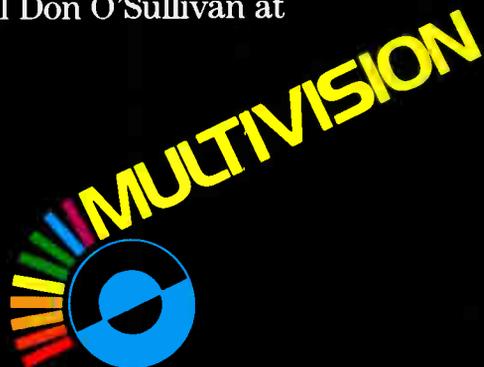
albums for every other major label (and last year hosted Ornette Coleman, Latoya Jackson, the Ramones, Chaka Khan, and Mick Taylor, among others). One big-ticket item is their Studio A console—the famous, nine-year-old Neve 8078 board designed by George Martin and Geoff Emerick and built by Rupert Neve. According to studio manager Steve Bramberg, only two other Neves in the world resemble it (they're at AIR/Montserrat and A&M Studios). This one, configured for 52 inputs, came to Atlantic direct from



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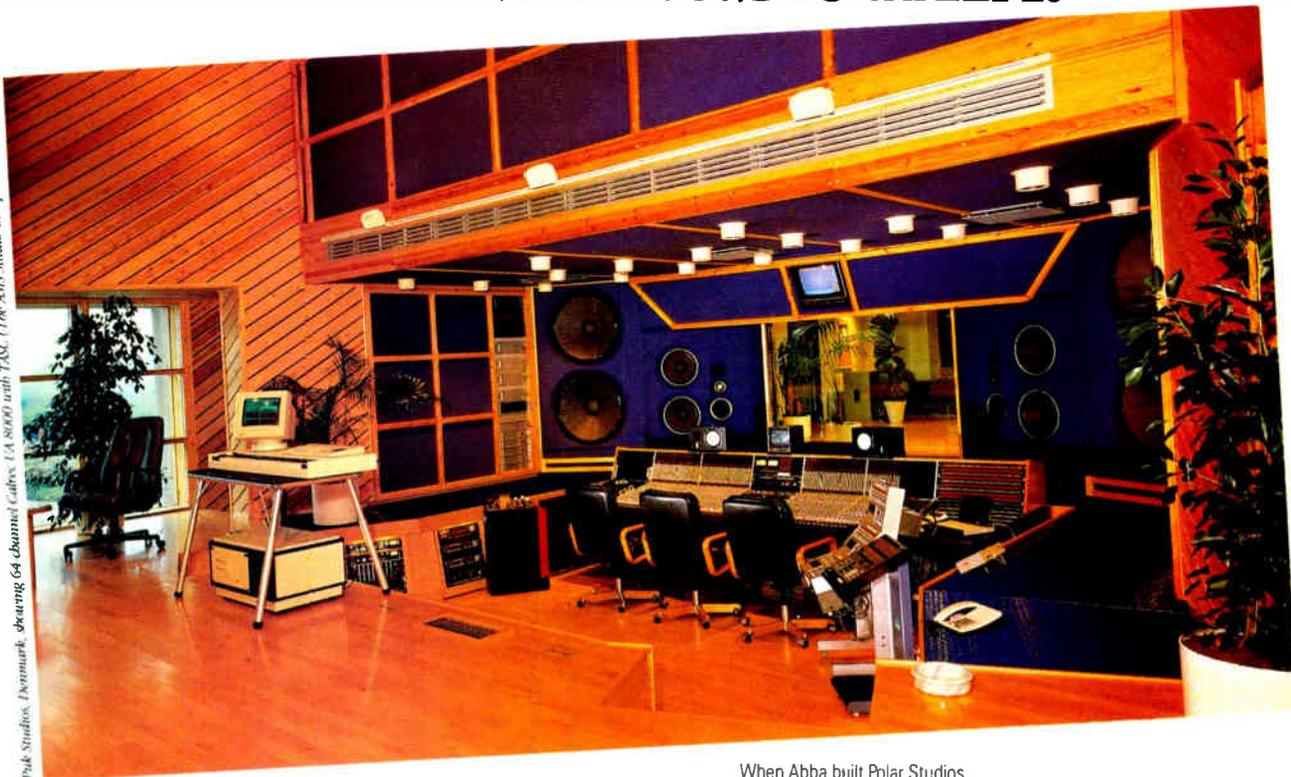
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When Abba built Polar Studios in Stockholm, they thought they had taken quite a gamble by not making the usual choice of automated console. But word soon got around about the business they were attracting with the Calrec UA 8000.

When plans were being put together to build a 'no expense spared' studio complex in Denmark, members of the PUK team went to Sweden and spent time at Polar.

After exploring and listening to the Calrec console at Polar they knew a UA 8000 had to be the centre piece of their new studio.

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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Martin's AIR Studios in London.

Purchasing decisions at Atlantic are made by the general manager, chief technical engineer, and studio manager, with the help of client input. A couple of years ago, "we were looking for something special, and heard this Neve was available," says Bramberg. "Supposedly it's one of the best-sounding consoles in the world, not to mention all the major records made on it." This board also boasts custom features not usually found on Neves. For instance, in addition to the 52 input faders, it has 32 faders delegated to monitor mixing. But "the most special thing about the console," notes Bramberg, "is the EQ, which was the prototype of today's Focusrite EQ module. It was the first of its kind, built by Rupert. Due to this EQ, the console's sound is very different from other old Neves." The latest mod is the George Massenburg Labs' automation system, which went in a few months ago.

Console automation, Chinese menu-style, is prevalent at Atlantic. Their Studio B has a 48 x 32 Neve 8108 with Necam 96 automation. Studio C houses a 52-input SSL 6000E with a G Series computer and Total Recall. And their brand new Studio D contains a Synclavier 4-track, Direct-to-Disk system and 38-input MCI 538 with MCI automation. Studio C's SSL, says Bramberg,

was purchased "because of client demand—everyone and their uncle are working on them these days." Although that room is set up for mixing, he comments, "Some people want to mix with the Neve sound, so we offer the Necam 96. But it's mounted in the 8108, and many people prefer the older Neve sound. So we automated the 8078 for two reasons. First, until recently we could only record in Studio A, and now we can record and mix in there. Secondly, we wanted an alternative to Necam and Total Recall. We thought the combination of the GML and the old Neve would be unusual."

Something unusual can also be found just outside of New York City, at Minot Sound in White Plains. The dual 24-track, one-room facility is equipped with 48 tracks of Dolby SR, and focuses primarily on album recording (mainly pop/rock). Owner Tom Cimillo recently took delivery of Harrison's MR-2 console with Audio Kinetics' MasterMix automation system. "I'm the only guy up here with a Harrison," notes Cimillo. His board offers 56 inputs plus four stereo returns, 4-band parametric EQ, 48 main buses, and ten aux sends. "The MR-2 is not an assembly line product," he says. "It was custom-built, and we waited 20 weeks for it (and now Harrison is considering putting it on the line). A lot of the pan-

pots and switches were customized, based on my needs and input from engineers who work here.

"We're an 'alternative studio' to people in the City," Cimillo continues, "and we've built our reputation on Harrison and Studer. In the City, everyone and his mother has an SSL. I have a lot of clients from the West Coast and England, and they prefer Harrison.

"Before this, we had the older, 36 x 24 MR series Harrison," he adds. "We loved it sonically, and chose a new one because we figured it could only get better. It really has. There is *no* noise; it's scary. Also, one engineer who works here a lot has worked on the MR-2 at Westlake, and he flipped over it. He's one of the best engineers in the business, and that was enough confirmation for me.

"Harrison can be an extremely warm-sounding board, or a very 'punch'-sounding board. And it's so easy to use; after the engineer walks into the room, in about seven minutes, everything is ready. The console's cue system is very flexible; you can put out six different mixes if you have six power amps. The MasterMix automation is

This 40-channel Neotek Elite lives at Sound on Sound Recording. The new NY studio was designed by Vin Gizzi.



so simple to use, it's stupid. Once the disk is loaded, you can do anything. There's no typing, all you do is work. Another nice feature is the built-in gates, but there aren't any gates better than Drawmer, so we put in 24 tracks of Drawmer. Also, we modified the room based on what the board can do. For instance, we ran 56 mic inputs in the control room and 56 mic inputs in the studio, all multi-pinned so I can break someone down in about three minutes—instead of unplugging 32 wires, I unplug four."

Yet another one-of-a-kind setup can be found at Courtlen Recorders of Hanson, MA (about 20 miles south of Boston). Co-owner Fred Danner says they took two years to design and build, opening in '85 to record rock music and jingles. Last November they upgraded with new wiring, 24 tracks of Dolby SR, and a new DDA AMR 24 console—the first installed in the Northeast, Danner says. "I'd been looking for a good deal, and this seemed remarkable for its price range," he observes. "One of our clients, music producer and engineer Reinholdt Mack,

was impressed by a demo at the October AES, and from my own research I thought it was the best console. It's a split configuration with 36 inputs and 24 returns in the right-hand side." This leaves room for Courtlen to grow, and Danner concurs, "it's configured to run two 24-track decks so we really have 60 returns. That's nice if we go to 48 tracks.

"We also had it retrofitted with ARMS automation which dumps off to our Diskmix [both by Digital Creations], onto a hard disk system," continues Danner. "That, along with the console's transparency, extensive EQ, and price—I couldn't see any other choice. Anything else in that ballpark would have been a compromise. DDA gives you lots of room for custom-configuring, but includes enough standard options so you don't have to really do anything. We did order it with an extra row of tielines, so it's flexible for patching. It's very clean, too. And there's been no down-time with it."

Nor has down-time been a problem at Sigma Sound, whose facilities in Philadelphia and New York have provided 32-track digital recording over

the past year for Ziggy Marley, Talking Heads, Grover Washington, Earl Klugh, Chuck Mangione and Patti LaBelle, among others. The Pennsylvania place had leased two Mitsubishi X850s on a trial basis, but recently committed to buying four, along with four X86s and Mitsubishi's new Superstar board. Comments studio manager Joe Tarsia, "There aren't too many Superstar consoles around. We're like guinea pigs. That's one problem for progressive studios—because we're such a small industry, the recording studio winds up being the final R&D arm of the manufacturers." Willingness to play lab mouse, however, has often placed Sigma in the role of pioneer (it was one of the first successfully automated studios in the country).

Sigma's 60-input, 32-out Superstar, installed in Studio Two, provides automated mixing via a built-in Compumix PC capable of storing 94 mixes. "You can get Compumix IV with it, but that's really designed for film mixing," says Tarsia. "So we went for the PC version, which gives us merge and blend capabilities, and sophisticated cross bar switching and track assignment.

"One feature that attracted us," continues Tarsia, "is that each input has 16 sends. We use a lot of external stuff. Typically, five to eight sends is considered a lot. Also, the equalizer is completely parametric, with four bands and variable Q on every band. I sent a couple of my people—our mixer Mike Tarsia and chief engineer Arthur Stoppe—to listen to the console at a private demo at the last AES show. They were thoroughly impressed with what they described as an 'airiness.' They went out of their way to compliment the board's clean sound and sonic pureness, and these are guys who are accustomed to Neve equalizers. Also, the console is very negotiable from front to back, as far as reaching everything from the chair. All assignments are made through a central panel, which opens up the real estate.

"In general, the console gives us capabilities and cost-effectiveness that others in its price range don't—you get a lot of console for about \$140,000," Tarsia concludes. "But you know, as we ask for more inputs and functions, Neves and SSLs and Superstars will become too cumbersome. I believe that we'll soon get to the virtual console concept." And happily serve as "guinea pig" again, no doubt.

—CONTINUED ON PAGE 101

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A choice of operating modes

Each singer has a peculiar dynamic structure, depending on voice, style and mike technique (some, of course, are more peculiar than others). With manual attack and release times, you can tailor the DPR-402's response to the singer's personality. Or use the Auto mode that links attack/release times to compression ratio.

Dynamically sensitive equalization: a new creative option

You can easily insert the DPR-402's

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The "active window"

The DPR-402 combines compression and de-essing with peak limiting, and lets you select fast or slow time constants for the limiter. With this interactive combination, you can set up an "active window" to keep vocal levels where you want them. Now you can concentrate on the creative aspects of mixing, without constantly riding the vocal mike's input gain.

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The DPR-402 is designed to afford you the control and flexibility of multifaceted dynamics processing without the usual penalties in dynamic range and signal clarity. To do this, we employ a unique double side-chain architecture, with the VCA in a parallel control path rather than in the audio signal chain, as is normally the case. The audio signal chain has just two elements: the gain control and subtractor. You can also configure the DPR-402 as a gate, ducker or expander by reversing signal polarity.

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BSS Audio products have been setting industry standards for innovative design and dependably superior performance since 1979. The DPR-402 is no exception. Its steel chassis surrounds rugged PC boards with socketed ICs. All potentiometers are made with conductive plastic for long life and a positive "feel." Our thorough testing procedure includes a 50 hour burn-in of each unit before shipping.

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STUDIOS

In their never-ending quest to make life easier for engineers and producers, console manufacturers continue to push the envelope of state-of-the-art technology in mixing boards. Improvements in audio performance, ergonomics, flexibility of use, automation and reliability elicit enthusiastic responses from their users, as well as broad smiles from bank loan officers.

Big Comeback for API

One of the companies making some waves in the market place these days is the newly rejuvenated API Audio Products of Springfield, VA. API has traveled a long and often bumpy road in the 20 years since it was founded. One of their first products was an all-discrete op-amp which, in conjunction with their output transformer, produced the unique API sound. Explains current API president Paul Wolf, "Back in the old days it had a lot to do with warming the 'L.A. sound.'" Other early API achievements included the VCA, which was developed by David Blackmere, who later went on to develop the dbx technology. From that came the first voltage-controlled fader and automation system. They worked with Paul Buff at Allison Research, makers of the Allison fader.

"That was basically the beginning of automation," Wolf recalls. "In 1974 API came out with the first completely automated recording console. The equalizers, panners, faders and echo-sends were all controlled by computer. They called it 'total recall.' Because of the computer technology at the time, it never really worked very well."

API went out of business around 1978. The company was then licensed to Datatronics, who unsuccessfully attempted to revive it. Wolf's association with API began at that time. "The people who ran that corporation had a much different idea how to run API than the original API people," he laments. "As a result there were conflicts, and it never really took off, and finally they gave up on it. That's when I purchased API in 1985. It's been in its current incarnation since then."

DISCUSS THEIR NEW API, AMEK, DDA AND CALREC SYSTEMS

API also has a long history of designing quality discrete consoles. Two API boards were installed many years ago at Bias Recording in Springfield, Virginia. That studio has been in business for 15 years. In 1986 Bias owner Bob Dawson decided it was time to upgrade. Dawson notes, "We have always liked the way the API stuff sounded. We don't care for [the sound of] the newer transformerless boards. Since there were no API boards being manufactured at that time [this is the first new API board to be installed since 1981], we decided to enter into a joint venture with them to design and build one. It was built here on our premises and API did the design work. It has 48 inputs with 32-channel monitoring. It's not in-line; it has a completely separate monitor section with two stereo cues or four monitor cues, depending on how you want to run it. There are 12 effects-send buses per track. Eight of those can be made into four separate stereo pairs. There aren't yet a lot of devices that do much with a stereo send, but I'm sure there will be so we've planned for that."

They used an Audio Kinetics [from England] automation system, which maintains all of the fader level and grouping information. Some of the channels have the Jensen all-nickel transformers, while others have the API iron transformers. They designed

the board to get the most musical sound for a variety of situations, rather than designing it strictly using specifications. "For instance," Dawson explains, "on a kick drum the nickel transformer doesn't sound as good as the iron. On bass the nickel sounds better. Of course you have a choice on a lot of channels if you run through any of the sub-masters—we have nickel in all of the mix buses, because it's the most accurate."

They started building the board in December of 1985, and installation was completed in November of '87. Dawson admits, "We thought we'd be able to build it in six months. We haven't figured out the total price tag yet. In fact we still have some cosmetic things to do on it, like engraving the channel numbers and stuff like that. It's very clean and quiet; it has a lot of headroom, and is very flexible. I guess it's kind of an old-school console. It's got a 600-jack patch bay, and you can get in and out of it any way you want for processing outboard gear."

During the developmental stages the project was kept quiet. After getting the system up and running and getting feedback from customers, the team did some additional tweaking. Then they made the announcement.

Dawson remarks, "I've used a lot of new and rebuilt API consoles, and none of them sound as good as this.

BY PAUL POTYEN



PHOTO: DAVE BEVAN

(Above) The 80-input Amek APC 1000 console with Massenburg automation at Greene Street Studios in New York City.

(Below) The first new API console to be installed since 1981 is an automated 48-input discrete system located at Bias Recording in Nashville.

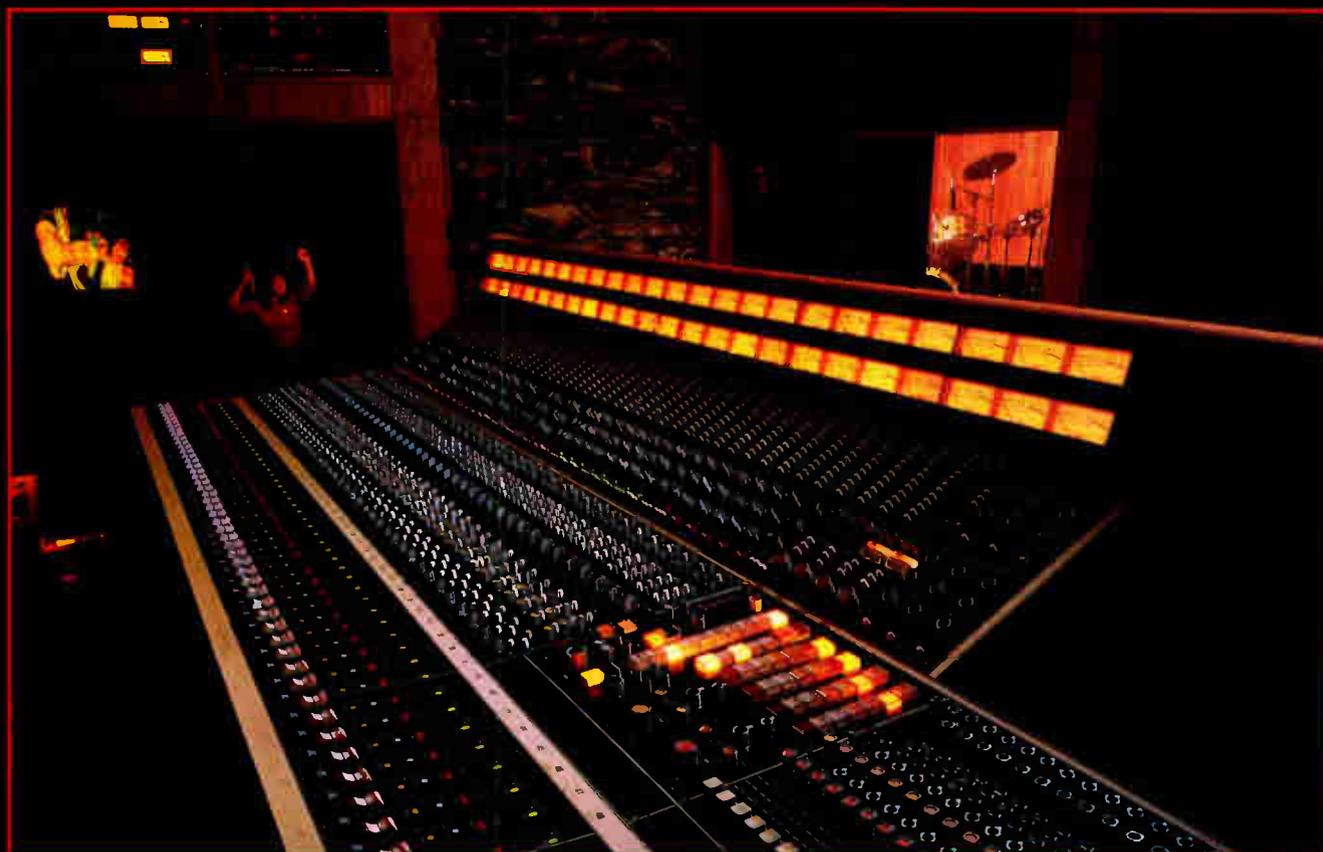


PHOTO: LIGHTSCAPES

It's quiet, it's got headroom, it's got the API sound, and it's clean." The new Bias console incorporates most of the same basic features as the older API boards. The output transformer and the op-amp are still made exactly the same way.

Wolf speculates on the future of API, "We're hoping it's going to mark the beginning of a new era. Our main thing is headroom; nobody's got our headroom any more. People are buying our mic preamps and equalizers like candy now because nobody has good consoles. Our new console will have a clip level of +32 dB. That's going to drive engineers and producers mad."

Greene Street Recording goes Amek

Steve Loeb is owner of Greene Street Recording in New York City, and proud possessor of a new Amek APC 1000 console. It's a memory recall, synchronous-reset GML-automated desk. Although an 80-input board, it's less than 12 feet long, and provides maximum configuration flexibility.

Loeb enthuses, "It's the best of both worlds: the Amek is well known for its sonics, and the GML is probably the

best automation you can buy. Because Amek-Massenburg Labs are a partnership, all GML automation functions are well integrated into the console. The fact that it's compatible with Necam and SSL is the icing on the cake. That's probably why people turn to GML automation. In this town, you're dealing with an SSL saturation, so it's important to be compatible. I bought the desk for just that reason. I think the ability to offer memory recall is very important, at least here in the New York market. I've observed that the clients have a certain sense of security when they know they have that option, even if they never use it." He praises its ergonomic design, claiming that "the dials are not tiny, but you don't have to make any outrageous reaches."

Loeb was interested in focusing on high-level clients, so he decided to build a room from scratch which would incorporate the new console. The room has a floating, granite floor. He uses a Quested monitoring system, and all the wiring was done with Monster cable. "Every aspect of the room was very well thought out," he emphasizes. "It's been up since October 19, and other than an LED going out, I

haven't had a problem."

According to Loeb, the reaction to the console has been everything that he expected, "and then some. Arif Mardin was recently in the studio doing work on a project for the Bee Gees, and he loves the desk. That's the sort of client I was out to get. The board just sounds wonderful. It's a real dream."

DDA delivers DCM 232 to Pyramid

Last October DDA launched its new console, the DCM 232, at the New York AES show. DDA's parent company, Klark-Teknik, added their digital expertise to the design, an in-line, 32-bus console with VCA automation, dual signal architecture and the capacity to handle a pair of synchronized digital 32-tracks. Says DDA president Jack Kelly, "The DCM 232 is the flagship of the line. We feel nowadays studios are rented for a particular type of client. We found that the investment required for a quality console doesn't get recouped at current studio rates. Our objective was to provide a lot of the required features of the bigger desks, without including a lot of the features



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Master Mix's remix room (Nashville) features the new Calrec UA8000 console with AMS automation.

that either could be performed out-board, or weren't really being used. DDA had already built a rep for audio quality, with state-of-the-art crosstalk and noise specifications. We have kept the signal path very clean all the way through, and have given the users options on each module as to how many blocks of electronics need to be thrown in. We also approached the problem from the environment that people now work in, which is basically a remix mode almost from day one."

The DCM 232 provides all the standard features one would expect from a board in the \$100,000-\$150,000 price range. Those include the ability to re-route a signal coming back in on the inputs in remix mode, back out through the 32-bus system to create 32 aux sends, and a dual stage equalizer. The first is a simple high- and low-pass shelving section; the other is a dual-channel parametric. Each section can be on the channel or the mix, or split.

On the computer side, the setup



PHOTO: DON PUTNAM

and recall of the board is designed for ease of use. Most functions for each channel can be set, stored or recalled in the central computer area. What you set up on a channel can be copied to any and all other channels, and can also be stored in a "snapshot." Even if you're not using automation, you can

use the snapshot feature. The board contains a SMPTE reader/generator, so linking to the multi-track with SMPTE code event triggering is possible. During the mixdown, the changes are stored relative to SMPTE code on the disk along with the snapshot information. There's a video display unit on



with a sonic boom.

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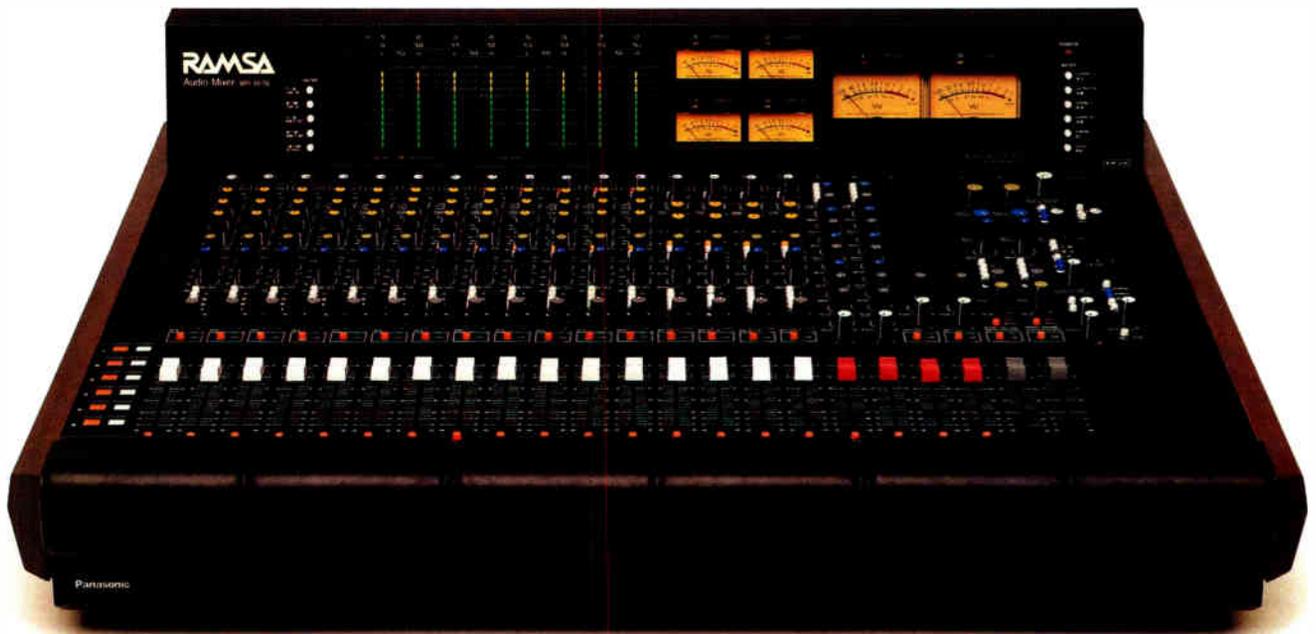
And even though a lot of the features are new, using the REV5 won't be. Because the format is the same as the REV7 you're used to using.

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it, you may find it difficult to come back down to earth. Yamaha Music Corporation, Professional Audio Division, P.O. Box 6600, Buena Park, CA 90622. In Canada, Yamaha Canada Music Ltd., 135 Milner Avenue, Scarborough, Ontario M1S 3R1.



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board to give you status information. The fader and level is an option.

Pyramid Audio in Harvey, Illinois (a suburb of Chicago), is the site of the first installed DMC 232 console in this country. Studio manager Rob Vukelich reports that installation was completed in February of this year.

What was it that influenced his decision to go with this board? "We're in a position to try out a lot of consoles, because as well as being a studio facility, Pyramid Audio does sales and service, so we sell many different brands," he says. "There are a lot of boards out there that might have all the features, but there are problems like too much crosstalk, or if they sound good they have severe reliability problems. Other boards don't have a very ergonomic design. In their efforts to condense a design, they sacrifice ease of use, so you can't turn one of those tiny knobs without bumping the next one. What we liked about the DCM 232 was that, because of the on-board standard computer and the central control panel, they were able to replace a lot of the buttons with status LEDs. So there's lots of room on the I/O modules for good-size knobs. The automation package is actually still on back-order. When we get that we'll be able to control fader levels as well as the status switching.

"The feedback we've gotten so far is that the console is extremely quiet and sounds really good. And because of all the computer automation, it's very flexible, even without the fader automation. So far, everyone is very impressed with it."

Nashville's Master Mix Installs Calrec Board

Another British company, Calrec by AMS, has recently introduced a 48-input console to the market, the UA8000. Master Mix studios in Nashville took delivery on the first American installation of this new console in June, 1987.

Master Mix is Nashville's first dedicated remix studio. Most of the work that comes into the facility is record projects—recent artists include Billy Joe Royal, Robin Lee, Donna Fargo and Kenny Rogers. Tom Brown, chief engineer at Master Mix, spent a year looking at consoles before deciding on the UA8000. He recalls, "We listened to everything we could get our hands on. We had gone to the Calrec factory in

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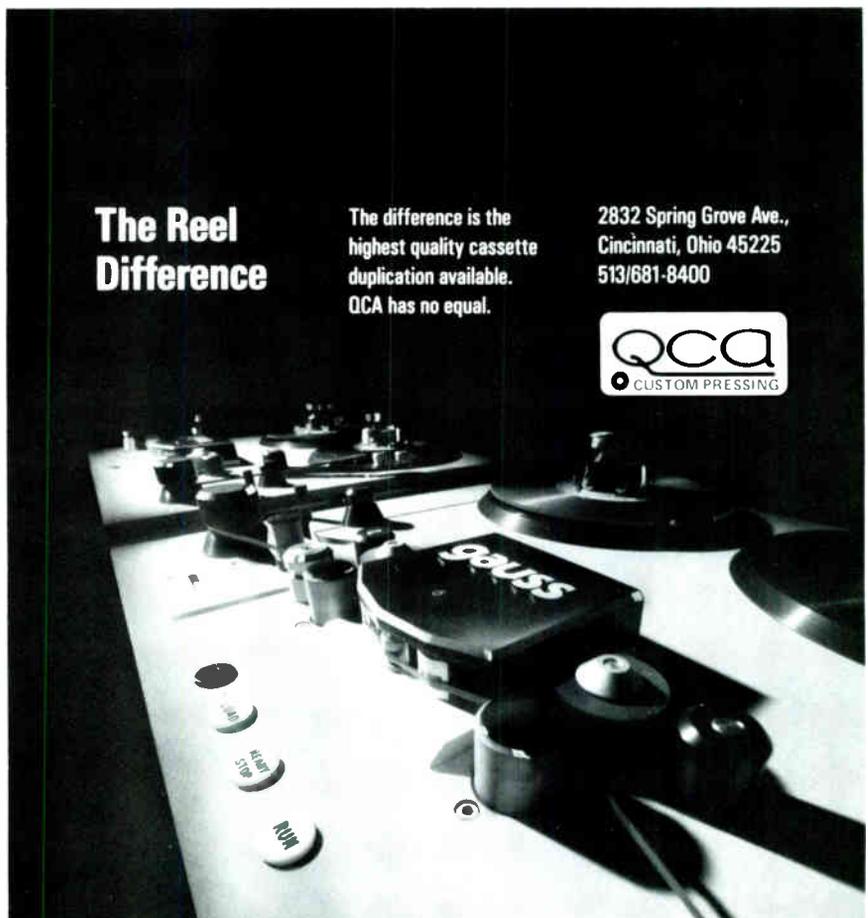
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England, and were totally impressed with its performance. In our estimation it's the best sounding console around today. Our decision was made mostly on the basis of the *sound* of the

All the mixes are left in an 8-Mbyte RAM, allowing access to many mixes without having to go to a disk, and merging is instantaneous. Along with nine dedicated hardware groups on



Pyramid Audio's DCM 232 in-line recording console from DDA.

console. The Calrec is a very complex system in terms of the signal path, but its design is elegant. They did their homework."

Master Mix took delivery on a 56-channel board in a 64-channel frame, and they've since added the other eight channels. Brown claims it's been filled to about 100 returns, and it still sounds great with all 100 faders pushed up. The equalizers are 4-band, with independently switchable filters. "The dynamic section is possibly its most outstanding feature," he says. "Most of the consoles we listened to sounded good until the dynamics were used. When you use the dynamic section of the Calrec it really shines because it doesn't alter the signal. It's a VCA-based console that doesn't sound like a VCA-based console."

The automation is a proprietary AMS system. It's brand new, so according to Brown, "We knew there would be some, shall we say, new system exercises to go through, but we were in contact with the programmers at Calrec and AMS, and there was great communication between us." The automation system controls faders and cuts.

the console, there are 24 levels of sub-grouping within the system.

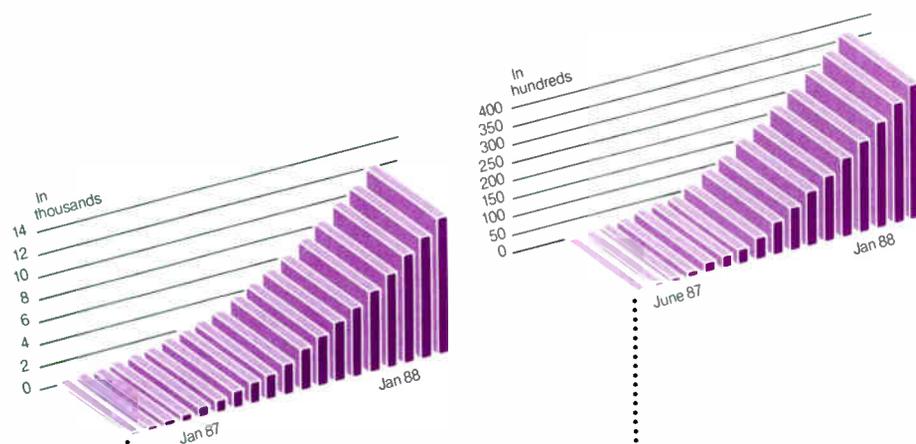
Brown notes, "It's a piece of cake to get started on the system. You load up the tape, you push the faders up, and you start working. There are a lot of levels to it, but the documentation is impeccable. The more the engineer knows about what he wants to get out of it, the more the console shines. We haven't found the limits of its capabilities yet. Everyone else is giving you bells and whistles, instead of clean, true analog sound.

"Calrec is such a quiet company. In England they do quite a bit of broadcast business for BBC, and one of the first UA8000 consoles was bought by Abbey Road. I think the Calrec may well be one of the last great audio consoles. I haven't heard a Focusrite yet, but I'm expecting the Calrec and the Focusrite to be at the top of the heap in terms of sonic performance." [See article on *Electric Lady Studios* for more on the Focusrite.] ■

Paul Potyten is associate editor of Mix and a veteran musician, arranger and producer with MIDI tendencies.

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VOICI LA REVOLUTION D'AUDIO NUMERIQUE!

A REPORT FROM AES PARIS

by George Petersen

The 84th Convention of the Audio Engineering Society, held March 1 through 4, 1988 at the Palais de Congres, in Paris, France, proved to be quite significant for a number of reasons. First, and perhaps most important, is the very real need for two conventions a year, given the close ties that our entire industry shares in the global market of professional audio. This point was underscored by a strong showing of both manufacturers and attendees in large numbers. A second point to consider is the almost

dizzying pace at which new products are introduced—as an example, I counted over 15 hard disk-based digital audio systems being shown in the exhibition hall and demo rooms.

HD recorders, editors or samplers seemed to be everywhere, with either new products debuting or established companies unveiling the latest software revisions, memory expansions, interface and other enhancements to existing systems. Clearly, the brave new world of digital audio has arrived.

Without a doubt, the single most

talked about product introduction was Solid State Logic's 01 Digital Production Centre, the culmination of the research program they began in 1983. The 01 (the name is derived from the two digits required for binary functions) combines recording, 24-bit signal processing, mixing and editing—all in the digital domain—along with comprehensive automation and machine control capabilities. A choice of one or two hours of stereo storage via external 380 MB hard disks and a VHS tape backup (archiving both recorded material and work files) completes the system, which is slated for delivery by the end of the year.

At the other end of the price spectrum was the Lynex 16-bit stereo sampling system from Commander Electronics Ltd. (Halston, UK). Designed to interface with Atari ST computers, Lynex offers true stereo sampling (50 kHz), on-screen editing/waveform analysis, 8/16 voice polyphony, eight separate outputs and internal digital mixing. Standard memory is 1 MB, expandable for up to 320 seconds of mono sampling (160 stereo) at 32 MB. Planned system options include real-time effects software (so the unit could

—CONTINUES ON PAGE 128



PHOTO JEFF TURNER

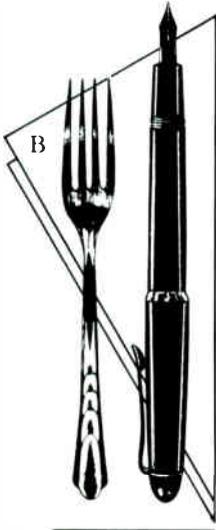
Despite the cold Parisian winter, the author found plenty of hot new technology inside the Palais.



PHOTO GEORGE PETERSEN

by Mr. Bonzai

BRIAN AND EDWARD HOLLAND BROTHERS IN SONG



*"Now if you feel that you can't go on
Because all of your hope is gone. . ."*

I have a confession to make: I was an overweight, sweaty, pimply nerd in the early '60s when Motown was making musical history. I didn't hang out on the street corner singing with the guys, but the songs crept into my consciousness via my transistor radio. The effect was subliminal, but still emotional. Now I'm listening again and I am hearing amazing songs, fully moving poetic masterpieces, completely composed and as strong as ever. It's taken 25 years for me to appreciate

the artistry of Holland-Dozier-Holland, the songwriter/producer triumvirate that commands more respect as each generation grows too big for its britches.

Brian Holland, Lamont Dozier and Edward Holland, Jr. were presented with the Lifetime Achievement Award by their peers in the National Academy of Songwriters in 1987, and this spring also will be inducted into the Songwriters' Hall of Fame. Their output was, and continues to be, a blazing phenomenon. The threesome continues to work together on occasion, but for the most part Brian and Edward

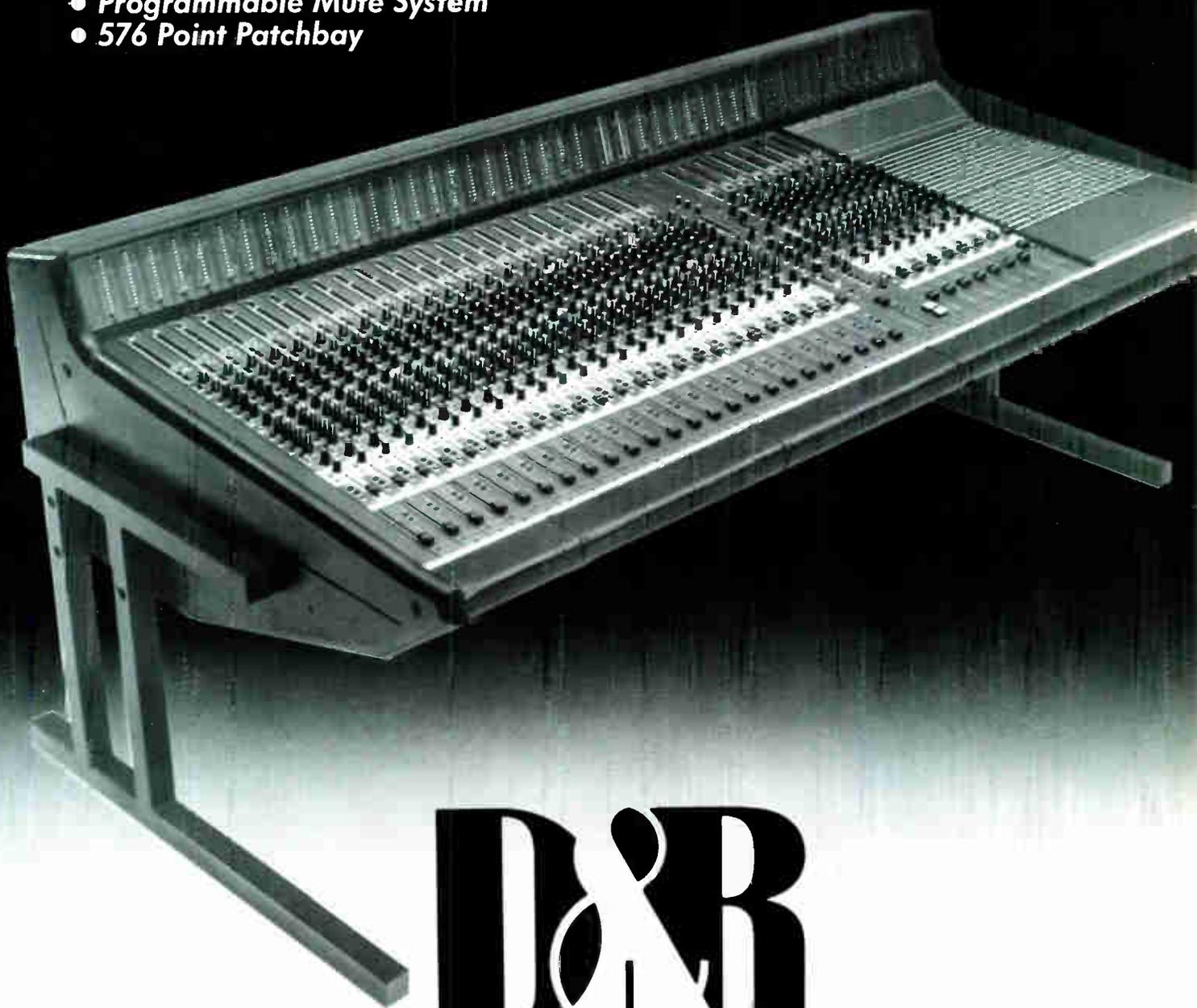


**Brian (left)
and Edward
Holland**

PHOTO: MR. BONZAI

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continue their collaborations while Lamont heads up his own operation.

*"And your life's filled with much confusion,
Until happiness is just an illusion."*

The H-D-H saga began when Edward dropped out of college to sing demos for songwriter Berry Gordy, who later became his manager. He was signed as a recording artist for Mercury Records and joined Tamla when Gordy launched his new label. Lamont Dozier had been making records since 1956 when he started with Fox Records at the age of 15. Having worked with Gordy since 1958, he also joined the new record company. Through his brother's introduction, Brian Holland came aboard as a songwriter, background singer and engineer. Brian had his first hit in 1961 as cowriter/producer of "Please Mr. Postman" with Robert Bateman. He soon teamed up with Lamont Dozier, and was joined by Edward in a few months.

*"And your world around is crumbling down...
Darling...c'mon girl... Reach out for me."*

Beginning in 1962, the H-D-H team had a nonstop run of hits with The Supremes, The Temptations, the Four Tops, Marvin Gaye, The Isley Brothers, Martha & the Vandellas, and others, helping to make the young Motown a new power plant in the music industry. The team has written and produced hundreds of songs, with over 70 of their productions reaching the Top Ten and more than 20 hitting number one.

*"I'll be there—with a love that will shelter you.
I'll be there with a love that will see you through."**

Throughout the ensuing years, the names Holland-Dozier-Holland have continued to surface as solo performers and in association with such chart-toppers as Freda Payne and The Chairmen of the Board. Today, Brian and Edward are writing for and producing a number of artists and also collaborating on a Broadway play.

*"Reach Out, I'll Be There" (Holland-Dozier-Holland), recorded by the Four Tops, 1966

When I entered their Hollywood offices, I was introduced first to Brian, a friendly, soft-spoken gent wearing a Lakers sweat suit. Edward had been delayed, so I decided to start the interview alone with Brian. By the time we had finished, Edward arrived, smoking a huge Sherlock Holmes meerschaum pipe, and we went off together to chat. So here it is, the Brian and Edward Holland story, told from two brotherly viewpoints.

Bonzai: What are your first musical memories?

Brian: Spiritual music in church is the first that I remember, and then I remember listening to my uncle's collection of big band music with vocalists like Sarah Vaughn and Frank Sinatra. As a child, I listened to all the top stars of the day—late '40s and early '50s.

Bonzai: Did you have a musical family?

Brian: Not really, other than my mother and my grandmother singing in the choir at church. We didn't have a musical family like The Osmonds, or Vaudeville-type families. But my family enjoyed music, and sang in church. I picked up on that. My grandfather used to play piano, and sometimes he would take a leaf off of a tree and put it in his mouth and whistle. He sounded just like a bird—that fascinated me. Things like this had an effect on me. My grandmother would take me to church and sing in the choir. When I was about 10 I asked if I could go up, too. There I was, a child singing with an adult choir. I used to watch the lady playing the piano and wonder how she knew how to do it.

Bonzai: Did you have any formal training?

Brian: Well, I took up drums in school, but it didn't last long. Then I tried French horn, but that didn't last long either. But I was always interested in music. I used to go to symphony concerts after school. One thing led to another.

Bonzai: Do you have a big family?

Brian: No, just Edward and my sister Carol.

Bonzai: As your older brother, did Edward lead the way into the music

field?

Brian: To some degree, yes. We had sung together as boys, but he made the first moves with major people, like Berry Gordy, who managed him and then got him a record deal with Mercury Records. Later on, I got involved with Berry Gordy through my brother's introduction.

Bonzai: Did you write songs together as kids?

Brian: No, we never thought about writing. We sang together in church, and then had some little rock bands during high school.

Bonzai: How did the team of Holland-Dozier-Holland form?

Brian: Well, I was at Motown as an engineer, and as a songwriter/producer. My brother was a recording artist at the time. Lamont then came to Motown from another record company, and was signed as a songwriter/producer. I first met Lamont because I knew his wife, Ann, who was working at Motown.

Lamont and I first worked together on a song called "Forever," which we

later recorded with Marvin Gaye and The Marvelettes. Anyway, I walked in to the room where he was working on this song, and I said, "Hey, that sounds pretty good." We started working out some chords together and that was the beginning. He and I wrote songs together before I really ever wrote with my brother. The first Holland-Dozier-Holland song was "Come and Get These Memories," which was recorded by Martha & the Vandellas. Before that I had worked with other people, like Freddy Goreman, Georgia Dobbins and Robert Bateman—we wrote "Please Mr. Postman" together.

Bonzai: Did you write specifically for certain artists?

Brian: Not at first. We were just writing songs and then we found out which artists needed material. After we had some hits then we started writing for specific artists.

Bonzai: Who was mainly responsible for the three of you getting together as a team? Was it Berry Gordy?

Brian: Oh, no, Berry had nothing to do with it. I was mainly responsible

because I got with Lamont, and later on Edward came to me and wanted to write some lyrics.

Bonzai: In the team, who did what?

Brian: We all did it all, but I had more of the responsibility of writing the melodies and doing production work with Lamont. And I used to engineer most of our material. Edward was basically the lyric man, but he came up with ideas and helped with melodies and backgrounds. He also kept us aware of the artists who were available and suggested who we should work with.

Bonzai: How does Berry Gordy fit into the picture?

Brian: Berry was the teacher of it all. He showed me many things and I always listened to him, learning. I first met him when he was managing my brother. Edward had met Berry because someone had sent him to audition. Berry was the leader, but he never interfered with our work—he didn't stay on top of us. After we finished some product, we'd take it to him. If it was right, he'd let us know, and if

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there was something wrong we'd go back and do it again. But he gave us our creative freedom.

Bonzai: Did you produce most of the songs you wrote?

Brian: Yes, most of what we wrote, we also produced. We wanted creative control over the material.

Bonzai: Can you describe a typical songwriting session—how long did it take?

Brian: It varied. If it came to crunch time, we could write a song in a day or two. Sometimes it would take a few days or weeks, but never a long time. Lamont might come up with an idea on the piano, and we stayed together working, each contributing until it was finished.

Bonzai: Did you make demos before taking it to the artist?

Brian: No, we rarely did demos. It's not like today, where you make a demo and send it to the artist. We wrote the song and could pretty much cut with the artist we wanted. Berry Gordy allowed us that freedom. If we felt something was very strong, he let us go. Sometimes he would listen beforehand, but he gave most of the writers their freedom, like Smokey Robinson, Mickey Stevenson, Ashford and Simpson. We had a lot of freedom.

Bonzai: Were you influenced by other producers, like Phil Spector and his Wall of Sound?

Brian: My main influence was Berry Gordy. I listened to other records and liked them, and I always loved what Phil Spector was doing. I remember meeting him at a BMI dinner. It was funny—he would never sit at the table. He was always walking around. I've always loved his music, and hit records had a subconscious influence—you can't get around that. But the fact of the matter is, my consciousness was focused on Berry Gordy's leadership. He'd had quite a few hits and I paid attention to him more than anyone else.

Bonzai: Who are some of the other writers you respected?

Brian: Well, when we were all back at Motown, Smokey Robinson was a great writer—still is today. I loved his

lyrics and melodies. He never knew it, but I loved one of his songs so much that I tried to mimic him. It was "It's Strange I Know"—I loved his rhyme schemes and tried to capture his style, but I fell short of what he could do. I guess I had to do my own thing.

Bonzai: What about Stevie Wonder?

Brian: We wrote Stevie's first recorded song. Ronnie White of The Miracles brought Stevie to me for an audition. I thought he was great and I called Mr. Gordy and he came down and we signed him. We cut his first release, "Contract on Love," but it didn't do all that well.

Bonzai: What was the essential magic of Motown?

Brian: I don't know if anyone can answer that, but there was a consistency in making hit records. There were a lot of factors; the promotion department contributed. Berry Gordy had theories of coming up with hits, and how to promote them. There was a lot involved, but the magic was in the sound and each song had special

qualities. The artists played a big role, and when they were established with hit after hit, the magic just kept growing.

Bonzai: What about the Motown rhythm section—people like James Jamison, Benny Benjamin, Robert White, Earl Van Dyke, Eriel Jones, Pistol Allen?

Brian: They are some of the guys we used all the time. Motown had a great bunch of musicians. It was like a big family of people contributing. Their playing and feeling was another part of the overall magic. They had a distinctive sound that played a big part in the Motown success.

Bonzai: What about the engineers at Motown—Mike McClane, Lawrence T. Horn?

Brian: Mike was more concerned with the mechanical side of the studios, the chief engineer. L.T. Horn was the audio engineer and did sessions for me, but I cut most of my own material.

Bonzai: Did multi-tracking affect

Art vs. Money.



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Music as a part-time endeavor can be beneficial because it doesn't really require much personal sacrifice. But if you choose it full-time, you've automatically put yourself in the position of doing whatever it takes to make money. And you could still fail. If you fail doing something you love and believe in, at least you had the pleasure of satisfying yourself."

Howard Kleinfeld
Songwriter, sound producer, recording artist, all-around musician



"I have a certain pride in my playing. I've worked long and hard to perfect my sound. And when I'm asked to do a recording session or gig, I would hope I was chosen for those reasons.

However, now and then producers have quite a different idea of the way my part should be played. Of course, I must realize I was hired to do a job. After all, why should artistic compromises be any different than ones made in any other job? I decided long ago that feeding my ego was not worth denying the possibility of creating a comfortable existence for myself."

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your writing and producing style?

Brian: No, not really. We were glad to have the flexibility.

Bonzai: Did you use a lot of equalization?

Brian: Yes, it was a part of the Motown sound. We'd use ten, 20 equalizers on a tune—sometimes two on one instrument to give it just the right treble sound, a higher intensity. So you could hear that back beat, "cling!" We used equalization to make the records clear and clean.

Bonzai: The Four Tops?

Brian: Well, that was the greatest group I'd ever heard. They could sing anything.

Bonzai: Weren't they originally known as the Four Aims?

Brian: Yes, exactly right. When I first heard them they were singing modern harmonies, but they weren't interested in rock and roll until they came to Motown. We cut their first hit, "Baby I Need Your Lovin'." We wrote a lot of songs for them—as a matter of fact, we're working on some new songs for them now.

“We wanted to have the type of music that would appeal to both black and white. That's one of the reasons our songs have lasted so long.”

Bonzai: How about limiters?

Brian: We used a lot of compressors and limiters, so we could pack the songs full and make them jump out of the radio. We were interested in keeping the levels hot on a record—so that our records were louder than everyone else's. It helped establish the Motown sound. I was very impressed with the English way of recording. Their records really jumped out. I think their equipment was a little more sophisticated than ours. But it's a different story now—everybody can get great equipment.

Bonzai: Let's talk about some of the groups you worked with. How about The Supremes?

Brian: Such a classic group. Diana had a very distinct voice—the first time I heard her she was working with Smokey. She had so much emotion in her voice. It demanded your attention.

Bonzai: Did it inspire your writing?

Brian: Oh, yes, it was a great incentive. She was just wonderful to work with.

Bonzai: Can you remember any particular sessions?

Brian: Yes, "I Can't Help Myself (Sugar Pie, Honey Bunch)." When I heard them do it, I knew it was a million-seller. I must have played it a thousand times before it was released. I must have worn out four or five discs.

Bonzai: So you made your own test pressings?

Brian: Oh yeah—we did it all right there. We'd cut a disc, listen, make changes—we knew exactly what the record would sound like when it was released.

Bonzai: The Temptations?

Brian: Melvin with his bass voice and Eddie with his tenor—that's what distinguished The Temps. They had great leads, too, but that tenor and that bass gave them a unique sound. We didn't write that many songs for them, but that bass and tenor helped determine the way we wrote for them.

Bonzai: How many songs have you three written?

Brian: Lamont and my brother were trying to figure that out a few days ago. I guessed 300, but Edward and Lamont said it was more. Maybe 500.

Bonzai: How about working with Marvin Gaye?

Brian: Marvin was the most soulful, sensuous singer. And he was creative, because he knew how to play piano. It allowed him to come up with notes that most singers couldn't come up with. He was a jazz pianist, pop pianist, R&B pianist. And he could sing anything.

Bonzai: The Isley Brothers?

Brian: Great group. Jeez, you're bringing back memories. The Isley Brothers were more of a roughhouse R&B group. Ronnie Isley could sing anything, too. We wrote their first hit at Motown.

Bonzai: Martha & the Vandellas?

Brian: Well, Martha started as a secretary at Motown. Then she started doing some background singing, and I think Mickey Stevenson cut something with her first. Then we came up with "Come and Get These Memories." Very nice group to work with. We had three or four hits with them.

Bonzai: What about the famous exodus from Motown?

Brian: I think the change came about because Berry Gordy wanted to get into the movie business and Los Angeles was the ideal spot. We had started our own projects in Detroit and decided to stay there.

Bonzai: When you were making records at Motown, were you thinking of a white audience as well?

Brian: Oh yeah. That was a big concern of ours: crossover music. It didn't really affect our writing; it affected our judgment. We were aware of the white audience. We wanted to have the type of music that would appeal to both black and white. It was a primary concern. We knew that whites were into a more melodic type of music at the time. We were listening to Peggy Lee and Frankie Laine, but it didn't have the rhythm like the blacks liked. So we tried a combination, and I think we were successful. That's one of the reasons our songs have lasted so long—still being done, now more than ever. In fact, there are three movies out

now with our songs.

I never would have believed the songs would last so long while we were writing. We were just creating songs for the time.

Bonzai: What was your reaction to the British Invasion?

Brian: I enjoyed it. Matter of fact, I became a Beatle fan myself—they were so melodic; their ideas were so strong. One time Diana Ross and I were talking—they had just released "Penny Lane," and the B side was "Strawberry Fields Forever." She liked "Penny Lane," but I liked "Strawberry Fields." It was so different. Of course, she won out, 'cause "Penny Lane" went to Number One.

Bonzai: Did you see the changes in music as a threat?

Brian: Not me personally, but I know the record companies did. For me, new and different groups and songs sparked the industry.

Bonzai: Can you remember the early feeling of success in your career?

Brian: I think I was first aware of it when we had four or five records on the charts at one time. I knew people were taking notice—people on the inside were recognizing us as songwriters. And then people on the street started knowing about Holland-Dozier-Holland. It wasn't so common for everyday people to know who was writing and producing. Then people were calling on us to write songs for them. Then the promotion men were telling us that when the radio stations got a song by us, they automatically played it. They didn't even have to listen ahead of time. They just put it on. Then I knew something was happening.

Bonzai: You were a young man with lots of success and wealth. Can you remember anything really stupid you did with your money?

Brian: Yeah—I bought a lot of racehorses. And it didn't pay off. That's the only really stupid thing I did. I never gambled much, or drank or smoked. I still love racehorses, but I got out of that line.

Bonzai: Can you recall any unusual recording sessions?

Brian: Most of our sessions went pretty smoothly, but I especially remem-

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ber cutting "Baby Love" with The Supremes. We cut it first at a slow tempo. I didn't really like it and when Berry heard it he said it needed something. So we recut it at a faster tempo. That was one of the very few times we went back to recut a song.

Bonzai: Is Holland-Dozier-Holland still a friendship, a team?

Brian: Oh sure, it's still a friendship. It's not necessarily a working team like it was in the past, but on occasion we get together to write. Lamont keeps busy, and my brother and I are working on a Broadway play right now. We've got a lot of projects in various stages of development.

Bonzai: Is there any special artist that you'd like to write for?

Brian: An artist that I've always loved and would like to write for is Aretha Franklin. I think Lamont has worked with her, but I never did. I remember Aretha when she was 10 or 11 years old, singing on the radio from her father's church. She has always been number one for me, for her creative and vocal genius. The greatest singer I've ever heard.

Bonzai: If you were isolated on a desert island, what music would you like to have with you?

Brian: I would only want spiritual and religious songs. No question in my mind—that's it. The songs I grew up with, that come from a higher level of consciousness. Especially the song that goes: "I come to the garden alone, where the dew is still on the roses."

Bonzai: What do you think of Top 40 music these days?

Brian: It's fine—Michael Jackson, Prince, and that Madonna is something. The music has changed, but there are still a lot of good songs.

Bonzai: What makes a great producer?

Brian: In my opinion, a great producer is one who studies the material and the artist, the instrumentation, and what is happening in the marketplace. The great producer aims clearly at the marketplace that will bring success for his or her personal style. You can't please everybody, so you have to aim



Brian Holland

at a particular market and go after it. Analyze all those factors—the artist, the instrumentation, and the song. Be specific in the direction you want to go.

Bonzai: Any advice for songwriters?

Brian: Be aware of the time you are living in and deal with love songs that are direct. In terms of Top 40, I'd suggest combining the best of R&B with pop, jazz and hip-hop.

Bonzai: How do you come up with a hook?

Brian: First, you have to find something that is satisfying and fulfilling to yourself. You play around until you find something that is melodic enough, something you can sing along with—something that is infectious, that you can feel. If you can do that, you've got yourself a good hook.

Bonzai: Was there an element of luck in your success?

Brian: There is always luck involved. I was at my luckiest when I met Berry Gordy. Because of his experience and expertise, I was allowed to graduate and be successful.

Bonzai: When you're writing, you must have a sound in your mind. How do you react when you hear it recorded?

Brian: I'm glad you brought that up, because I've always wanted to tell a little story. "Please Mr. Postman" was the first Number One record I wrote. At the time we were in competition with another record, "Sitting Here in La-La, Waiting for my Ya-Ya" ["Ya-Ya"] by Lee Dorsey. Success depended on requests made to the radio station, so I had my whole family calling all night so we would get the most requests for "Please Mr. Postman." When they finally played the Number One record, it was mine. It was the greatest feeling. It's very gratifying to write a song and hear it performed by an artist and have it become a hit. It's like a baby that grows and finally can stand on its own. It's one of the great thrills, other than actually having children.

Bonzai: What did you feel when The Beatles recorded "Please Mr. Postman?"

Brian: I felt great. I heard The Beatles and The Carpenters, too. I was surprised and glad that they did it.

Bonzai: I was relistening to the Four Tops last night and I noticed something that really stood out in a number of the songs. At one point, all the music would drop out and you'd just hear the drums.

Brian: We loved to do that—a musical break, so you didn't get bored. You had a beat going and subconsciously the audience could still hear the music. Instead of intensely forcing the music all the time, you break it down and give some relief and then bring it back. I learned that from Berry Gordy.

Bonzai: Of all the old songs, which ones stand out as your favorites?

Brian: I get a lot of joy from "I Can't Help Myself" by the Four Tops. "Reach Out: I'll Be There" is another, and "I Hear a Symphony." It's hard to say, but those are a few of my favorites.

Bonzai: How are things going these days?

Brian: Great. We have several new artists we're working with. My daughter Linda is singing with Leslie Cole in a group called Liquid Heat. We're working on an album with them. Edward and I are also working with an artist called Cassandra, a great singer from back East. And we're working on a Broadway play. We've got several other artists and producers working with us on projects—just staying busy.

Bonzai: Is writing easier now?

Brian: I find it more challenging now, because music has changed. The most challenging thing right now is the Broadway play. It's a different type of music—almost regimented, more melodic.

Bonzai: Where do you record these days?

Brian: We work at Control Center—a fine little studio with a great sound.

Bonzai: Are you still engineering?

Brian: No, it got a little too complicated. Not that I couldn't do it, but I'm concentrating on the writing and the producing these days.

Bonzai: In your opinion, what were the magical ingredients of Holland-Dozier-Holland and Motown?

Edward: Looking back, the Motown situation was a very strange phenomenon. It's unheard of to find that many creative people working that close together. Basically, we all lived in the

same facility and worked for one organization. You often find many creative people in one company, but not creative people who had so many distinctive and unique talents.

For instance, there are a lot of songwriters, but there are very few who have a certain type of originality about what they do. That is the hardest thing to find. There are a lot of very good singers, but there are very few who have a uniqueness that sets them apart. It's interesting to reflect back on the Motown days. I think the nucleus of Motown's early success was Berry

Gordy's philosophy and overall leadership. It enabled people to develop in an environment with a lot of freedom to experiment.

If you had taken many of the creative people at Motown and put them in another situation, maybe with a major company, and told them to function at such a young age, they wouldn't have succeeded. The talent was there, and Motown gave us a situation where we were surrounded by other creative people. It was a place to learn the craft of making records in your own way and in your own time.

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Bonzai: In terms of brothers, how does the chemistry work?

Edward: Many people have told me that they could never work with their brothers, but Brian and I have had the same arguments and fights that all brothers have. We grew up as kids, tussling and fighting, bickering just like normal brothers usually do. But there was a closeness that enabled us to function as a team. A lot of it had to do with me being a little older than Brian.

My parents and grandparents had a

lot to do with raising us. They caused Brian to regard me as the elder. Consequently, they put more responsibility on me. By growing up with that, it enabled me to bring a certain harmony out of the usual brotherly disharmony. We would argue and bicker, but he would cool it down in deference to the older brother. That made it workable.

Bonzai: Is that still true today?

Edward: Yes, in a way it is.

Bonzai: Can you give me a quick impression of working with The

Supremes?

Edward: That's a difficult one. Diana has a unique voice. I think the productions of Holland-Dozier-Holland brought that sound to fluorescence and illuminated what she had.

When we first started working with The Supremes it was a job, a project. Here was a group at Motown and we had some tunes we had written. We asked ourselves who could sing these songs. For example, we've got some female songs—what about trying Diana? Personally, I suggested Mary Wilson, because her voice was softer than Diana's. Diana used to sing in a very high register and had a nasal sound. I thought the product was good enough that all we needed was a good, soft voice to sing it and the record was what it was. Everyone said, "Oh, no—you're crazy. Diana is the singer." OK, fine, then drop the key so she sings in a lower register. That's what we did. When she sang in a higher register it didn't fit what we were looking for. We agreed to do that and lowered the register of the song.

Bonzai: What was the chemistry with the Four Tops?

Edward: The chemistry was Levi's exceptional ability to improvise as a singer, and the group had extremely good harmonies. The harmonies just fit very well with the type of expansive chords that Brian and Lamont liked to use. Levi was a great instrument, able to improvise and bring those songs to light.

Bonzai: Was writing lyrics your main responsibility?

Edward: Yes, and also teaching the singer the song—taking them into the studio and making sure they had the right interpretation that we were looking for.

Bonzai: The Isley Brothers?

Edward: I was always impressed with Ronnie Isley. When he came to Motown, just to work with him was very exciting. He was always such a phenomenal singer and to listen to his voice with our songs was probably even more of a pleasure for me than it was for him.

Bonzai: Were you usually pleased with the interpretation of your songs?

Edward: The real pleasure was in writing the songs and then hearing the artist do it, and knowing that it

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was accepted by the public. But even before it was accepted by the public it was a joy hearing something grow from a little tinkling on the piano, a little idea here, and then working on it more and then hearing the performance by the artist. Like anything that is crafted—a piano, a fine car—seeing the design come to light is very gratifying.

Bonzai: Did you ever face a deadline and find yourself hit with a writer's block?

Edward: We had to face many deadlines but I don't remember any writer's blocks. I never told this story before, but the worst deadline was when my brother woke me up once at three in the morning. I like to take a lot of time working on songs—days and days, sometimes two or three weeks. He woke me up and told me he had this song, "I Hear a Symphony." Berry had heard it and he wanted to hurry up and record it with Diana. Brian told me, "They're leaving town to go on tour and he has to have it finished this morning."

I just said, "You gotta be kidding!" That gave me more anxiety than I had

ever had in my life. First of all, I had grave doubts about whether I could do it so quickly. I'd never had to work so quickly before. I had the anxiety of possibly letting down and disappointing my brother, 'cause he was so excited about the song.

I'm not a night person. I started working on it and I was so tired and sleepy. It seemed the more I worked the more anxiety I felt. I didn't think I could do it. My mind kept going back to disappointing my brother. That's the only thing that enabled me to keep pushing. If it depended on me, I would have said, "Forget it. She can do it the next time." So, I kept pushing.

When I met with Diana about ten o'clock that morning, I was still writing. As I was teaching her, I was still switching words around, trying to make this thing come alive. To me, the important thing with song lyrics is that—it's not like writing words on a piece of paper like a poem so that they read pretty. To me, the words have to sing right. They must come alive when the artist sings them. People should relate to the song when they hear the words. More important

than understanding every word, the listener must understand what the song means.

Many times I would write a song and on paper it would look great. But when I would sing it, I would realize it wasn't happening. I would rework it and in reading it on paper sometimes I would realize the grammar was wrong or it didn't have a technically correct rhyme pattern. But I had to go with the feeling. That's what has always carried me through with my writing.

Bonzai: Are you still as excited about writing today?

Edward: Yes, I would say so. I get more satisfaction now from writing for the theater. It's more challenging, but it's something I feel I can do well. It takes work, and time, and thought, and I'm still learning. ■

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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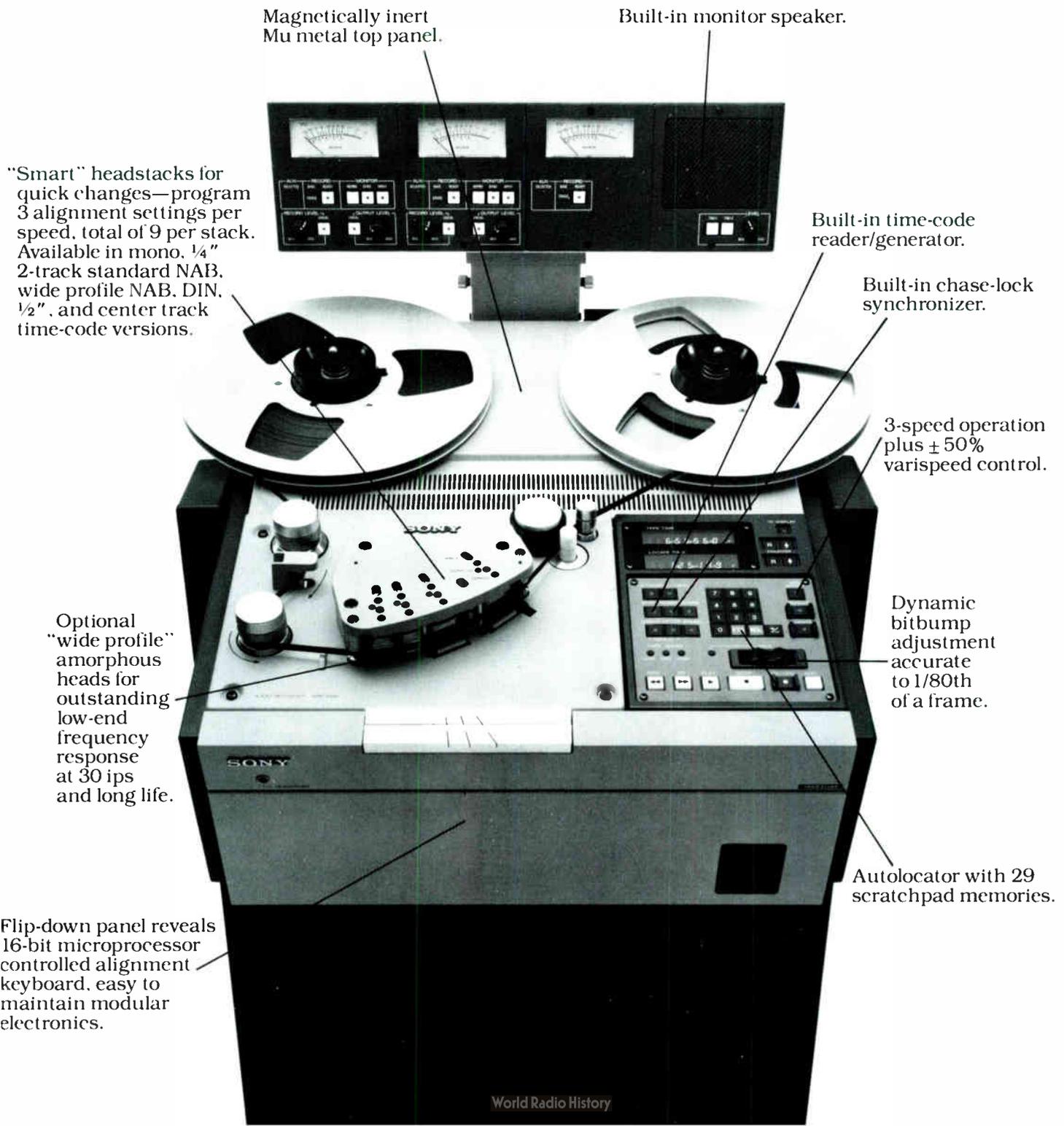
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by Tony Thomas

DOING IT ALL IN THE RECORDING BIZ

AN INTERVIEW WITH KURT SHORE

It may be time to place the recording studio on the endangered species list. While it was once fashionable to have a recording facility that specialized in accommodating the needs of major-label artists, the new emphasis on home pre-production has turned most studios of this type into a sort of "final dumping ground" for essentially fin-

law has placed a heavy burden on recording studios, as many important tax benefits have all but evaporated and studios have to show more of a profit more of the time. Thus, there is more and more competition for an ever-shrinking market. How can recording studios remain competitive? To find out, we spoke to Kurt Shore,

The crew at Kajem/Victory (standing L to R): Mitch Goldfarb, Joe Alexander, Kurt Shore. (Seated L to R): Wally Hayman, Sam Moses.



ished tracks. Likewise, demo studios have felt the effects of the home studio phenomenon, as more producers and artists place their own facilities on-line.

To add insult to injury, the new tax

one of the owners of Victory Studios in Philadelphia.

Shore, an accomplished musician, started Kajem (the studio's former name) as an 8-track garage studio with

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STUDIO · VIEW

two partners in 1977. By 1980, Kajem became a full-fledged 24-track recording studio situated in the Civil War-era Derringer gun factory where it still resides. Unfortunately, Kajem's expansion coincided with the infamous music business recession that began in the late '70s. The studio was forced to diversify into jingle production and recording education—two profitable sources of income that the studio relies on to this day. "We just hung on," Shore recalls. "Those were difficult times because we wanted to grow faster."

Now, Victory (the studio's new name, which coincidentally translates to "Kajem" in Chinese) has two 24-track facilities located several miles apart. The original facility (in suburban Gladwyne) reportedly houses the only SSL 4048 console with Total Recall in the state of Pennsylvania. Their new center-city facility employs an automated Sony 3036 console and was designed to accommodate their burgeoning jingle and commercial production business. Some of the projects recorded at Victory's original facility include

the triple-platinum *Cinderella* album, and the Number One dance hit, "Catch Me I'm Falling," by Pretty Poison (a project co-produced by Shore). As we spoke, Shore was still basking in the glow of his recent commercial success.

Mix: What compromises have you had to make to accommodate such a broad range of clientele?

Shore: I think the most difficult decisions we have had to make are deciding where to allocate the money. We have budget meetings every month where we review our expenses and that topic always comes up. Since we don't target our services to just one market, we have tried to design the Gladwyne facility to serve the rock and roll market and our center-city facility to serve our media clients and the R&B and pop markets.

The Gladwyne facility has more of a rock feel since it is more rustic and has the big ambient room with 25-foot ceilings. If we only had that facility, we could spend more money on creature comforts. Right now, it's comfortable but it's not lavish. The architectural and aesthetic considerations have been on the back burner, but we're

hoping to put more money into that area this year.

Equipment-wise, we have always been committed to having the latest gear. We are the only facility in Pennsylvania to install an SSL console and we have more outboard gear than any studio in Philadelphia. Our policy regarding outboard gear is simple: we don't try to buy every buzzword; we'd go broke if we did that. Instead, we try to analyze the market and buy the gear that we think we can rent consistently for the next four years. For example, we bought a Lexicon 480L about six months ago. We have been able to rent it for \$200 a session and right now I'm sure it has paid for itself. Our AMS's have been paid for four or five times already. Once that happens, we start saving for the next piece of gear we want. That's an intelligent way of purchasing and it has worked for us.

Mix: Since you are involved in recording for both advertising and record industry clients, does one client base subsidize the other?

Shore: It's hard to say. Because we're musicians first and foremost, we're committed to the music industry. If we were just entrepreneurs interested in making a profit, we would just go where the profit sources were. On an hourly basis, the advertising sessions are more profitable than music sessions. Hopefully, that will balance out because of the volume of music work we do. What we would like to do eventually is channel some of our profits into artist development, so that we can repeat the success we have had with Pretty Poison, an act we developed. If we can do that a few more times, we can build a facility that is far better than we could if we just relied on recording income.

Mix: Because you are involved in the production end as well as the recording end, are you ever faced with potential conflicts of interest?

Shore: Not so much on the music end, but since we are a jingle production company soliciting other jingle production companies for work, you have to be careful. It's a matter of good faith. Obviously, we aren't going to walk up to one of their clients and say: "Have you got a moment? Take a listen to our reel." There are some studios that have such a negative reputation that visiting producers are afraid to

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leave the control room door open for fear that one of the staff producers will steal a song idea. Because of our ethical standards and creativity, that doesn't even cross our minds.

Mix: Doesn't being a "jack of all trades" necessarily mean being a master of none?

Shore: Well, I think the fact that we have four partners (as well as a fifth incoming partner) helps us in that area. If it was just one guy trying to do everything, I think you're right, that would present a problem. But I think we have a very unique situation. Until last year, we didn't even have a formal partnership agreement. The whole thing was based upon good faith. I'm primarily responsible for bringing in the record company business and high-level sales. Sam Moses is responsible for facility design and oversight. Mitch Goldfarb has a business background and he oversees the financial end of things. Joe Alexander has an engineering background and is a purist in that regard, so he doesn't get too involved in the other areas. Our newest partner, Wally Hayman, is our media specialist and he used to be our

main competitor.

Mix: How do you structure your rates to remain competitive in each area?

Shore: First of all, our two types of clients don't interact, so we don't have that problem. For our advertising clients, we can generally get the book rate. Our music business clients are more of a constant problem, however, so we have had to devise some pretty creative solutions to deal with that segment of the market. To be profitable in that area, you have to keep the studio busy as close to 20 hours a day as possible. The solutions we have devised help us to realize that goal.

Mix: What advice would you give other studios who are attempting to expand their horizons and increase their client base?

Shore: The first thing is to do research to make sure that there is a market for the services you are thinking of offering. After you do the research, you have to do as much pre-planning as possible to determine what kind of equipment to buy and what facilities you'll need.

To give you an example, when we

went 16-track, we got a used Spectra Sonics console. When we went 24-track, we updated to a Harrison. In 1985, when we were thinking of getting the SSL, we laid a lot of groundwork. Our market research included getting signed contracts from clients who said they would work with us as soon as we got the SSL.

Because we were going to be down for an entire month, we saved up as much money as we could in advance to get us through that month. While the technical staff was installing the board and other equipment, our salespeople were out in the field to make sure we were booked up when we went back up.

When you're a small studio planning a major expansion, everything has to go like clockwork or else you're going to lose your shirt. ■

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 California.

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HILTON ROSENTHAL

FROM SOUTH AFRICA WITH HOPE

All producers fret over getting just the right sound for their artists. But Hilton Rosenthal had extra problems which make the digital vs. analog, sampled vs. real instruments arguments seem petty indeed. One of the groups he was producing and managing could legally only play in a few areas and, even then, they were sometimes met by angry citizens wielding clubs. Such is life when you're trying to make music in one of the world's most lethal hot spots: South Africa.

Despite the South African government's policy of apartheid, or racial separation, Rosenthal produced and managed Juluka, the country's first racially integrated pop band. He continues to produce Juluka offshoot Johnny Clegg & Savuka, who have just released their first American LP, *Third World Child*, on Capitol. He ran one of South Africa's leading independent labels, Minc, and operated a recording studio in Johannesburg called The Workshop. And he was the person Paul Simon contacted concerning which South African musicians to use for the best-selling *Graceland* project. Yet, despite all these successes, Rosenthal had had enough. Last year, he packed his bags and moved to Los Angeles where he's opened a recording studio/production company, HR Music.

"I didn't feel the infrastructure existed there on which to build a long-term international producing career," reflects Rosenthal in his small studio, where he recently recorded Harry Belafonte. "On a political level, it got to a point where one grows up in a country and realizes there are problems and tries to work within a system. I'd been



After years of triumph and frustration, one of South Africa's top producers moves to Los Angeles to begin anew.

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involved, to an extent on a cultural level, with trying to break down some sort of barriers. And you get to a point where, certainly in the short term, it's hopeless."

Rosenthal joins a long list of South African musical expatriates which includes Manfred Mann, Hugh Masekela, Miriam Makeba, producer "Mutt" Lange, Yes guitarist Trevor Rabin, artist/photographer Norman Seeff, part-time Beach Boy Ricky Fataar, producer Phil Ramone, Yes/Mr. Mister producer Paul De Villiers, and jazz pianist Dollar Brand.

The South African press has accused those who leave of "taking the chicken run" but Rosenthal doesn't quite see it that way. "It's become such a common thing. I certainly wasn't ostracized by anybody in either camp," he says, then laughs, "A lot of people who aren't leaving are making sure they have foreign passports."

Still, it is South Africa which has given Rosenthal's career its unique stamp. His work with the Afro-pop Juluka and now Savuka shows off his understanding of South Africa's twin heritages: Western rock and African tribal music. "When we were mixing one of Johnny Clegg's tracks in New York, the engineer said to me, 'Those low African voices. They're so tight, it really sounds like an Emulator or some sort of sample.' Maybe it's a problem for American ears that I hear Zulu guitar and the [vocal] hums a certain way because there's a certain way of mixing a Zulu choir with the bass voices louder than an average American would hear it."

Rosenthal got the brainstorm for mixing cultures back in the late '70s when he was an accountant-turned-staff producer at CBS South Africa. He ran across white, English-born Johnny Clegg and black Zulu guitarist Sipho Mchunu, a folk duo who performed tribal dances and sang songs entirely in the Zulu language. He convinced them to utilize other musicians and write English lyrics. The result was Juluka and their 1979 LP, *Universal Men*. "When the album came out, it was greeted very strangely even within the company," he recalls. "It was, 'What is this? It's too black for whites, too white for blacks. Who's going to play it?'"

The album sold poorly at first but word-of-mouth sustained the group until the next release in 1980, *African Litany*. Despite club-swinging citizen-

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ry and lack of venues—at the time most halls in white areas were for whites only, while getting whites into the black townships required governmental approval—Juluka became one of South Africa's most popular bands. With *Scatterlings of Africa* (1983), Juluka made enough noise to earn international release, including a Warner Bros. deal in the U.S.

Even with worldwide acclaim, especially in England and France, Juluka continued to mean the most to South Africans. "You see kids dancing in the aisles of Juluka and Savuka concerts, black and white together. I really felt Juluka became a symbol of hope, on a cultural level, for the young kids. It was a time when you could forget about everything else and see possibly a dream of what South Africa could have been." He pauses, "Or could be. Hopefully, there's still time."

Despite their popularity, Savuka still find themselves being banned on radio because some of their songs, like the plaintive yet militantly political "Asimbonanga," are considered too outspoken. Yet this controversy was a tempest in a township compared to the furor which erupted over Paul Si-

mon recording in South Africa. Anti-apartheid activists insisted that this action contravened the UN-backed cultural boycott of South Africa.

"[Warner Bros. A&R executive] Lenny Waronker called me and said Paul Simon had found a cassette of an album (*Gumboots: Accordion Jive Hits, Volume II*). They weren't quite sure who the artists were and was there any way I could do some groundwork?" Rosenthal remembers. "I did all that, spoke to Paul about it and suggested he should listen to more South African music. I sent him a huge pile of South African albums. It was at that time he decided, 'Look, there's enough down there for me to come down.'"

For anti-apartheid groups, that proved to be Simon's undoing though Simon defended himself by saying he was paying the musicians triple scale and giving them world exposure. Rosenthal says most of the musicians had no complaints. "There were one or two acts that expressed a problem but most of the acts saw it as an opportunity to get the music heard internationally."

But he wasn't surprised at the ensuing uproar, which included pickets of Simon shows in some cities. "There's

always going to be an uproar where South Africa is involved," he explains. "That's part of the dynamic of the situation."

Escaping that dynamic is why Rosenthal decided to leave the country. Even on a purely business level, Rosenthal found it difficult to work in South Africa. Operating a recording studio there is problematic. "When there's really only one AMS 15ATS sampling machine in the whole country, you have to book a long time in advance if you want to use it," he says. "There's a lack of out-board equipment. The other problem is that you are so far away that service and back-up is a problem. Infrastructure is very difficult to maintain."

The Workshop was one of about a dozen 24-track studios in South Africa. Rosenthal started it as an 8-track room, an outgrowth of his label and production company.

Beyond the lack of equipment, he moved to Los Angeles to rid himself of the tag of only being a producer of African music. "I was offered to do a Senegalese group but I felt I had to get away from it," he asserts. "Firstly, I wanted to save my African ideas and identity for the projects in which I'm

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now involved and secondly, I needed to get out of that mold."

To set up his studio, Rosenthal brought over his engineer, Bobby Summerfield, and located HR Music in the San Fernando Valley suburb of Van Nuys. It consisted of two rooms, a 400-square foot control room and a 900-square foot live room. He is equipped with a Soundcraft 1624 board, Otari MTR-90 24-track machine, JBL 4435 monitors, and various synthesizers

business. It doesn't encourage a lot of new young talent."

Despite his new location, Rosenthal still plans to produce Savuka, who continue to reside in South Africa. The band recently stayed in Los Angeles for two months recording a new album. And, though he likes Los Angeles, Rosenthal is a bit mystified at what he sees as an unspoken apartheid in the American music industry.

"I must tell you that, on that level, there's almost as much segregation here as there," he says. "There's a lot



The South African band Johnny Clegg and Savuka.

with a MIDI hookup. Much of the equipment he brought with him from South Africa.

Another obstacle Rosenthal had in Johannesburg was the size of the music community there. "The industry is so small," he says. "How one becomes a producer anywhere, I don't know, but when a kid makes a decision coming out of school, he knows he can make more money selling shoes or sausages than he can in the record

of interaction going at a social and cultural level in South Africa. Unfortunately, a lot of it isn't looked on very kindly by the authorities. But strangely it seems the black music business and white music business are as separate as anything here." ■

Cary Darling is a Los Angeles-based freelance writer whose work has appeared in the L.A. Times, Billboard and other publications.

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World radio history



by Wayne Wadhams

PAINTING WITH SOUNDS

RECORDING AND PRODUCING *FULL CIRCLE*

Since the early 1970s the engineering and production of jazz artists has taken a number of distinct directions. Some artists, like Wynton Marsalis, maintain the traditional dominance of music over technology. My hat goes off to Tim Geelan (Wynton's engineer of late), who builds a strong stage for musical genius, but takes no place on it. Lacking the slightest hint of audio guile, the music simply "happens" in what seems to be a small club with wonderful acoustics; it's real, three-dimensional, intimate. Wynton's *J-Mood* and *Standard Time* are the culmina-

tion of an engineering modus that Rudi van Gelder fostered on so many great albums of the '50s and '60s; the art of artlessness.

A second faction, including Steps Ahead, Lee Ritenour, Earl Klugh, Spyrogyra and the whole GRP roster, have adopted rock engineering and production techniques to capture the hard edge of drums, brass and almost every instrument and vocal. Tight miking, individual compression, noise gating and signal processing are used on virtually every sound source. Impact is the prevailing audio statement, and



Full Circle
(L to R): Philip Hamilton, Russ Gold, Anders Bostrum, Karl Lundeberg, Terje Gewalt.

tic instruments, and were determined to use synths primarily to define new types of acoustic sounds. Synths and the studio provided endless orchestral voices that could be used like unusual voicings and combined sections in 20th century classical works. We furthermore decided that, despite using lots of synths, all performances must be live rather than sequenced. This would emphasize the organic qualities of the music, and keep tempo control where it belongs—with the rhythm section.

Five of the seven tunes on the album are named for actual places, or are openly suggestive of a specific locale or cultural ambience. Harmony lines, rhythmic textures, counterpoints and many of the studio effects used invite the listener to close his eyes momentarily, and to mentally join the group in one port of call or another. While many jazz artists evoke geographical settings via their writing or performance style, for this project we pulled more than a few tricks from the same bag as Holst, Stravinsky, Rodgers, Ives, and—more recently, Steve Reich. Liquid textures, for example—from cosmic shrouds and

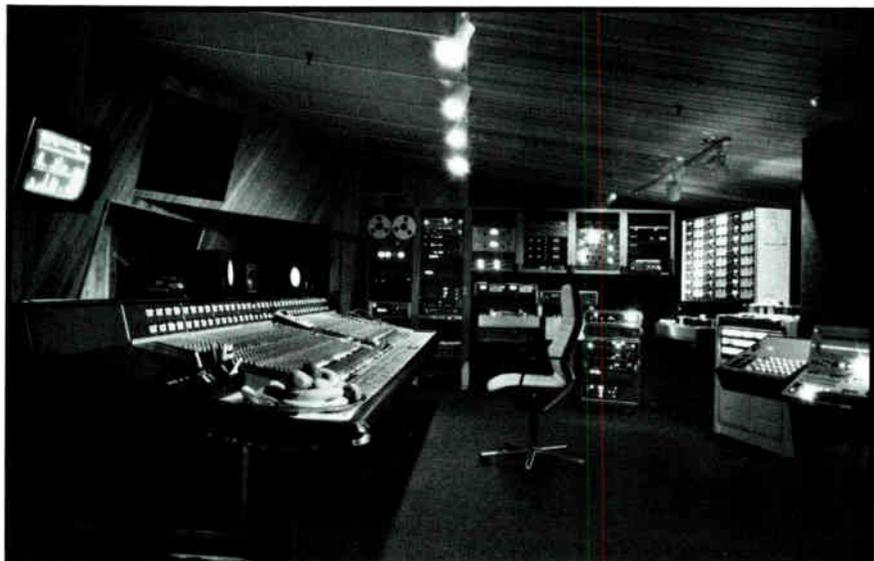
Pacific waves to mirages—play prominent parts in works like “The Planets,” “Victory at Sea” and “Desert Music.” The power such pieces have to put listeners in space, at sea or behind Don Juan’s eyes, derives from more than the notes of their scores.

Each of these works engulfs the listener in a broad stereo soundstage, not unlike that created by six-channel 70mm surround sound in films directed by David Lean, Stanley Kubrick or Steven Spielberg. Many parts are scored for oversized orchestral and vocal sections, the composer employing the natural undulation among many players for its hypnotic effect on the audience’s mind. Similarly, where Full Circle’s “Con Leche” opens and ends in the misty depths of a rain forest, we needed an acoustic-sounding organ “pad” more ethereal than any single stereo synthesizer or sampler could deliver.

To get the right texture, Karl and Jamshied Sharifi (an affiliated artist at MIT, who also teaches at Berklee and consults to Kurzweil) programmed a bank of eight Yamaha DX7 modules (a TX-8 rack), plus a Kurzweil loaded with combined wood flute and flute organ pipe samples, all controlled via MIDI from one keyboard. Each of the ten sources is slightly detuned and separately chorused at a different rate for added fluidity, variously equalized to emphasize a syrupy lower midrange and steamy top end, and finally panned to one of ten different left/right stereo positions. The resulting blend was then recorded to two pairs of tracks on 24-track tape, keeping the stereo Kurzweil and TX rack separate.

Seeing an opportunity for even more texture during the mix at his Rainbow Studios in Oslo, Jan Erik Kongshaug (with dozens of ECM albums and the mix of the Grammy-nominated Lyle Mays LP to his credit) sent each track into two or three separate reverbs, chorusing one or more of their sends or returns. Although not a foreground element in the intro or coda, the result is a damp and eerie musical fog that one can almost smell. Within this setting, “cinematic events” such as intermittent percussions, ersatz animal sounds and bird calls complete the musical picture.

Such synth and chorus layering generates 20 or more sounds from each note of a keyboard performance, subtly mimicking the sonic “size” of



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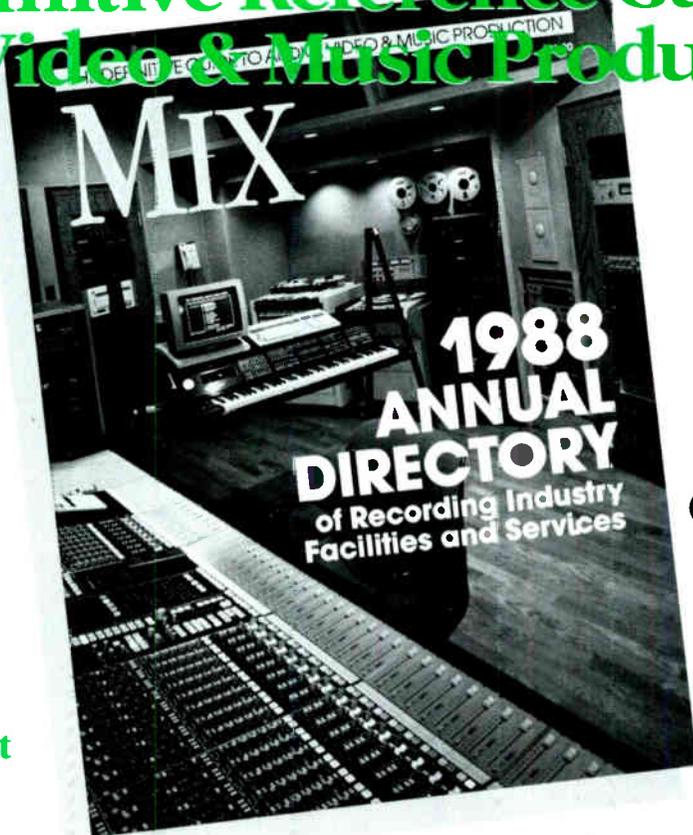
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an orchestra, even when played *pianissimo*. Beyond this, we included specific audio hints about the size of the space in which the music happens. For example, in a real rain forest you might only be able to see a couple of hundred feet in any direction, but you would be aware of a larger dimension by the way sounds reverberate among unseen hills or ruins. If the synth pad above defines the size of the immediate surroundings, a different treatment of event reverbs can evoke the mysterious beyond.

For this we used a separate Lexicon unit set to three or four seconds reverb time, with left and right channels pre-delayed different amounts, about 0.8 and 1.1 seconds, respectively. (The exact numbers are unimportant.) Since sound travels at 1,100 feet per second, these delays indicate reflecting surfaces about 450 or 600 feet away. To broaden the audio "horizon," sounds originating on the left, for example,

were sent to the right reverb input, thus echoing first from the right. A portion of the right reverb return was then sent to the left reverb input, producing a second, more diffuse bounce from the left, etc.

A terse flute run or bird call thus repeats several times from left to right, each reflection timed differently and receding into the "forest." The same effect applied to twin acoustic bass pedal tones evokes a tremulous low end rumble that rolls in from distant hills. To suggest forest sounds happening all around the listener, we recorded rain, percussion and bird sounds rather oddly. Two spaced pairs of RE-15s faced opposite directions, each pair picking up separate people making sounds. One pair of mics was in proper phase, but we reversed phase within the other pair. The result is a natural spread of effects between left and right speakers, with intermittent effects that, by phase reversal, seem to originate behind and above the listener. Disturbingly real in stereo, these

effects disappear when the mix is played in mono.

Such cheap cinematic tricks aren't specifically planned ahead. Like lines of a solo, they just suggest themselves as each piece develops, and you try them out *sans* verbiage. They are also suggested by passages in orchestral works from Stravinsky's "The Rites of Spring" and Grofe's "Grand Canyon Suite," to Philip Glass' "Akhmaten," where rapid repeats of certain phrases bouncing around the orchestra indicate the size or grandeur of the dramatic location. In still other modern pieces, composers indicate that certain instruments are to be played off-stage, in the wings or even up in the balconies or rafters.

When Full Circle appeared in the '86 San Sebastian Jazz Festival, a warm autumn breeze rolled lazily down off the Pyrenees foothills. A timeless haze of heat and wine enveloped the Spanish coast, opening the mind to daydreams and illusions. The intro of the album's "San Sebastian" is an attempt to re-create the setting, where time is slowed to a siesta pace, and the air is laced with an ominous scent.

Karl and Jamshied came up with several sound samples that layered well for the pre-intro: first, wind chimes with various animal bells and other percussion, all slowed down and "siesta-fied" via Kurzweil modulation. To mask the substantial pitch change, live wind chimes were overdubbed. On top of this, we added a shimmering 6-9-13 chord made of zither and harmonium sampled via Akai S-900, plus stock synth patches, the entire blend chorused and slowly portamentoed downward to emulate the hot, dulling breeze. Finally, we threw in a wine-soaked Spanish conversation, with ice cubes clinking amid small talk of local politics and "*corrupcion*."

The first musical lines are fretless bass and sampled, ringing champagne glass "played" via Kurzweil. The bass carries the melody, floating in its own full-stereo reverb, with channels switched and mild regeneration as on the drone of "Con Leche." Here, however, because each reverb channel responds differently to various bass notes, the space surges and pulsates left to right like one's frontal lobes after a few glasses of vino. The champagne glass was sampled with tight stereo mics, then chorused and equal-

—CONTINUED ON PAGE 102

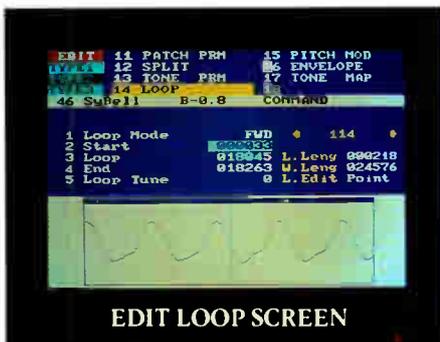
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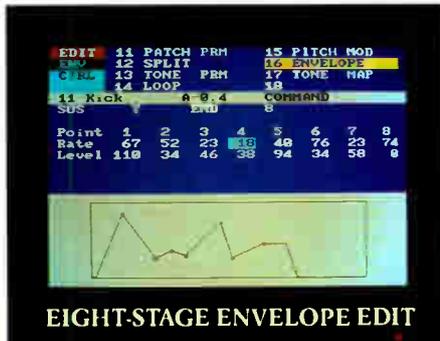
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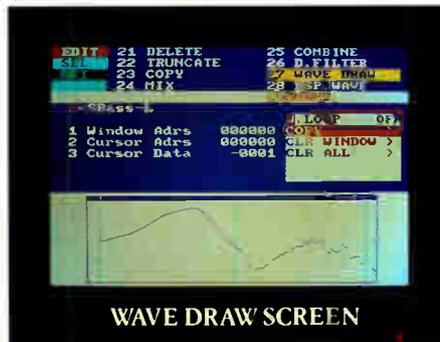
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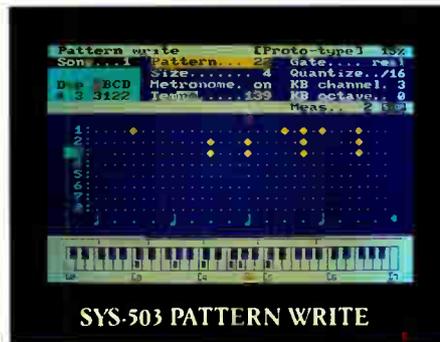
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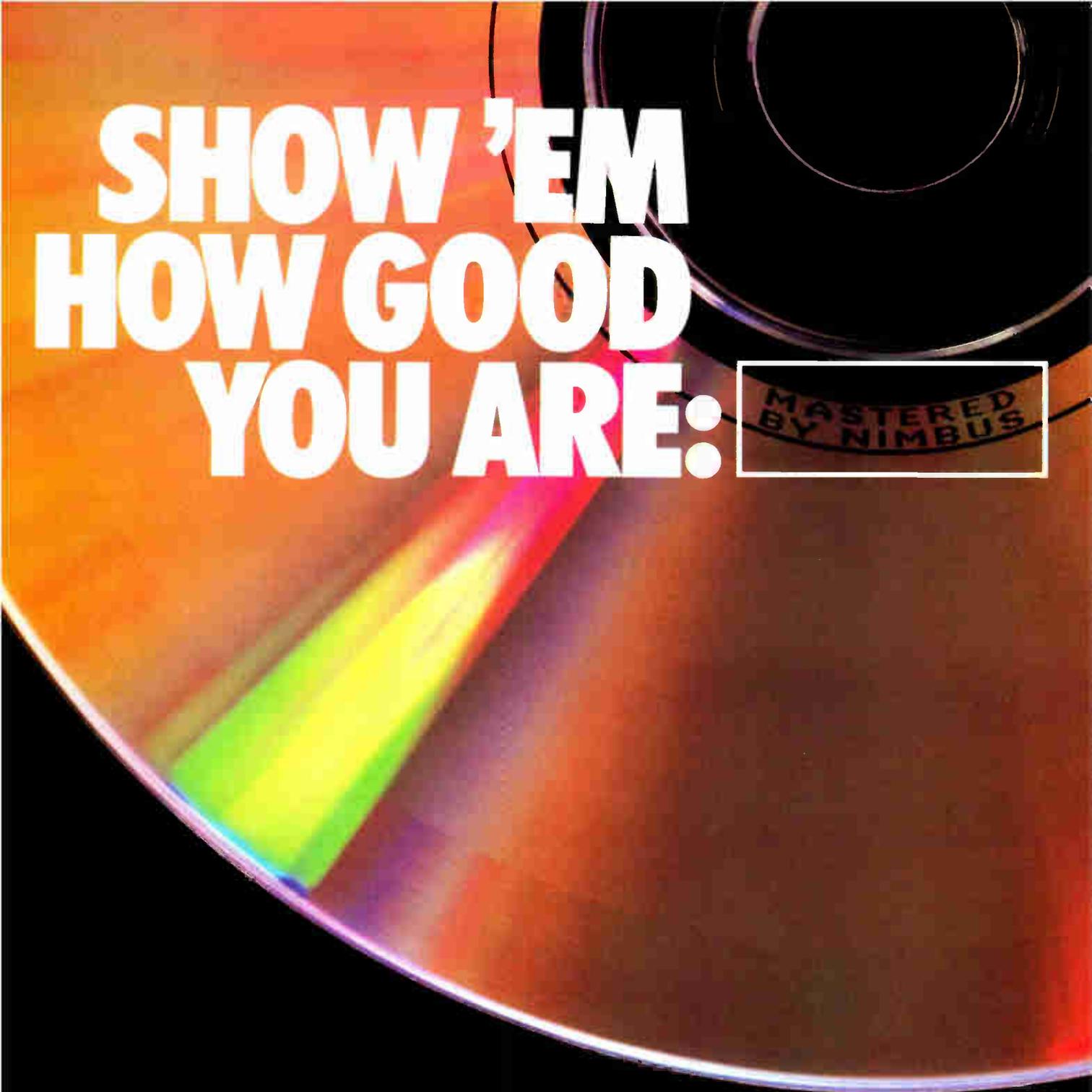
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LEE HERSCHBERG

REMASTERING THE WARNER BROTHERS LIBRARY

On most days, Lee Herschberg can be found at the end of a maze of twisted tunnels beneath Warner Bros. Records' Burbank facility. While the warm Southern California sun shines outside, he sits in a dimly lit studio, hunkered over a mixing console like a 15th century monk laboring over a parchment scroll. Surrounded by various tape machines which intermittently shuttle back and forth, he quietly goes about his work, which is to digitally remaster the *entire* Warner Bros. library in preparation for its eventual release on compact disc. Jokingly, Herschberg tells visitors that this Herculean task may take the rest of his life, but one can't help but wonder if there isn't a bit of seriousness in his voice, given the fact that the size of the Warner Bros. library is so immense that it took the best part of the last four years just to enter all of the titles into a computer.

No stranger to the corridors at 4000 Warner Blvd., Herschberg began his stint at Warner Bros. back in 1966. Prior to that, he logged countless hours at the console with Warner's Reprise label after it was purchased from Frank Sinatra in 1963, and before that he mixed for Decca/Coral Records, where his career took a sharp upturn after his entrance into the industry in 1956.

A seasoned participant and observer of the recording business, Herschberg has gone through wide-ranging technical and creative changes which span from the "golden years" of recording's infancy up until today. He's worked with artists ranging from Bing Crosby, Frank Sinatra, Liberace, Louis Armstrong and Les Brown to more contemporary figures such as James Taylor,

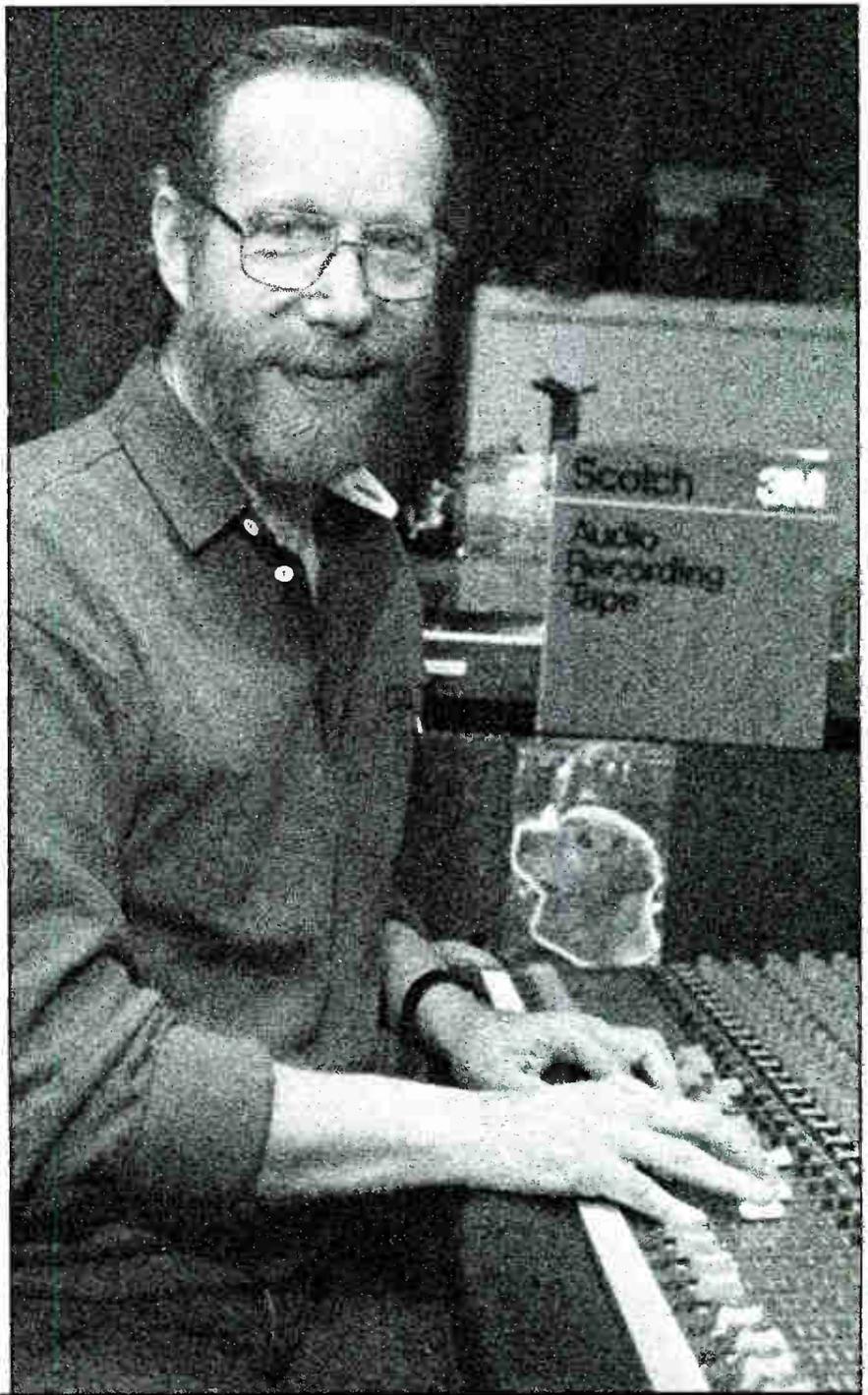


PHOTO: JIM CURRY ASSOCIATE, INC.

“I’m not sure I ever had
a ‘golden ear.’
Gathering the working credentials I have
was largely a process of
being in the right place at the right time.”

—CONTINUED FROM PREVIOUS PAGE

Gordon Lightfoot, Joni Mitchell, Van Morrison and Ry Cooder, and he won a Grammy in 1969 for his work on Sinatra’s *Strangers in the Night* album. Now content in his capacity as director of engineering for Warner Bros., Herschberg paused from his duties earlier this year long enough to provide *Mix* with the following words on the evolution of the industry, the changes he’s gone through, and his current digital undertaking.

Mix: Your career directly parallels the major growth period of the recording industry. Back in the beginning, while you were with Decca/Coral, what was a typical session like?

Herschberg: The days I was with Decca/Coral were probably the most interesting because everything I did was live, and whole albums were done in three or four three-hour sessions with a whole orchestra. There would be a written arrangement for the orchestra, the main talent would be there, the background singers were there, and so were all of the other necessary musical elements. I would take the mono tapes we recorded, do whatever editing needed to be done from the different takes, and then assemble the mono masters in the order the record was to be released in. Next, we shipped the finished product off to New York City, and we had a record. That was it—a few sessions, two hours of editing, and you were done. Today it takes three to six months to make an album, and you do it a track at a time. You may

even listen to the same song each day for two weeks.

Mix: Technically, what were you working with in those days?

Herschberg: At first everything we did was in mono, but one day some stereo equipment just showed up on our doorstep from Decca’s offices in New York. They sent us two Ampex 3-track half-inch machines. The technical aspects weren’t as important then, however. We didn’t have that many choices on how to do things. Our job was to get the artists down on tape when they were in the studio. We were recording a lot of big band and jazz acts then, so when performers like Les Brown would come in, we usually put together a 2-track stereo mix of the orchestra, and if there was a solo, that went on the center track; the tape we used in those days was, I believe, 3M’s black oxide 112.

Mix: You went from these early days to later working on the Ry Cooder album that’s generally credited with being rock’s first all-digital multi-track LP, which was recorded on one of 3M’s 32-track DMS recorders. During this time, technology changed in leaps and bounds. Are there any technical elements that have remained consistent throughout your career?

Herschberg: Speaking in a broad sense, tape has remained consistent in terms of keeping up with the technology while maintaining a high degree of quality. Way back when, we used to buy tape from 3M on 4,800-foot pan-

cakes that we used on the old Ampex 200s. On those machines, you actually had a handle that you’d turn, and head gates would open on the inside. Since that time, as a general rule I’ve always used 3M tape, and as we’ve gone from analog to digital it has remained consistent in quality, compatible with any recorder, and available in any quantity at a moment’s notice. I’ve got original tapes here from 15 years ago which are still in excellent shape. In fact, I could go into the library and pull a tape down from 1959 and it would sound almost exactly as it did 29 years ago. Recording technology has changed drastically, but 3M has kept pace with everything that’s happened from the earliest mono recorders to the latest digital ones. Both their digital and audio tapes are generally the preference wherever I go.

Mix: What are your feelings on the digital/analog debate?

Herschberg: I see both formats as continuing to coexist for quite some time within the industry. I’ve been with analog a long time and like its warmth and the ease with which you can edit it, but the digital systems are excellent in terms that the tape speed is exact, there’s never any wow or flutter. When you record a piano, you never hear any waver.

Mix: Given the long list of working credits you’ve acquired with top-name artists, many say you possess a “golden ear.” What does it take to attain this distinction?

Herschberg: I'm not sure I ever had a "golden ear." Gathering the working credentials I have was largely a process of being in the right place at the right time. Years ago, when you came to work, you hardly ever knew who you'd be working with. Now, certain people work with certain artists, but in the early days it would depend on who was available. All of the mixers, as we're called, were very competent, and if you worked on a day when a certain artist was around, you got the session, and built a reputation that way.

Mix: There was less specialization during the early days of your career, wasn't there?

Herschberg: Certainly. Engineers today *have* to be more specialized. As far as I'm concerned, I wouldn't want to go into a studio where you had to work with drum machines, and build synthesized and sampled tracks. I'm not into the technicalities of all that. When you buy a piece of equipment today, you may have to sit down and read a manual for hours just to understand how it works. It's impossible to know about every piece of equipment there is today, that's why you have to

settle for specializing in the things you're well-versed in. For my part, I choose not to do that anymore, I have other things to do. There are a lot of younger engineers who want to do that sort of thing, and those are the people who should be doing it.

Mix: It's plainly obvious that you do indeed have plenty of other things to do, given the digital remastering project sitting before you. How does the process work?

Herschberg: Simply stated, you take the original master tape complete with all of its EQ changes, and record it directly to digital, which then becomes the new master tape for pressing CDs or whatever. We're reissuing a lot of what I worked on in the '70s right now: James Taylor, Gordon Lightfoot, Little Feat, Joni Mitchell and Van Morrison are just a few of the names that come to mind. At the moment, I'm working on *Stampede*, which was done by the Doobie Brothers and contains the hit "Take Me in Your Arms." I'm using the original 2-track mix, which is still in excellent shape, and was recorded on 3M's 206 audio mastering tape. After I get the original tape

from the library, I re-create the EQ that was used when it was mastered, or if I can do better with the more modern equalization hardware available, I'll improve on it. Then I record directly to digital, so the new master is essentially the same generation as the original mix. Even with some of the first Sinatra things I worked on, I've taken the 3- and 4-track masters and gone directly to digital, which lets the consumer hear an exact copy without any generational loss.

Mix: If and when you get through the entire library, will everything be released to the public digitally?

Herschberg: Regardless of whether or not we release every title, we'll still have to make digital "safeties" of everything anyway. If all odds run against us, probably by the time we get everything transferred to digital, we'll be in some sort of different format.

Mix: Do you think that you will personally get through the entire library?

Herschberg: If I live long enough, I will. I get into the studio occasionally, but this is my primary focus, and I'm going to be at it for quite a while. ■

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World Radio History

MAY 1988, MIX 95

NEW PRODUCTS

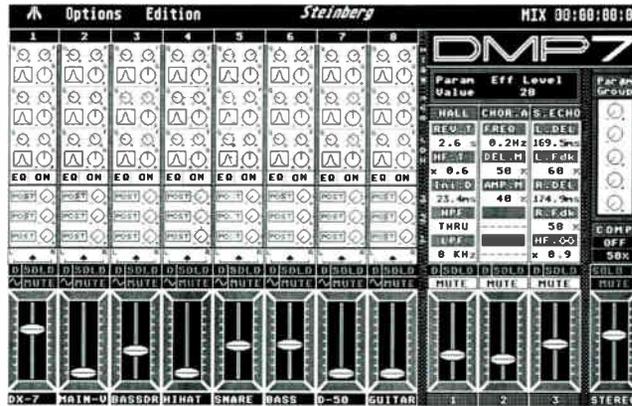
Steinberg/Jones DMP7 Software

The *DMP7 Desktop Mixing* program from Steinberg/Jones (Northridge, CA) is designed for use with the Yamaha DMP7 console, via the Atari ST or Apple Macintosh computer. The software lets the user program mix and parameter changes while synchronizing to SMPTE or MIDI time code. It controls up to four DMP7s, with a "display page" depicting up to 32 channels, eight assignable VCA groups, five linear groups, 12 effects returns and a master fader. The main page displays all parameters at once and allows mouse-controlled editing. Each channel's EQ can be graphically displayed and edited, and channels can be copied, swapped, named, muted and soloed. A "trigger list" lets the user sequence

Ampex Mastering Tape

From Ampex (Redwood City, CA) comes the new 478 Low Print Mastering Tape, featuring improved low-print performance and new high-speed backcoating. The formulation reduces print-through to extremely low levels, providing minimum audible print signals, while the backcoating reduces edge damage, pop strands, and the need for slow-speed rewind. Intended for radio broadcast, film and video post, and recording studios, Ampex 478 is available in a variety of configurations in both CCIR and NAB formats.

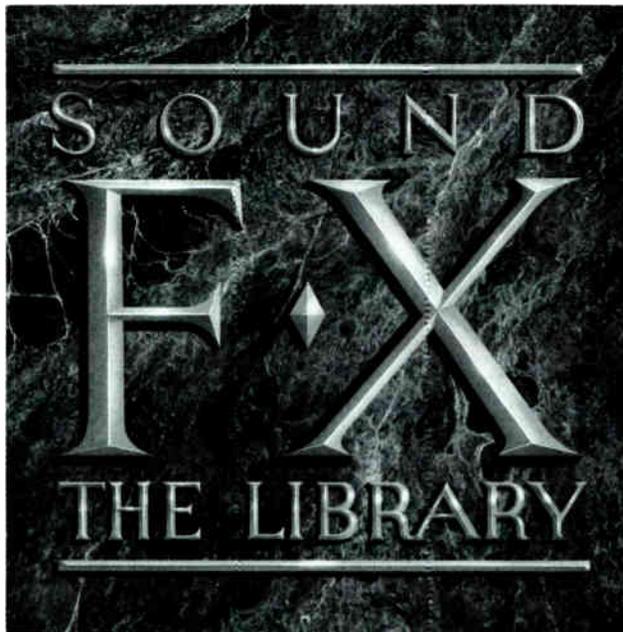
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MIDI commands to specify SMPTE events for synchronizing effects, etc. Compatible with Steinberg's SMP-24 SMPTE-MIDI

processor and Time-Lock Atari/SMPTE interface, DMP7 Desktop Mixing costs \$590.

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APM Sound FX Library

The first sound effects package to use MS and Stereo-Sphere recording techniques is *Sound FX—The Library* from Asso-

ciated Production Music (Hollywood and NYC). When working with effect recorded in Mid-Side stereo, producers/engineers can select their own degree of stereo separa-

Clonetone Audio Processor

The DAP-320 is an all-in-one, digital signal processor from Clonetone (a Full Compass company in Madison, WI). It simultaneously limits, compresses, expands, gates and peak-limits, all in the digital domain, with independent control of attack/release on the expansion and compression functions. The front panel of this rack-mount device has a liquid-crystal display showing the input/output transfer curve with real-time overlay of input and output levels. Other features include variable sampling rate, delay/filtering, dynamic EQ, digital attenuation, digital rate conversion, DAT notch filtering, RS232 interface, stereo analog inputs/outputs, and an updateable, software-based design with open architecture—all for \$4,990. A digital input/output option is offered at \$695.

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tion. Sound FX offers thousands of sounds on 25 compact discs, each averaging 60 minutes in length. Each effect was recorded and mastered digitally in stereo, and is a "real life" (nonsynthetic) sound. Many tracks are multiple-indexed for instant access to key sounds within a single effect. Included with the library is a user's handbook with illustrations and a fully referenced sound catalog.

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Shure Wireless Mic Transmitter

The W15HT wireless mic transmitter from Shure (Evanston, IL) is a hand-held unit designed for Shure's wireless mic receivers. The W15HT/58 has an SM58 dynamic element, while the W15HT/87 has an SM87 condenser element (SM58 and



SM87 heads can be used interchangeably with either transmitter). The transmitter operates at one crystal-controlled VHF frequency (between 166 and 216 MHz); 15 computer-selected frequencies are available, and more can be ordered on an optional basis. The lightweight, compact W15HT features mic on/off

and power on/off controls, battery condition LED, and unobtrusive dipole antenna for noise-free signals and minimal dropout. Supplied with carrying bag, swivel adapter for floor- or desk-stand mounting, clear lockplate to cover the controls and a small screwdriver to adjust gain, the W15HT runs on a single 9-volt battery.

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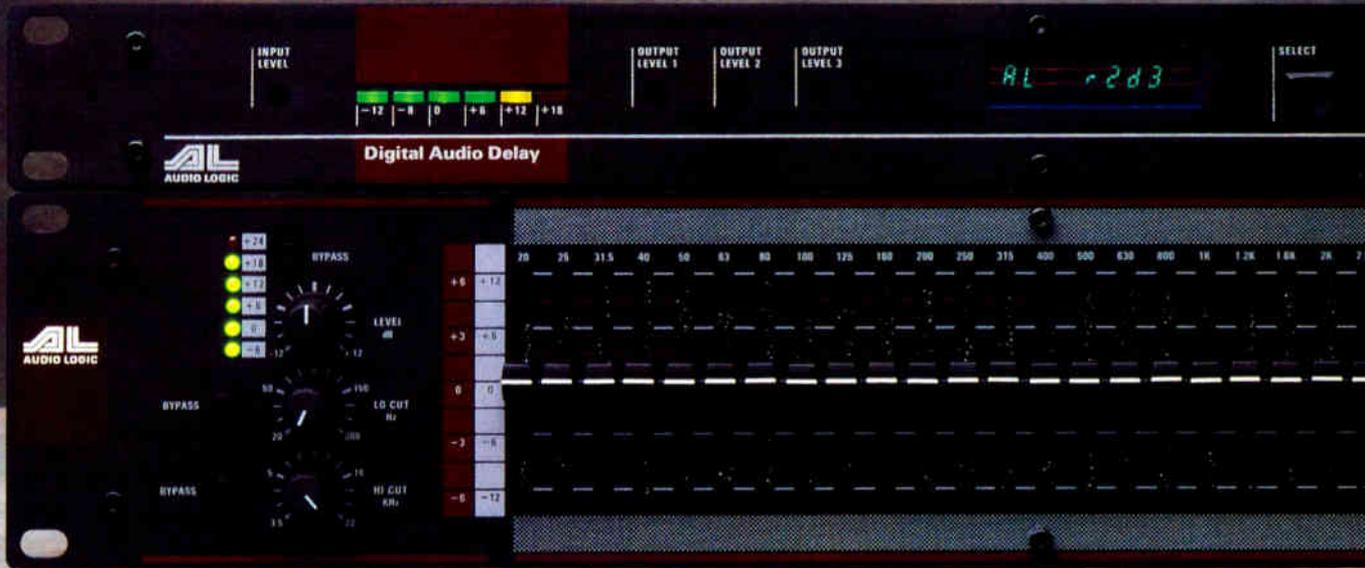
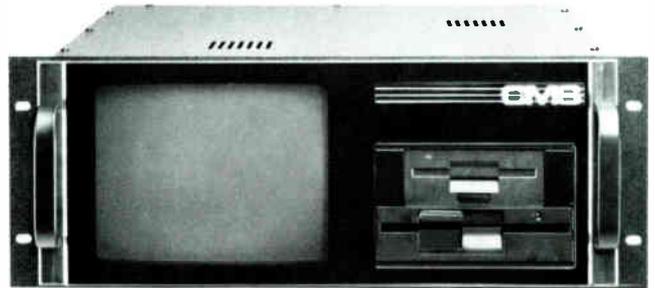
CMS Digital Audio Workstation

A digital audio workstation that provides storage, editing, signal processing, mixing and 50 kHz sampling/synthesis—for less than \$20,000—has been developed by Computer Music Supply (Walnut, CA). It

handles two audio channels and one MIDI channel, which can be mixed, cross-faded, volume-controlled, layered and composited. The system, which supports SMPTE and MIDI time codes, features 32-bit data processing with 16-bit input/output (A-to-D and D-to-A). Sampling is independent of the host computer, so an IBM PC/XT can be used in conjunction with the worksta-

tion. The basic system comes in a 4U rack-mount enclosure with expansion slots for hard disk, tape back-up and SCSI drives, additional processing boards, etc. Various options are available, including an expansion chassis with video monitor, *PC Sampler* applications software and an industrial flight case configuration.

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Carvin Power Amps

The FET series of amplifiers from Carvin (Escondido, CA) features the latest MOSFET technology, incorporating heavy-duty power supplies with high-current transformers and filters. They use Carvin's SpeakerGuard circuitry to protect speakers from damaging DC voltages, and can be switched to mono mode to double the output voltage. The FET 2000 includes dual power transformers for massive power bursts on low-frequency transients. Each FET amp has a quiet, electronic speed-controlled cooling fan, and is packaged in a 3U (5¼-inch) rack-mount enclosure with 14-gauge steel side panels and black anodized aluminum front panel. Available factory-direct, the FET 400 (400W)

costs \$449, FET 900 (900W) costs \$599, and FET 2000 (2,000W) costs \$995. For a free 84-page catalog, call (800) 854-2235.

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JBL/UREI 7110 Limiter/Compressor

A new unit from JBL/UREI (Northridge, CA) provides limiting and compression functions in a single rack space. The 7110 features an automatic preset button that engages a program-dependent, variable attack and release circuit, and also fixes the compression ratio and peak/average blend controls to "critically accepted" settings. The unit allows complete user control over threshold, attack, release time and output level, and its program-dependent Smart-Slope compression curves



are adjustable from 1.5:1 through infinity:1. List price is \$450.

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New from Audio Kinetics

The open-architecture ES 1.11 synchronizer from Audio Kinetics provides a full range of functions, from one-machine chase to large machine control networking within a multi-room complex. The system

is limited only by the choice of EBus controller used with it.

Also new from AK is Reflex, a centrally controlled, VCA-based fader, muting and auxiliary switching automation system. It retrofits any mixing console, without mechanical modification, providing flexible, comprehensive automation in both on- and off-line applications.

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time value. Or you can input the distance in feet and the R2D3 will calculate the rest.

The SC31 Graphic Equalizer is a powerful signal processing tool designed for professional use. It features 31⅓ octave-centered bands of equalization with selectable 6 dB or 12 dB of boost and cut.

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World Radio History

Moving southward, we spoke with Douglas Weiss of the renowned, newly renamed Group Andre Perry. He manages the Group's new Washington, D.C. facility, which opens this month after a long period of planning and construction. They'll serve the Washington/Baltimore advertising and independent production communities, the broadcast/cable market, and audio-for-film/video clients. To that end, the full-service audio and video complex includes three editing suites, a telecine suite, an electronic graphics/animation department and two rooms dedicated to audio. Five audio mixing consoles have been installed.

Sony MXP-2000 consoles were selected for the editing suites, and a Studer Revox 962 went into the telecine suite—not a standard application for that board. Weiss agrees, "In the past, people didn't worry about the board used for the film audio coming off mag track, because the mag's signal-to-noise ratio and headroom are low. But unlike most facilities, our telecine suite can not only interlock mag track-based audio interlocked with film, but can interlock with our Nagra T, so we have higher quality audio to begin with. And we believe in having a more sophisticated amount of audio processing than is typical for telecine. We chose the Studer Revox because it's physically compact, well-engineered and sonically clean."

In the larger, audio-only rooms, Group Andre Perry went for the new, totally automated DDA DCM 232 boards. Weiss explains, "One of those studios is a hybrid multi-track room with the ability to use our Synclavier, which normally lives in the other audio room, a sampling room. Each room has the DCM 232. We've defined it as a 32-input board, which is misleading because the console design is such that you can mix on the monitor bus. In a typical in-line board the mix bus has EQ and the monitor bus is simply I/O. DDA has incorporated a monitor bus with a fairly formidable degree of equalization. We see ourselves being involved extensively with Synclavier and synthesizers, where you often need to mix and monitor infinitely more than 32 tracks. Many times you preview or rehearse a synth or Synclavier submix that's being accomplished internally within a MIDI-oriented or synth-oriented device. So one virtue of the DDA is that you can potentially avail yourself of 64-track mixing; albeit, not all of them are going to be full equalization mixing.

"The second reason we got the DDA is sonic," Weiss continues. "We compared it to [other high end consoles] and believe it's sonically one of the cleanest boards manufactured now. The third important reason was the sophistication of the automation. It's radically different from what's been done before. It covers areas that boards

have not automated in the past. It extends beyond faders, and covers EQ, filtering; every single pot on the board, regardless of function, is controllable directly by the computer, set and tied to a real-world SMPTE time code event. It's very precise.

"One problem of the expanding, wonderful world of the music business, is that God gave us MIDI," emotes Weiss, "but didn't know we were going to do all the things with it that we've been doing. So it does some things extremely well, and some a little less well, and *that* is integrating to a real-world environment, where you get into the issue of SMPTE time code. The way this board is set up, using a separate but integrated, custom MIDI routing system, it can be used in a traditional mixing environment and also can operate in conjunction with other devices, such as our Alpha Audio BOSS audio editing system. The DDA console is a bridging device that lets us float very comfortably between those two environments. We can have our cake and eat it, too." ■

When not at Mix, assistant editor Linda Jacobson runs Wordswork, a technical writing/editing service based in San Francisco.

The classic Neve 8078 at Atlantic in NY features a 32-input monitor mix section (foreground), fondly dubbed the "jukebox."



—FROM PAGE 88

ized to accentuate the misty sound of a finger tracing its lazy, circular path around the rim.

In the body of the song, a bell-like synth pad is built from Kurzweil-sampled vibes and Rhodes, with a harp-like sound generated via the TX-8 rack. All this is deeply flanged and spread across the stereo stage for a woozy, mirage-like ambience. Meanwhile,

until it sounds like a rope beating wildly against a metal flagpole), and a lone flute player lofting phrases into the stagnant desert air. A dizzy synthetic piper joins in, playfully mimicking the flutist's every note. This intentionally giddy voice is a blend of Akai-sampled beer bottles and TX-8 pan-flute patches with a slow flange. Out of nowhere, a whole musical sideshow emerges from a mirage, dancing and swirling through a playful scene then vaporizing in a climactic fit of energy.

level passages of several tracks, even while recording basics. This requires learning the musical charts pretty thoroughly, but it's worth the effort to know that you're stretching every possible ounce of quality out of the analog multi-track medium. In "Croton Drive" and "Con Leche," for example, the overhead drum mics are boosted 12 dB for the long intro and coda, where Russ barely touches the cymbals and snare with brushes. On synth tracks, however, we rode gain to add dynam-

FIVE OF THE SEVEN TUNES

are named for actual places, or are openly suggestive of a specific locale or cultural ambience. The music invites the listener to close his eyes and to mentally join the group in one part or another.

shakers, percussions and the hi-hat are fed to a separate reverb that is pre-delayed a touch longer than a 16th note in the song's tempo, and mildly regenerated. This lazy repeat of percussive sounds becomes a kind of rhythmic mantra, lending a drowsy, hypnotic quality to the shuffle played by Russ and Phil. Only a dry, up-front kick drum propels the song with a "waist-down" reggae feel.

For two ominous minor-chord climaxes, we needed a huge, lumbering, hollow metallic sound with all the weight of 32-foot organ pipes. After quite a bit of experimenting, Jamie came up with a combo of several distorted electric guitars, grand piano, and the reversed sound of a large cowbell being scraped quickly with a metal rod. Ordering the attacks of these sounds from high frequencies on down, the result is a flabby "bsbooom." About two octaves below normal pitch, this "instrument" turns into a kind of tuned dinosaur growl cum industrial turbine that fit perfectly.

To me, "PanjPanj" is a little Egyptian fantasy scene from a Sabu or Spielberg film—it has crickets on the Nile (Akai-sampled, layered in with TX-8 equivalents), sheep and camels bleating in the guise of an open fifth in bass pedal-tones, a monotonous repeating bell (actually a sampled clay drum sped up

There are only a few instruments, but their textures and ambiances are handled separately. The drones, for example, are fed to very long digital delays, so that minor pitch variations in the acoustic basses curl around each other like two images a pair of crossed eyes can't quite resolve. Two reverbs are used on the flute and synth melodies, each with its own long, atempo pre-delay, creating sonic afterthoughts of each line, little holograms floating in mid-air.

It may seem that no instrument on the album escaped unscathed. In reality, we did little of the "protective" processing used on most multi-track sessions. Drums, for instance, are tight-miked as in rock, with one noise gate on the kick, but otherwise recorded and mixed entirely without compression. The snare is limited in the loudest sections of two songs, to fatten its sound and prevent tape overload. Acoustic bass, grand piano, flute and even percussion tracks are stereo miked but uncompressed and un gated. Because all compression changes a performer's attack and dynamics, I try to avoid it at all costs.

Instead, uneven fret- or keyboard response can often be smoothed by parametric equalization. Beyond this, engineer Robin Coxe-Yeldham and I used manual gain-riding to boost low-

ics and emphasize attacks on certain lines (moves for which there would never be time during the mix), and to rock certain lines left and right in the stereo pair, adding lateral movements to the part that would later play nicely with the reverbs.

The Full Circle album represents an unusual approach to jazz production and engineering. A natural sound in the CD medium demands that one preserve full musical dynamics. At the same time CDs allow the slightest nuance of texturizing to shine through clearly. Our main concern was to create new "acoustic" textures through the subtle blend of real instruments, synths and vocals. Some effects sounded just plain horrendous and were junked immediately, but the key was to try anything that might enhance the visual or sensual aspects of each song. Hopefully our audio painting supports the music itself without stealing attention, and brings the composer's and player's intentions into clearer focus. ■

Wayne Wadhams designed the Music Production & Engineering Department at the Berklee College of Music, where he is also a professor. He is also owner of Film Associates, an entertainment production and consultation company, and an independent producer and engineer.

by Rich Toenes

CROWN

MACRO-TECH 2400 POWER AMPLIFIER

When I first heard about the Macro-Tech 2400, I was skeptical. I wondered what improvements this little beastie offered over its predecessor, the Micro-Tech series, and questioned what advantages it could possibly have over the countless number of other amplifiers already on the market. What I found was surprising.

One of the most noticeable features of the Macro-Tech is its gargantuan power cord. It looks as though it belongs on the back of a refrigerator, rather than on an amp. The connector is of the 120 volt, 30 amp variety, and consequently can not be plugged into a standard AC outlet without the use of an adapter (not recommended), or by installing the special outlet which comes with the amp. This hefty power cord is required because of the Macro-Tech's large appetite. It draws a maxi-

imum of 29.8 amperes, and because of this, is capable of pushing 710 watts per channel of full bandwidth continuous power into a 4-ohm load. In bridged mono mode, the 2400 can push a very respectable 1,400 watts into an 8-ohm load.

In addition to being a real powerhouse, the 2400 provides very sophisticated protection from common problems which plague most amplifiers. Shorted, open or mismatched loads are easily dealt with by the circuitry in each of the two independent high voltage supplies. The amp also protects itself from overloaded power supplies, excessive temperatures, and input-overload damage, and additional protection circuitry guards against DC at the input during turn-on transients. Its power supplies are protected from overload by a thermal switch monitoring

In addition to being a real powerhouse, the 2400 provides very sophisticated protection from common problems which plague most amplifiers.



the temperature of the power transformers. If temperatures rise too high, the amp shuts down until it cools to a safe temperature, at which time it automatically becomes operational.

The output devices are protected by a rather sophisticated system. Real-time computer simulation is used to create an analog of the output devices' junction temperature (which can not be measured directly). When the computer model indicates excessive temperature at the output devices, it begins to limit the current flow to them by the minimum amount necessary. This approach allows the available output power to be maximized while eliminating overheating and reducing the chance of failure.

In order to extend the life of the Macro-Tech, a high velocity fan pulls air in through the front panel, through a dust filter and across a labyrinth of carefully designed, convoluted fin stock. The heated air dissipates through the sides of the amplifier. To keep the heat transfer between the power components and the heatsinks as efficient as possible, each power device is mounted directly to the heat spreaders. Thermal energy is transferred most effectively and the overall performance of the amp is improved.

Another very nice feature of the Macro-Tech 2400 is its ability to be used in stereo and bridged mono modes, as well as in a parallel mono mode. The latter incorporates special circuitry allowing the positive output terminals to be connected together, thereby forcing channel one to drive the output stage of channel two. This causes the current to double, permitting the Macro-Tech to drive loads as low as 1 ohm.

The front panel is the home of the Macro-Tech's display features. Besides an enable LED which is lit when voltage is applied to the low voltage supply, there are four other signal LEDs. The ODEP (Output Device Emulator Protection) indicates the status of the high-voltage supplies. When the amp operates normally the ODEPs are fully lit. They dim in proportion to the amount of limiting required to keep the amp in its safe operating range. The signal/IOC (Input Output Comparator) LEDs indicate the presence of an input signal at the amp. They flash brightly when there is more than a

.05% difference between the input and output.

The rear panel includes one of the most impressive features of the 2400. It houses the plug-in panels for optional accessories, accepting a host of plug-in circuit cards, so users can adapt the amp to their individual needs. Among the available options are balanced input transformers, a daisy chain interconnection system, a mono crossover/filter which allows for low-cost bi- and tri-amping, as well as an error-driven compressor which theoretically allows for an additional 13dB of head-

seemed to be a tremendous waste of raw power to have such a powerful amp in a situation which required only a part of the amplifier's potential, however we did encounter a few problems. The high-velocity fan which does a superb job of keeping the amp cool, also does a superb job of creating noise. As a result, the amp must be well isolated from the listening room. It should be noted that although the 2400 only takes up 3.5 inches of valuable rack real estate, it weighs 52 pounds and must therefore be supported from both the front and rear

The rear panel includes one of the most impressive features of the 2400. It houses the plug-in panels for optional accessories so users can adapt the amp to their individual needs.

room. The panels are held into the rear panel by two thumbscrews, and connect through the use of an edge card connector. The ¼-inch phone jacks, which can also be used as inputs, bypass all PIP options. The rear panel also features two resettable breakers (one for each high-voltage supply) and standard five-way binding posts for output terminations.

Evaluation

The first real workout I gave the Macro-Tech was in a nightclub environment. The club used a tri-amping setup, and it seemed to be a good first test for the amp. The sound system was newly installed, and the engineer was complaining of a problem in the room's low-end response. With the Macro-Tech in place, we had no problems driving the room to its full potential. The amp was very well suited for the tri-amping application, and did a marvelous job as a bass amplifier.

The next test on the Macro-Tech was in a recording studio environment. The amp performed very well in our studio test. For our small room, there was more than enough power. It

when rack mounting the unit.

In order to really put the Macro-Tech through its paces, I brought it to an audiophile hi-fi shop. I wanted to see how the Macro-Tech would perform against an expensive, ultra-high fidelity amp. After listening to both machines, I did notice a difference between the two. The Macro-Tech lacked some of the hi-fi amp's sparkling imaging, but was able to drive the speakers at a much higher level without clipping. Keeping this fact in mind, it becomes clear that the Macro-Tech is best suited for applications which require huge amounts of power for long periods of time.

After working with the Crown Macro-Tech 2400 power amplifier, I can say that at a list price of \$1,899, the amp is a great value. It has a great deal of power in a small package, offers expandability with its PIP options, and has a comprehensive package of protection features that would be hard to find in any other product line. With all of that plus Crown's full three year warranty, this amp will be the driving force behind some of the world's best music for years to come. ■

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by Dan Daley

S



PHOTOS BY PAUL WICKLIFFE

KYLINE STUDIOS

New York City is a big place. It's a town that's easy to get lost in. Just ask any tourist, or any active participant in a mob-related hit. This town is lousy with nooks to fall into. Poof. Zero. You vanish. Just a vapor trail and some sunglasses on the sidewalk where you were standing just a minute ago. Dashiell Hammet could have had a field day with New York, but opted for more predictable weather and people out west. But Sam Spade would have understood this place. This is a town you could hide an elephant in.

Or a studio. A big, two-room-and-growing, SSL-equipped recording studio.

Well, Skyline Studios isn't really hidden. It's nestled in an anonymous-looking building on the periphery of Manhattan's garment district. Its relatively low profile over its nine years in existence is due largely to the fact that producer Nile Rodgers has booked the studio's main room five days a week, 12 months a year for the past three years.

Skyline's recently completed Studio 6, three floors above the original room on the third floor, has helped bring a mix of clientele back into the facility. And a look at their client roster over the past few years gives evidence that when some artists—including Duran Duran, Mick Jagger, Chaka Khan, Michael Bolton, REM, Bananarama and Lou Reed—know what they're looking

NEW ROOMS, NEW PROFILE IN A HIGH-RISE TOWN

(Above) A session in Skyline's 30x30x13 main room. (Below) SSL console in Skyline's control room.



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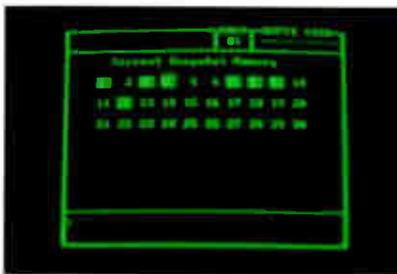
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CAT Central Automation Terminal: engineered to speed your work flow.

The DCM 232's Central Automation Terminal controls one of the most ingenious automation systems ever to shorten a mixing session. Along with the precise fader and muting control you'd expect, the CAT system includes advanced functions like *Channel Copy* that lets you duplicate a channel's signal flow as many times as you need to. The computer will recall a "snapshot" of most console switch settings manually or via SMPTE code.



With all of its convenience functions, this CAT won't leave footprints all over your tracks. The DCM 232 maintains an overall dynamic range of 100 dB with at least 22 dB headroom at each stage, thanks to exacting calculation of every circuit component.

A console investment that instantly doubles your returns.

Each of the DCM 232's channels, including the four band EQ section, can be split during mix-down. So a 56 channel frame can handle as many as 112 inputs from samplers, synths and digital storage media. You'll probably run out of control room space before the DCM 232 runs out of inputs.

The advantages of the DCM 232 in-line console with CAT automation are explained more fully in our brochure. To get a copy, write on your letterhead to the appropriate address below.



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for, they will find it. Acknowledging the studio's low profile, co-owner and chief engineer Paul Wickliffe says, "We basically concentrated on honing our craft. Until recently there wasn't a need to do a whole lot of press because [Rodgers] has been virtually our sole client for three years." Nevertheless, Rodgers's association with Skyline helped financially and in terms of prestige.

In 1977, Wickliffe met recording client Lloyd Donnelly at the former's home 8-track studio. Shortly thereafter, the two joined as partners and opened Skyline in 1979 as a 16-track studio, doing most of the construction and all the design work themselves over the course of six months. Within a few more months, they had bumped up to 24 tracks. Their personalities meshed well and an implicit division of responsibilities—Wickliffe, the engineer and R&D man, and Donnelly, the day-to-day, hands-on manager—kept the fledgling outfit growing.

Skyline prospered as a single-room facility. But single rooms inevitably require turning down customers. Studio 6 came about as a result of the press for studio access that a lockout on a single-room studio causes. "There was a point at which we were turning down a substantial amount of work," says Donnelly. "So in 1982 we revamped and added a Neve and Studer. And those people who had encouraged us to do so brought us the more substantial parts of their projects instead of just smaller pieces. And then three years later, requests came in for an SSL. We put the console here in March of 1985 and Nile came in April. There were still people trying to get into the room and they were taking weekends doing lockouts on jazz records.

"In terms of deciding to build the second room, we took a look to see if our client base would support two rooms with or without Nile Rodgers. And we had numbers to go on."

Wickliffe concurs: "It wasn't long after Nile came, probably within the first month, that we realized the amount of clientele we couldn't accommodate. We looked at other buildings in the area to build another studio because at the time there was no space available in this building. But we really wanted it to be here."

Fortuitously, a lease three floors up became available and the partners snapped it up. Staying in the building had some obvious advantages, but it



also allowed Skyline to maintain the intimacy that Donnelly deems critical. "Our reputation was based to a large degree on the privacy you have on the third floor," he states. They planned a separate lounge area for the new room so clients had not only the studios but their immediate environs to themselves. Skyline also dedicates certain assistant engineers as "client hosts" who remain with the client throughout a project's stay at the studio.

When queried about the cost of the new studio, stand-up comedian Donnelly replies, "Hundreds of dollars, at least." The final toll is valued by Wickliffe at about a million dollars, "Not counting sweat equity," adds Wickliffe. The equipment investment is valued at about \$650,000.

"The primary layout came from Paul," Donnelly says. "Our overall goal for the control room was to have it seem uncluttered and ergonomically well thought-out, with MIDI panels all over the place and duplicating plugging coming in from outside all around the room." They built cardboard 3-D models to help design the control room and check items like lines of sight to the console. "We did this right up until we committed walls with chalk lines," says Wickliffe.

"We did a [lot of planning] on the computer," adds Donnelly. "And the equipment list was revised almost a hundred times. We always thought that everything here was something that people 'in the know' will appreciate and use on a regular basis, as opposed to having everything ever made, which can be done, but doesn't make it an affordable project. We had to keep up with Jones. We were not in a position to scrim at all. But if one customer said he wanted to use such-and-such and he was the only person who had mentioned it in months, we'd put it on the list and weigh it against things that

were just as pricey as that item but were what everyone wanted, and wanted more than one."

The construction was handled by Cityscape contractors, but as with their first effort, Donnelly, Wickliffe and staff pitched in on hammer-and-nail detail. "The contract wasn't for everything," says Skyline maintenance chief and head programmer Fran Manzella. "We did a lot ourselves, like acoustic treatments for the walls."

This subject brings Donnelly to life once more: "The third floor control room has always been highly regarded for its balance of reflective and absorptive materials and the way they were applied with the wooden slats. Here we wanted to go the same way, but larger, and we used more hardwoods like oak as opposed to the hemlock we used downstairs. But that's in the studio itself. We applied cedar to the walls, up to a point a couple feet below the ceiling, and committed to the maximum ceiling height. We didn't hang a ceiling; we left the plaster and hung clouds."

Wickliffe adds, "The walls were at obtuse angles, and the floor is reflective, so flutter build-up was only between the floor and the ceiling. We hung the clouds to stop the flutter, but still the room is very live and random. We wanted a very live, warm acoustic recording environment."

"There are rooms in this town that are known for their great sound," Donnelly continues. "We wanted to be among them."

Skyline's experiences with SSL made them decide to stay with that console for Studio 6—an SSL 4064 VU 56-input board (expandable to 64) with Total Recall, including an independent keyboard station for the assistant. As for the multi-track machines, Donnelly says Studer is what is expected by many clients. "We went for the Studer A800, and also opted for the Studer A820 2-track."

The current Skyline expansion project is the sixth-floor MIDI room, which has 16 tie-lines running to Studio 6. An Amek M2500 console and an Otari MTR-90 sit outside the room in what will be another "dedicated" lounge area. Manzella says they chose an analog console to warm up digital signals. Construction began in February and is projected to last until late spring.

Skyline's penchant for research perhaps reached its zenith as Donnelly and Wickliffe hosted a dinner for 20

—CONTINUED ON PAGE 203

by Mark Herman

SOUND REINFORCEMENT NEWS

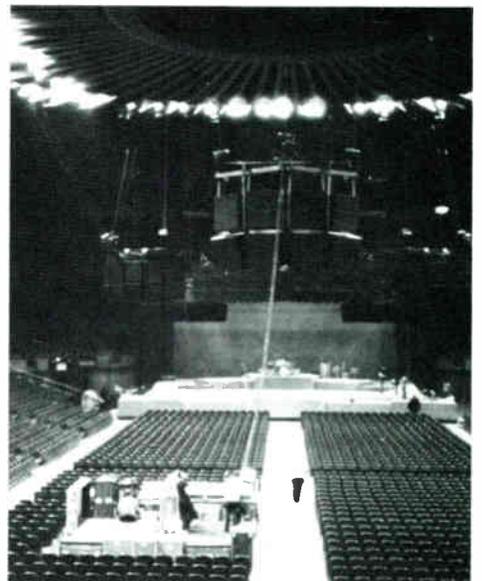
The **John Cougar Mellencamp** Lone-some Jubilee tour has been getting raves as one of the hottest tours of early 1988. **Audio Analysts** has been supplying Soundcraft consoles, 60 AA Arena and eight AA subwoofer cabinets, and a complete monitor system that features monitors placed underneath the stage for clean sight lines. The mains fly and the subs are hidden under the stage. At the Oakland Coliseum show I attended in February, 44 cabinets were used out front and an additional eight-cabinet center cluster was hung near the house mixing position. The band's engineer, **Ed Wynn**, mixed on a Soundcraft Series 4 40 x 16 x 2 house console and said, "Everything is pretty standard in the house. It's a smooth show with a good band." Previously Wynn was out with the Bob Dylan/Tom Petty tour. **Rocky Holman**, a ten-year AA veteran, mixed

monitors on his favorite board, a Soundcraft Series 4 40 x 16. (Or as Rocky joked, "a 40x13 Hardhat custom." Apparently some lighting gear crash-landed on the console's output section the week before and knocked out three channels.) He said that this tour is "a relatively mellow gig for the monitor mixer. The band is easy to work with and the stage is exactly the same every night." Rocky commented on the monitor amplifiers: "The QSC 3800s have really performed well. We've been using them for the past three to four years and I don't remember losing a single one. Besides being durable, they sound good." Crew chief duties belong to **Derk Offerhinga**. Other engineers are **Sean Webb** (a true road warrior, he hasn't been home in three years), and **Mike McConnell**.

Back to the future—22 years lat-



Sound reinforcement for John Cougar Mellencamp's tour. Left: Rocky Holman of Audio Analysts. Above: House mixer Ed Wynn. Right: View of the stage setup at the Oakland Coliseum Arena. For equipment details, see "On the Road" chart.



PHOTOS: MARK HERMAN

SOUND · ON · STAGE

er. Rock promoter **Bill Graham** recently leased the original **Fillmore Auditorium** in San Francisco. Host to the major psychedelic rock shows of the '60s, the Fillmore was the beginning of Graham's amazing success. Permanent house equipment for the new/old club includes six flying Meyer MSL-3s, eight Meyer 650 subs, flying Meyer UPA sidefills, and a 32-channel Soundcraft 500 house console. The official opening night March 4th captured much of the original feeling, with an electrifying acoustic performance by **Hot Tuna**. Band engineer **Ricky Sanchez** mixed a superb show that included guests **Grace**

Slick and **Paul Kantner**.

From the Northwest, **United Sound Associates** out of Yakima, Washington, reports that last year was profitable due in large part to their success in regional fair sound reinforcement. Owner **Mark Strosahl** said, "We have been concentrating on the state and county fair market. Last season we did the Central Washington Fair, Idaho State Fair in Boise, Orange County Fair and others. Usually we spend about ten days at each fair. A great number of national performers pass through on the big fair circuit.

"We bring one large system and

numerous small systems for the off stages," Strosahl added. "The fair market is highly competitive and different than regular concert touring P.A. in the sense that you have a lot more things to deal with on a day-to-day basis. The Orange County Fair in Costa Mesa, California, is a good example. We had five regular stages, the main stage, and 13 separate small paging systems. We also had to hard wire all the paging for the livestock area." Asked if the fair market is profitable, Strosahl replied, "It *can* be. A lot depends on your mode of operation. For us it has been, and we plan to concentrate even further on the fair market

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
Harry Belafonte Sound On Stage Jan-June International	Gamble EX 56x16x2 ---- Gamble SC 32x16 ---- PAS	(12) PP 442 (10) PP 442 ---- PP KB2	Crest 2501, 4000 Crest 2501, 4000 ---- Crest 2501, 4000	Bob Burnham (B, H) Bernie Fromm (M) Rob Goodwin
John Cougar Mellencamp Audio Analysts Feb-March N. America	Soundcraft Series 4 40x16x2 ---- Soundcraft Series 4 40x16 ---- JBL 5234	(60) AA Arena ---- (8) AA SW AA 2x15, 1x15	PhaseLinear 700B ---- QSC 3800 QSC 3800	Ed Wynn (B, H) Rocky Holman (M) Derk Offeringa Sean Webb Mike McConnel
Grateful Dead Ultra Sound March-April U.S.	Gamble EX 56x16x2x1 ---- Gamble SC 40x16 ---- Meyer	(56) Meyer MSL-3 ---- (16) Meyer 650R2 Meyer UM1, UPA, MSL-3	Crest 4000, 4001 ---- Crest 5000 Crest 3500	Dan Healy (B, H) Harry Popick (B, M) Don Pearson, Howard Danchik, B. Granat, Chub Carrier, C. Scott
Mick Jagger Showco Rehearsals & April-May Japan (*Japanese SR Co.)	Harrison HM-5 32x16x2 w/32 ch. extender Harrison SM-5 32x16 w/16 ch. extender Showco	(8) Prism *Hibino supplied (8) Prism Subwoofer Showco 100, 200, 300 & 400	Crown PSA2, MT1200 ---- Crown MA2400 Crown MT1200	Tony Blanc (B, H) Pete Buess (M) Gary Kudrna Bill Sheppel
Rat Pack/F. Sinatra D. Martin, S. Davis A-1 Audio March-April N. America	Yamaha PM-3000 40x8x2 Yamaha 2404 (From House) ---- Meyer	(16) Meyer MSL-3 (4) Meyer UPA (6) Meyer USW Meyer UM1 Meyer MSL-3	Crest 4001 Crest 4001 Crest 4001 Crest 4001	Allan Richardson (B, H) Jim Stark Dan Casting Connie Fernstrom
Bruce Springsteen Clair Brothers Feb-May N. America	Clair Custom 32x12x2 Clair Custom 32x12x2 Harrison SM-5 32x16 ---- Clair Custom	(80) Clair S-4 ---- ---- Clair Custom	Carver 2.0 ---- ---- Carver 2.0	Bruce Jackson (B, H) Keith Carroll (M) Mike Keating (M) Steve Helm Jim Devenney

1987 was a big year for us.”

Since the fair season runs from June to November, Strosahl explained what his company does during the slow season. “We use the off-season period to expand and maintain our equipment. In fact this winter we built 32 MS-1 4-way cabinets of our own design. Components are JBL. There are two 15s, two 12s, two horns, and two tweeters in each MS-1. We augment that with a subwoofer system that is loaded with 18s in a vented box. We now have 48 main boxes and 24 subs. The new cabinets are flyable.” Each house amplifier rack runs four MS-1 cabinets and contains two Crest 4000s, one Crest 8001, and one Crest 3000. The floor monitor amp racks contain four Hafler P-500s with Brooke-Siren FDS 320 crossovers. “We are very happy with our 8001 Crest power amps,” Strosahl noted. “We bought the very first two 8001s ever made and have purchased six more since.” Consoles used are a Wheatstone M-16 32x10 monitor console and the Wheatstone MTX-88 32x8x2x1 house console with eight matrix outputs. Strosahl said, “I’m satisfied with the Wheatstone M-16 monitor console and feel that it was a good choice for us. It has a clean signal design and a straightforward layout.”

On Stage Audio of Elk Grove Village, Illinois, is an industrial sound company specializing in corporate theater and entertainment. **Mario Educate** is president of this relatively new audio company. A large industrial client list has helped OSA quickly establish themselves as one of the main industrial sound companies in the Chicago area. Clients include IBM, Anheuser Busch, McDonalds, Dupont, Swatch, and Merrill Lynch. They will be in Honolulu from April through May, working for Rolm Telephone; an entire sound system was shipped over. Future business includes a four-month summer tour with McDonalds.

On Stage Audio’s equipment list shows 16 Turbosound TMS-4 speakers, 44 Ramsa WS-A200 speakers, Crest 8001, 4001 and 2501 amplifiers, Yamaha 40-channel PM-3000 house consoles and EAW SM-155P and 202 stage monitors. Technical director **Greg Smith** commented on the A-200s: “We use these for delay points and smaller shows. We rig them up with

our own flying system. These are the best little speakers we have heard. They have a lot of punch, but are still real smooth-sounding. The Ramsa A-200s are ideal for the corporate environment.”

In December, OSA staged the Bicentennial Ratification Celebration of the Constitution of the United States in Dover, Delaware. The event, sponsored by Merrill Lynch, was held in the C5A aircraft hangar at Dover Air Force Base. Designed as a washing bay for the world’s largest plane, the hangar was host to 3,000 guests in formal attire. The sound system utilized Turbosound TMS-4 and TMS-3 boxes powered by Crest 8001 amplifiers. OSA also supplies all audio equipment for two hotels—the newly opened Fairmont Hotel in Chicago, and the Fountainbleu Hotel in Miami Beach, Florida.

Aloha! Another Hawaiian sound company is in the news. **Audissey Sound** just purchased a Gamble HC-40 house console from California-based **Schubert Systems Group**. The purchase of the 40 x 16 x 2 console is designed to give Audissey an edge in the increasingly competitive Hawaiian pro audio market. They already handle a majority of the installation, service work, and sound reinforcement business in Hawaii, and have begun to acquire industrial accounts as well. The Gamble board, a 30 x 12 TAC Scorpion monitor console, along with proprietary main and monitor enclosures powered by Crest 4001s and Biamp 2500s amplifiers, make this one of the premier P.A. systems in Hawaii. Their newest P.A. cabinets are patent-pending, 2-way boxes that incorporate two 15-inch speakers and a 2-inch horn. There are ten of these new boxes and 20 of the older 3-way proprietary HiPack (BC-2T) LowPack (BC-2TB) cabinets in Audissey’s inventory.

Amplified oral majority: The **Thomas Road Baptist Church**, home of evangelist **Jerry Falwell**, recently installed 15 JBL 6260 amplifiers, 12 JBL/UREI 5547A equalizers, one UREI 525 electronic crossover, assorted JBL horns and drivers, Cabaret Series cabinets, and several hundred JBL 8110 Industrial Series speakers. In this installation, the signal to each individual horn in the house is independently equalized. **American Audio** of Madison, Wisconsin, oversaw the project.

Another new company: **Fidelity Sound Reinforcement** from Virginia Beach, Virginia, reported their first show ever. Their new system is composed of a TAC Scorpion 32 x 8 x 2 house console, a Hill 24 x 8 stage board, Carver power amps, eight EAW KF550 P.A. cabinets and four EAW SB 550C subs.

Morgan Sound out of Seattle, Washington, is involved with several aspects of the music industry. **Susan Morgan** explained, “We do retail sales, recording studios, and maintain a touring sound company. In the past we mostly did regional tours centered in the Northwest; now we’re picking up more commercial and industrial accounts. Our main system is a demonstration system for the JBL Concert Series line. We also do a large studio business being Sony and MCI dealers.” For sound reinforcement, Morgan Sound has three basic systems—two are older Northwest box systems with Soundcraft 32-channel 800B house, and 32-channel 400B monitor consoles. The new main system is a flyable JBL Concert Series P.A. comprised of 40 mid-high pack cabinets and 24 subwoofers powered by JBL 6290 amplifiers. For this system, the house console is a 40-channel Yamaha PM3000 and the stage console a 400B Soundcraft. Recently they provided sound reinforcement for part of **The Nylons’** Northwest tour.

Linear Sound provided complete theater sound reinforcement for a two-act Billie Holliday musical play performed at **Theater on the Square** in San Francisco. . . **Kent Kline** reports continued bookings of Hispanic dance shows at various fairgrounds and convention sites in Southern California with acts such as **Los Yonics**, and **Los Tigres del Norte** . . . Linear does most of SF’s **Chris Isaak’s** sound on the West Coast and arranges consoles and other equipment for tours elsewhere. . . Other events cited were the **Gospel Academy Awards** at the Paramount Theatre in Oakland, California, March 12th, and several shows with **Paul Carrack**, **Natalie Cole** and **Alexander O’Neal** . . . Commercial installations for Mt. Zion Hospital and PG&E were recently completed.

Sad news: Long-time Audio Analyst cabinet maker and master carpenter **Pierre Marois**, 35, recently passed away. He was a premier carpenter and

GAMBLE 56 SERIES EX ON THE ROAD WITH — GRATEFUL DEAD, HUEY LEWIS & THE NEWS, BRUCE HORNSBY & THE RANGE, DOOBIE BROTHERS, AL JARREAU, HARRY BELAFONTE, OINGO BOINGO, TOTO, AND POPE JOHN PAUL II.

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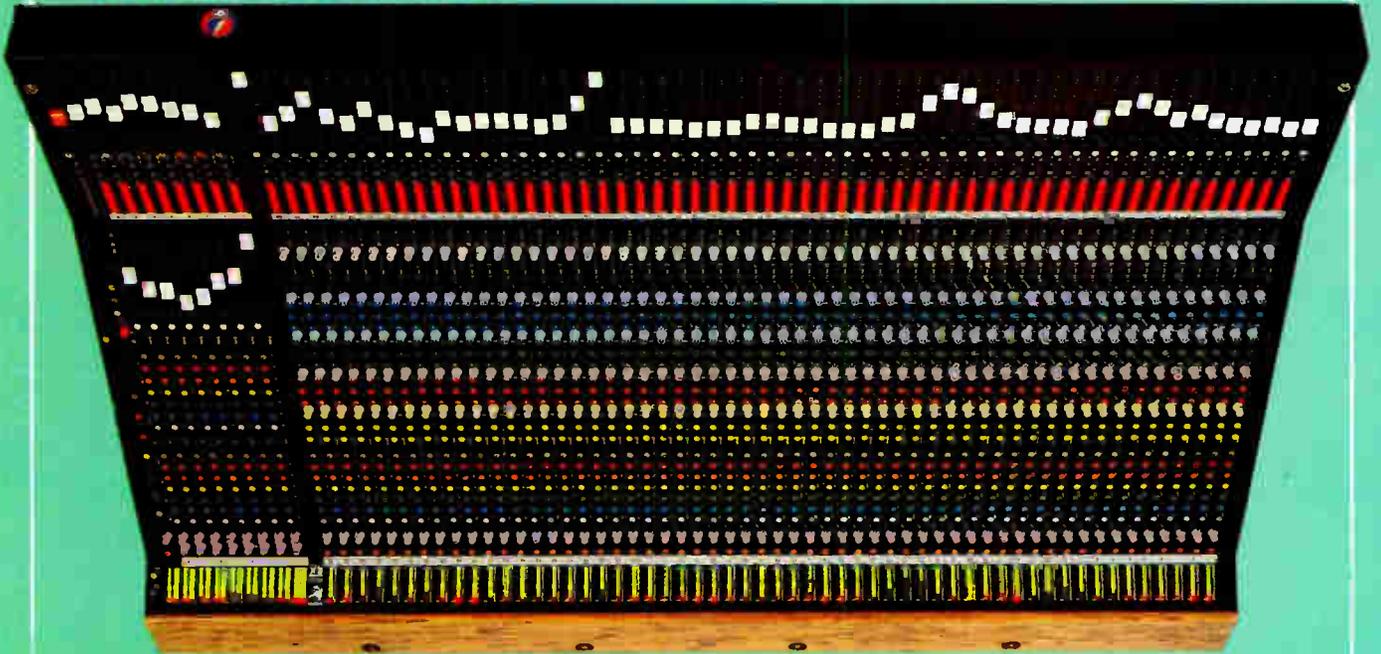
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codesigner of various Audio Analyst wedges and P.A. system cabinets. He will be fondly remembered for his many contributions.

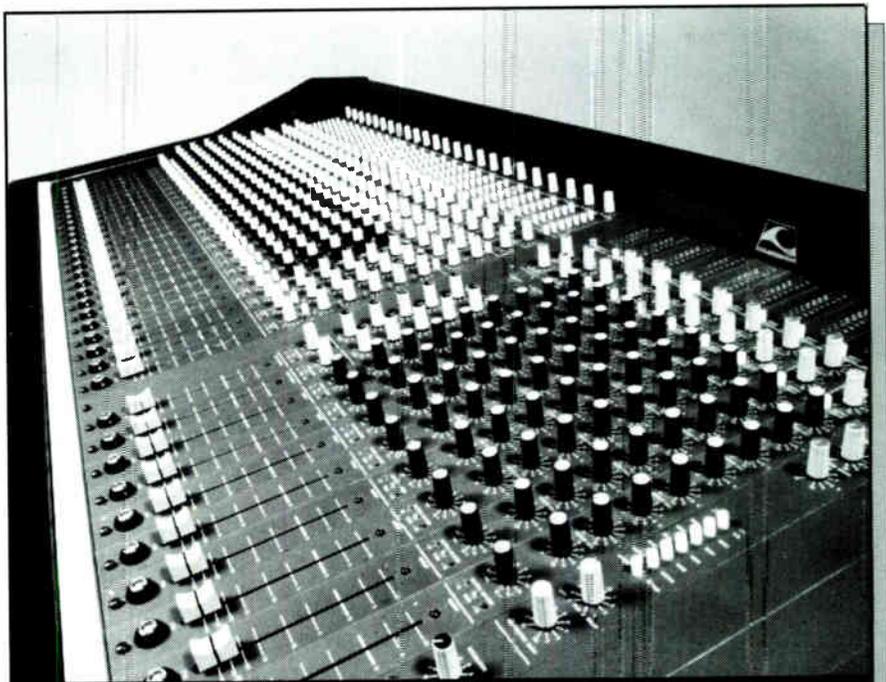
C.V. Loyde Sound is a successful six-outlet retail music company centered in Champaign, Illinois, home of the University of Illinois campus. C.V. Loyde also provides sound reinforcement and technical support for the entire area, as well as building custom P.A. and monitor systems for regional and local bands. Credits include building and packaging a complete monitor system and splitter for guitarist **Adrian Belew's** last tour. Currently C.V. Loyde has a small Meyer UPA and USW sub P.A. system, and is in the process of building a new 5,000-seat-capable P.A. system designed to replace their former system that just recently sold.

Ever since the **Little Steven & the Disciples of Soul** tour ended, New York's **Andrews Audio Tours** has seen plenty of action in the ring. Owner **David Andrews** reported, "We have been doing a lot in Atlantic City. Lately we've been using a 20 MSL-3, eight UPA and four 650 sub Meyer P.A. for such events as World Wrestling Wrestlemania IV, the Mike Tyson/Larry Holmes heavyweight championship boxing match, and various other fights." Andrews Audio was responsible for the live sound at the nationally broadcast **Grammy Awards** held in March at Radio City Music Hall. Other business included several short tours with the **New Jersey Symphony Orchestra** and the sixth anniversary of **Late Night with David Letterman** at Radio City Music Hall... Andrews also noted the completion of a new 3-phase power distribution system and the purchase of 80 channels of **Brooke Siren System** 1-in/4-out active splitters. ■

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

NAMM PART 2

Last issue, we talked a bit about the politics behind NAMM. This time, let's take a look at some of the trends at the show.

First, there were a ton of new guitar controllers, and improved versions of older controllers. One of the best, and most expensive (\$3,400), was the Stepp DGX. This is a stripped-down version of Stepp's DG1 in that the synthesizer section is no longer included—a reasonable idea, considering

that with a MIDI-out plug, you can access any synthesizer you want. It's a dedicated controller (no natural string sound is possible) and uses two sets of strings, one for fretting and one for strumming. The fretting strings can be as loose as you like if you really want to go wild. Assignable controllers, mono/poly operation, touch operation (just fret the string for a tone), clean tracking, and numerous other features make this a very promising entry. I've had a chance to play with this a bit, and it does seem like one of the better and glitch-free ways to translate string motion to MIDI.

For me, the surprise of the show was the Beetle MIDI guitar. This is a completely self-contained guitar with a MIDI plug output. Beetle uses ultrasonic technology—apparently it measures the distance between the end of the string and where it's being fretted—and in the process, overcomes many of the limitations of standard pitch-to-voltage conversion. Although it's not in production yet, I'd vote this \$1,295 MIDI guitar "most likely to succeed."

Another way around the pitch-to-voltage conversion problem is fret-wiring, which is used in the Valley Arts MB-4 MIDI bass. It's available as a complete unit for \$2,695, or you can get a fret-wired neck to add to your own bass for \$1,975. Yet another option is to have your existing bass modified for \$1,695. Fret-wiring means that you can't bend notes, but the tracking is very good.

More standard pitch-to-voltage conversion techniques were represented by Zeta with their Mirror 6, Passac with the improved Sentient Six, and a new Casio guitar with tone generators built in (it has both an audio output from the tone generators, and a MIDI plug for feeding different synthesizers). The Passac has some interesting twists—it can sense pick motion (up or down) and assign these to differ-

Craig Anderton checks out the Stepp DGX MIDI guitar at the show.

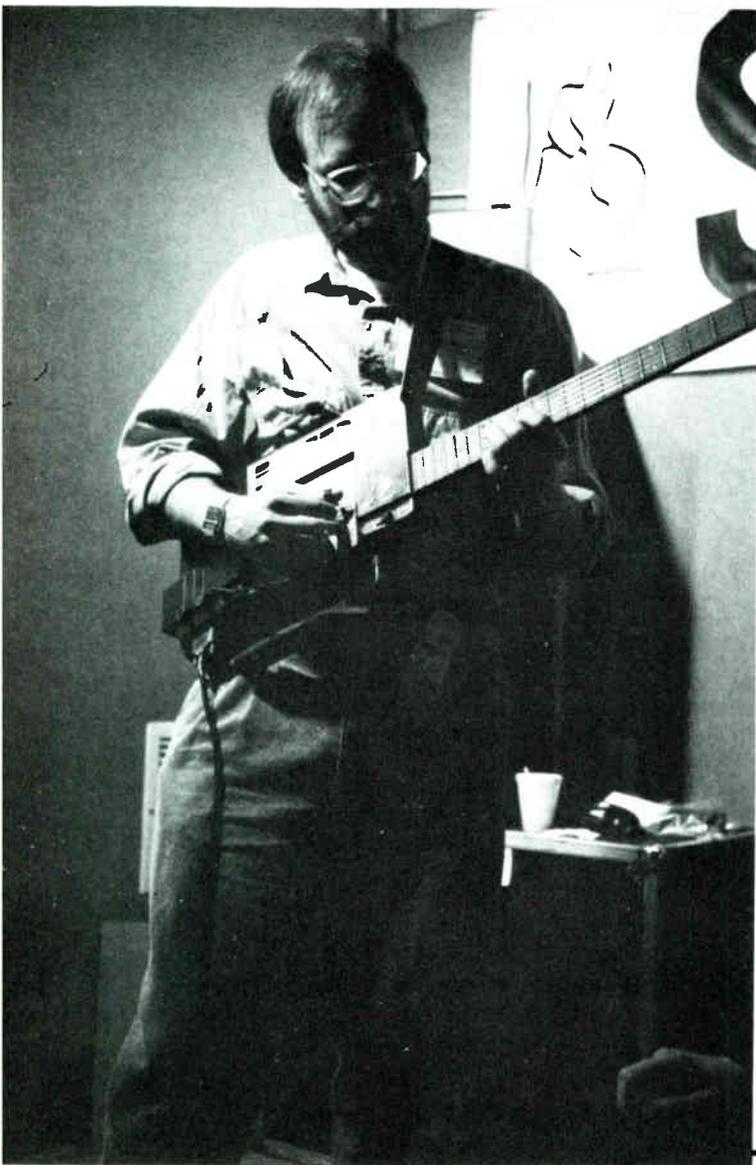
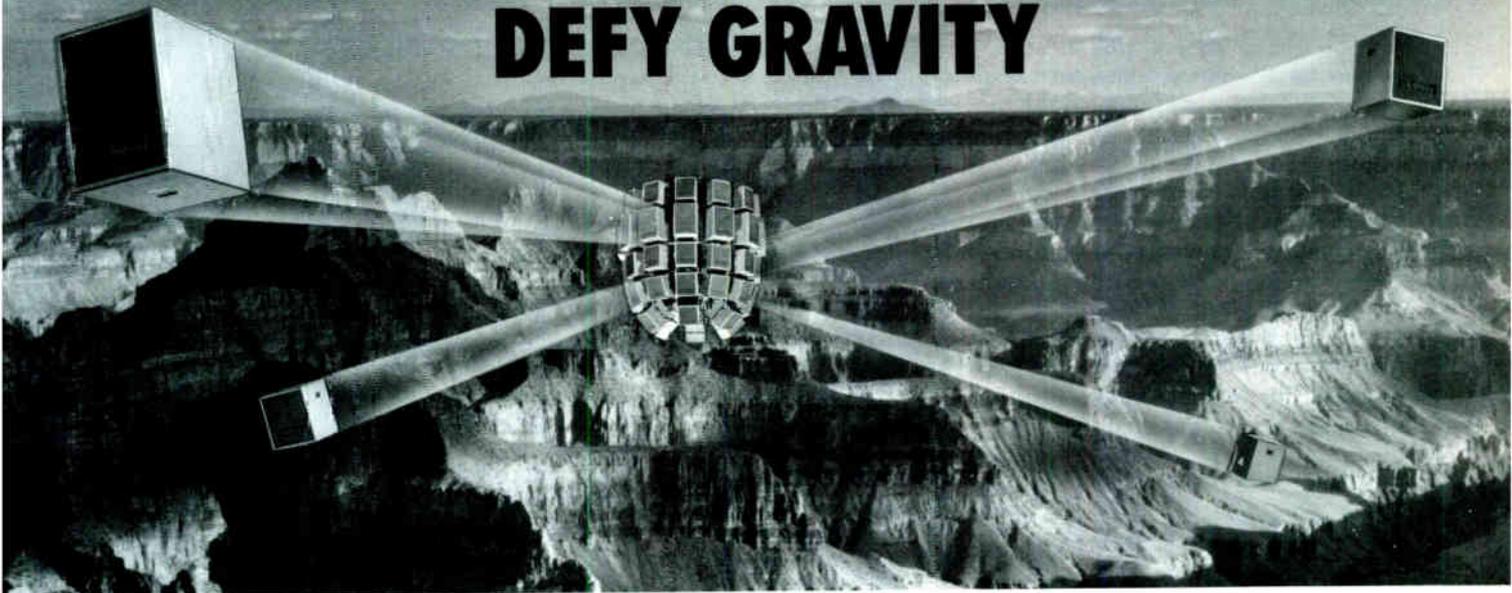


PHOTO: DAVID KARR

CONQUER SPACE, MASTER TIME, DEFY GRAVITY



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The TSE System focuses Turbosound thinking, outwardly radical yet intrinsically sensible, on the problems of fixed installations. TSE is more than a collection of cabinets: it's a true system, with all elements working together. A variety of straightforward designs, all producing distinguished sound with security and reliability.

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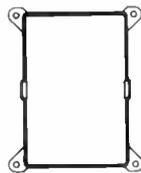
In large venues, a point source cluster is often best. TSE flying hardware simplifies cluster design and installation: complete systems have been installed and tested in one day. Each component is load-certified by a UK government-approved testing organization. An expensive proposition, but you should know how your system will perform. Equally severe testing confirms the audio performance of TSE enclosures.

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TSE components are made for each other. That makes it easy for you to optimize a TSE system for any installation, large or small. There's no easier way for you to bring your own ideas about sound reinforcement to reality: Dozens of different TSE systems in major venues worldwide prove the point.

TSE systems can't grant you supernatural powers, but they will give you superbly natural sound.

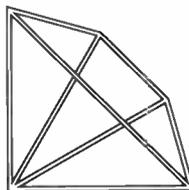
TSE Flying Frames remove load stress from the cabinet. Connected with Quicklinks, frames and cabinets pivot to form a smooth coverage arc. Vertical dispersion is easily adjusted with the TS-6 or TS-10 strap connected to the bottom flying frame and the suspension quadrant.



TSE-111—10" TurboMid + HF horn/driver.
Fits the FF-111 Flying Frame, with a square frontal cross section to let you change dispersion patterns by rotating the frame.



Horizontal dispersion is provided by 90° Suspension Quadrants: each quadrant will hold any combination of TSE enclosures. Combining quadrants yields horizontal dispersion of 70°—360° and vertical dispersion of 50°—270°.

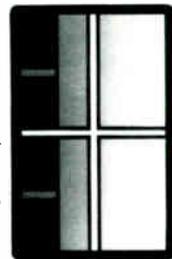


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Steven Halpern

PRODUCTION & DEFINITION IN THE NEW AGE

by Randy Alberts

The music ranges from minimalist meditative to lush orchestral, the category eludes any traditional pigeonholing, and the titles are as varied as the landscapes they describe. Yet the sphere of new age music's influence on the radio and record industry continues to grow while its leading edge remains largely undefined.

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Definitions

So what exactly is new age music? Is it what we buy in alternative book stores? Is it what we see on the new

—CONTINUED ON PAGE 122

ADRIAN SHERWOOD ENGLAND'S MASTER MIXOLOGIST INVADES THE STATES WITH TACKHEAD

by Bill Milkowski

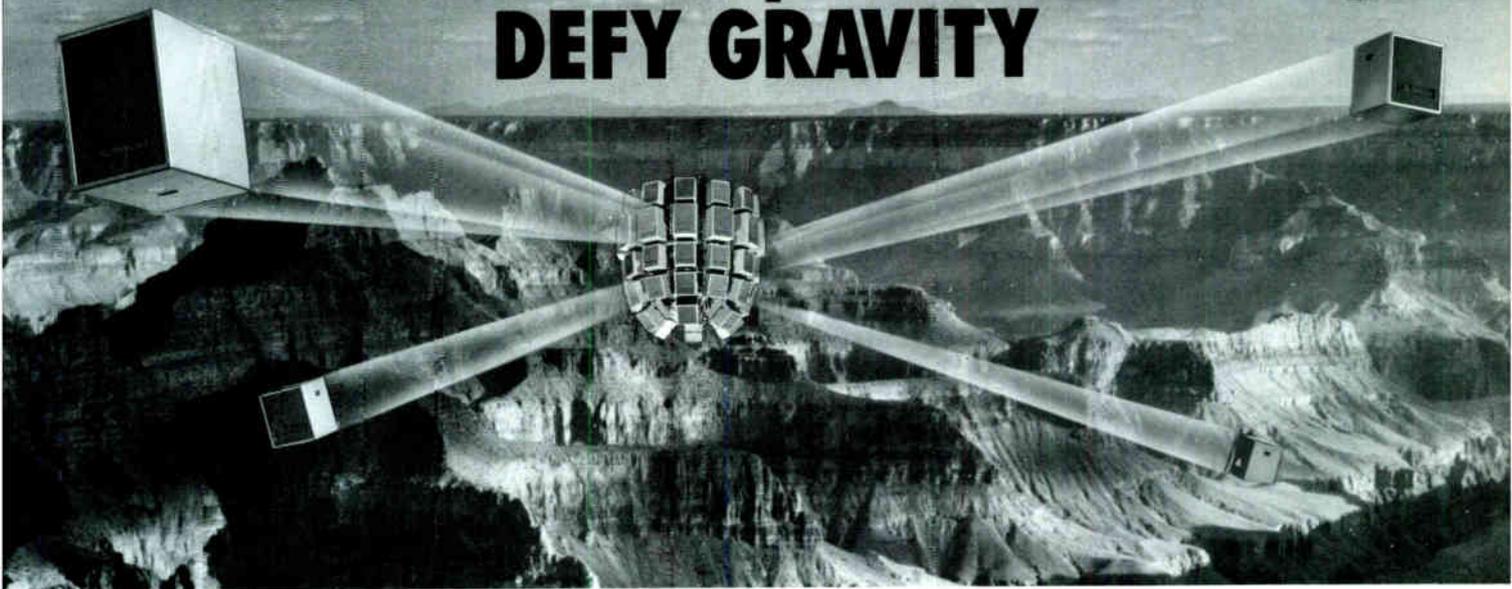
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Using radical echo, reverb and harsh editing

Adrian Sherwood (center, squatting) with Tackhead (L to R): Gary Clail, Keith Le Blanc, Skip McDonald and Doug Wimbish.



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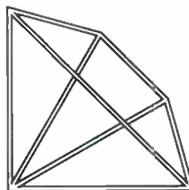


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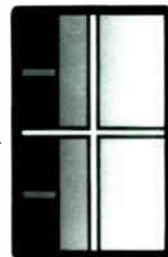
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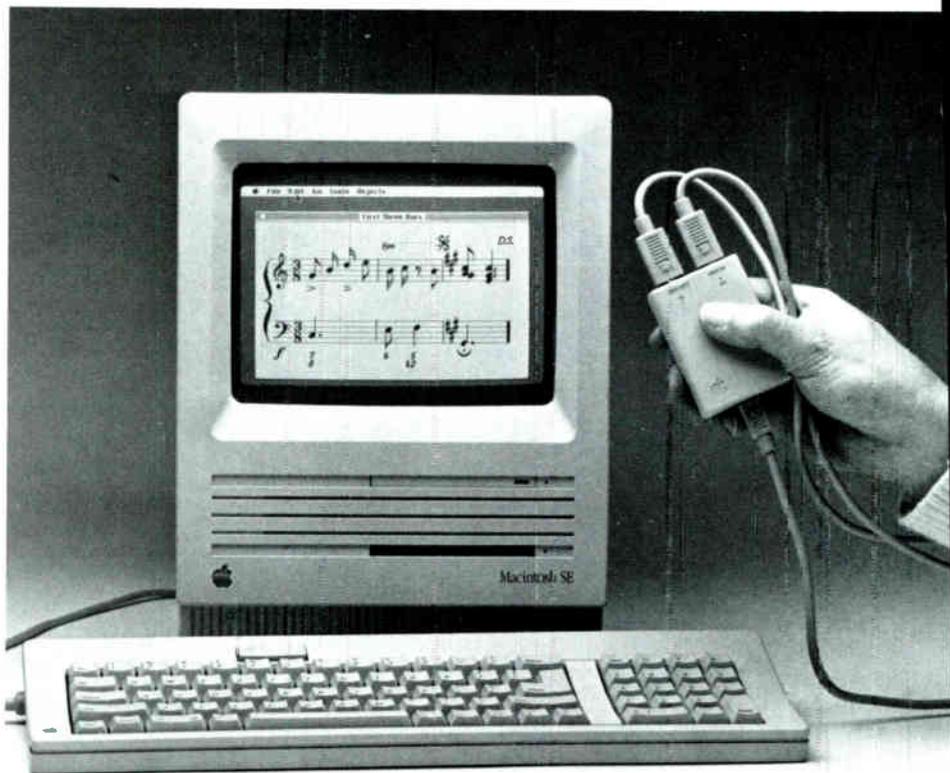
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ent MIDI channels, as well as sense where on the string you pluck the note. This last parameter could be easily assigned to, say, velocity or aftertouch, and could conceivably operate more reliably than trying to extract that data from string dynamics, or from rotating a controller knob.

At present, it seems that guitar synths are used mostly for mind-boggling breaks in the middle of a heavy metal concert. That's one obvious application, but MIDI guitar really does open up a lot of other avenues, particularly with regard to MIDI sequencing and driving samplers from guitars. Although the public reception to six-string MIDI has been lukewarm at best, perhaps this new generation of controllers will start to turn things around. I know that I'm using MIDI guitar more, and enjoying it more too.

In synthesis, it still seems that the big buzzword is L/A synthesis, as exemplified by Roland's D-50. Roland unleashed a new bunch of products using L/A synthesis, one of which, the D-20, combines a keyboard, tone gen-



Apple unveiled their \$99 MIDI interface for the Mac, but more importantly, has now taken a very serious interest in the musician market.

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erators, sequencer, and disk drive, all in one unit, for \$1,795. It seems that this is poised in direct competition with Ensoniq's new SQ-80. Speaking of Ensoniq, their EPS (Ensoniq Performance Sampler) was quite a hit—although some people didn't like the feel of the keyboard. Once you get used to the benefits of polyphonic aftertouch, though, you'll probably find yourself willing to put up with the "klack" at the bottom of the key travel. Even if the EPS doesn't feel all that great in an absolute sense, I can play it more expressively than any keyboard I've played since the Sequential T8 and Kurzweil MIDIboard, and that's saying a lot.

In recording, Tascam introduced a rack-mount 8-track deck that uses standard cassette tape. According to a Tascam representative, they've been able to accomplish this using new head technology. The sound quality is just as good as their 4-track equivalents, extending up to 15 kHz. I had heard rumors about this unit before the show, but the reality was more than I expected; there are quite a few automated/block repeat functions available, too. For getting down quick 8-track demos, this machine is a mon-

ster, and a relatively small one at that. List price is \$2,295 (it had originally been projected to sell for less, but the currency situation with the dollar and yen meant price increases for a lot of Japanese products).

I also couldn't help but notice the increasing interest in the AES/EBU interface. Yamaha, Roland, and several others see this interface as being a significant part of the studio of the future, and I can see why. Just think of how many A/D converters are living in your studio right now. A signal goes through an A/D converter on the way to being sampled, then through another one as it passes through a digital delay, and yet another one as it goes into a digital recording medium. Why not just keep the signal in the digital domain as much as possible in the first place? Indeed, the converters are where a lot of the problems in digital audio lie, so the fewer of them, the better.

Finally, it's worth talking about the computer presence at the show. Apple and Atari both took booths to woo the musician, and surprisingly, there was a lot of interest in the Amiga. It almost seems like the Amiga has gone through a state of suspended animation the past year, and now, finally, software for the machine is starting to shake loose. With the PC remaining a constant, it looks like, for better or worse, all four main families of music computer will continue to slug it out with no clear-cut winner. This might explain one of the hot trends at the show—porting. Quite a few programmers are earning gainful employment by translating programs from one computer type to another. That seems like reinventing the wheel, I know, but since all the wheels are built to slightly different specifications, I guess you don't have much choice.

Well, tomorrow it's off to check out the Frankfurt show. This show has become more important in the past few years, and it will be refreshing to get a more international perspective on the state of things. If anything of interest goes down, you'll hear about it in next month's column. ■

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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Steven Halpern

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Using radical echo, reverb and harsh editing

Adrian Sherwood (center, squatting) with Tackhead (L to R): Gary Clail, Keith Le Blanc, Skip McDonald and Doug Wimbish.



techniques, not to mention white noise, found sounds and industrial noise effects panned into the mix, the wily Brit pieces together his dense, rhythmic textures like a Dr. Frankenstein in the laboratory.

As longtime collaborator Mark Stewart explains, "We basically destroy what we've made and then make it into something else by distorting it, treating it and spending hours in the studio manufacturing different sounds."

This highly unorthodox approach has made Sherwood the darling of the London disco scene. For live gigs with his group Tackhead, fans crowd around the sound booth to watch him mix, turning their backs on the musicians up there on stage. He's a star on his own turf and now he's ready to make an assault on the States with Tackhead.

This powerful force invading the dance floors of America is the union of Sherwood's dubbing skills with the relentless funk-power of three Americans—drummer Keith LeBlanc, guitarist Skip MacDonald and bassist Doug Wimbish, all of whom formerly worked together in the '70s and early '80s as the house rhythm section at Sugar Hill Records. These three funky gentlemen were responsible for the grooves on such hip-hop hits as Grandmaster Flash & The Furious Five's "The Message" and their follow-up hit, "White Lines," as well as countless titles by the likes of Duke Bootee, Soulsonic Force, and the Sugar Hill Gang. They met at a New Music Seminar in New York in 1983 and end-

ed up joining forces under Sherwood's On-U/World label in England. The combination of strong backbeat and innovative dubbing techniques instantly marked Tackhead as a band to be reckoned with.

As the group's own promotional hype put it: "This disc is as congenial as a B52 bombing run . . . napalm immersion tactics guaranteed to put bass in your face and spray your brain with rapid fire drumbeats."

Sherwood gained his reputation as the ultimate mixmaster through his work on reggae dub albums by Prince Far I, African Head Charge, the Dub Syndicate and Lee "Scratch" Perry during the early '80s. After hooking up with Mssrs. LeBlanc, Wimbish and MacDonald, he formed a production company with them that proceeded to put out product on a regular basis under various names—Fats Comet was the more commercial vocal-oriented stuff (check out their cover of "Stormy Weather"); Mafia was a thrashing vehicle for politico frontman Mark Stewart (formerly of Pop Group); while Tackhead remained the turbulent funk outlet for the boys, featuring guest rapper Gary Clail.

Last year, Fats Comet got a licensing deal in the States with Upside Records (225 Lafayette St., Suite 1109, New York, NY 10012) while Tackhead had one single, "The Game," on Island's hip-hop subsidiary, 4th & Broadway. More recently, the Canada-based distribution company

—CONTINUED ON PAGE 126

DAVID WILLIAMS SUPERSTAR SESSIONS

by Randy Alberts

Preparing to meet a top-notch producer/session player here in Los Angeles can include some heavy typecasting. With credits including Michael Jackson, Michael McDonald and Madonna, there is no telling what kind of ego to expect for lunch.

Yet given the significance of his track record, it was a pleasant surprise to find David Williams very warm, friendly and quite atypical. Beside his obvious studio talent are these traits which set him apart from other qualified

candidates available to the likes of Michael Jackson. "He calls me his big brother," Williams says. "I won't work with people that are hard to talk to. It's just not worth it. That communication has to go both ways."

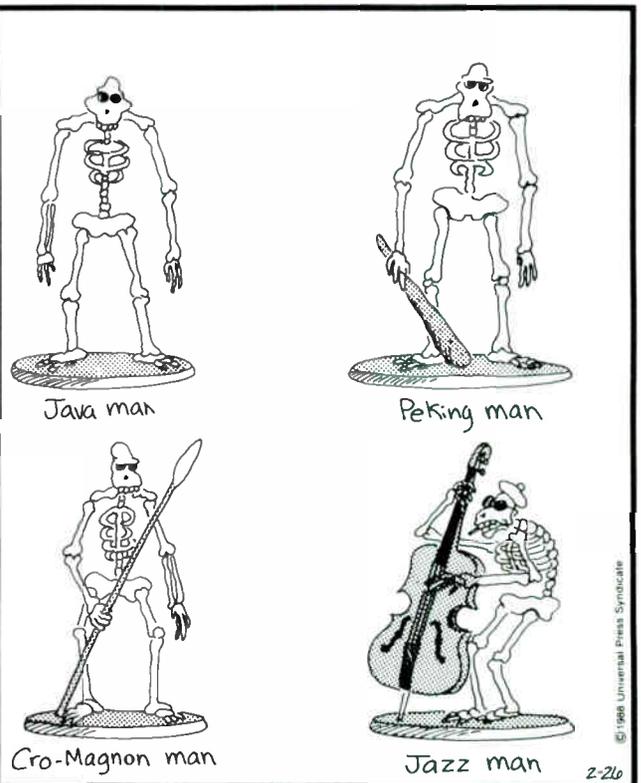
That two-way communication currently has Williams in the producer's chair for the new Boz Scaggs album, and at the helm for Nick Kamen, a platinum star in Europe. Williams is also known for his excellent guitar and songwriting work: he recently completed projects with Phil Collins, Robert Palmer, Jody Watley and The Crusaders.

Williams began playing gigs in his native Virginia at the tender young age of

—CONTINUED ON PAGE 127

THE FAR SIDE

By GARY LARSON



Hominid reconstructions

—NEW AGE, FROM PAGE 120

trade paper charts? Or is it the hybrid sound we hear popping up on satellite feeds across the country?

Perhaps a look at its origins may explain why today's marketing and programming may be confusing the identity of a not-so-new age of music.

What most consider to be the "original" new age has its roots in the post-psychedelic, meditational music of the late '60s. People began looking inward, and the sheer volume of rock or the blazing virtuosity of jazz fusion didn't seem appropriate for peaceful meditation and relaxation. The healing potential of sound was being explored, and some musicians began to change the way they approached their music.

Artists like Steven Halpern, who was playing fusion rock trumpet with Larry Coryell, began to feel the physical effects of volume. "Even playing at medium volume levels five nights a week started to do some strange things to my body," Halpern recalls. "I was noticing problems with my knees, stomach and of course my ears. An



Suzanne Doucet

examination showed that these areas were directly in line with my amp's speakers."

Halpern began creating his healing "Anti-Frantic Alternative Music," a series of albums that are characterized by warm, soothing Fender Rhodes with washes of synthesizers and sound

effects. "My research suggested that more deeply therapeutic states of mind could be achieved by listening to more open-ended music," he says.

These social and musical changes were also happening in Germany, where artists such as Tangerine Dream, Christian Buehner and Suzanne Doucet were working with new instrumental music that was intended to let the listener be just as creative as the performer.

"New age music is a path," says Doucet, who now owns Beyond Records and the Only New Age Music store in Los Angeles, "much like any other metaphysical or esoteric way to discover more of what life is all about. People began expanding their consciousness in the '60s, and when one realizes the limitless boundaries of the mind, one also begins to hear and compose music differently."

Doucet, who also created the New Age Music Network in 1983, is at the hub of the new age music movement. She, like many of the pioneers of this music, is concerned that too much music is being billed as new age.

"Whatever state of mind the musician is in at the time of recording is transmitted by the music," she notes, "so someone who simply drops the vocal and drum parts and packages it as new age isn't necessarily creating new age music."

Perhaps this identity crisis is a question of semantics. For years now the same thing has been happening within jazz categories: any instrumental music hard to classify was put under the catch-all name of "jazz."

Steve Kindler, producer and recording artist for Global Pacific Records, has been struggling against this type-casting terminology for years. He played violin in John McLaughlin's ground-breaking Mahavishnu Orchestra, and recently had the same role on Kitaro's world tour.

"Ten years ago what was labeled as jazz is today being called new age," Kindler says. "This music is much more of a holistic lifestyle than another musical soundtrack."

Kindler is also concerned about what the listening public considers new age. "The musicians and producers are currently writing the book on it, but the marketing power of the big labels will ultimately have the last word on what the public perceives as being new age music."

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Ray Platt, owner of Paradise Boutique Records, sees this style of music having sociopolitical roots. "If rock and roll was a product of the industrial age, then new age music is a product of the inner information age," Platt says.

Platt is currently forming Global Music Seminars, a service organization that will participate in the education of the new age market. "The goal of the seminars will be to present an overview of the differing styles and historical perspective of new age music to record store personnel and consumers alike," says Platt. "The record buying public will be more educated, especially if the retailers are giving informed advice about what to buy."

These seminars could be beneficial to many people, including Steve and David Gordon of Sequoia Records. One of many "grassroots" new age labels, Sequoia has actually been avoiding the larger record chains in favor of the more informed and sympathetic metaphysical book store outlets.

"Remember that new age music grew up in the book stores, not the record shops," notes Steve. David echoes his brother's concerns: "The record store personnel aren't that knowledgeable about new age, and they generally don't know how to present this music to the consumers."

To further confuse the issue of definition, Windham Hill, considered by many as typifying the new age name tag, prefers the vague category of "Windham Hill music." This is the same label profile taken by ECM in the '70s to avoid being placed in the jazz record bins. Today, most major record chains do have a separate "Windham Hill" section.

If average new age consumers are a little confused about the exact origin and identity of what they are buying, it certainly doesn't show in the steadily increasing sales figures. Although 50,000 units is a success in new age but a disaster in rock and roll, it is not uncommon to find titles selling consistently for three, five and even eight years, suggesting that this music has real staying power.

A New Age of Production

The technical ways that producers and artists create this music are not that different from other musical productions. Each producer has developed her/his own studio technique, sometimes drawing from prior experience

in jazz, rock or classical music, but little that is altogether unique to new age.

"It's just a matter of establishing a rapport with the artist, like any other creative or business relationship," says Kindler. "A common denominator, such as a great painter or spiritual master, will always help to carry a project through."

But what *is* different about new age producing is new age philosophy. In fact, this philosophy sometimes seems to be inherently more important to recording than any studio trick, and being in tune applies to more than just the instruments.

"I have a 'Zen-ish' approach to producing," says Doucet. "Most important is being in tune with yourself, everyone and everything in the room, and treating the equipment as living things."

It took a few sessions until the engineers at Music Annex Studios got used to Halpern's style of preproduction: "I'd walk in with my candles and crystals, turn off the lights, and spend the first hour just getting used to the room—on the clock, of course!"

Halpern is very much into first-take spontaneity and prefers less cluttered musical arrangements. "My music is

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finished in the mind of the listener, presenting a molecular duet with them. Rarely is it a complete product ready for immediate consumption."

Kindler has a slightly different approach to arranging. His classical upbringing and his experience with McLaughlin have shaped the way he produces new age music today.

"I think that new age production and arrangement have more in common with classical music than with the standard pop formats," he says. "We worked classically in the Mahavishnu Orchestra, always experimenting with slow attacks and long decays to create completely new envelopes."

With the abundance of samplers and synthesizers in most new age music, how has the MIDI revolution affected the way this music is created? "My classical training, working in the context of an orchestra, really put me in good standing for the huge, sonorous textures that synthesis offers us," Kindler says.

And though Halpern likes to keep his music simple, he does find the



Steve Gordon

new technology a blessing: "Sampling has allowed me to match on tape what I hear compositionally in my head, and vice versa: sometimes the sounds themselves will suggest whole new compositions to me."

With feel and spontaneity being key elements for new age music, it appears



David Gordon

that sequencing parts is something that is not used too often: most prefer overdubbing by hand as opposed to the computer interface. For now, MIDI seems to be best suited for its layering capabilities.

Conclusions

Considering its long history, steadily increasing record sales and recent radio interest, it would appear indeed that new age music has found its place in the hearts of adventurous devotees everywhere. It's a music that provides a canvas for the listener rather than delivering a complete panorama.

But like many trends in music there can be a lot of jumping on the bandwagon and imitation. With an abundance of artists from other musical styles coming out with "new age" releases, there is a chance the genre will become diluted.

"The recent flood of new musicians into the market will only bring the cream to the top," argues Kindler.

"I see the true new age musicians gaining full acceptance into the mainstream in the 1990s," adds Doucet. "Today's new age stars are enjoying some well-deserved recognition, but they aren't completely representing what I consider new age music."

It does appear that for new age musicians there is a lot more at stake than just being the next new age superstar.

"There is a consciousness component to this music. It's not just a formula of slow notes, scales and tempos," says Halpern. "This is something very important that many of the newer art-

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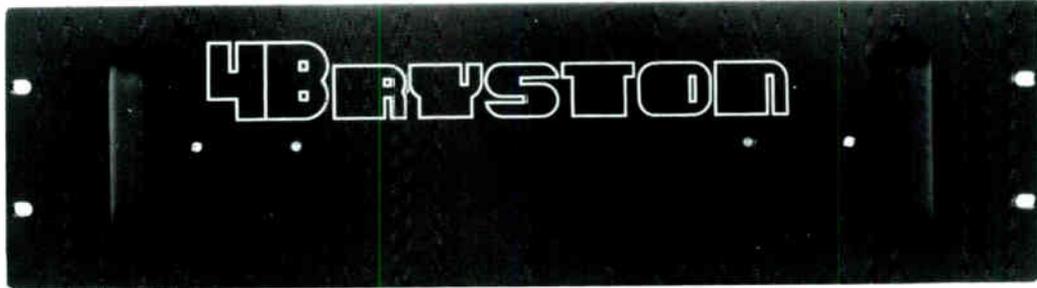
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MUSIC · NOTES

ists have completely missed.”

So, without the platinum lure that other musical forms currently have to offer, what does the striving musician look for in new age music?

“People write from all over the world saying what a profound difference this music has made in their lives,” says Kindler. “That’s all any artist, producer or label should need to let them know they are doing the right thing.” ■

—SHERWOOD, FROM PAGE 121

Nettwerk Productions released an album of Tackhead singles hits that rocked the UK called *Tackhead Sound System*, now available in the States.

And following a mini-tour of the States in February (Boston, New York and San Francisco) it seems the word is slowly but surely getting out about Tackhead.

“We’re in a situation now where we’re a little more visible, though we’re still faceless to the general public,” Sherwood says. “Yet when we

play in London we get 2,000 turning out to see us. In Bristol and Liverpool we get all the football rowdies coming to see us and the place goes berserk. It’s really insane, everybody up dancing and screaming. But in New York sometimes the people are so trendy and think they’re too cool to dance. So when that happens I start piping white noise and high frequency hydraulic drills through the P.A. That usually gives ‘em a buzz. If they don’t dance, I fry their brains.”

The crowd of Tackhead fans and curious New Yorkers at a recent Ritz performance in Manhattan didn’t have to be told twice to shake their booty. The throbbing pulse had the whole place rockin’ ‘til the wee hours. Special guest guitarists Joe Satriani (Wimbish’s handmate in Mick Jagger’s new touring band) and Vernon Reid came out to jam with the Tackhead gang. And for a rousing finale, rapper Melle Mel took the stage and launched into a vehement version of “The Message” with his old Sugar Hill mates.

Sherwood was having fun with the Ritz’s massive sound system for this Tackhead gig. He played with the

house Yamaha PM2000 24-channel board and the Ritz outboard gear (Roland SRV-555 chorus/echo, Lexicon PCM-41 digital delay, Roland SDE-1000 digital delay, Yamaha Q1027 graphic equalizers, Klark Teknik DN-27 graphic equalizers, Ashly Audio SC-66 stereo parametric equalizer), adding effects on LeBlanc’s snare, MacDonald’s guitar, and Wimbish’s bass from one bar to the next. Sherwood really takes an active role at the mixing console, playing the musicians on stage like instruments while feeding all manner of sonic mayhem through the house P.A. to enhance the hellish aural onslaught.

And when the mix reached a “head damage” level, with hydraulic drill sounds and football crowd unison chants piping through the Ritz P.A. system (a combination of JBL 15-inch and 12-inch speakers with Gauss HF-4000 2-inch horns and Yamaha 25-watt supertweets, all powered by Crown amplifiers) you could see a devilish grin on Sherwood’s face. He loves to shake up the situation.

This apocalyptic, industrial noise crunch is catching on with college radio stations in the U.S. and rates high on the playlists of underground DJs in New York and San Francisco.

Sherwood relies more on intuition than on technology. He works at Southern Studios in London on an old 16-track Wainveck recorder expanded to 24 tracks. His outboard gear includes an AMS digital reverb and a Roland Space Echo. Drummer LeBlanc has triggers inside his Tama shells that set off all kinds of industrial noises and odd spoken-word effects via the Akai S900 sampler. And bassist Doug Wimbish adds his thunderous slap to the pulsating mesh to create a formidable dance groove.

“We’re on the next step beyond hip-hop,” says Wimbish. “Everybody else is on pause. The statement being made by Tackhead is an extension of hip-hop. It started out as an experiment and we keep running new plays. Now we’re just trying to stay creative and keep it together and up to date with what’s happening around the country and around the world. It’s like current events all being summed up in a groove.”

Sherwood chimes in with, “I’m proud of this stuff. I want it to send tingles up my spine. And I want people to have that same reaction when they hear it. I’m not trying to scare

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people. I want to frighten them one minute, soothe them the next and also give 'em a bit of a laugh." ■

—WILLIAMS, FROM PAGE 121

10 in Wes Montgomery-style jazz trios. After finishing high school in 1969, he was drafted by the Army and sent to Vietnam for two years. During his tour he volunteered to play in a military band that entertained the frontline troops. "We would be sent into serious combat zones where the USO wouldn't go, and we could see the fighting from where the band set up," he recalls. "The Army actually enhanced my music. I still treat every gig like it's my last."

After leaving the military in 1972, Williams went on the road playing guitar with The Dells, The Temptations and Marvin Gaye until 1975, when he moved to Los Angeles to settle down and concentrate on his own music. He formed the group Chanson and produced their Top 20 hit "Don't Hold Back." It was then that Williams met Michael Jackson and began a long working relationship that still exists



David Williams

today. He started playing on the *Off The Wall* album and became Jackson's touring guitarist and backup singer. He has only missed the current tour because of an overlapping schedule with his role as guitarist on the recent Madonna world tour.

Having worked with some of the best in the industry, is it a letdown to work with up-and-coming musicians? "I want to have more variety than just the superstars," he says. "My intention was to get some big credits under my belt, and I obviously want to continue with them, but I'd also like to put more of 'me' into a project." Williams was asked for more creative input on the Scaggs album; "Boz is on top of every aspect of his music and the production, but he wanted more input than usual this time."

With a string of heavyweight credits as producer, guitarist, singer, songwriter and arranger, what's next for David Williams? "I want to do movie title tracks and scoring," he says. "I'm not just pop and R&B." Williams is not a stranger to soundtracks, having worked with Pat Leonard on *Nothing In Common* and with Phil Collins on a song for an upcoming movie. "I can't watch a movie anymore without hearing my version of the music in my head," Williams says. "A dream soundtrack for me would be a cross between *Over The Top* and *Gone with the Wind!*" ■

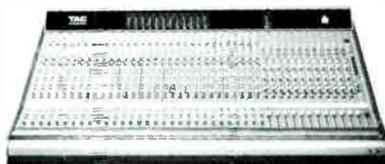
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World Radio History

MAY 1988, MIX 127

be used as an outboard signal processor), direct-to-hard disk sampling, and AES/EBU/SCSI interfaces. Retail pricing on the hardware box was given at £1,700, and at press time, the company was in the process of arranging North American distribution.

One of the convention's major announcements was the Multi-channel Audio Digital Interface, jointly developed by Mitsubishi, Neve, Sony and SSL. Also known as MADi, the concept (proposed to AES and EBU as a possible standard) allows the rapid transfer of digital audio between equipment of different manufacturers via a single, two-conductor BNC connector. While MADi supports the transfer of up to 56 data channels, the two audio devices must be no more than 50 meters apart; however, greater distances may be accommodated in the future via fiber optic connections. Perhaps more surprising than the standard itself is the fact that rivals such as Neve and SSL, Mitsubishi and Sony, have taken the initiative upon themselves; such open lines of communication should be encouraged and applauded.

Speaking of multi-channel digital, Akai's A-DAM recorder finally made its public debut, offering 12 tracks of 16-bit (44.1/48 kHz) digital performance

on a standard 8mm video cassette, with both analog and digital inputs/outputs provided. Pricing is in the \$30,000+ range, including the DL1200 autolocator that can simultaneously control up to three A-DAM units for 12-, 24- or 36-track recording. With the popularity of audio sweetening rooms and MIDI-based recording studios, there should be a healthy demand for mid-priced 8- to 16-channel digital machines, and Akai's A-DAM system may prove to be a very affordable alternative.

Ready for another digital format? Audio + Design Recording's Digi-4 offers two modified Sony PCM-701 processors in an integrated package for simultaneous 4-channel digital recording on any standard NTSC ¾-inch U-matic video deck. A + DR has already begun deliveries on their Sound Maestro hard disk audio system with the first models going to British Telecom and to Foon CD Mastering in Belgium.

A slightly different approach was taken by Paris-based Publison, who have added both internal and external hard disk options, an IBM computer interface and editing software to their Infernal Machine 90 stereo audio computer/sampler/effects processor. The internal HD mod incorporates an 85 MB drive for 14 minutes of mono or seven minutes of stereo. The \$11,000 external drive option yields one full hour of sampling/recording/editing via a 384 MB hard disk, with a SCSI port for additional memory expansion, to a maximum of 16 hours.

However, the future of editing will not be entirely hard disk-based, as both Sony and Studer showed editors for controlling digital tape machines. Sony's DAE-3000 supports both PCM-1610/1630 CD mastering systems, as well as the DASH reel-to-reel format, with advanced memory and rehearsal functions and the ability to handle up to five transports. Studer's DE4003 is designed to operate with either analog decks or their D820X DASH 2-tracks. Off-tape monitoring is standard, and the DE4003 can be integrated with the new Studer/Philips LHH-3050 PQ editor, allowing CD coding to be done in the edit suite.

Interface and digital conversion boxes were omnipresent: London's Hilton Sound now offers the Musi-Comp PDASH patch bay/interface for transferring Pro-Digi tracks to DASH

and vice versa, in either 2- or multi-track configurations. Harmonia Mundi Acustica's wunderkinds showed redither and rehearsal module upgrades for their bw102 digital processor, as well as an external analog-to-digital converter with mic/line inputs and AES/EBU digital outs—just the thing for classical recording and minimal miking techniques. Not to be outdone, Yamaha revealed the much-awaited digital output version of their DMP7 mixer, along with a multi-standard (DASH-AES/EBU-CD-DAT) digital format converter (mdoel FMC1), DMP7 to Sony and Mitsubishi multi-track interface boxes, and the DA202 AES/EBU to analog and AD808 eight-channel analog-to-digital converter. The only question remaining is: "When will Yamaha unveil the 56-input, 24-bus version of the DMP?"

The state of DAT seems alive and well as manufacturers prepare to open the floodgates of product to the U.S. market. Otari's D-650 automatic DAT cassette loader caught the eye of many duplication professionals, as did DIC Digital Supply (of Hackensack, NJ) with their line of DAT pancakes and standard and custom-length cassettes. On the pro side, the Fostex demo of their DAT Digital Master Recorder, locked to a video tape via their low-cost 4030 SMPTE synchronizer, generated quite a bit of interest.

Despite the show's apparent digital mania, analog recording technology was well represented, with the big news being Otari's introduction of the MTR-100A, a high-end entry in their successful MTR series. The MTR-100A, available in 8-, 16-, 16/24-, and 24-track versions, features an auto-record calibration system enabling the automatic alignment of level, bias, HF, MHF, record EQ and phase compensation in under four minutes, along with an optional internal card rack for Dolby SR modules. Studer showed an optional Telcom c4e noise reduction interface for their A820 multi-track, with all NR levels under micro-processor control, and Dolby announced price reductions on their SR system.

All in all, it was quite a show—the latest technology spotlighted in one of the world's truly great cities. One wonders how the 85th AES Convention, to be held November 3 through 6, 1988 in Los Angeles, could possibly top the 84th—we'll just have to wait and see. ■



Otari unveiled their MTR-100A new-generation analog recorder.

JIMMY WEBB

AND

THE FIFTH DIMENSION

by Hal Blaine with David Goggin

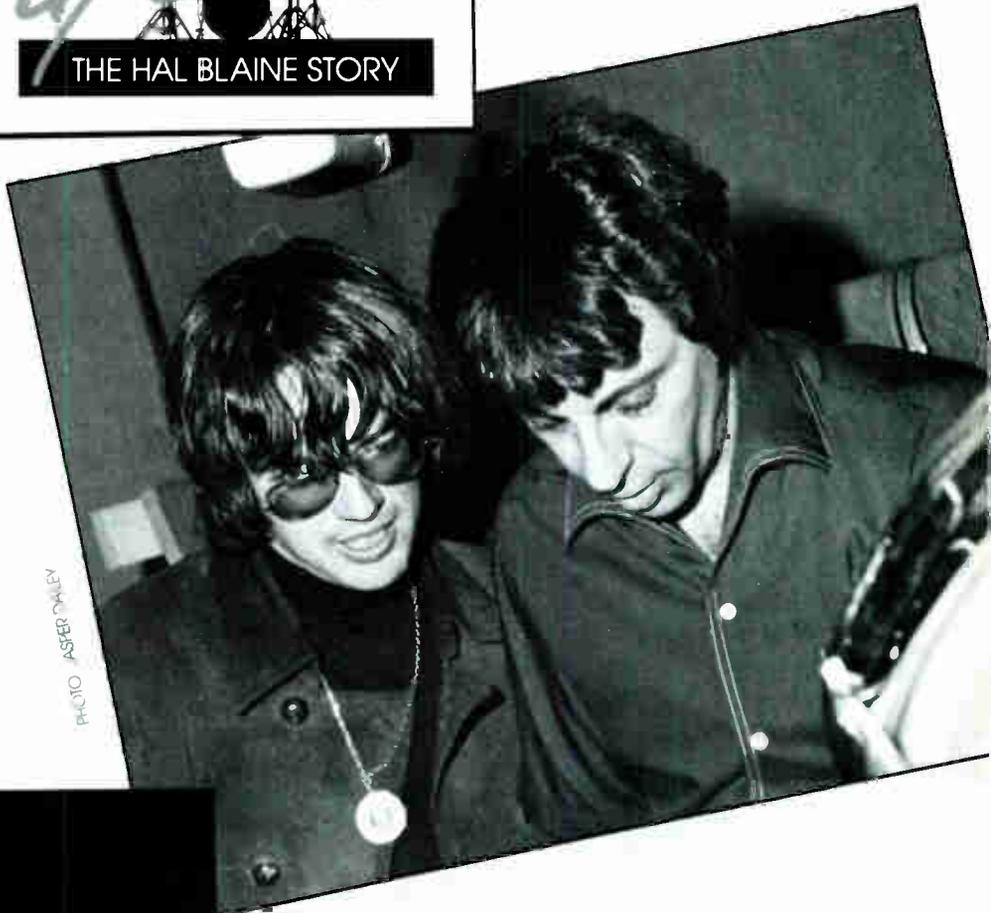
The first time I saw this tall, skinny Oklahoma kid who had just arrived in Hollywood, I had no idea he would become such a major force in modern music. The teenage Jimmy Webb was in town to record a young singing trio from San Bernardino, where he was living at the time. From the start, I knew he had talent—a gift for songwriting I hadn't heard since the days of Cole Porter and the Gershwins.

I first worked with Jimmy at copyist Bob Ross' small home studio near Hollywood and Vine. Bob copied music for all the top arrangers in town and provided the sheet music for many of the major recording sessions.

His studio was actually a converted living room. While we were busy recording, Bob's staff of copyists was working in various rooms throughout



Hal (R) in the studio with Jimmy Webb, circa '66



the house. It was like a small newspaper office, with people running presses and copying machines all over the place. Some were scribbling away with pens in hand, others were preparing onion skins and pasting up the charts.

Just off the front room, which operated as the reception area, there was an alcove where Lou Halmy sat at a tiny upright piano and copied down songs for people who couldn't read music or didn't have the time to write it down. You sang your songs to Lou and as he whistled each phrase he

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committed it to paper, adding the chords and the lyrics to fit the melody line. One of Bob's copyists would then put it on onion skin and file it away. Anytime you needed a dozen copies of your song, you called Bob Ross Music Company and the onion skin went into the duplicating machine. An unsung hero, Bob played a part in thousands of hit songs.

After Jimmy introduced his trio of lady singers to me, he explained that it was his first real recording session. He sat at the piano and as he sang his songs he frequently glanced over to one of the singers. He was obviously in love with this girl, Susie, and had written the songs for her. In fact, just about every major hit he wrote over the next few years was in some way connected with Susie.

Jimmy started commuting to Hollywood every chance he had and made a deal with some people who let him use their studio on a barter basis. He could record as much as he wanted in return for the publishing rights to his songs. It sounded fine to a kid who needed to record and didn't have any money. What he didn't know was that he was giving away a fortune. Most of his early hits are still owned today by those same people. Fortunately, he wrote many more hits and formed his own publishing company, Canopy Productions (named for his "Up, Up and Away").

After Jimmy got free of his initial contracts he signed a solid deal with Johnny Rivers. Rivers was the owner of Soul City Records and was an established star in his own right. Our session group, known as The Wrecking Crew, had been doing his records, and one day he told us he wanted to record one of Jimmy's songs. We were skeptical because it didn't sound like a rock date and Johnny had been producing rock artists. The singer was Tony Martin, the film and nightclub star. We assembled at Studio Three over at United Western, Johnny's favorite studio, and recorded "By the Time I Get to Phoenix" in Tony's pop style. Nothing at all happened with the record.

Shortly after that date, Johnny signed up a new group called The Fifth Dimension, a fresh and lively black group that sang in a very pop style, at least to my ears. They were good looking, had a great sound, and each member had a very distinct personality. When engineer Bones Howe got together with



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Jimmy and we cut "Up, Up and Away" we all knew we had a hit on our hands—but we had no idea it would cop the Grammy for Record of the Year (1967). I was especially honored when Jimmy and the group had me take a bow at the awards ceremony.

During that time I was working non-stop in the studios all week and also playing for *The Steve Allen Show* over at CBS on the weekends. Jazz vibraphonist Terry Gibbs was the bandleader for the show and got me the gig. It was a super band with a great sense of humor, and I was having a ball.

When "Up, Up and Away" first started making some noise nationally, Steve Allen booked The Fifth Dimension for his show. The group was on cloud nine when they walked into CBS Television City and stepped onto the Steve Allen stage. Although they weren't yet a household name, they were given the total star treatment, complete with dressing rooms filled with flowers.

My stage position with the TV show's band was in the front, close to Terry (who always had his electric metronome going for each upcoming music cue). The band was isolated for sound just off the seating area, so we were

quite a distance from the actual stage action. I had a small monitor in front of me so I could follow the action of the show and do a "ba-dum-dum" on the drums whenever I felt like it. With my monitor and headphones I could see every shot and hear all of the dialog.

I carefully watched the kids as they rehearsed their number a few times. From the look on Steve's face and the reactions of the production people it was obvious that the Fifth was bombing. They appeared stiff and cold, mostly just scared, but it really looked bad. The talk around the stage was, "What the hell have we booked here?"

During a break, I headed for their dressing room, feeling a little like Knute Rockne. "Listen, you guys, what's wrong? You're not moving and groovin' like you do in the studio. I always see you with your arms around each other, looking at one another and loving each other while you're singing. That's what's missing here today. I'm no director, but I've been watching you all day and you're colder than hell."

I think I shook them up a little, but they thanked me and told me how much they appreciated the pep talk.

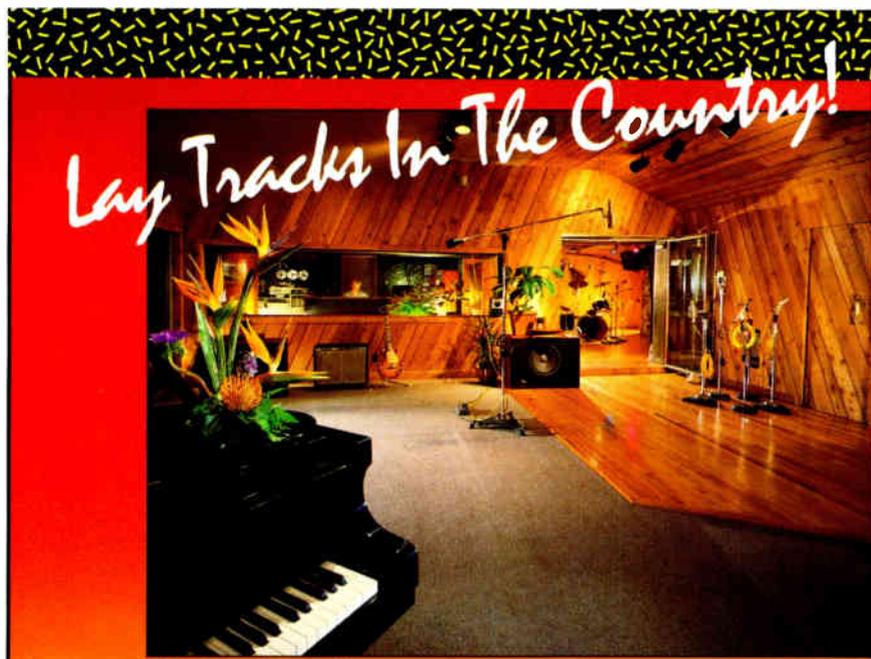
They agreed to give it their best shot and went back onstage. The next run-through just murdered everyone. Steve couldn't believe it was the same group. The show went ahead as planned, and they were a smash.

Johnny Rivers had Bones Howe engineering all his hits of the day. Bones had a master's degree in electrical engineering and was also a drummer. He not only had the ears of a great engineer, he had incredible coordination. He could mix an entire track as it was being cut live, adding all the studio tricks that would give it a unique sound. Bones was a quiet genius who worked behind the scenes, making major contributions to every project he touched. He rapidly advanced to full-fledged producer/engineer. He did everything himself, eliminating a lot of precious time trying to get an engineer to do it his way. Bones was, and is, a perfectionist.

"Here we go, Belsk—a dozen and four," he'd say to me, meaning that we were about to do take 16. (He called me Belsk because my real name is Hal Belsky.) Cry as we might, we gave it our best and always felt better for having done it. Sometimes it was two dozen and four but still we would do it like it was take one. You can never tell, and things sometimes happen—magical things—when you're caught up in doing a perfect job.

Bones was also a genius with the razor blade and would often take pieces of a song, adding and deleting, and come up with stunning arrangements that weren't there in the beginning. More than once he took my drum licks and made some new piece of music.

Jimmy Webb soon became the goose that laid golden eggs for many artists. With so much new success and wealth, he rented the former Philippine consulate's residence not far from my home in the Hollywood Hills. I used to drop by often, and I couldn't believe what was happening for this 17-year-old kid. Universal Pictures gave him a bungalow on the movie lot for his Canopy offices. He had carte blanche at the studios for recording whatever and whenever he wanted. They even presented him with five gold Cadillacs as an incentive to do his life story—at that tender age! We used to sit around his house building model planes and boats and the phone was constantly ringing. Frank Sinatra calling, Barbra Streisand calling—everybody wanted a piece of Jimmy Webb.



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He used to drop in at my house unexpectedly. "You gotta hear this new song," he'd say and sit down at the piano. It was a special privilege to hear his music before anyone else, and I often ended up in tears after hearing his new creations. His talent was simply incredible.

The advertising agency for Chevrolet once asked him to write a commercial for them. I'll never forget the theme: "Chevy's got the big ones on the way!" Glen Campbell sang it, long before he was an established star. During a meeting with the producer up at the house, Jimmy mentioned how

much he liked the Corvette and how nice the new station wagon looked, thinking he might refer to them in the commercial. The next morning there was a new Corvette and a new wagon sitting in the driveway, delivered as a gift from Chevrolet. Jimmy was rolling in bucks and the last thing he needed was more cars. He always gave the gift cars away to his friends.

Jimmy played a part in one of the greatest experiences of my life, my first trip to Europe. I received a call from him, now a world traveler, informing me that he had met a film star in London and was writing some spe-

cial material for him. He asked if I could come to England and help make the record. The star was Richard Harris (affectionately called "the mad man" by his friends). My answer was an immediate and emphatic "yes." Richard had been signed by ABC Dunhill and the project sounded very exciting. But I reminded Jimmy of how busy I was and that I needed a couple of months notice for blocking out the time that he needed. In those days I was usually booked weeks, if not months, in advance. Jimmy assured me that there would be no problem—he was just starting to write.

A couple of weeks later the phone rang as I was about to leave for the studio. It was Richard Harris. He said, "Hal, we've got you booked on TWA, flight so and so, leaving tomorrow morning." I couldn't believe my ears. It was impossible. But if Jimmy was ready to go, I knew that I had to do my best. My passport was already in order, so I called Arlyn Henry, who ran our musician's answering service, and explained the situation. She had to juggle the schedule and get me out of ten full days of sessions, but as always, Arlyn and her girls worked wonders and made all the necessary rearrangements.

I was picked up by a limo and whisked to LAX where TWA gave me the VIP treatment all the way. The flight to London was a long one, but I was so excited I couldn't sleep. I arrived about six in the morning, and while going through customs was stopped by an immigration officer. In a very proper British accent, he asked if I was Hal Blaine, the American drummer. When I answered yes, he asked for my autograph. It was the beginning of a great trip for me. Imagine being known by a cop in England! He then asked what I was doing there and I told him I would be recording with Richard Harris. When he brought up the matter of a work permit I told him it was my first trip to Europe and I didn't know anything about work permits. "Well, don't worry about a thing, Mr. Blaine," he said and proceeded to stamp my passport so that I was covered for everything possible.

I was met by Richard's chauffeur, who took me to the Belgravia apartment that Richard kept in London. I was invited into the palatial flat by his maid, Maria, and given coffee and rolls. By 7:30 a.m. I was ready to head for the studio and get to work.



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Hal with producer/engineer Bones Howe (R) at the Grammy Awards dinner in 1971.

By 10 I had finished my fifth cup of coffee and was anxiously awaiting some instructions. A voice that shook the walls called out "Marria!" The little

Mexican maid went running off with a glass and a bottle of Pimm's. Pimm's was Richard's "wake up" in those days; it looked like pink champagne.

A few minutes later, Richard Harris strode into the room wearing a terry-cloth robe that came all the way down to his navel. With his arm outstretched,



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Circle #034 on Reader Service Card

he vigorously shook my hand while his well hung manhood swung from side to side. Quite an introduction. He asked me about the flight and I told him that everything had been wonderful, especially meeting the immigration agent. "Funny, they don't treat me that well," he said.

We sat down at his massive dining room table and had a gigantic breakfast. Throughout the meal I kept expecting to leave any minute for the studio. We ate in silence and then Richard popped the million dollar question. "Hal, do you know any good musicians over here like yourself?" I couldn't believe what I was hearing. I said, "Yes, but I'm sure they're all booked in advance at the studios now." Then came the second million dollar zinger. "That brings me to my next question: do you know of any good studios over here?" I was floored. I said, "Richard, I was under the impression that we were going directly to a studio today to start working. Where's Jimmy?"

"Oh, don't worry about that, mate. Jimmy's in the country writing now. We plan on entertaining you royally for the next ten days."

This was Jimmy's way of giving me a vacation that I will never forget. He also presented me with a handmade, solid gold Swiss watch, inscribed "Hal—take time to live." And live we did. We partied for ten days straight and then all went back to Hollywood and recorded "MacArthur Park" at Sound Recorders. I had the pleasure and the privilege of conducting the string section during the overdub rehearsals. The project ended up as one of the finest trilogies ever recorded, and one of the most exciting times in my career.

In 1969, I purchased a 1927 Rolls Royce convertible roadster. It was a beautiful and elegant machine which I bought as a hobby to fix up and have fun with. Jimmy loved the car and asked me if I would drive his bride-to-be and her father (the actor Barry Sullivan) to their wedding ceremony at Jimmy Messina's ranch up in the mountains of Ojai, California. It was sure to be a gala occasion, and I was pleased to play such an honored role. But the morning of the wedding a very strange thing happened. Because it happened on the day of Jimmy's wed-

ding it left an indelible impression. And because the guilty party, a very well-known record executive, has already paid the price for his wrongdoing, I won't drag him through it again here.

About 8 in the morning my son David, who was only 5 years old, came to my bedroom and said, "Dad, there are two men at the door to see you." I threw on my bathrobe and went to the door to find two guys flashing their FBI badges. "Get rid of the kid," they told me abruptly. I sent David to his room and stood there petrified. I couldn't understand why they were there. I had been paying all my taxes and had never had any run-ins with the law.

We entered my small office and one of the agents closed the door behind him. "What's this all about?" I asked, still shaken up. One of them asked me, "Do you ever work for (a major record company)?" "Yes," I answered as they glanced around at the gold records and photos on the walls. "Just how do they pay you?" the other agent asked. I explained that when I worked at the studios we filled out W-4 forms, and then the company sent the checks to the musicians' union, where we picked them up and paid our work dues. All of the federal and state withholding taxes were automatically taken out.

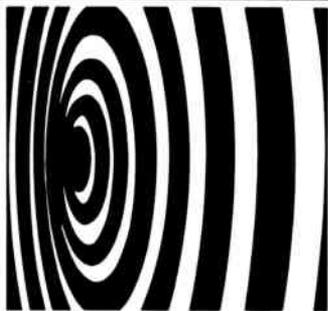
"Listen, every penny I earn is declared—I'm no cheater. My business manager takes care of all my taxes," I said.

"Do you ever get paid in cash?"

"No," I told them. "Never. It's always through a union contract."

One of the agents picked through his briefcase, pulled out a slip of paper and asked, "Did you work for (that company) on March 6, 7 and 8 of 1972?" I pulled out my ledger where I had recorded every date and every penny that I had ever received since starting in the studios. I flipped through the record and there it was: March 6, 7, 8; (the record company), NARM show (National Association of Record Manufacturers); Miami, Florida; paid: \$500 cash. "Yes, you're right—here it is," I told them. "But I'm telling you this was declared on my taxes that year. My manager has all the records!"

I was still shaking. "Mr. Blaine, we're not here to investigate you. We're here for another matter." They questioned



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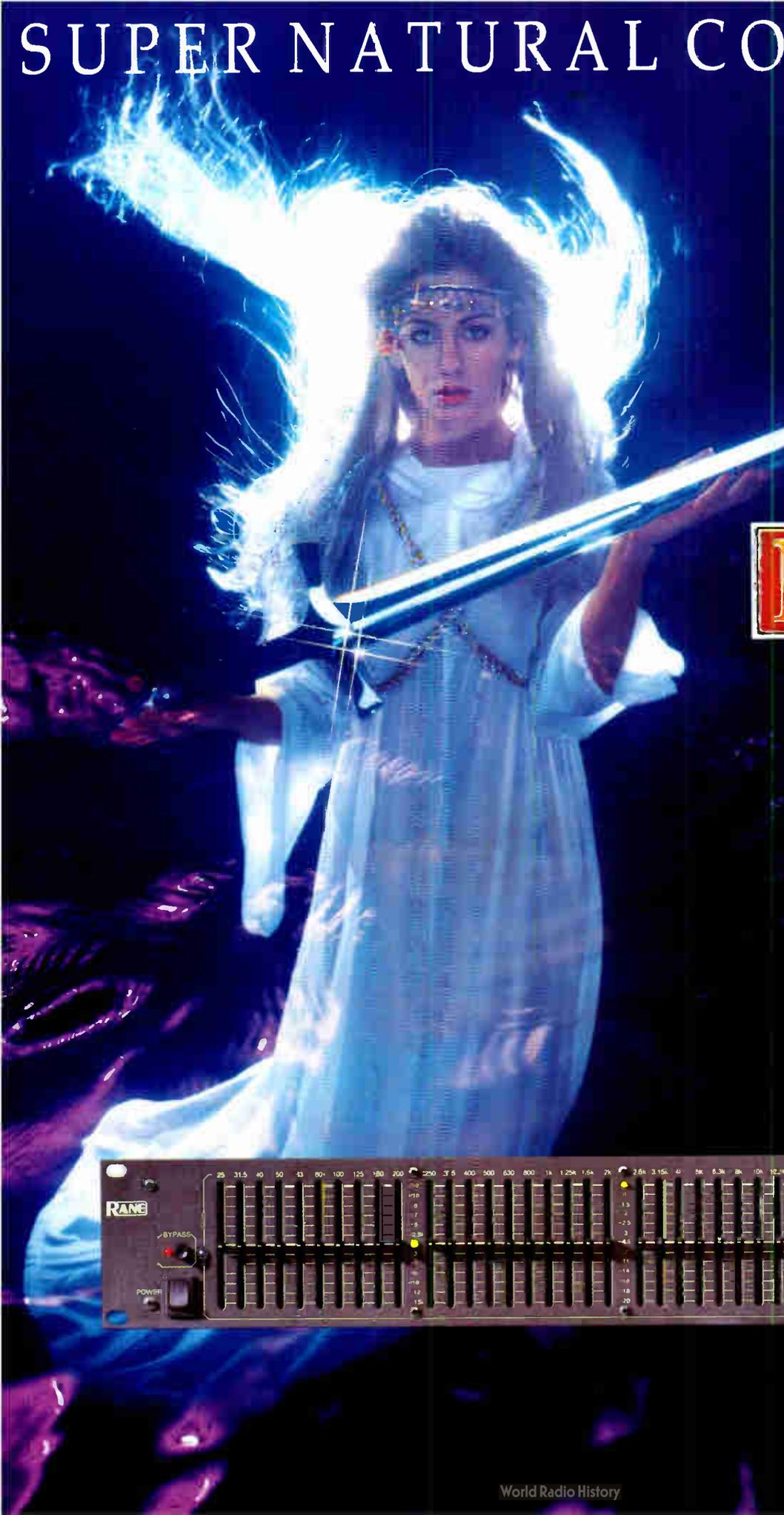
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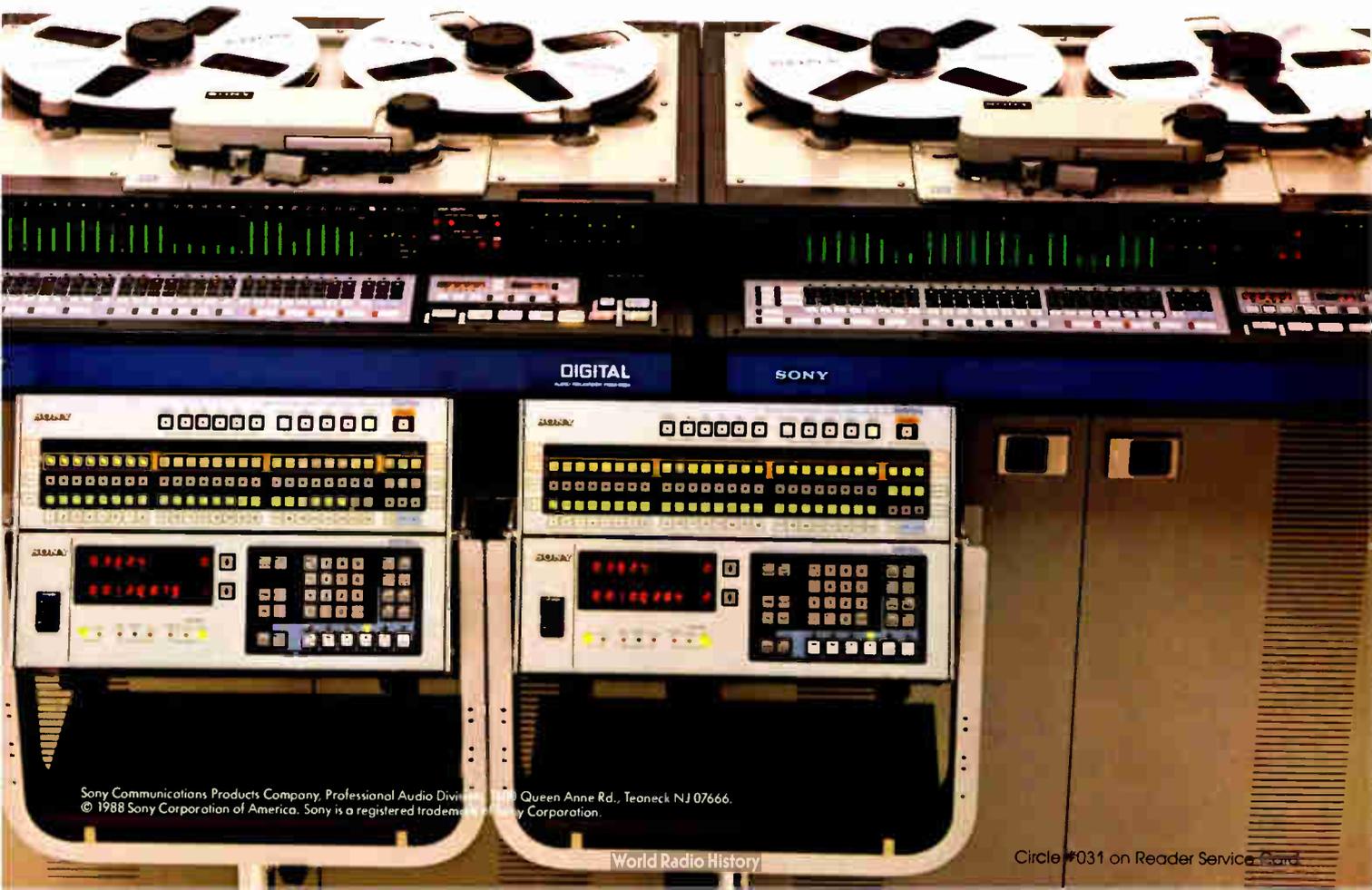
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World Radio History

Circle #031 on Reader Service Card

me about the show, and I explained that the band leader had hired me to go to Miami with his orchestra and singers. We performed as the house band along with featured artists from the label for the NARM audience. It was a very big yearly affair.

"And just how did you physically get the money into your hands?" I explained that after the show we all lined up at the cashier's office and were taken in one by one and paid the cash. I received five one hundred dollar bills. I remembered it well.

"And did you have to sign a receipt for the money?"

"Yes, I did."

With that, the agent then pulled another slip of paper out of his briefcase and asked me to look at it. It was a photostat, and with his hand over the top of the piece of paper, he asked, "Is this your signature?"

I answered, "Yes, sir."

"And who handed you the five hundred?"

"It was a tall, bald-headed man. I forget his name, but he was in charge of paying everyone, I guess. I was first in line and there must have been 25 people behind me." The agent then removed his hand from the cash-paid slip and it read \$1,000.

"Hold it, pal," I said. "I never got that thousand—I told you I got five hundred."

"We know. That's why we're here." Then the other agent reached into his briefcase and pulled out some photos and asked me if any of the men pictured had paid me. I immediately pointed to the picture of the bald-headed man. The agent then started reading the subpoena that had been prepared for me.

"The State of New Jersey hereby subpoenas you as a state's witness in the case of the State of New Jersey versus... You will appear on..."

"This isn't fair. I can't go to court in New Jersey," I told them. "I'm booked solid for months in the studios!"

"No problem, Mr. Blaine. If we can use your typewriter, we'll take your statement right here and that'll be the end of it." They swore me in, typed out my statement and I signed it. I bid the gentlemen good-bye.

It was a terrifying experience to begin such a beautiful day with, but I was relieved to be done with it. I got dressed, climbed into the Rolls and headed out for Jimmy's wedding. ■

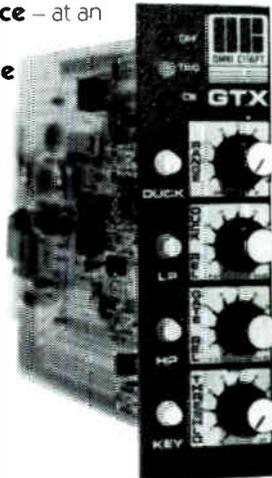
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by Philip De Lancie

TRANSCO

MASTERING THE LACQUER MARKET

Since its introduction two years ago, a primary interest of this column has been the relative strength of CDs, LPs and cassettes, and how these might be affected by the introduction of DAT. Most of the discussion has focused on either new technologies or trends in sales, and the interrelationship of the two. In the case of the LP however, its continued availability is increasingly dependent on another factor: the willingness of master lacquer manufacturers to carry on in the face of declining demand for their product.

Master lacquers are the 10-, 12- or 14-inch diameter lacquer-coated aluminum discs into which "the groove" is cut during a disc mastering session. Once cut, a master lacquer undergoes a series of processing steps which eventually produce a number of stamp-

ers for pressing records. Except for those mastering rooms using Teldec's Direct Metal Mastering (DMM) process, disc mastering without lacquers would be like tape recording without tape. Since most mastering houses would have a hard time recouping an investment in DMM this late in the life span of the phonograph record, the continued availability of master lacquers is crucial to the survival of LPs and vinyl singles.

For some years, just four manufacturers have supplied the total world market for master recording blanks. In 1987, two of these producers pulled the plug on their lacquer operations. In the United States, doors have been shut at Capitol's Magnetic Products division, and their Apollo Audiodisc is no more. At about the same time, France's Rhone-Poulenc Industries re-



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portedly lost government subsidies and decided to discontinue production of its Pyral brand lacquers. That leaves only two remaining suppliers: Japan's Micropoint and Transco Products Corp. in the U.S.

Transco was started in 1947, devoted then as now exclusively to the production of lacquers. The company was purchased in 1983 by current owners Fred Buehler and Bob Cosulich, who had been employed with Transco since 1971. Reached at the company's Linden, New Jersey home, Buehler responded to the following inquiries about Transco and the outlook for lacquer master manufacturing:

Mix: What is your view on why Pyral and Apollo got out of the lacquer business?

Fred Buehler: In both cases they were owned by large companies, Rhone-Poulenc and Capitol. I think that as the demand for the lacquers dwindled, they both assessed the situation and really didn't see much future in it. I guess, from both of their standpoints, that the volume just wasn't enough for them to keep operating their plants. So, with all the problems that are inherent in the lacquer manufacturing business, and the fact that it was not an expanding market, they just decided to get out of it.

With respect to Pyral's situation in France, for a long time the government subsidized different companies, but now that is starting to change. A lot of these companies are going back to private ownership, and I guess the boards of directors are starting to look at what is profitable and what is not.

Mix: Before these two major competitors of yours got out of the market, how sharp a decline, if any, had you been seeing in the demand for your lacquers?

Buehler: That is a little hard for us to assess, because when we took over the company we had some problems. We had some quality problems with raw materials, and we lost some business because of that. So we started to see a decline. But then we started to make some changes, and corrected some situations, and we started to pick up a little more of the market

share.

Mix: Presumably the demise of Pyral and Apollo has been good for your business.

Buehler: Definitely. We are not working at full capacity, but we are working six days a week. Still, if you look back, our biggest year was 1978, which was probably the biggest year for the record industry. We're not selling as many lacquers now as we were then, when Capitol and Pyral were both in the business doing probably a like amount as we were. Right now, just our factory could probably meet the total world demand. We are already meeting quite a bit of it.

Mix: What does that work out to as far as number of units sold in a given period?

Buehler: It might be a few hundred thousand pieces a year for the total world market in all sizes: 14-, 10- and 12-inch.

Mix: At the consumer level, singles seem to be losing ground faster than LPs. Have you seen a correspondingly greater decline in demand for 10-inch than for 14-inch lacquers?

Buehler: Generally, 14-inch accounts for about 70% of the business. The rest is mostly 10-inch, with a small percentage of 12-inch for reference discs. But right now there is an increased demand for singles, maybe because of new releases for the new year. Last year we had the same situation. In the first three or four months the demand for 10-inch was phenomenal, and then it kind of fell off, and the 14-inch picked up.

Mix: Now that Pyral and Apollo are out, Micropoint is your only competition.

Buehler: Right.

Mix: What effect might that have on your pricing?

Buehler: We just raised our prices as of March 1. I think it was a 5% increase on the 14-inch, the largest sellers. But we want to keep our prices stable. We want to stay in this business. We think there is a good amount of life left in it, and we don't want to jeopardize that.

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Mix: Transco reportedly has a larger capacity than Micropoint. Does that mean that you are supplying more than half of the world market?

Buehler: Right now our capacity is greater than Micropoint. We're not sure exactly what our market share is, but we feel that it is more than 50%.



Polished aluminum discs are loaded onto a conveyor for transport to a lacquer coating machine.

Mix: Do you foresee anybody else jumping into the field?

Buehler: I think it would be difficult. It's not a very easy business just to get into if you don't know what you're doing. The raw materials are finicky. In making the lacquers themselves, there are problems involved in the drying, the aging, the inspection, etc. Even if someone could get the equipment from Pyral or Apollo at a reasonable price, it would still cost them quite a bit to get it set up and running, and then to convince the customers that their product is acceptable.

Mix: It has been rumored that Transco has acquired equipment from both Pyral and Apollo. What has been purchased, and how will it enhance your manufacturing capabilities?

Buehler: We have looked at some equipment, but we haven't totally finalized everything with these two situations. As of this time, I'm not sure what has happened to all the equipment at Pyral, and I think some of the

—CONTINUED ON PAGE 202

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PHOTO: MARK WEISS/ANA

ELECTRIC LADY

S T U D I O S

BY BRUCE C. PILATO

HENDRIX'S LEGACY IN THE 80'S

It's hard not to get an eerie feeling sitting in the lounge of Studio C at Electric Lady Recording Studios, located deep in the heart of Greenwich Village in New York. Added to the complex in 1983, Studio C occupies the space that had been rock legend Jimi Hendrix's apartment. The control room and tracking room used to be Jimi's living room; the lounge was formerly his bedroom. And if the life-size color poster of Jimi staring down at you doesn't do it, then the realization of knowing you're in the same place that Hendrix lived, played and created much of his brilliant music, certainly will.

In a little over a year, Electric Lady will celebrate its 20th anniversary, but

Part of the psychedelic space mural at Electric Lady, dating back to Hendrix's days.

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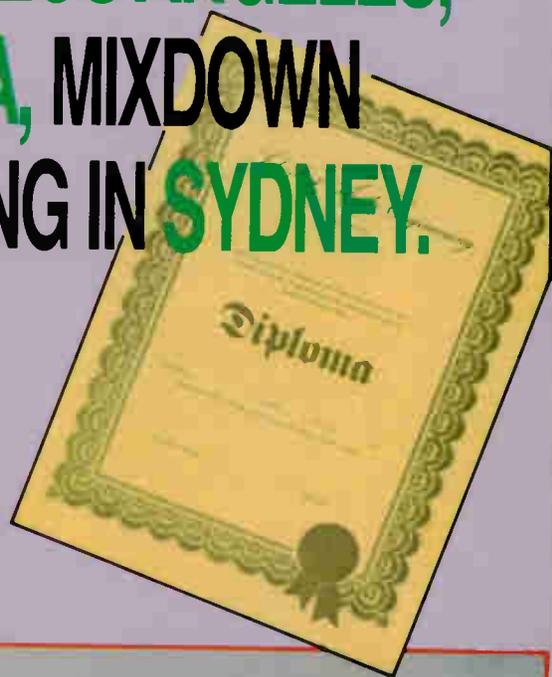
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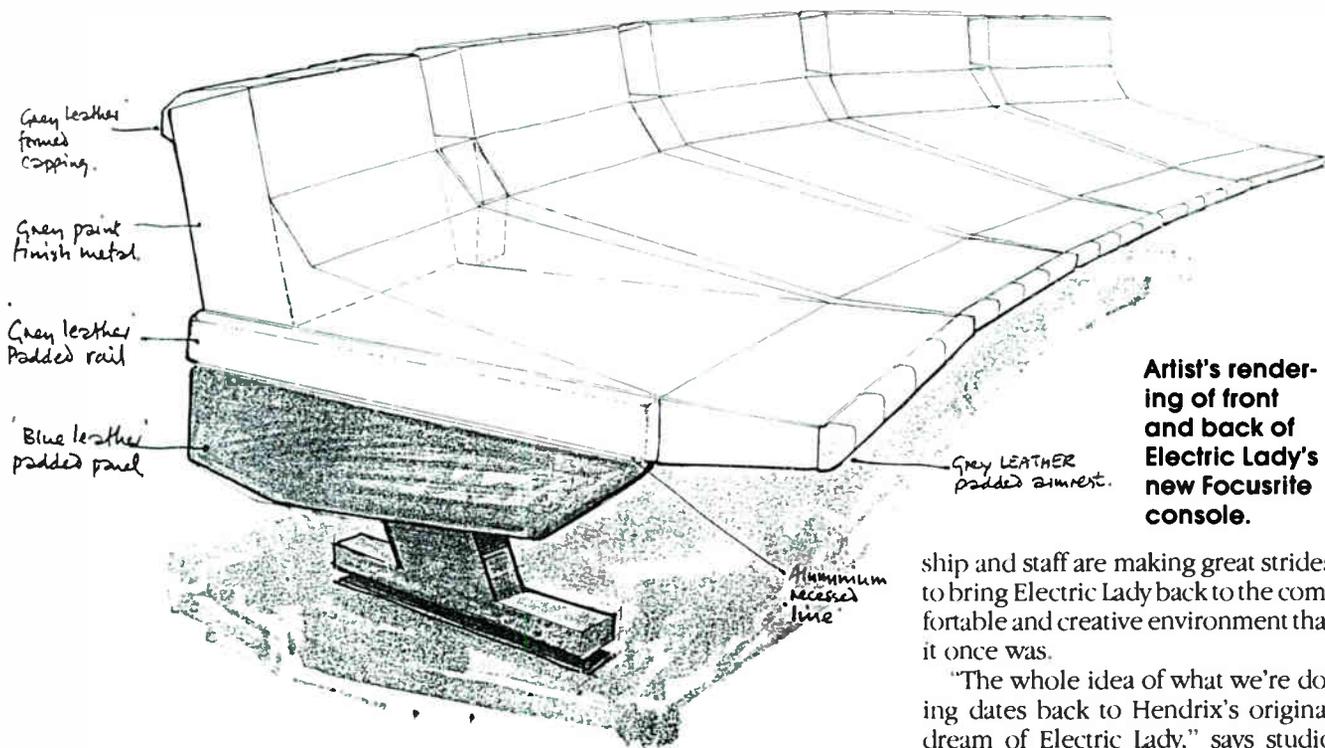
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Artist's rendering of front and back of Electric Lady's new Focusrite console.

before that arrives, the facility will have gone through an extensive remodeling and equipment update. Just as it was when it opened to a curious and enthusiastic music industry nearly two decades ago, Electric Lady will soon be one of the most technologically advanced and sonically perfect recording complexes in existence.

This spring, Electric Lady will become the first studio in the world to house a 64-channel Focusrite recording console, custom-made for the studio by England's famed audio engineer and designer, Rupert Neve. Studio

A, which has been completely gutted, will offer a revolutionary new design by George Augspurger, and all three of the studios will be further enhanced with new equipment, wiring and musical instruments.

But perhaps the most important change in Electric Lady Studios will not be viewed as a step *forward*, but, rather, a step *backwards*. In keeping with Hendrix's original vision of building a facility that would be designed in the interest of musicians (rather than record companies), the current owner-

ship and staff are making great strides to bring Electric Lady back to the comfortable and creative environment that it once was.

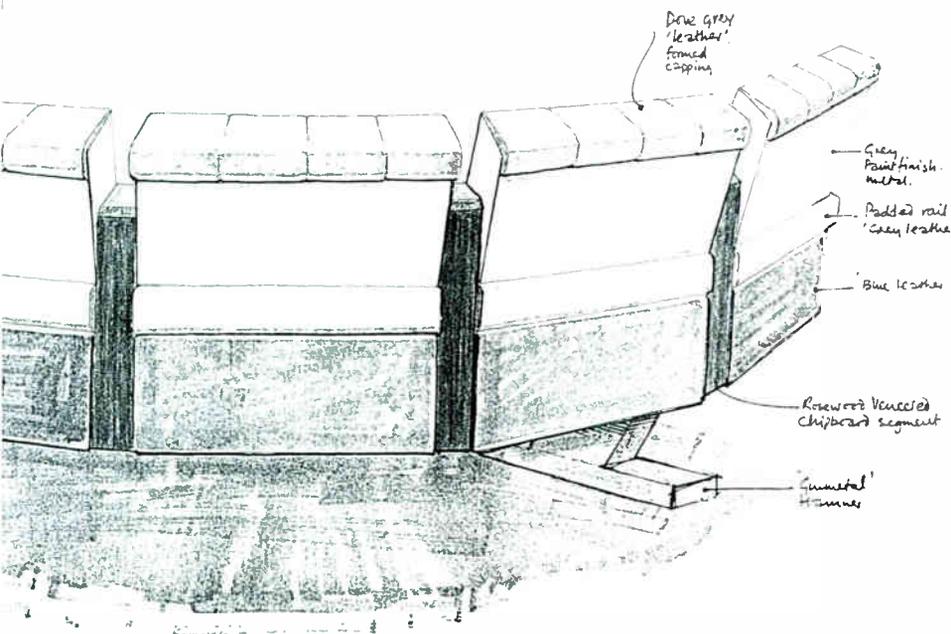
"The whole idea of what we're doing dates back to Hendrix's original dream of Electric Lady," says studio manager John Tumminia, now 23, who was just a toddler when the studio first opened. "The whole reason he built it here in the Village, as opposed to downtown or midtown Manhattan, is because it's a more creative environment. He wanted it to be like walking into your living room; he wanted musicians to feel relaxed."

Much of the Hendrix legacy remains intact at Electric Lady, including the massive hand-painted mural of alien space exploration that covers the wall outside of Studio A, and the colorful, lacquered photo collages that bring the rest rooms on the basement floor to full life.

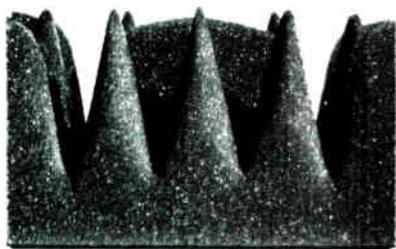
Despite a wealth of classic records that have been recorded there (from *Led Zeppelin II* to the recent mega-hit catalog of Hall & Oates), the story of Electric Lady hasn't always been a happy one. Many of those close to Hendrix say the pressures and hassles of building it ultimately contributed to his demise, and the studio itself has had a rocky history. Inconsistent staffs prior to the current one, along with ongoing maintenance problems, have plagued the studio and hurt its reputation. Last year, the final straw came when a "flash flood" ruined Studio A.

It didn't take long to convince owner Alan Selby that the time had come to turn things around.

Enter Bob Tis, chief engineer and audio whiz kid, who came to Electric



A pointed attack on noise.

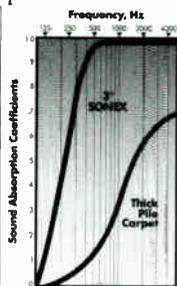


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Lady in 1986 after overseeing the successful transformation of Bearsville Studios in Woodstock. Along with Tumminia, Tis was able to gain the trust and backing of Selby, and he has masterminded and overseen much of the current \$2.5 million update and renovation.

It was also Tis' idea to get the studio sounding as close as possible to the original room that Hendrix built. Tis researched the studio and discovered that Studio A had been remodeled three times since Hendrix had first built it.

"Every time they upgraded the room, they built a new shell around the existing one," says Tis in a thick Long Island accent. "It kept getting smaller and they kept taking out more and more of the original woodworking and affected the sound of the room. We had to tear out all three shells and start over again."

Located at 52 W. 85th, just a block away from Washington Square, Electric Lady is housed in a building that has an illustrious musical history. It was originally built by crooner Rudy Vallee in 1927, and the three-story brick structure, with its cavernous basement, was a hugely successful dance club until World War II, when it became an equally successful USO hall. During the '50s and early '60s, the building was not used much, but in 1968 it was bought by Jimi Hendrix and his then-manager, Michael Jefferies.

Hendrix immediately fell in love with the building and its location, and when he first purchased it he opened a club called The Generation. But, according to Tis, "From what we can tell from the paperwork, that was a scam from day one." Hendrix really wanted a recording studio but was unable to get a building permit to build one. Every application Jefferies and Hendrix submitted was turned down, though they were never given any concrete reasons by the authorities.

(One theory put forth by Hendrix biographer David Henderson in his book *'Scuse Me While I Kiss The Sky* claims that the real culprit behind Hendrix's inability to gain legal clearance to build Electric Lady was not the City of New York, but organized crime, which had a very lucrative racketeering operation in the Village. The mob supposedly did not want the extra police and FBI surveillance that would have been placed on Hendrix because of his reputation as a drug user and Black

Panther sympathizer. It wasn't until a Hendrix drug supplier known as Tommy Nitelife acted as an underworld go-between that Hendrix's and Jefferies' problems with the mob were resolved, and approval from the city was received.)

The studio's real coup was that it was able to woo Rupert Neve into building his first recording console since he sold his company in 1983.

It took 18 months and over \$1 million (a fortune in those days), to build, but eventually the studio was finished. With two complete studios, the most advanced mixing consoles, 16-track recorders and outboard gear of the time, Electric Lady was totally state-of-the-art.

"He made a very drastic statement when he built this studio," says Tis. "Until he opened this, most studios were owned by record companies, and the producers, engineers and staffs were usually on the record company's payroll. And they adhered to the record company's accepted practices and lean approach to record making.

"They didn't know about these wild guitar sounds and ways to capture Hendrix's creativity, and that drove him right away. His main statement was to build a recording studio that was for the musician."

On August 26, 1969, less than a week after he closed the Woodstock Festival,

Hendrix opened the studio. Thirteen months later, he was dead. However, he did use it whenever possible in that short span, recording over 400 hours of finished masters, song ideas and jam sessions, many of which have since been released.

After his untimely death in 1970, the studio ownership was bought out by Michael Jefferies, but poor management kept it constantly on the verge of bankruptcy. When Jefferies died in a 1974 plane crash, his estate tried to keep it going for a few years, but only ran it further into the ground. The studio was eventually taken over in late 1977 by Selby, the son of a successful clothing tycoon, who admittedly didn't know much about the music industry at the time.

Although acts such as Stevie Wonder, Hall & Oates, The Cars, and the Rolling Stones block-booked the studio, often for a year at a time, the client base began to diminish as personnel and maintenance problems became more apparent. Last Memorial Day weekend, while The Cars were busy recording their final LP, *Door To Door*, an ice machine in the theater located above Studio A backed up and burst a water line, causing the control room to be flooded.

"We were doing a digital tape transfer on a Sony 3324 and water came pouring right down on it," says Tis. "It burst into sparks. It was total destruction. Man, it was horrible."

They closed down Studio A and doubled up on the use of Studios B and C, but the problems only got worse. "It wasn't easy to book the other two rooms," says Tumminia, "because the word on the street was that Electric Lady had had a flood and everyone automatically assumed that everyone was in here swimming. I had to get over that and make people aware of the reality."

The studio also went through insurance litigation that held up renovation for over six months. "The insurance company had no concept of the acoustic environment integrity," says Tis, shaking his head in disbelief. "We had to present it to them like the control room was an egg shell; if you crack it, break it or puncture it in any way, it's finished. You can't repair it.

"We couldn't take down a portion of the studio and put it back up and expect to have our environment back again. That's where our accuracy, our precision, and our integrity come from.

You can't mess with that."

Eventually, Electric Lady settled with the insurance company and the restoration began. With edging from Tis, Selby decided to go far and above the dollar amount they received from the flood. "I told him, 'Here it is. This is your turning point.' And he decided to go for it."

Tis and his main technician, Dennis Alichwer, completely revamped and debugged all the equipment and wiring in Studios B and C. "We had very deep problems, right down to the wiring, but we made a commitment to get this studio up and going again and we did it. We're in a very positive mode right now."

With Selby and Tumminia, Tis set up an elaborate communications and information system for the entire complex, using Macintosh computers. "A lot of the problem in the past," Tumminia says, "was that the management and the maintenance departments weren't communicating. We've got that solved now."

Next, they completely gutted Studio A and its lounge and brought in George Augspurger for a new design. Augspurger had worked with Tis on the Bearsville reconstruction and was enthusiastic about the challenge of restoring the Hendrix-built studio. "He's very esoteric," says Tis of Augspurger, "but his acoustic designs are the most passive, pleasant environments. They appeal to the widest cross section of engineers, producers and artists."

But the studio's real coup was that it was able to woo Rupert Neve into building his first recording console since he sold his company in 1983. (The buy-out agreement at that time prevented him from manufacturing a new board for five years.) His new company, Focusrite will only custom-manufacture consoles, with a limit of six per year.

The Focusrite board being built for Electric Lady has 64 inputs with 32 multi-track buses and 16 auxiliary sends. It has in-line faders and 128 return sends to the mix bus. The EQ can be divided into four sections and routed to any and all points in the signal path.

The board has Massenburg Moving Fader Automation, with 16-bit to the board and 32-bit internal processing. There is a logic recall system for all the settings on the console, and within a year Tis expects a full recall system retrofit. The console is being wired for

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that while Neve and Tis wait for the hardware to be developed.

"The criteria was no VCA automation," says Tis. "Rupert didn't want VCAs in the desk at all. We did end up with a few in the compressor/limiters, but there are no FETs [field effect transistors] in the audio signal path. One of Rupert's biggest hangups are VCAs and FETs. He feels they add distortion without doing anything else.

"People thought we were nuts to want the first Focusrite. But hey—it's a challenge. I don't care if the console doesn't work when it first arrives here. I don't expect everything to be perfect; it's the first one. What I do expect is Rupert's integrity to come through, and I take that as an absolute inherent factor, because I know who he is and what he does."

Studio B and C feature SSL 4000E and 6000E consoles, respectively. All three studios are equipped with Studer A800 MK III and/or A820 24-track machines. They also have several Studer half-inch and ¼-inch machines, Sony and JVC digital machines for mix-downs and a full arsenal of outboard gear.

"Studios didn't know how to capture Hendrix's creativity, and that drove him right away. His main statement was to build a recording studio that was for the musician."

Studios A, B and C will all feature Westlake monitor systems, along with smaller speakers by Yamaha, Auratone and E-V. The complex will be fully wired for MIDI and contain an impressive array of instruments including Emulator II and III, Linn 9000, Yamaha and Roland synths and a Simmons SDS7 controller.

But despite all these advancements

in the technology available at Electric Lady, both the owners and the staff know that the equipment means little if the room itself isn't right.

"The business plan was based on the room, not the technology," says Tis. "Studio A was put up to transcend several generations of technology. That's what's justified the commitment and the money we've put into this renovation."

And that commitment, above all, seems dedicated to preserving the dream Jimi Hendrix had for Electric Lady. "He had an amazing creative instinct," says Tis. "He left his mark here and it's not for anyone to disclaim or destroy it. That's why we're being very careful about this upgrade and renovation. The playing room in Studio A is taking a step back to the original environment that was here while Hendrix was still alive. We don't want to eliminate his presence." ■

Bruce Pilato is a Rochester, NY-based freelance music journalist, husband and father. He also is a serious video collector who has amassed a library of hundreds of titles.

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NORTHEAST STUDIOS

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Acoustically designed by Vin Gizzi of Benchmark Associates, the spacious Room 1 at Power Play Studios in Long Island City, NY boasts an SSE 4000 E console, two MCI JH-24 recorders and a Sany PCM 3202 2-track digital machine. Out-board equipment includes a Lexicon 224 XL digital effects processor, an AMS DMX 15-80S digital delay and an AMS RMX 16 digital reverb. Power Play has hosted recent recording projects for MCA, Chrysalis and Island Records. Photo by David Bevan.

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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.

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T TRIPLE CROWN



PHOTO BY CLAUDE ROLO

TEC WINNER'S PROFILE

For three consecutive years, *Mix* readers crowned New York City's Power Station as the industry's top studio, by voting it winner of the Technical Excellence and Creativity Award. Power Station has earned the respect of professionals by helping major stars like Mick Jagger, Diana Ross and Bruce Springsteen record dozens of gold and platinum records. Founder and co-owner Bob Walters has obviously found the right ingredients for success:



PHOTO BY C.R. KING

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Working with superstars: "The bigger they are, the easier they are to work with. I often say: 'God save us from the amateurs!' Professionals want things done professionally. They're your best friends when things go smoothly, the equipment works and everyone has the proper attitude."

Best advice: "You don't have a client until you get paid."

The TEC Awards: "They're a marvelous inspiration for people, because they let you know that you're working for something. That's a wonderful thing to strive for — the possibility of being the best in whatever you do."

Mix magazine: "I've been reading *Mix* since it came out. I'm very impressed with the way *Mix* has developed over the years. People who want to know what's going on read the magazine, because it gives them pertinent information."

MIX THE RECORDING INDUSTRY MAGAZINE

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

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STUDIOS

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ACME RECORDING STUDIOS INC.
Mamaroneck, NY

[24+] **ACME RECORDING STUDIOS INC.**; 112 W. Boston Post Rd.; Mamaroneck, NY 10543; (914) 381-4141. Owner: Rory Young, Andrew Bloch, Peter Denenberg. Bill Masters. Studio Manager: Peter Denenberg. Engineers: Rory Young, Peter Denenberg, Jay Brown, Andrew Bloch, Jon Wolfson, Bill Masters. Dimensions: Room 1: studio 25 x 25, control room 12 x 18. Room 2: studio 12 x 12, control room 12 x 20. Room 3: MIDI studio 12 x 12. Mixing Consoles: Syncon 28 x 24, Syncon A 24 x 24, (all discrete) w/custom mute groups. Audio Recorders: Otari MTR-9011 24-track, Ampex 24-track, MCI 2-track 1/2", MCI 4-track 1/2", Ampex 440B 1/4". (2) Tascam 42 Dupe Masters, Sony PCM-701 digital mastering system. Cassette Recorders/Duplicators: TEAC, Yamaha Noise Reduction Equipment: dbx 48 channels, Dolby SR and Dolby A for all 2-tracks. Synchronization Systems: BTX Shadow Echo, Reverb, & Delay Systems: Lexicon 224 4.4, Lexicon PCM70, Lexicon PCM60, (2) Yamaha REV7, Eventide Harmonizer, Lexicon PCM41, Lexicon Prime Time, various other delays. Other Outboard Equipment: dbx 900 rack w/(3) compressors, (2) gates and (1) de-esser, Valley People gates, UREI limiters and notch filters, Aphex Aural Exciters, Orban parametric EQ, White equalizers, Drawmer gates. Microphones: AKG "The Tube", Neumann U67 tube, (3) AKG 414, (2) AKG 451, (2) Neumann KM84, Neumann U87, (2) Crown PZMs, (3) Shure SM57, (4) Sennheiser 421, AKG D12, (2) Beyer Mkl1, (2) Calrec and others. Monitor Amplifiers: Yamaha, BGW, Crown. Monitor Speakers: 604E bi-amped custom cabinets, Tannoy. Yamaha NS-10, Auratone. Musical Instruments: Yamaha TX812, Akai S900 sampler, Steinway 1927 grand, Gretsch vintage drums, Yamaha DX7, Oberheim Xpander, Emulator II, many guitars and amplifiers available. Marshall, Fender, Mesa/Boogie, Schecter. Other MIDI Equipment: Complete MIDI room: Steinberg software, Atari ST computer, Commodore Amiga computer. Video Equipment: Sony monitors for sync playback, JVC B250 1/4" VCR. Other: Super sexy light dimmers. Rates: \$125/hr. Block rates available. Extras & Direction: Acme Studios overlooks the Long Island Sound and is 35 minutes from NYC. Client list includes: Warner Bros., Sire, Atlantic, Capitol, A&M, Chrysalis, SOS, Rhino, Sonographic, Arista, Tommy Boy, Teldec, RCA, MCA, Polydor, Chetnick, Enja, Passport, CBS. Many gold and platinum recordings for artists like Atlantic Starr, The Roches, Willie Colon, Glenn Alexander w/Randy Brecker & Mino Cinelli, Roland Vazquez w/Anthony Jackson, Rob Mates w/Will Lee & Joe Bonadio, Infradig, and the greatest food in the world is right up the street.

[24+] **MALCOLM ADDEY RECORDERS**; also *REMOTE RECORDING*; 210 Riverside Dr.; New York, NY 10025; (212) 865-3108. Owner: Malcolm Addey. Studio Manager: Malcolm Addey

[24+] **A.D.R. STUDIOS, INC.**; also *REMOTE RECORDING*; Skylight Run-Taxter Rd.; Irvington, NY 10533; (212) 486-0856. Owner: ADR Studios, Inc. Studio Manager: Stuart J. Allyn. Extras & Direction: Very extensive microphone collection (over 200). Microphones available for rent. Our services include music recording, mixing and production; scoring, sweetening and mixing for film and video, audio/video production assistance, and location recording. Our award-winning engineers are fully versed in all phases of sound recording and production. They are available for preproduction meetings and provide comprehensive follow-through of all audio elements. Our credits include: *Me and Him* (Columbia Pictures), *Dead & Married* (Vestron Pictures), Tina Shafer video (Working Pictures), Mel Lewis & The Jazz Orchestra 20 Years at the *Village Vanguard* (1987 Grammy nominee), Hall & Oates, Aerosmith, Billy Joel, Placido Domingo, James Galway, Lionel Hampton, The DukesMen, Taylor Wines, *Time* magazine, Lee Jeans, Coke, AT&T Communications, Radio 1990 (USA TV), National Geographic specials (PBS), *Buddenbrooks* (PBS), Tony Awards shows (ABC), The Olympics (ABC), Camelot (HBO), Major League Baseball (NBC), World Wrestling Federation, etc.

[24+] **AIR CRAFT STUDIOS**; Dormont Square, Pittsburgh, PA 15216; (412) 343-5222. Owner: Lost In Music, Inc. Studio Manager: Henry Yoder. Engineers: Barney Lee, Henry Yoder, Bryan Bassett, Dean Becker. Dimensions: Studio A: Room 1: studio 19 x 30, control room 13 x 20. Room 2: studio 13 x 20. Studio B: Room 3: 25 x 30, control room 17 x 18. Room 4: studio 10 x 12. Mixing Consoles: Trident Series 80B 30 x 24 x 24, Allen & Heath Syncon B 26 x 24. Audio Recorders: MCI JH-24 24-track, Sony 3202 2-track digital, Otari MTR-10 2-track, 1/2" 2-track digital Beta processors, Ampex MM1200 16-track 2", Otari MX-5050B 2-track Cassette Recorders/Duplicators: Tascam 122B, (20) Nakamichi MR-2, Akai GX-770 Synchronization Systems: Fostex 4030/4050 synchronizer, Roland SBX-80 MIDI sync box. Echo, Reverb, & Delay Systems: Lexicon 480L digital effects processor, (3) Yamaha SPX90II, Yamaha REV7, Lexicon PCM70, Ecoplate, ADA 1-second delay, ADA TFX-4, DeltaLab DL-40 digital delay, Orban 111B stereo reverb. Other Outboard Equipment: (2) Valley People Keopex, (2) Valley People Gain Brains, (2) Valley People Dyna-Mite, (2) UREI LA-4 limiter, Orban 622B parametric EQ, Symetrix parametric EQ, Symetrix stereo gate, Aphex II Aural Exciter, (2) Drawmer DS201 gate. Microphones: AKG "The Tube", AKG 414, Neumann U89, (2) Neumann KM84, (2) Sennheiser MKH-40, Sennheiser MD-441, (5) Sennheiser 421, (2) Calrec 2150, E-V RE20, assorted Sony, Shure, E-V. Monitor Amplifiers: Soundcraftsman, (3) Crown, (2) SAE Monitor Speakers: JBL 4430, (3) Yamaha NS-10M studio, Visonik David, Toa. Musical Instruments: Kurzweil K-250, E-mu SP-12 drum machine, Yamaha DX7 synthesizer, Yamaha RX11 drum machine, Baldwin 7' grand piano, Hammond B3, Roland S-50, assorted guitars/amps/etc, Tama, Slingerland acoustic drums. Other MIDI Equipment: Macintosh Mac Plus computer, Southworth Jam Box/4 interface, Mark of the Unicorn Performer/Composer software. Video Equipment: Fostex sync to video equipment. Rates: Studio A \$70. Studio B \$50. Block rates/cash discounts available.

[24+] **AIRWAVES AUDIO PRODUCTIONS**; also *REMOTE RECORDING*; 342 Lincoln St.; Manchester, NH 03103; (603) 627-2774. Owner: Gerald Putnam, Joel Schwelling. Engineers: Gerry Putnam, Joel Schwelling. Dimensions: Room 1: studio 21 x 35, control room 14 x 15. Room 2: studio 11 x 15, control room 10 x 17. Mixing Consoles: Allen & Heath CMC32 32-input, Allen & Heath CMC24 24-input. Audio Recorders: Otari MTR-90 24-track, Fostex B-16 16-track, Tascam Model 34 4-track, Tascam Model 32 2-track, Otari MX-5050 2-track, MCI JH-110 2-track, Fostex A-2 2-track. Cassette Recorders/Duplicators: Nakamichi 480, Nakamichi LX-3, (6) Akai CSF-14. Noise Reduction Equipment: dbx 150. Echo, Reverb, & Delay Systems: (2) ART DR1 digital reverb, (2) Yamaha SPX90, ART 1500 digital delay, Lexicon 224, Roland SDE-1000, DeltaLab Effectron II, Fostex 3180 spring reverb. Other

Outboard Equipment: Sony PCM-501 digital processor, Sony PCM-601 digital processor, (2) EXR Exciter, Orban 424A compressor/de-esser, dbx 160 compressor/limiter, UREI 1176LN peak limiter, Teletronix LA-2A leveling amplifier, (2) Ashly SC-50 compressor/peak limiter, (2) Tascam PE-40 parametric EQ, (2) Audio Logic MT44 quad noise gate, Orban 622B Parametric parametric. Microphones: (3) Neumann U89, Neumann U87, (2) Sennheiser 441, (6) Sennheiser 421, (3) Shure SM57, (2) Shure SM58, E-V RE20, (2) AKG C451E. Monitor Amplifiers: Bryston, Crown DC300, Crown D75, Crown D50. Monitor Speakers: (2) UREI 839, (2) UREI 829, (2) Yamaha NS-10, (2) E-V Sentry 100, (4) Auratone Musical Instruments: Korg DW-8000, Casio CZ-101, Yamaha C7 grand piano. Other MIDI Equipment: Roland MSQ-100. Rates: \$75/hr., discount on quantity time booked, after-hours specials.

[24+] **ALL STAR SOUND STUDIOS**; 4 First Ave.; Bloomfield, NJ 07003; (201) 743-8497. Owner: S. Becker, J.G. Vicari. Studio Manager: B. Bannon.

[24+] **ALPHA RECORDING**; 1197 Teaneck Rd.; Teaneck, NJ 07666; (201) 837-0363. Owner: Russ Kip Moore, Gregg Hatten. Studio Manager: Gregg Hatten, Kip Moore.

[24+] **AQUARIUS MUSIC PRODUCTIONS**; 12 E. 46 St.; New York, NY 10017; (212) 581-0123. Owner: Ira Taxin. Studio Manager: Jimmy Regan.

[24+] **ARABELLUM STUDIOS**; 654 Sand Creek Rd.; Albany, NY 12205; (518) 869-5935. Owner: Art Snay. Studio Manager: Yvonne Bautochka.



ASL MOBILE AUDIO
Flushing, NY

[24+] **ASL MOBILE AUDIO**; only *REMOTE RECORDING*; PO Box 791; Flushing, NY 11352; (718) 886-6500. Owner: Aura Sonic Ltd. Studio Manager: Steven Remote.



ATLANTIC RECORDING STUDIOS
New York, NY

[24+] **ATLANTIC RECORDING STUDIOS**; 1841 Broadway; New York, NY 10023; (212) 484-6093. Owner: Atlantic Recording Corp. Studio Manager: Steven Bramberg. Dimensions: Studio A: 35 x 48, control room 17 x 22. Studio B: 18 x 33, control room 18 x 22. Studio C: 21 x 19, mix booth 9 x 13. Studio D: 16 x 13. Mixing Consoles: Neve 8078 52 x 32 (custom), Neve 8108 48 x 32 (Necam 96 automation), SSL 6000E 64 x 8 stereo (Total Recall), MCI 538 w/automation. Audio Recorders: (3) Sony 3324 24-track digital, (5) Studer A800 24-track multi-track, (5) Sony PCM-1630 2-track digital.

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Mitsubishi X-80 2-track, Studer A820 2-track, Studer A80 2-track, Studer A80 4-track **Cassette Recorders/Duplicators:** (30) Tascam 122 Noise Reduction Equipment (43) Dolby 361, (4) MICMIX Dynaflex D2B Synchronization Systems: (6) Lynx TimeLine, (3) Audio Kinetics Echo, Reverb, & Delay Systems: EMT 250, EMT 251, Sony DDV-1520, (5) EMT 140 stereo plates, (3) Eventide 1745A, (2) Lexicon 224X, Lexicon Super Prime Time, Lexicon PCM42, (2) Lexicon PCM70, (4) Korg SDD-3000, (2) Marshall AR300, Audio Digital TC-2, Audio Digital TC-3, Ursa Major SST-282, (5) AMS RMX-16, AMS DMX-15, Quantec QRS, (2) Yamaha REV7 **Other Outboard Equipment:** (2) Fairchild Instruments 670 compressors, (6) Spectra Sonics 610, (4) Magna-Tech comp., (6) Teletronix LA-2A comp., (16) UREI 1176L comp., (8) dbx 160 comp, dbx 160X comp, (10) Neve comp, Trident comp., UREI 1178, Publison America 90, (2) Eventide 2016, (3) Eventide H949, (2) Publison America DHM89, EXR Exciter, (2) Eventide FL201, Eventide PS101, MXR phaser/flanger, (3) Scamp racks, (2) Valley People Dyna-Mite, TSC 618 Dyno-My-Piano, (4) Drawmer DS201 gates, (3) Valley People Kepex II racks, (26) Pultec EQs, (7) Lang EQs, (4) Neve EQs, (17) Dalatronic 550A EQs, Barcus-Berry BBE-802, Yamaha SPX90II, Cello Audio Palette equalizer **Microphones:** AKG 414, AKG 451, AKG C33E, AKG D12, Beyers M88, Beyers M160, B&K 4003, B&K 4004, (4) Crown PZM plates, E-V RE15, E-V RE16, E-V RE20, E-V RE55, Neumann KM86, Neumann U87, Neumann U89, Neumann U47, Neumann U67, Neumann KM84, RCA 44, RCA SK46, RCA 77, Sennheiser 415, Sennheiser 421, Sennheiser 441, (2) Sanken C41, Shure SM7, Shure SM57, Shure SM58, Shure SM81, Sony 37A, Sony C48, Sony ECM-50, (2) Telefunken 251 **Monitor Amplifiers:** (28) Briston 4B amps, Briston 3B amps, (2) Studer A68, Crown D150A, Crown DC300A, (2) Hafler amps **Monitor Speakers:** (8) Yamaha NS-10M, (2) Dahlquist 20, (3) Viscon 7000, KEF 101, Tannoy SRM-12B, (4) UREI 813B, Hidley studio monitors **Musical Instruments:** Synclavier poly sampling, (2) Linn 9000 drum machine, (2) Marshall guitar amps, Polytone guitar amp, Music Man guitar amp, (2) Fender guitar amps, (2) Fender elec pianos, Steinway grand piano, La Diana grand piano, (2) Hammond B3 organs w/Leslie, Hohner clavinet, Yamaha DX7, Roland guitar amp **Video Equipment:** (4) Sony monitors, (8) Sony BVU recorders **Other:** (2) complete Neumann cutting rooms. **Rates:** Upon request **Extras & Direction:** Atlantic Studios is a full service facility offering recording, post, CD and disc mastering rooms as well as duplication services. Studio is equipped in all analog and digital formats (featuring Sony products)

[24+] **AUDIO ANTICS**, also **REMOTE RECORDING**; 2 Park Pl.; Bronxville, NY 10708; (914) 779-7000. Owner: Susan Winthrop, Nancy Hersh

[24+] **THE AUDIO DEPARTMENT, INC.**; 119 W. 57th St.; New York, NY 10019; (212) 586-3503. Owner: Joe Danis **Studio Manager:** Sue Danis

[24+] **AUDIO IMAGE**; 95 Little Tree Ln.; Hilton, NY 14468; (716) 392-9500. Owner: L. Ellis **Studio Manager:** L. Ellis

[24+] **AUDIO INNOVATORS**, also **REMOTE RECORDING**; 216 Blvd. of the Allies, Pittsburgh, PA 15222; (412) 471-6220. Owner: Norman J. Cleary **Studio Manager:** Tim Benedict

[24+] **AURA SONIC LTD.**, also **REMOTE RECORDING**; PO Box 791; Flushing, NY 11352; (718) 886-6500. Owner: Aura Sonic Ltd. **Studio Manager:** Steven Remote

[24+] **AUTOMATED SOUND STUDIOS**, also **REMOTE RECORDING**; 1500 Broadway, 2nd Floor; New York, NY 10036; (212) 869-8520. Owner: Gordon Enterprises **Studio Manager:** Arthur Friedman, Andrew Klewan

[24+] **AZIMUTH RECORDING STUDIO**, also **REMOTE RECORDING**; PO Box 677, 11 Catawba Ave.; Newfield, NJ 08344; (609) 697-2605. Owner: Jim Langley **Studio Manager:** Brenda Langley

[24+] **BABY MONSTER STUDIOS**; 645 Broadway, New York, NY 10012; (212) 260-5226. Owner: Jamie Burgh **Studio Manager:** Jamie Burgh **Engineers:** Steve Burgh, Gordon Etches **Dimensions:** Room 1: studio 16 x 21 control room 14 x 15. Room 2: studio 8 x 8, control room 14 x 13 **Mixing Consoles:** Trident Series 65 35 x 48 **Audio Recorders:** Sony JH-24 24-track, Sony APR-5002 2-track, (2) 3M M-64 2-track **Cassette Recorders/Duplicators:** (2) Aiwa. **Synchronization Systems:** SMPTE-track Echo, Reverb, & Delay Systems: Ibanez SDR-1000 digital reverb, Roland SRV-200 digital reverb, Korg DRV-1000 digital reverb, Alesis Microverb digital reverb, Roland SDE-1000 digital delay, DOD Electronics RDS-1900 digital delay, DOD Electronics RDS-7 6 sampling delay, Yamaha SPX90 **Other Outboard Equipment:** Eventide 910 Harmonizer, (8) Valley People GateX, (2) Valley People Kepex, MXR flanger/doubler, Pultec EOP1A tube EQ, Pultec HLF3C, Lang PEQ2, (5) UREI 175B tube limiters, (3) UREI 1176 limiters, (4) dbx 160 limiters. **Microphones:** (2) Telefunken U47 tube, Neumann U48 tube, AKG C-12 tube, AKG C12A tube, Neumann U64 tube, (2) AKG C414EB, (2) Beyers M-260, (2) Beyers M-88, AKG D12, (4) Sennheiser 421, AKG D452 **Monitor Amplifiers:** (2) McIntosh 2205 210 watts per

N O R T H E A S T

24+ TRACK

STUDIOS

channel, Crown D75 headphone amp, Dyna Stereo 70 tube amp **Monitor Speakers:** Altec 604E Big Red, CSI MDM4 Time Aligned near field monitors, Auratone, Boston Acoustics A60, KLH Model 17 **Musical Instruments:** Steinway B grand piano, Oberheim DX drum machine w/chip library, Yamaha DX7 synth w/library, Roland Juno-60 w/MIDI, Akai S900 sampler, Roland D-50 synth, (7) Fender vintage guitar amps, (3) ESP electric guitars **Other MIDI Equipment:** Casio MIDI thru-box, Rakoa XT compatible computer, Atari Mega ST2 computer **Video Equipment:** Sony Trinitron 17" monitor, VHS stereo recorder, Sharp 14" monitor, Panasonic camera **Rates:** \$50/hr net 30 (\$35/hr COD) **Extras & Direction:** Our recent clients include Richie Havens (Moisons), Tullio and Rans, Chicago, IL, Dr John (New Orleans Saints, History of Comics), Paula Lockheart-Flying Fish Records (LP), The Waxmen—Purge Records (LP), Junior Walker and the All Stars, Del Jam Records, *Throwback* (feature film), Uptown Horns. We also offer complete music production, arranging and musician contracting through producer, musician, arranger Steve Burgh whose credits include Steve Forbert, David Bromberg, Steve Goodman, Paula Lockheart, Waxmen (production) and Billy Joel, Gladys Knight, Phoebe Snow, Paul Anka, Richie Havens, Dr John (musician, arranger)

[24+] **BACKDOOR RECORDING STUDIO INC.**; #1 2nd Ave.; Huntington Station, NY 11746; (516) 427-7006. Owner: Robert Minetta, Chris Pati **Studio Manager:** Chris Pati **Engineers:** Bob Minetta, Chris Pati, John Tabacco **Dimensions:** Room 1: studio 15 x 13, control room 17 x 9. Room 2: studio 10 x 8, vocal booth 4 x 6 **Mixing Consoles:** TAC Scorpion 28 x 24 **Audio Recorders:** Sony/MCI 24-track w/remotes, Otari MX-5050 MkII 8-track w/remotes, Ampex ATR 700 1/2-track mastering, TEAC 25-2 w/dbx 1/2-track mastering, Sony digital mastering, Tascam 22-2 1/2-track recorder **Cassette Recorders/Duplicators:** Nakamichi 2X-7, Sony K-75 TC, Otari DP-4050CZ duplicator **Noise Reduction Equipment:** (8) dbx 900 modules, (2) Phase Linear autocorrelators, Tascam stereo dbx Echo, **Reverb, & Delay Systems:** (2) Yamaha REV7, (2) Ibanez SDR-1000 stereo digital reverb, Yamaha PCM60, MXR01 digital reverb, Yamaha SPX90, Ecoplate II reverb, (2) DeltaLab ADM-1024, DeltaLab DL-1, ADA D640 digital delay, all guitar effects **Other Outboard Equipment:** (4) dbx 160 compressor/limiters, dbx 161 compressor/limiters, (2) Aphex Type B Aural Exciters, (4) Ornni Craft GT-4 noise gates, (4) Symetrix 544 noise gates, Scholz Rockman X100 studio, Scholz Rockman rack effect unit, (2) MXR 15-band stereo equalizers, Symetrix SE400 stereo parametric EQ, Ibanez 1/3-octave EQ, Garfield Drum Doctor **Microphones:** (2) Neumann U87, (2) AKG C414EB, (5) Sennheiser 421, (4) Shure SM57, (2) E-V RE20, (2) Sennheiser condenser mics, (2) Shure SM81, (3) E-V DS-35, (2) Crown PZM, Beyers M260 **Dynamic Monitor Amplifiers:** Crown Micro Tech 600, QSC power amp, Rane HC6 headphone amp w/AKG K240 headphones **Monitor Speakers:** MDM TA-3 Calibration Standards, JBL 4312, Yamaha NS-10M, Toa 200-ME, Auratone cubes, Eventide Sentry 5 **Musical Instruments:** Young Chang baby grand piano, Emax digital sampler, Yamaha DX7, Casio CZ-5000, Korg DW-8000, Roland Juno-106, Oberheim OBXa 120 program, Korg DDD-1 drum machine, LinnDrum machine, Simmons SDS9 electronic drums, Tama Superstar drums/Rototoms, Ibanez musician bass guitar, Gibson Les Paul custom guitar **Other MIDI Equipment:** Atari 520ST computer **Video Equipment:** Basic video recording available. **Other:** Mesa/Boogie guitar amp, Marshall JCM800 guitar amp, Fender Twin Reverb II guitar amp, Gallien-Krueger 250ML guitar amp, Yamaha B100-115SE bass amp. **Rates:** \$50/hr. Block rates available. Full production services

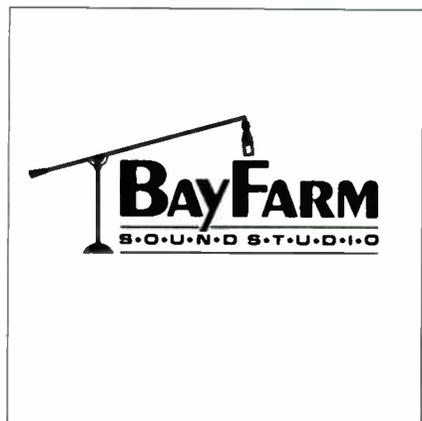
[24+] **BALANCE SOUND STUDIO**; 4917 Cordell Ave.; Bethesda, MD 20814; (301) 951-3900. Owner: Bob Waxman, Richard Waxman **Studio Manager:** Steve V. Johnson **Engineers:** John C. Biehl, Jacques King, Steve Johnson. **Dimensions:** Studio 50 x 30, control room 28 x 16. **Mixing Consoles:** MCI 636 w/console auto. and remotes, DMP7 8 x 2 **Audio Recorders:** MCI JH-24 24-track w/VSO **Cassette Recorders/Duplicators:** Nakamichi MR2, (6) various. **Synchronization Systems:** On request **Echo, Reverb, & Delay Systems:** Yamaha REV7, Yamaha SPX90, Lexicon 224XL, Alesis MIDiverb, DMP7 internal **Other Outboard Equipment:** Kepex II, Eventide Harmonizer, Maxi-Q, (2) Ibanez multi-effects, many Effectrons **Microphones:** Complete selection **Monitor Amplifiers:** UREI, Crown DC300A, Crown D150 **Monitor Speakers:** UREI 813B, Auratone. **Musical Instruments:** Ensoniq Mirage (stereo), Yamaha DX100, Roland MT-32. **Sequential Circuits Prophet-2000, E-mu SP-12, Yamaha RX11. Other MIDI Equipment:** IBM PC/XT, MPS and other softwares, DX Connect. **Video Equipment:** Sony 3/4" U-matic, various monitors. **Rates:** Call Steve with your budget



THE BARGE SOUND STUDIO INC.
Wayne, NJ

[24+] **THE BARGE SOUND STUDIO INC.**; 92 Lionshead Dr. W; Wayne, NJ 07470; (201) 835-2538. Owner: Jim Barge **Studio Manager:** Jim Barge **Engineers:** Jim Barge, Tom Karrick, Steve Dorio **Dimensions:** Studio 17 x 27, control room 14 x 16 **Mixing Consoles:** Harrison 4032C 40 x 32 **Audio Recorders:** Studer A80VU MkIV 24-track, Studer A80VU MkIV 16-track, Studer A80R 2-track 1/2" and 1/4", Otari MX-5050 2-track, TEAC 3340 4-track **Cassette Recorders/Duplicators:** Tascam 122B Noise Reduction Equipment: dbx 150 30-channel Echo, **Reverb, & Delay Systems:** Lexicon 224XL, Lexicon PCM70, EMT 140 w/New York Tech electronics, Roland SRV-2000, DeltaLab DL-2, (2) Korg SDD-3000, Roland SDE-1000, Eventide H910 Harmonizer, Yamaha REV7, TC Electronics 2290 delay/sampler **Other Outboard Equipment:** (2) Eventide instant flanger, Loft flanger, (5) Aphex CX1 compressor/expanders, (2) Drawmer gate, Aphex compellor, (2) dbx 160 compressor, Orban 622B parametric EQ, Orban 516EC de-esser, Klark-Teknik DN3030 graphic EQ, EXR Exciter, BBE 405 **Microphones:** (2) AKG C414EB, (2) Neumann U87, (5) Shure SM57, E-V RE20, (2) Sennheiser MD-421, AKG D12E, Beyers M88, (2) Beyers M500, Neumann KM84, (2) AKG C505E, RCA 77DX, AKG C461, AKG 460EB **Monitor Amplifiers:** Hafler P500, Crown DC300A, (2) Yamaha P2100 (cue systems) **Monitor Speakers:** (2) 604-based custom-built system, (2) Yamaha NS-10, (2) E-V Sentry 100A, (2) Realistic Minimus 7, Auratone. **Musical Instruments:** Yamaha DX7, Yamaha TX816 rack, Ensoniq Mirage, Roland Juno 106, Moog Minimoog w/J.L. Cooper MIDI interface, LinnDrum w/MIDI, Kawai KG-2 grand piano, Hammond B3 w/Leslie, Ludwig 5-piece drum set, assorted cymbals, misc percussion, Marshall 50-100-watt head w/cabinet, Fender Concert amp, Roland D-550 **Other MIDI Equipment:** Yamaha DX21 sequencer, J.L. Cooper MIDI/CV converter, Macintosh Plus w/popular sequencing and library **Rates:** On request

[24+] **BATTERY SOUND**, also **REMOTE RECORDING**; 90 West St.; New York, NY 10006; (212) 227-3896. Owner: Mark Freedman **Studio Manager:** Psquani Frates



BAY FARM SOUND STUDIO
Duxbury, MA

[24+] **BAY FARM SOUND STUDIO**; PO Box 2821; Duxbury, MA 02331; (617) 585-9470. Owner: Paul Caruso **Studio Manager:** Paul Caruso

[24+] **BAYSIDE SOUND RECORDING STUDIOS**, also **REMOTE RECORDING**; PO Box 129; Bayside, NY 11361; (718) 225-4292; (718) 428-3791. Owner: Bayside Sound Recording Studio Inc., David Eng. **Studio Manager:** David Eng. **Engineers:** Andre Debourg, John Ficarrotta, Peter Puleo, Jimmy

Young, Steve Pouchie Mixing Consoles: MCI JH-636 automated. Audio Recorders: MCI JH-24 24-track w/autolocator II, MCI JH-110B 2-track 1/4", MCI JH-110 1-track 1/4", Otari MTR-12 2-track 1/2". Cassette Recorders/Duplicators: Sony, Awa, JVC, Pioneer. Synchronization Systems: Roland SBX-80 Echo, Reverb, & Delay Systems: Lexicon 200, Lexicon PCM70, Lexicon PCM42, Lexicon Prime Time, Yamaha REV7, Yamaha SPX90II, Ibanez SDR-1000, DeltaLab DL7, Korg, Stocktronics plate, tape echo. Other Outboard Equipment: Eventide 910, (2) UREI 1176, (5) dbx 160X, (8) Valley People Dyna-Mite, Korg digital voice processor, MXR flanger/doubler, (4) Orban parametric EQ, Orban parabolic EQ, Scholz Rockman distortion/chorus/delay rack. Microphones: Neumann U87, AKG 414, AKG 452, Sennheiser 421, E-V RE20, Shure SM57, AKG D12, Neumann KM84 Monitor Amplifiers: Crown PSA2, Crown DC300, Crown DC75, Bryston, Phase Linear, Yamaha Monitor Speakers: UREI, JBL, E-V, Westlake, Auratone, Yamaha. Musical Instruments: E-mu Emulator II, E-mu SP-12 turbo, Yamaha DX7, Yamaha DX100, Roland D-50, Roland Super Jupiter, Roland Jupiter 6, Roland Juno-60, Roland TR-808, Roland TR-626, Roland PAD-8, Roland GM-70, Roland GK-100, Roland guitar converter, Roland electric drums, Roland JC-120, Korg EX-8000, Ensoniq Mirage DSM-8, Akai S900, Akai AX73, Sequential Circuits Prophet-5, LinnDrum, Moog Minimoog, Mesa/Boogie, Fender Rhodes, Next sampler. Other MIDI Equipment: Roland SBX-80, Roland MSQ-700, Akai MP-4, J.L. Cooper MSB Plus. Other: (2) Macintosh Plus, Mark of the Unicorn Performer, Passport Master Tracks Pro, Drumfile, Opcode editors/librarians. Extras & Direction: Bayside Sound specializes in a relaxed creative environment where you will receive the highest quality sound and services. It is known to be the best kept secret in all of New York. Our list of clients have proven this true. Full Force, Lisa Lisa and Cult Jam, UTFO, Weather Girls, Latoya Jackson, James Brown, Dana Dane, Salt and Pepa, Sweet Tee, Kid and Play, Bad Boys, Kiss, Lillo Thomas, La La Najee, Skyy, Jimmy Miller, Marshall Crenshaw, Cash Money, Hurby "Love Bug" Azor, Melady, Mantronix, Jill, 12 41, Krystol, Terumasa Hino, Carlos Almaraz, Anthrax, Earl "The Pearl" Monroe, Darryl Strawberry, Eddie Palmieri, Paula Anderson, George Kranz, Kid Flash, Whodini, Johnny Thunders, Carol Williams, Skasha, Jessica Cleaves, JailBait, Gibraltar Transmissions, U.S. Athletic, Roxanne, Vicky Love, Pilot Jones, Force Desire, Yolanda Monge, LeBon Beat

Ludwig drums, Linn II, Fender amp, Roland amp, Marshall amp. Rates: By hour, day or week. Lock-outs and block booking, special rates. Extras & Direction: Spacious lodging, 100-acre property w/outdoor activities, pool and a fully equipped rehearsal barn for pre- and post-production complete with a custom mixing console, equalizers, amps and speakers. Bearville Studios provides world class recording and rehearsal facilities in a relaxed country setting, just two hours north of New York City



BEARTRACKS
Suffern, NY

[24+] **BEARTRACKS**; 278 Haverstraw Rd.; Suffern, NY 10901; (914) 362-1620. Owner: Jay Beckenstein Studio Manager: Larry Swist. Engineers: Larry Swist, Chris Budacz, Doug Rose, Doug Oberkircher. Dimensions: Studio 57 x 30, control room 24 x 22. Mixing Consoles: SSL 4000 40 x 32. Audio Recorders: Studer A820 24-track, (2) Studer A80 24-track, Studer A80 16-track, Studer A80 2-track 1/2", Studer A80 2-track 1/4". Cassette Recorders/Duplicators: (2) Nakamichi MR1, Tascam 122, Yamaha K2000 Noise Reduction Equipment: (2) Dolby SR, (2) Dolby 361 A/SR. Synchronization Systems: Lynx Echo, Reverb, & Delay Systems: AMS RMX16, AMS DMX15-80S, Publison America DI-MB2, Lexicon Super Prime Time, Yamaha REV7, (2) Yamaha SPX90, EMT 240. Other Outboard Equipment: (4) Focusrite mic pre/EQ mods, Drawmer DS-201 gates, (2) Teletronix LA-2A limiter, (2) UREI 1176 limiter, (2) Pultec EQP-1R EQ, Pultec MEQ-5 EQ, (2) Fairchild Instruments tube limiter, (2) dbx 165 limiter, dbx 162 stereo limiter, Orban 674A stereo parametric EQ. Microphones: (2) Neumann U87, (2) Neumann U89, (2) Neumann TLM170, (2) Neumann KM84, Neumann U47 tube, Neumann U47 FET, (4) AKG 414, (7) AKG 451, (2) AKG 460, AKG D12, (2) Sennheiser 416, (9) Sennheiser 421, E-V RE20, (5) Shure SM57, (2) Beyer 160, (2) Crown PZM Monitor Amplifiers: McIntosh MC2500, (2) Ashly 200 FET, (3) Crown DC 300A. Monitor Speakers: (2) Tannoy SGM10B, (2) Yamaha NS-10M studio, Augspurger custom design, JBL, TAD components. Musical Instruments: E-mu SP-12 drum machine, LinnDrum machine, Yamaha DX7 synth, Yamaha TX MIDI rack, Yamaha RX21L drum machine. Other MIDI Equipment: Macintosh Plus computer w/Performer software, J.L. Cooper MSB MIDI patch bay. Rates: \$185/hr., \$1,800/day lockout, block rates available. Extras & Direction: Since its opening, Bear Tracks has gained a reputation as a state-of-the-art music production studio that offers a comfortable, relaxed and creative atmosphere to its clients. Located in the woods on the edge of Harriman State Park and conveniently only 45 minutes from midtown Manhattan, this unique facility, built within the existing frame of a huge stone barn and farm complex, has a remarkable acoustic quality which has found great favor amongst both pop producers, for the explosive drum sounds that can be obtained and jazz and classical artists for its smooth warm ambience. This spectacular acoustical quality combined with the commitment to provide its clients with the very best equipment current technology has to offer places BearTracks amongst the most exclusive and unique recording facilities in the world

[24+] **BERKLEE COLLEGE OF MUSIC**; 150 Mass Ave., Boston, MA 02115; (617) 266-1400 ext. 401. Owner: Don Puluse. Studio Manager: Joe Hostetter

[24+] **BIOYA RECORDING STUDIOS**; 32 Hoxey St.; Paterson, NJ 07501; (201) 742-7704. Owner: Len & Lou Argese. Studio Manager: Len & Lou Argese. Engineers: Len Argese, Lou Argese, Ron St Germain. Dimensions: Studio 24 x 26, control room 20 x 20, also two iso booths and drum booth. Mixing Consoles: Sound Workshop Series 34 50 x 24 automated w/74 returns to mix. Audio Recorders: (2) Otari MTR-90-20 24-track, (2) Otari MTR-12 2-track 1/2", Otari MTR-12 2-track 1/4", Nakamichi DMP-100 2-track digital processor, Otari MX-5050 MkII 8-track, Otari MX-5050 MkII 4-track, Sony 501-ES 2-track digital processor. Cassette Recorders/Duplicators: (2) Tascam 122B Noise Reduction Equipment: dbx



BIOYA RECORDING STUDIOS
Paterson, NJ

216 16 channels, (5) dbx 180 10 channels, (2) Dolby Type A 361 4 channels. Synchronization Systems: (2) Lynx time code modules, Roland SBX-80 Echo, Reverb, & Delay Systems: Stocktronics 4000 plate, Quantec, (2) ART 01A, Yamaha REV7, Yamaha SPX90, Roland DEP-5, (2) Roland SDE-3000 DDL, (3) Roland SDE-1000 DDL. Other Outboard Equipment: Roland S-550, Roland D-550, Roland MKS-20 digital piano, Roland MKS-80 Super Jupiter, Roland MPG-80 programmer, Oberheim DPX1, Ensoniq ESQ1, Panscan, Roland Vocoder, Aphex Type B 2 channels, Barcus-Berry Electronics 802 2 channels, Roland MKS-50 Microphones: AKG Neumann, Sennheiser, Sony, E-V, Crown PZM, Shure Monitor Amplifiers: Halfer, BGW, Carver, SCS Monitor Speakers: Yamaha NS-10, Auratone, Toa, JBL, Impact Audio/Emilar. Musical Instruments: Oberheim OB-8, Yamaha DX7, (2) Yamaha TX7, Casio FZ-1, Casio CZ-101, Roland S-50, Roland MKB-300, Roland DDR-30 digital display, Dynacord digital drums, Yamaha RX5, LinnDrum, Tama full set of drums, Yamaha G2 57" acoustic piano. Other MIDI Equipment: Roland MC-500. Video Equipment: Available upon request. Rates: Available upon request

[24+] **BLACKBEARD STUDIOS**; 1 Court Dr.; Lincoln, RI 02865; (401) 333-3377. Owner: Richard Carr Productions, Inc. Studio Manager: Troy A. Doolittle

[24+] **BLANK PRODUCTIONS**; also REMOTE RECORDING; 1597 Hope St.; Stamford, CT 06907; (203) 968-2420. Owner: Bob Blank. Studio Manager: Lola Blank



BLUE JAY RECORDING STUDIO, INC.
Carlisle, MA

[24+] **BLUE JAY RECORDING STUDIO, INC.**; 669 Bedford Rd.; Carlisle, MA 01741; (617) 369-2200; (617) 369-0766. Owner: Robert & Janet Lawson. Studio Manager: Bob Lawson. Engineers: Ed Goodreau, Rob Jaczko, Mark Tazer, Mark Wessell. Dimensions: Studio 38 x 28, control room 18 x 19. Mixing Consoles: SSL 4056E56 56 x 32 w/Total Recall. Audio Recorders: (2) Studer A800 24-track, Studer A820 2-track 1/2" w/center time code, Studer A80 2-track 1/2", Studer B67 2-track 1/4", Sony JH-110B 2-track 1/4", dbx 700 digital, Sony PCM-2500 DAT, Cassette Recorders/Duplicators: (7) Tascam 122 Noise Reduction Equipment: Dolby A 28-channel, dbx 180 stereo. Synchronization Systems: Lynx TimeLine Echo, Reverb, & Delay Systems: Lexicon 224XL, Lexicon 224, Lexicon PCM60, AMS RMX16, EMT 140 stereo tube plate, AMS DMX15-80, Lexicon Prime Time II, (2) Lexicon PCM42, Lexicon Prime Time, Ursa Major Space Station, many others

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BEARVILLE STUDIOS
Bearsville, NY

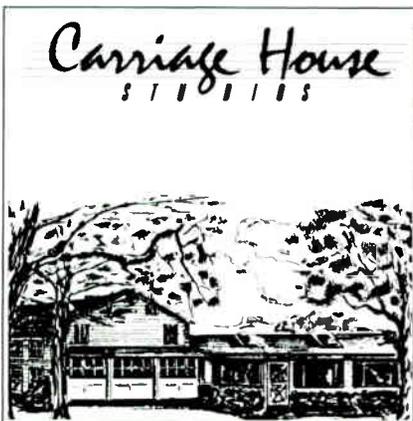
[24+] **BEARVILLE STUDIOS**; PO Box 135; Bearsville, NY 12409; (914) 679-8900. Owner: Sally Grossman. Engineers: Thom Cadley, Ken McKim, George Cowan. Dimensions: Room 1: studio 60 x 40, control room 20 x 19. Room 2: studio 30 x 25, control room 23 x 18. Mixing Consoles: Neve 8088 40 x 16 bus, SSL 6000 48 x 32 bus. Audio Recorders: (3) Studer A800 MkIII 24-track, Studer A820 2-track 1/2", Studer A810 2-track 1/4", Studer B67 2-track 1/4", Studio A80 VU 2-track 1/2", Studio A80 RC 2-track 1/4". Cassette Recorders/Duplicators: (3) TEAC 122B, (6) Technics M85, (3) Tascam 122MII, (3) Tascam 122B Noise Reduction Equipment: Dolby A 24-channel, (2) Dolby 361, dbx 206 24-channel. Synchronization Systems: Lynx Echo, Reverb, & Delay Systems: (2) Live chambers, EMT 24, (3) EMT 140ST, (4) AMS delay, (2) Yamaha REV7, (2) Lexicon 224XL, Lexicon Prime Time, (2) Lexicon Super Prime Time, (3) Lexicon PCM70, Yamaha SPX90, AMS reverb, (2) Lexicon PCM42, (2) Yamaha REV7. Other Outboard Equipment: (3) Eventide 949, (2) Eventide 910, Klark-Teknik DN-34, (2) DMP Cyclosonic Panner, (6) Pultec EQP, (4) Pultec MEQ, Valley People Maxi-Q, (8) Neve 32264 comp/lim, Publison Internal Machine, Yamaha SPX90, (9) Valley People Kepex II, (5) Valley People Gain Brain II. Microphones: Neumann, Sanken, Sennheiser, AKG, Shure, RCA, Sony, E-V, Crown PZM, Beyer. Monitor Amplifiers: Perreaux, Crown, Yamaha. Monitor Speakers: (2) UREI 813A, UREI 813B, Tannoy SRM12B, Tannoy NFM8, E-V Sentry 100, Yamaha NS-10M, Visonik. Musical Instruments: Bendorfer grand piano, Yamaha grand piano, Yamaha DX7 synth, Yamaha CP70 electric piano, Roland Jupiter 8, Hammond B3 w/Leslie, Musser vibes,

Other Outboard Equipment: (4) Pultec EQP, (3) UREI LA-2A, (2) Drawmer DS-201 stereo, (4) Ashly SC34 stereo, (2) dbx 165A, (2) dbx 160X, (2) UREI 1176, UREI LA-4A stereo, (2) dbx 906 flangers, Loft delay and flanger, many others. Microphones: Telefunken 251 tube, AKG C12 tube, Neumann U47 tube, (2) Bruel & Kjaer 4006, Bruel & Kjaer 4007, (2) Neumann U87, (2) Neumann KM86, Neumann KM84, (2) Neumann U64, AKG C451E, (3) AKG 414, (2) Schoeps Monitor Amplifiers: (3) Bryston 4, (3) BGW 250, McIntosh 2100. Monitor Speakers: UREI 813B (customized), Klipsch Cornwall studio monitors, E-V Sentry 100, Acoustic Research 18, (3) Yamaha NS-10M, Auratone Musical Instruments: Falcone 9' concert grand piano, Kurzweil 250 (advanced sampling model), Oberheim DMX drum machine, Fender Stratocaster guitar, Gibson Hummingbird guitar, Ludwig 5-piece drum kit. Other MIDI Equipment: Apple Mac Plus computer w/Mark of the Unicorn Performer Series software. Extras & Direction: Located 30 minutes from downtown Boston, Blue Jay offers state-of-the-art equipment and superior acoustics in comfortable, private surroundings. Constructed in 1979, the uniquely designed, earth-sheltered facility reflects a commitment to technical excellence as well as attention to the needs of creative artists. Credits in 1986/87 include: Benjamin Orr, Amy Grant, Pat Metheny, 'til Tuesday, Genesis, Roy Orbison and James Taylor

[24+] **BRIGHTON RECORDING**; also *REMOTE RECORDING*; c/o 404 Park Ave., Clarks Green, PA 18411; (717) 457-0955; (717) 586-2605. Owner: William Rodtisk. Dimensions: Studio 18 5 x 18 5, control room 18 x 12. Mixing Consoles: Soundcraft 600 24 x 8 x 24 x 2 modified w/patch bay. Audio Recorders: Otari MX-80 24-track 2" w/autolocator, TEAC A-3440 4-track, Ampex ATR-800 2-track, Akai GX630-B 2-track Cassette Recorders/Duplicators: Nakamichi MR-1, (2) Nakamichi MR-2 Noise Reduction Equipment: Dolby HX-Pro, dbx Echo, Reverb, & Delay Systems: Yamaha REV5, Lexicon PCM70, (2) Yamaha SPX90, DeltaLab 1024, Eventide H910 Harmonizer w/keyboard. Other Outboard Equipment: Orban 622B, CDT CGM-2 w/Dynex, (2) Yamaha GQ1031B, Yamaha Q2031, DOD R830, Yamaha GC2020. Microphones: Neumann U87, AKG 414, AKG C460, AKG D112, AKG D12E, (2) Sennheiser 441, (2) Sennheiser 421, (2) Shure SM81 w/Omn and Cardioid cartridges, (2) Shure 545, Shure SM58, (2) E-V PL76B Monitor Amplifiers: (2) Halfer XL-280, Rane HC-6 headphone amp. Monitor Speakers: (2) Tannoy SGM-12, (2) JBL 4412, (4) AKG K141 headphones, (2) Koss headphones. Musical Instruments: Yamaha DX711FD, Oberheim OB-8 (MIDI), Mirage multi-sampler, Yamaha FB01, Yamaha RX5 rhythm programmer, acoustic grand piano, Deagan vibraphone, (2) Yamaha guitars (1 electric/1 acoustic), Crumar orchestrator, Roland TR-505 rhythm composer. Other MIDI Equipment: Apple IIe (5.25" and 3.5" drives), Passport interface and software, Yamaha MJC8. Other: Toshiba XR-270 CD player. Rates: Please call for our very low rates.

[24+] **THE BURLINGTON SOUND FACTORY**; also *REMOTE RECORDING*; 415 Lawrence St., Burlington, NJ 08016; (609) 386-2531. Owner: Michael Capozzoli. Studio Manager: Paul Kerber.

[24+] **CALF AUDIO, INC.**; also *REMOTE RECORDING*; 157 Gray Rd., Ithaca, NY 14850; (607) 272-8964. Owner: Alfred B. Grunwell.



CARRIAGE HOUSE STUDIOS
Stamford, CT

[24+] **CARRIAGE HOUSE STUDIOS**; 119 W. Hill Rd., Stamford, CT 06902; (203) 358-0065. Owner: Johnny Montagnese. Studio Manager: Patricia Spicer. Engineers: Phil Magnotti, Johnny Montagnese, Matt Lane, Alec Head, Earl Cohen, Max Norman. Dimensions: Main room 30 x 30, control room 25 x 25, live room 25 x 20, iso booth 8 x 8, iso booth 6 x 6. Mixing Consoles: SSL 4036-56E Total Recall/automation. Audio Recorders: Otari MTR-90II 24-track, Otari MTR-10 2-track 1/2"

N O R T H E A S T

24+ TRACK

STUDIOS

Otari MTR-10 2-track 1/4". Echo, Reverb, & Delay Systems: Lexicon 480L-A, Lexicon 224XL, EMT stereo plate, live chamber, Orban, (3) Yamaha REV7, Ursa Major Space Station, Yamaha SPX90, Roland SRV-2000, Roland SDE-3000. Other Outboard Equipment: Eventide 949 Harmonizer, Eventide 910 flanger, UREI LA-4, UREI 1176, dbx 160, Drawmer gates/comp., Valley People Dyna-Mite, PCM42, DeltaLab digital delay, acoustic computer, Roland Dimension "D", Aural Exciter, de-esser, Trident parametrics, UREI dual parametric EQs, Lexicon Super Prime Time, Akai 9000, and more. Microphones: Neumann U89, Neumann U87, Neumann U47, AKG 414, AKG 451, AKG 452, Shure SM57, Shure Green Bullet, Crown PZM, Sennheiser 421, Sennheiser 441, RCA 44, RCA 77. Monitor Amplifiers: Yamaha, UREI, BGW, Acoustate, Phase Linear, Halfer. Monitor Speakers: JBL 4435 bi-amped w/crossover, Yamaha NS-10, Tannoy NF, Toa 280ME. Musical Instruments: Tadashi grand piano, Yamaha electric grand, Fender Rhodes, Yamaha DX7, Oberheim OBX, Korg Poly-Six, DMX, Linn, Yamaha drum machines, Ludwig drums, tympani, vibes, full percussion. Other MIDI Equipment: Kurzweil synthesizer, Macintosh computer, Compaq computer. Rates: Project-oriented pricing. Extras & Direction: Living accommodations, open spaces, 45 minutes from mid-town New York City, good cooking, trees to climb, fresh air, the best environment. Located on a private New England estate, this is the perfect artist's studio.

[24+] **DON CASALE RECORDING STUDIOS, INC.**; 377 Plainfield St., Westbury, NY 11590; (516) 333-7898. Owner: Don Casale. Studio Manager: Don Casale.

[24+] **CBS RECORDS INC. (NEW YORK STUDIO)**; also *REMOTE RECORDING*; 49 E. 52nd St., New York, NY 10022; (212) 975-2958. Owner: CBS Records Inc. Studio Manager: Rob Grabowski.

[24+] **CELEBRATION SOUNDS**; 26 Summer St., Pawtucket, RI 02860; (401) 728-0780. Owner: David Correia, Dan Moretti. Studio Manager: Catherine Correia. Engineers: David Correia, Steve Badessa, Dan Moretti, Ken Carpenter. Dimensions: Room 1 studio 25 x 21, control room 16 x 14. Room 2 studio 22 x 13. Room 3 studio 30 x 30. Mixing Consoles: Sound Workshop Series 34B w/Arms II automation, full 24-track hi-resolution metering, super-grouping and peak/shelf 28 x 24 EQ. Audio Recorders: Otari MTR-90 24-track Series II w/autolocator, Otari MK-5050BII 1/2-track, Revox B-77 1/2-track Cassette Recorders/Duplicators: Nakamichi 680ZX Echo, Reverb, & Delay Systems: Lexicon 200, Lexicon PCM70, Lexicon PCM41, Lexicon PCM42, Eventide 949 Harmonizer. Other Outboard Equipment: Valley People Dyna-Mite, (2) Ashly SC-33, (2) Ashly SC-50, Ashly SC-55, Aphex Aural Exciter, Barcus-Berry Electronics 802 maximizer. Microphones: The usual assortment. Monitor Amplifiers: Crown Micro-Tech 1000, Crown DC300A. Monitor Speakers: UREI 809, Yamaha NS-10M, Auratone. Musical Instruments: Linn-Drum, Young Chang grand piano, Sequential Circuits Prophet-2000, Sequential Circuits Prophet-600, Apple Macintosh and all appropriate software, CBS sound effects library. Rates: Available upon request.

[24+] **CENTRAL STUDIO**; 9111 Georgia Ave., Silver Spring, MD 20910; (301) 565-3734; (301) 565-9119. Owner: Kevin Morales, Alan Leary. Studio Manager: Monsy Morales.

[24+] **CHALET SOUND**; 2323 Hwy. 34, Manasquan, NJ 08736; (201) 223-0836; (201) 223-0703. Owner: Michael & Richard Berardi. Studio Manager: John P. Allen. Engineers: Tim Hatfield, Chris Cavallaro, John P. Allen. Dimensions: Room 1 studio 25 x 30, control room 17 x 25. Room 2 studio 16 x 12, control room 20 x 28. Mixing Consoles: Amek Angela 36 x 2 w/Audio Kinetics automation, Audiologix 32 x 2. Audio Recorders: Studio A. Otari MTR-90 24-track, Otari MTR-12 2-track 1/2". Sony PCM-601 ESD digital audio processor, Studio B Audiologix 24-track 2", Otari 5050 MkIII 2-track 1/4" Cassette Recorders/Duplicators: Studio A. Nakamichi MR-I, (2) Nakamichi MR-II, Studio B. Nakamichi MR-I. Noise Reduction Equipment: Dolby SR 24 tracks Spectral Recording System. Synchronization Systems: TimeLine Lynx. Echo, Reverb, & Delay Systems: (2) Lexicon PCM70 3.0, Lexicon PCM42, (2) Yamaha REV7, (2) Yamaha SPX90 MkII, (3) Roland DEP-5, AMS 15/80 4.6 sec. d-delay/Harmonizer. Other Outboard Equipment: Technics SLP-1200 disc player, (2) UREI LA-4, (2) dbx 160X, (4) Drawmer DS-201X dual gates, Aphex stereo compeller, (2) White Model 4400 1/3-octave graphic equalizer. Microphones: (2) AKG 414, AKG D-112E, (2) Neumann UE87, (2) Neumann UE89, (2) E-V Pl-20, (6) Sennheiser 421, (6) Shure SM57. Monitor Amplifiers: Meyer, Meyer CB33 controller, Crown 1200 Micro Tech, (2) Crown DC-300A, (2) Crown D-150A, Symetrix A220. Monitor Speakers: Meyer



CHALET SOUND
Manasquan, NJ

833, Tannoy SGM 1000, (2) Yamaha NS-10M, (2) Auratone T6 Musical Instruments: Kurzweil 250 4.0, Roland S-50 sampler w/Digitizer Pad 3.0, Roland D-50 L/A synth, Roland JX-10, Roland TR-707 drum machine, Roland GM-70 guitar synth, Roland Octapad 8, Yamaha DX711FD, Yamaha 7' Conservatory grand piano, (4) Yamaha TX FM modules, (4) Yamaha FB01 modules, Oberheim Matrix-6R synth, (2) Casio CZ-101, Akai S900 sampler, set of Gretsch drums, set of Tama drums, Yamaha electric percussion system set w/MIDI interface, Sequential Circuits Prophet VS digital vector synth, Alesis drum machine, Simmons 8 pad set and controller, full assortment of guitars and bass amps. Other MIDI Equipment: Yamaha MEP4, Opcode Studio Plus Two interface. Opcode DX/TX editing software, Professional Composer software, Macintosh SE computer w/terminal and mouse, Macintosh Plus computer w/terminal and mouse, 360 Systems MIDI patcher w/memory, Performer MIDI patcher sequencer. Video Equipment: Sony VO-5850 1/4" video recorder. Rates: Affordable, upon request. Extras & Direction: Chalet Sound is a new state-of-the-art residence recording facility located on five secluded acres on the coast of central New Jersey. Conveniently located one hour from New York City, Philadelphia and Atlantic City. Forty minutes from Newark airport and five minutes from Allaire airport. Comfortable sleeping accommodations for up to eight people. Swimming pool, Jacuzzi and steam room on premises. Free golf and country club available on request. Limos available. Owners Richard and Michael Berardi have been involved in the music business from the mid-1970s to the present. They have been staff writers and producers for CBS Songs and have either written, produced or published songs for Alabama, Gregg Allman, Billy Preston and many others. Chalet Sound is a full-service recording facility offering record and advertising production, film scoring, in-house music publishing and a full writing staff.

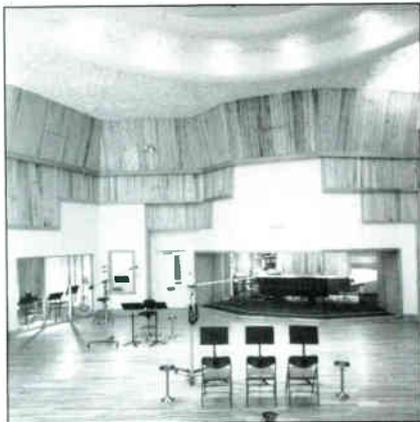
[24+] **CHESTNUT SOUND, INC.**; also *REMOTE RECORDING*; 1824 Chestnut St., Philadelphia, PA 19103; (215) 568-5797. Owner: Joe Alfonsi. Studio Manager: Joe Alfonsi. Engineers: Leslie M. Chew, Tyrone Allison, Jeremy Birnbaum. Dimensions: Room 1 studio 36 x 17, control room 17 x 14. Room 2 studio 6 x 6, control room 8 x 18. Mixing Consoles: Sound Workshop Series 30 28 x 16, Hill 16 x 4 multi-mix. Audio Recorders: Otari MX-80 24-track w/autolocator, Ampex ATR-800 2-track, Ampex ATR-700 2-track, Otari 5050 MkIII 2-track, Tascam 32-2B 2-track. Cassette Recorders/Duplicators: (4) Tascam 122, Otari DP-4050CZ Noise Reduction Equipment: (2) dbx 180. Synchronization Systems: Adams-Smith Zeta III Echo, Reverb, & Delay Systems: AKG 68K digital processor, Lexicon PCM60 w/2.0 update, Yamaha REV7, Ecoplate III, Ibanez SDR-1000. Other Outboard Equipment: Eventide H910 Harmonizer, Aphex Aural Exciter, dbx 906 flanger, (2) dbx 905 EQ, dbx 902 de-esser, (2) UREI LA-4 comp., (2) UREI 545 EQ, (4) Gate gates, TC Electronics 2240 parametric EQ, UREI 1176 comp., Technics SL1200 MkII, Sony CDP-102 CD player. Microphones: AKG 414ULS, AKG 414EB, Neumann TLM170, (2) AKG 460, (3) Sennheiser 421, (2) Crown PZM, (2) RCA BK-5, (2) Shure SM81, (3) Shure SM57, AKG D202, (2) Beyer M500 Monitor Amplifiers: Halfer 250, Yamaha P2200, Yamaha 2100, Carver PM175, Crown DC150, Yamaha P2050. Monitor Speakers: Aitec Big Reds w/Master Lab crossovers, JBL 4311, (2) Yamaha NS-10, Auratone 5C, Realistic Minimus 7. Musical Instruments: Yamaha G3 grand piano, Fender Twin Reverb, Fender Stage lead, Gallien-Krueger bass amp, Sonor drum machine, Korg DDD-1 digital drum machine, Casio CZ-101 synth, Emax digital sampler. Other MIDI Equipment: (2) Mac Plus w/Southworth MIDI interface, Performer digital seq. software, Digidesign editing software for Emac, complete disk library for Emac, control room to studio MIDI tie lines, Roland Octapad Video Equipment: NEC DX1000-U VHS, Commodore monitors, Sony monitors, additional rentals upon request. Other: Lots more outboard gear and microphones upon client's request. Like the ambience in the lounge? No problem! We've got tie lines everywhere. Free coffee and donuts. Atari 7800 pro video game system. Rates: Rates available upon request.

[24+] **CHUNG KING HOUSE OF METAL**; 247 Centre St.; New York, NY 10013; (212) 219-8485. Owner: John King Engineers: Steve Ett, various freelancers Dimensions: Room 1 studio 18 x 28, control room 16 x 20 Room 2: studio 25 x 25, control room 20 x 16 Mixing Consoles: Neve custom 36 x 56 x 24, Neve V Series 60 x 120 x 48. Audio Recorders: (2) Studer A80 MkIV 24-track, (2) Tascam ATR-80 24-track, MCI JH-24 24-track, Studer A80 MkIII 2-track 1/2" and 1/4", Studer A80RC 2-track 1/2" and 1/4", Mitsubishi X-86 2-track digital. Cassette Recorders/Duplicators: (2) Nakamichi MR-1, Nakamichi BX-100, (3) Onkyo Integra. Synchronization Systems: Adams-Smith 2600 synchronizer/generator. Echo, Reverb, & Delay Systems: (2) Lexicon 224, (2) Yamaha REV7, (6) Yamaha SPX90, (4) Roland DEP-5, Lexicon PCM70, (2) Lexicon PCM41, (2) Bel BDE Series w/disk drive, AKG BX20, Roland SRV-2000, (2) Ibanez SDR-1000. Other Outboard Equipment: (6) Pultec EQ, dbx 160, dbx 165A, UREI LA-2A, Drawmer comp/lim, Neve comp/lim, Drawmer gates, Valley People Dyna-Mite gates, Valley People Kepex, Neve gates, Eventide H949 Microphones: Many Neumann tube mics, Telefunken tube mics, all types of condenser mics, all types of dynamic mics. Monitor Amplifiers: (2) Perreux 8000C, Perreux 8000B, (2) Crown DC300. Monitor Speakers: (2) Tannoy FSM-U, (2) Tannoy Little Golds, (2) UREI 811, (2) Big Red w/UREI X-over, (2) Fostex RM-780, (4) Yamaha NS-10M, (2) Fourier 8, (2) Auratone. Musical Instruments: (2) Tama custom drum kits, (2) Marshall JCM800 amps, (7) assorted Fender amps, (2) Roland cube amps, Yamaha DX7, Mirage, Mellotron, Roland Juno 60, Roland Juno 106, Oberheim OBXa, Moog Minimoog, Moog Memorymoog, (2) DX100, Akai S900, Oberheim DMX, Oberheim DX, Roland TR-505, Roland TR-606, Roland TR-707, Roland TR-727, Roland TR-808, Octapad, Linn 9000, E-mu SP-1200 turbo. Other MIDI Equipment: SBX80, Dr Click, Mini Doc, MSQ700, IBM PC w/Mu-art. Video Equipment: 3/4" recording playback deck, 1/2" recording playback deck, 20" and 25" video monitors. Other: (24) Neve outboard EQs (3-band/4-band), (2) UREI UA175 tube comp/lim, (2) Technics SL1200 turntables, GLI audio mixer, (2) Sony CD players. Rates: Upon request.



CIANI/MUSICA INC.
New York, NY

[24+] **CIANI/MUSICA INC.**; 30 E. 23rd St.; New York, NY 10010; (212) 777-7755. Owner: Suzanne Ciani. Studio Manager: Chris Arley Seeger



CLINTON RECORDING STUDIOS, INC.
New York, NY

[24+] **CLINTON RECORDING STUDIOS, INC.**; 653 Tenth Ave.; New York, NY 10036; (212) 246-2444. Owner: Bruce Merley, Ed Rak. Studio Manager: Charles Mills. Engineers: Ed Rak, Gene Curtis. Dimensions: Room 1 studio 2,000 x 22

(ceiling), control room 450 sq.ft. Room 2: studio 1,200 x 15 (ceiling), control room 400 sq ft. Room 3: studio 75 sq.ft, control room 275 sq ft. Room 4: control room/synth/MIDI studio 275 sq ft. Mixing Consoles: (3) Neve 8078 40 x 32 w/Necam II. Audio Recorders: (2) Mitsubishi X850 32-track digital, Mitsubishi X80 2-track digital, (3) Studer A800 24-track, (2) Studer A80 2-track, (3) Studer A80 4-track, (7) Studer A810 2-track. Cassette Recorders/Duplicators: (5) Tascam 122B, (2) Sony 701-ES digital processors, (3) Sony DTC-1000 R-DAT Noise Reduction Equipment: (3) Dolby SP24, (4) Dolby 361 Synchronization Systems: BTX Cypher reader/generator, BTX Softouch (4-machine lockup capability), BTX Shadow (2-machine lockup capability), Otari time code reader. Echo, Reverb, & Delay Systems: (6) EMT 140 plates, (3) Lexicon 224XL w/LARC, AMS DMX 1580, (2) AMS RMX, (6) Audio Digital TC2, Lexicon Super Prime Time, (4) Yamaha REV7, (4) Yamaha SPX90. Other Outboard Equipment: Neve limiters, UREI LA-3A, UREI 1176, dbx 160, dbx 165A, Scamp racks, Audio Digital TC2, Marshall AR300, Marshall time modulator, Eventide 910, Eventide 949 Harmonizer, Eventide 969 Harmonizer, Orban 622 EQs, Pultec EQP1A, Drawmer noise gates, UREI 964 metronomes, Valley People Dyna-Mite noise gates. Microphones: AKG, Crown, E-V, Neumann, Sony, Shure, Sennheiser, Schoeps. Monitor Amplifiers: Bryston 6B, Bryston 4B, McIntosh 2500, McIntosh 2300. Monitor Speakers: UREI 813B, Westlake BBSM10, Yamaha NS-10M, Visonic 9000, Visonic 803, E-V Sentry 100, Auratone 5C

Musical Instruments: Steinway D 9' grand, Yamaha C7 7' grand, Fender Rhodes Dyno-my-piano, Yamaha Tour Series drums, acoustic bass amps, Roland JC-120 guitar amps, Marshall guitar amp, Yamaha DX7. Video Equipment: (4) Sony Pro Feel 26" monitors, (3) JVC 6650 U-matic VCRs w/remote. Other: Magna-Tech 10,000 16/35mm film recorder, w/1-, 3-, 4- and 6-track, Leed head stacks. Rates: Inquire.

[24+] **CONNECTICUT RECORDING STUDIOS INC.**; 1122 Main St.; Bridgeport, CT 06604; (203) 366-9168. Owner: Paul Leka. Studio Manager: John Jaworski

[24+] **COUNTERPOINT RECORDING STUDIOS, INC.**; 723 7th Ave.; New York, NY 10019; (212) 398-9550. Owner: Jerry Ragovoy. Studio Manager: Jerry Ragovoy

[24+] **COURTLEN RECORDING**; 149 MaQuan St., Hanson, MA 02431; (617) 294-8316. Owner: Frederick Danner. Studio Manager: Patricia Danner. Engineers: Bob St John, Bob Dalton, Fred Danner, Dave James. Dimensions: Studio 26 x 24, control room 18 x 15. Mixing Consoles: Klark-Teknik AMR-24 36 x 24, ARMS automation and disk mix. Audio Recorders: Sony/MCI JH-24 24-track w/ALIII, Otari MTR-10 2-track, Otari MX-5050B 2-track. Cassette Recorders/Duplicators: Sony TC-W7R Noise Reduction Equipment: Dolby SR 24-track Synchronization Systems: Adams-Smith Zeta III

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All editing performed by Dr. Toby Mountain, PhD. Music

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Echo, Reverb, & Delay Systems: Lexicon 200, Lexicon PCM41, (2) TC Electronics 2290, (3) Yamaha SPX90 Other Outboard Equipment: (2) Teletronix LA-2A, Brooke-Siren DPR-452, (2) dbx 160, Symetrix 522, (2) GateX, (2) Ashly SG33, dbx 165, Aphex B, Loft 440, Klark-Teknik DN-360B Microphones: (2) Neumann U87, Neumann TLM170, (2) B&K 400C, (2) AKG 414, (2) AKG 451, (2) AKG 452EB, E-V RE20, (4) Sennheiser 121, AKG D12E, (20) Shure SM57s and SM58s Monitor Amplifiers: (2) Ashly 500 FET, (2) Ashly 200 FET, Crown, McIntosh Monitor Speakers: (2) JREI 813B, (2) Yamaha NS-10M, (2) Tannoy SRM-12B Musical Instruments: Anything upon request Rates: Please call



COVE CITY SOUND STUDIOS
Glen Cove, NY

[24+] COVE CITY SOUND STUDIOS, 7 Pratt Blvd., Glen Cove, NY 11542; (516) 759-9110. Owner: Clay Hutchison. Richie Cannata Studio Manager; David Barratt Engineers; Tom Yezzi, Bob Cadway, Steve Stabile, Clay Hutchison Dimensions. Room 1 studio 40 x 38 x 22(H), control room: 38 x 18 x 12(H) Room 2 studio 18 x 20, control room 16 x 12 Room 3 studio 12 x 15 control room 12 x 10 Mixing Consoles: Neve 8068 32 x 16, Neve 8014 16 x 4, Soundcraft 400B 24 x 4 Ramsa 8112 12 x 4 Audio Recorders: (2) Studer A80 24-track, (2) Studer B67 2-track, Ampex 440C 2-track, Fastex 8-track Cassette Recorders/Duplicators: (2) Nakamichi MR-1, Studer A710, Akai 950X Synchronization Systems: Lynx lockup Echo, Reverb, & Delay Systems: AMS reverb, Lexicon PCM70, Lexicon PCM60, Lexicon PCM42 Eventide H949, Eventide H969, Eventide 1745M, Yamaha REV7, Korg SDS-3000 Other Outboard Equipment: Orban stereo EQ, (2) Pultec EQP1A, (4) dbx 160VU, (5) API 554 EQs, (5) UREI 1176-N, (8) Kexep II Orban de-esser, Aphex comp/lim, (2) Neve compressor, (4) dbx 160X Microphones: (4) Neumann U87, (2) Neumann U47 tube, (6) AKG 414EB, (24) Shure SM57 (6) Sennheiser 421, (2) Sennheiser 441, (2) E-V RE20, (2) AKG D12, (6) AKG 452, (2) Crown PZM Monitor Amplifiers: (2) McIntosh 2250, McIntosh 2155, (6) Crown DC300 Monitor Speakers: (2) UREI 813B, (8) Yamaha NS-10M, (2) Auratone, (2) Altec 604E Musical Instruments: Tama drum set, (2) Yamaha DX7, Moog Memorymoog, Moog Minimoog, Yamaha TX816, Yamaha TX812, Yamaha DX21, Roland D-50, Roland S-50, Roland Juno-60, Roland JX-10, LinnDrum (MIDI), E-mu SP-12 drum machine, Akai MPC-60 Korg DW-8000, Sequential Circuits Pro-one, Oberheim Xpander, Akai S900 sampler Other MIDI Equipment: Macintosh SE/H/D, Atari 1040ST, Roland SBX-80 Other: Ampex B-15N, Marshall 100W, (2) Mesa/Boogie Roland Jazz chorus. Rates: Call for info

[24+] CRYSTAL SOUND RECORDING INC., 220 W. 19th St., 6th Floor New York, NY 10011; (212) 255-6745. Owner: Larry Baksbaum, Steve vavagiakis Studio Manager: Steve Vavagiakis

[24+] D&D STUDIOS, 320 W. 37th St., New York, NY 10018; (212) 736-7774. Owner: Douglas Grama, David Lowin Studio Manager Barry Grama Engineers: Douglas Grama, Mike Rogers, John Leposa, Marc Ploki, Kieran Walsh, Bill Mansfield Dimensions: Room 1 studio *8 x 25, control room 12 x 18. Room 2: control room 16 x 25 Mixing Consoles: MCI 636 36 x 24 w/J-150 automation, Aniek Scorpion 32 x 8 Audio Recorders: Sony JH-24 24-track, Sony JH-110 2-track 1/2" and 1/4" Akai M614C 12-track, Otari M5050II 2-track Cassette Recorders/Duplicators: (2) Nakamichi MR-1B Synchronization Systems: Roland SBX-80 Echo, Reverb, & Delay Systems: Lexicon Prime Time II, (2) Lexicon PCM42, Roland SDE-3000, Yamaha D1500, Lexicon PCM70, Lexicon PCM60, (2) Yamaha REV7, (2) Yamaha SPX90, Eventide H949 Harmonizer Aphex Aural Exciter Other Outboard Equipment: (2) Focusrite parametric EQs and preamps, Tubetech 1-A tube equalizer (2) Orban 622 parametric EQ, (4) Kexep II noise gates, Drawner noise gates, Valley People Dyna-Mite, (4) dbx 160X compressor/limiter, UREI 1176 peak limiter, UREI LA-4 compressor/limiter (2) UREI 539 graphic equal-

N O R T H E A S T

24+ TRACK

STUDIOS

izer. Microphones: (3) Neumann U87, Neumann U47 tube, (2) Shure SM81, (2) AKG 414, E-V PL20, E-V RE16, (4) Sennheiser 421, Shure SM57, Shure SM58, AKG D12 Monitor Amplifiers: (2) Yamaha PC2002, UREI 6250, Crown D150 Monitor Speakers: UREI 813A, (3) Yamaha NS-10, E-V Sentry 100, Auratone Musical Instruments: Baldwin grand piano, Yamaha drum kit (Recording Series), Yamaha DX7II, Yamaha DX7, (2) S900, Roland MC-500, Sequential Circuits 440, Atari ST w/Hybrid Arts SMPTE Track, Oberheim Matrix-6, EX-8000, Yamaha TX812, Roland D-50, Roland Juno-2, Roland Super Jupiter w/programmer Other MIDI Equipment: Oberheim Xpander, Roland guitar synth, J.L. Cooper 16 x 20, Yamaha MEP4 Rates: Available upon request

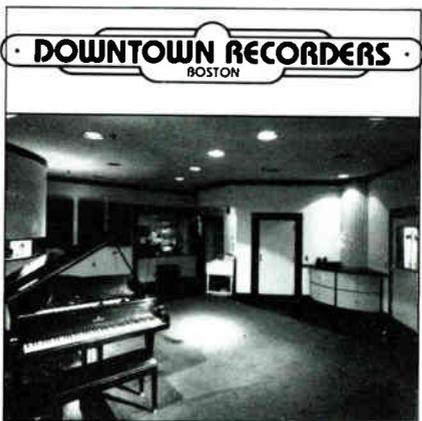
[24+] D.C. MOOD CREATIONS, LTD., also REMOTE RECORDING; 1 Depot Plaza, Ossining, NY 10562; (914) 941-2357. Owner: Don Cohen Studio Manager: Mitch Cohen

[24+] DELTA RECORDING STUDIOS; 16 W. 46th St., New York, NY 10036; (212) 840-1350. Owner: Bob Liebert

[24+] BOB DIGANGI RECORDING; 39 Hartland Ave., Emerson, NJ 07630; (201) 262-6681. Owner: Bob DiGangi Studio Manager: Bob DiGangi

[24+] DIGITAL SOUND; 444 N. 3rd St., Philadelphia, PA 19106; Owner: John Hodian

[24+] DIMENSION SOUND STUDIOS INC., also REMOTE RECORDING; 368 Centre St., Jamaica Plain, MA 02130; (617) 522-3100. Owner: David C Hill Studio Manager: Thom Foley



DOWNTOWN RECORDERS
Boston, MA

[24+] DOWNTOWN RECORDERS; 537 Tremont St., Boston, MA 02116; (617) 426-3455. Owner: Mitch Brentoff Studio Manager: Anne Richmond. Engineers: Joe Cuneo, Jeff Whitehead. Dimensions: Studio 23 x 28 plus four iso booths. Mixing Consoles: MCI 636 modified 28 x 24 fully automated Audio Recorders: MCI JH-24 24-track (16-track also available), MCI JH-110C 2-track 1/2", Otari M5050B 2-track Cassette Recorders/Duplicators: Akai 770, Akai 660, Technics M280 Echo, Reverb, & Delay Systems: Lexicon 224X digital reverb w/LARC, Lexicon PCM70, Lexicon Prime Time, Lexicon PCM42, Lexicon Super Prime Time, DL-4 digital delays, Yamaha SPX90 Other Outboard Equipment: Eventide Harmonizer, dbx 165, UREI LA-4, UREI 1176, UREI 175 tubes, Ashly SC50 compressors, Valley People noise gates, Ashly SC33 noise gates, Ashly SC66A parametric EQs, Orban stereo EQ, CompuEffectron. Microphones: Neumann U87, Neumann KM88, Neumann KM84, Sennheiser 441, Sennheiser 421, Shure SM81, Shure SM57, AKG D12, AKG 414, AKG 451, E-V RE15, E-V RE20, E-V 664, Beyer 500, Crown PZM. Monitor Amplifiers: Ashly 500 FET, Ashly 200 FET, Crown DC300. Monitor Speakers: UREI 813, Yamaha NS-10M, JBL 4311, Auratone, Tannoy PBA6.5 Musical Instruments: Steinway 1920 grand piano, Hammond B3 organ w/Leslie speaker, LinnDrum, Yamaha DX7, Emulator II, E-mu SP-12 w/turbo Rates: Call for rates

[24+] DREAMLAND RECORDING; PO Box 383, Bearsville, NY 12409; (914) 338-7151. Owner: Joel Bluestein Studio Manager: Joel Bluestein Engineers: Dave Cook, Jay Bender,

Harvey Sorgen, Martin Kuntz, Deana Hewitt Dimensions: Room 1 studios 40 x 50 x 35 and 20 x 25 x 12 set, control room 20 x 15 x 10 Room 2 studio 10 x 15, control room 20 x 15 x 9 Mixing Consoles: API 3232 36 x 16 x 32 w/556 EQ, MCI 428 20 x 20 Audio Recorders: Studer A80 MKIV 24-track, MCI JH-24-16 16-track, Tascam 38 8-track, TEAC A-3440 4-track, Ampex ATR-102 2-track 1/2" and 1/4" heads, Otari 5050 2-track, Sony F1 digital Cassette Recorders/Duplicators: (2) Tascam 122B, Telux 6120 high speed duplicator, (3) TEAC V-417C, Hitachi 2200M Noise Reduction Equipment: dbx 208 16 channels, dbx 208 2 channels for mixing Synchronization Systems: BTX Shadow 4700 w/Cypher reader/generator Echo, Reverb, & Delay Systems: (2) live chambers, Lexicon 224, Lexicon PCM70, Lexicon PCM60, (2) Yamaha REV7, Ecoplate II, Roland DEP-5, (2) Korg SD-2000, DeltaLab DL2A and Effectron Other Outboard Equipment: (4) Drawmer DS201 stereo noise gate, (2) Valley People Dyna-Mite stereo noise gate, (4) dbx 160X comp/limiter, (2) dbx 166 gated comp/limiter, (3) dbx 903 comp/limiter, dbx 904 noise gates, dbx 905 equalizers, (2) UREI LA-4 comp/limiter, UREI LA-2A tube compressor/limiter, UREI 1176 comp/limiter, UREI 1178 comp/limiter, Eventide H949 Harmonizer, DeltaLab DL-5 Harmonizer, EXR EX1 Aural Exciter, Aphex Type C Aural Exciter, Eventide phaser, Eventide flanger, White 4100 stereo 10-band graphic EQ, (2) dbx 905 3-band parametric EQ, UREI 546 stereo 4-band parametric EQ, Tube Tech PE-1A EQ, Pultec EQP-1A tube EQ, (2) Pultec EQH-3 tube EQ Microphones: Tubes: Neumann U67, Neumann M49, (2) Neumann U47, (2) Schoeps CM61, AKG C60, Altec 21D Condensers: (2) Neumann U87, Neumann U89, (3) AKG 414, AKG C451, (2) Countryman EM-101, E-V 725, (2) Calrec 1050 Ribbons (2) RCA MI-1001A, (2) RCA MI-1101A, (2) Beyer M500N, RCA 77D Dynamics (7) Sennheiser 421, Sennheiser 441, AKG D12E, (2) Shure SM58, (4) Shure SM57, E-V RE20, E-V 666B PZMs Crown PZM, (4) Realistic PZM Monitor Amplifiers: McIntosh 2500, (2) McIntosh 2100, (4) Crown DC300, BGW 500, BGW 150, Yamaha 2200, Yamaha 2100, AB Systems 150, Yamaha 2150 Monitor Speakers: UREI 813B, Yamaha NS-10M, CSI TA3, CSI TA2, Altec 604 w/Mastering Lab crossovers, Auratone 5C, JBL 4333B, Pioneer HPM-700 Musical Instruments: Steinway B 1934, Young Chang 7', Kurzweil MIDIboard, Yamaha DX7IIFD, Roland Super Jupiter MKS-60, Korg DW-6000, Sequential Circuits Prophet-5, Ensoniq ESQ-1, Akai S900, Commodore 64 computer, IBM computer, Macintosh computer, Oberheim DMX w/MIDI J.L. Cooper MSB+ Other MIDI Equipment: Sequencing for Commodore, IBM and Macintosh, J.L. Cooper MSB plus MIDI patch bay Video Equipment: Sony 1/2" Beta. Other: dbx 208 noise reduction, Shadow 4700 w/Cypher reader sync generator, acoustic and electric guitars by Fender, Gibson, Martin, Velleite-Citron, amplifiers by Gallien-Krueger, Fender, Ams Senn, Polytone, Sound City. Complete Premier drum set with world percussion and rare instrument collection Rates: Call Extras & Direction: Accommodations, full kitchen, production assistance with in-house musicians and video support available. Over the past two years Dreamland has established itself as one of the finest tracking rooms in the country. Our staff is experienced in all types of production and our studio with church hall acoustics and the best in modern and classic recording equipment provides a cost effective alternative to more conventional recording environments. Located five minutes from scenic Woodstock, we offer the discerning professional a creative alternative and the perspective to make it work

[24+] D.S.M. PRODUCERS; 161 W. 54th St., New York, NY 10019; (212) 245-0006. Owner: Suzan Bader Studio Manager: D. Celani

[24+] DUPLEX SOUND STUDIOS; 260 W. Broadway, Ste. 2E/3E, New York, NY; (212) 334-8444. Owner: Eumir Deodato. Studio Manager: Charlie Newmark

[24+] DYNAMIC RECORDING; also REMOTE RECORDING; 2846 Dewey Ave., Rochester, NY 14616; (716) 621-6270. Owner: David R. Kasperski Studio Manager: Sharon Whaley

[24+] EAST COAST SOUND LAB; also REMOTE RECORDING; 8317 Philadelphia Rd., Baltimore, MD 21237; (301) 574-4223. Owner: Norman F. Noplock Studio Manager: Norman F. Noplock Engineers: Brent Mingle, Gary Shertinger, David Kalmbach, Norman Noplock Dimensions: Studio 30 x 33, control room 12 x 15 Mixing Consoles: Harrison 3624 36 x 24 w/automation, TEAC Model 2A 6 x 4, Biamp 8802 8 x 4 Audio Recorders: Stephens 821B 24-track, Ampex ATR-102 2-track, Otari MX-5050 2-track, TEAC 3340 4-track Cassette Recorders/Duplicators: Telex 6120 2-track duplicator, Echo, Reverb, & Delay Systems: EMT stereo plate, Yamaha digital reverb, Lexicon Prime Time II, (2) Lexicon PCM42, Guild Echorec wheel echo, Fender tube reverb, Eventide 910 Harmonizer Other Outboard Equipment: UREI 1176 limiters, UREI LA-4 limiter/compressor, dbx 118 dynamic range enhancer, Dolby A, GateX noise gate/expander, Biamp 10-band graphic EQ, Telex 6120 stereo cassette duplicator Microphones: Neumann U84 tube, Neumann U87, AKG 202D, Beyer M160, Shure SM58, Shure SM33, E-V, Sony, Altec, Sennheiser 421, Sennheiser 441 Monitor Amplifiers: Crown DC300A, Ashly 200 FET Monitor Speakers: JBL 4411, Toa RS21M Musical Instruments: Yamaha 7'4" acoustic grand piano, Yamaha DX7, Moog synthesizers, Roland synthesizers, Oberheim DMX

drum machine, E-mu SP-12 drum machine, E-mu Emulator sampler, Gretsch drum set, Kramer basses, Washburn basses, Roland guitar synthesizer and controller. Rates: \$65/hr. (block time available and negotiable).

[24+] **EAST SIDE FILM & VIDEO CENTER, INC.**; 216 E. 45th St.; New York, NY 10017; (212) 867-0730. Studio Manager: Jane Blecher.

[24+] **EASTERN ARTISTS RECORDING STUDIO**; 36 Meadow St.; East Orange, NJ; (201) 673-5680. Owner: William Galanty. Studio Manager: Michael Van Duser.

[24+] **EASTERN SOUND & VIDEO**; also **REMOTE RECORDING**; 462 Merrimack St.; Methuen, MA 01844; (617) 685-1832.

[24+] **EDGE TRACK**; also **REMOTE RECORDING**; 235 E. 13th St., #3-D; New York, NY 10003; (212) 505-9281. Owner: Visual Music. Studio Manager: Jay Henry.

[24+] **EFFANEL MUSIC**; only **REMOTE RECORDING**; 66 Crosby St., 4th floor; New York, NY 10012; (212) 807-1100. Owner: Randy Ezratty. Studio Manager: John Harris. Engineers: John Harris, Mark Shane. Dimensions: Truck 1: control 45 x 9. Truck 2: control 18 x 9. Mixing Consoles: Sound Workshop custom 36 x 24 w/Focusrite preamps and 64 X 24 (portable). Audio Recorders: (2) Otari MTR-90II 24-track, (2) Otari MTR-12 2-74-track, (2) Studer B67 2-track. Cassette Recorders/Duplicators: (4) Denon. Noise Reduction Equipment: Dolby SR 48-track portable. Synchronization Systems: (2) Lynx. Echo, Reverb, & Delay Systems: (4) Lexicon digital. Other Outboard Equipment: Drawmer, dbx, UREI, HM Electronics, Valley Audio, AMS. Microphones: World-class selection. Monitor Amplifiers: Quad, Halfer. Monitor Speakers: Rogers, Gauss, Yamaha, E-V, Spondor. Video Equipment: Panasonic color system for real time view. Other: Flight cases for world-wide portable use of equipment listed above.

[24+] **ELECTRIC LADY STUDIOS**; 52 W. 8th St.; New York, NY 10011; (212) 677-4700. Owner: Alan Selby. Studio Manager: John Tumminia. Engineers: Robert Tis, Bridget Daly, Dennis Alichwer, Bruce Buchhalter, Ken Steiger. Dimensions: Room 1: studio 35 x 38 x 18, control room 16 x 26 x 11. Room 2: studio 19 x 21 x 10, control room 17 x 27 x 12. Room 3: studio 19 x 21 x 10, control room 14 x 23 x 10. Mixing Consoles: Focusrite 64 x 32 w/Massenburg automation, SSL 4000 56 x 32 w/automation and Total Recall, SSL 6000 64 x 32 w/automation and Total Recall Audio Recorders: (4) Studer A820 24-track, (4) Studer A800 24-track, (2) Studer A820 2-track 1/2", Studer A810 2-track 1/4", (8) Studer A80RC 2-track, (2) Studer B67 2-track. Cassette Recorders/Duplicators: (10) Tascam 122B, (4) Nakamichi MR-1. Noise Reduction Equipment: Dolby A and Dolby SR available on request. Synchronization Systems: Adams-Smith 2600. Monitor Amplifiers: Crown PSA2, Crown PS200, Yamaha P2200. Monitor Speakers: Westlake SM1 5-way, Westlake HR1 4-way, Westlake BBSM12, Yamaha NS-10M. Video Equipment: JVC 8250 3/4", Sony BVU-800 3/4".

[24+] **ELECTRIC REELS**; 127 Tinkertown Rd.; Pleasant Valley, NY 12569; (914) 635-1296. Owner: Daniel Nicholas.

[24+] **EMMAUS SOUND STUDIO**; 533 Oak Terrace; Point Pleasant, NJ 08742; (201) 899-5586. Owner: Joe Saint, Jim Scott. Studio Manager: June Santucci.

[24+] **THE ENTERTAINMENT GROUP, LTD.**; also **REMOTE RECORDING**; 348 Willis Ave.; Mineola, NY 11501; (516) 747-5100. Owner: G. Rafter.

[24+] **EPSILON RECORDING STUDIOS, INC.**; also **REMOTE RECORDING**; 16 Volusia Ave.; Hamilton, NJ; (609) 586-6965. Owner: John Muradyan. Studio Manager: Linda Araz.

[24+] **EUPHORIA SOUND STUDIO**; also **REMOTE RECORDING**; 90 Shirley Ave.; Revere, MA 02151; (617) 284-9707. Owner: Howard A. Cook. Studio Manager: Jim Davignon. Engineers: Gordon Hookkalo, Rich Spears, Joe Laquidara, Jim Davignon. Dimensions: Room 1: control room 14 x 14. Room 2: studio 32 x 24. Room 3: studio 20 x 16. Room 4: studio 18 x 22. Mixing Consoles: Soundcraft 800 18 x 8, Tascam M-216 16 x 4. Audio Recorders: Otari MTR-90 16-track, Otari 5050 MkII 8-track, (3) Otari MX-5050 2-track, Sony PCM-601 ES 2-track digital processor. Cassette Recorders/Duplicators: (4) Awa F-660, Tascam sync. Noise Reduction Equipment: (8) dbx 150. Synchronization Systems: Garfield Masterbeat, Echo, Reverb, & Delay Systems: Lexicon 200 digital reverb, (2) Lexicon PCM70, (2) Lexicon PCM42, Yamaha SPX90, Yamaha E1010 analog delay, Master-Room XL-305, Lexicon Prime Time delay, Scholz Rockman Pro-track. Other Outboard Equipment: (2) Valley People multi-function dynamic processors, dbx 20/20 computerized equalizer/analyzer, (3) dbx 900 parametric EQs, (2) dbx 900 compressor/limiters, (2) dbx 900 noise gates, dbx 900 de-esser, SAE MkXVII stereo octave EQ, Delta Graph EQ-10 graphic EQ, (2) Ashly peak limiter/compressors, (2) Ashly stereo noise gates, (2) Furman parametric EQs, dbx 161 compressor/limiter, Symetrix signal gate. Microphones: (2) Neumann U89, (2) Crown PZM, (4) Shure SM57, (3) AKG 451, (2) Sony

ECM-56, (2) Sony ECM-22P, AKG 414, Sony ECM-33P, (2) E-V RE20, (5) Sennheiser 421. Monitor Amplifiers: Crown Microtech 1,000-watt power amp, Sony TA-AX35 integrated stereo amp, Marantz 500-watt power amp, Dunlap Clark Dreadnaught 500-watt power amp. Monitor Speakers: (2) Altec Lansing 604, Yamaha NS-10, Auratone Super sound cubes. Musical Instruments: Yamaha G3 grand piano, Yamaha DX7, Yamaha TX218 w/(3) TX1 modules, Roland JX-3P, E-mu SP-12 drum computer w/turbo, Oberheim XPIxpander, Gibson SG guitar. Gibson acoustic round-back. Other MIDI Equipment: Akai S612 polyphonic sampler w/drive, Garfield Masterbeat SMPTE/synchronizer and clock converter, Macintosh computer running Performer software. Video Equipment: JVC 320 camera, JVC 3/4" portable deck. Other: Promo photography studio, Normon electronic flash setup, (3) umbrella system, Nikon 35mm F2 cameras, Roliflex SL66 2 1/2" and 4 x 5 Sinar formats. Rates: \$30/hr. 8-track, \$40/hr. 16-track, \$55/hr. 31-track



EVERGREEN RECORDING INC.
New York, NY

[24+] **EVERGREEN RECORDING INC.**; 215 W. 91st St.; New York, NY 10024; (212) 362-7840. Owner: Joel Greenbaum. Engineers: Hahn Rowe, Lance McVickar, Cassie Russell. Mixing Consoles: Harrison MR3 36 x 24, Soundcraft 600 24 x 16. Audio Recorders: Ampex MM1200 24-track, Otari MTR-10 2-track, Otari MX-5050 MkII 4-track, Tascam 48 8-track, Technics 1500 2-track, Sony PCM-501 2-track (Beta or VHS). Cassette Recorders/Duplicators: Denon. Noise Reduction Equipment: Dolby A 24-track, Dolby A 2-track, dbx 8-track. Synchronization Systems: Adams-Smith Zeta III, Garfield Masterbeat, Echo, Reverb, & Delay Systems: Lexicon 224XL, Eventide SP2016, Lexicon 200, Ecoplate II, Eventide H949 Harmonizer, Lexicon Prime Time II, Lexicon PCM42, Bel BD80, Ursa Major Space Station, Yamaha SPX90. Other Outboard Equipment: Roland SRV-2000, Ibanez SDR-1000, Roland DEP-5, Alesis MIDverb II, Orange County comp/lmtrs, dbx comp/lmtrs, Gatec noise gates, Valley People Dyna-Mite, Ashly comp/lmtrs, Ashly parametric EQs. Microphones: Neumann U48 tube, Neumann U87 FT, AKG 414, AKG 451, Sennheiser 441, Sennheiser 421, E-V RE20, Shure SM57, Shure SM58, Crown PZM. Monitor Amplifiers: Yamaha P2200, Bryston IVB, Crown D150. Monitor Speakers: UREI 811, Yamaha NS-10M, E-V Sentry 100A, Burho Crimson, JBL 4401, ROR. Musical Instruments: Kurzweil MIDboard, Akai S900, Oberheim DPX-1, Yamaha TX816, Yamaha DX71FD, Roland Super Jupiter, Oberheim OB8, Yamaha RX5, Steinway grand, LinnDrum MIDI, Roland Juno-60 MIDI, Slingerland, Mesa/Boogie. Other MIDI Equipment: Garfield Masterbeat, J.L. Cooper MSB Plus, J.L. Cooper 16/20, Garfield Dr Click. Video Equipment: JVC 8250 3/4" VCR, Sony KV-1311 monitor, Adams-Smith Zeta III, Beta and VHS VCRs. Other: Macintosh Mac Plus hyperdrive, IBM AT compatible 30meg hard disk, tons of software, great coffee, Belmont (our canine studio mascot). Rates: Upon request. Extras & Direction: We're a full service, 24-track studio with an enormous, clean sound and a meticulously maintained facility. Studio A's control room has just been enlarged and renovated in order to better accommodate our MIDI and video clients. We've added 3/4" video/SMPTE lockup as well as lots of other goodies. Studio B recently opened—a MIDI control room with an extensive array of samplers, synths, drum machines, computers and outboard gear. The two rooms can be linked together via tielines. Our credits include: Roy Ayers, Ginger Baker, Gil Scott Heron, Sly Dunbar/Robbie Shakespeare, Nina Hagen, Herbie Hancock, The Golden Palominos, Harry Belafonte, Yellowman, The Slick-Aphonics, Brenda K. Starr, Southside Johnny, Nick Lowe, Africa Bambaataa, Gwen Guthrie, Meatloaf, The Manhattan, The Red Hot Chili Peppers, Bill Laswell/Material, John Lennon's "Menlove Ave.", Via Afrika, Grandmixer D. St., "Beat Street", "To Live and Die in LA"...

[24+] **ROBERT FAIR FILM SCORING**; 268 Elizabeth St.; New York, NY 10012; (212) 966-2852. Owner: Robert Fair. Studio Manager: Curtis McKonly.



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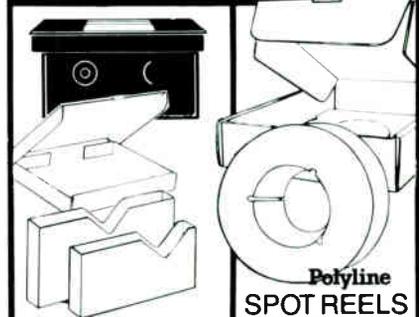
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[24+] **FAT TRAX RECORDING COMPANY, INC.**, 25 Esten Ave., Pawtucket, RI 02860; (401) 723-6870. Owner: Michael Kulick

[24+] **FISH BROOK MUSIC**, 2 Lawrence Rd., Boxford, MA 01921; (617) 887-9896. Owner: Ross Warner Studio Manager: Ross Warner

[24+] **FLIP SIDE SOUND PRODUCTIONS**, 3616B Falls Rd., Baltimore, MD 21211; (301) 467-3547. Owner: John S. Ball, James H. Ball, Jr. Studio Manager: Barbara A. Patterson



FORGE RECORDING STUDIOS
Malvern, PA

[24+] **FORGE RECORDING STUDIOS**, also **REMOTE RECORDING**, 119 Great Valley Pkwy., Malvern, PA 19355; (215) 644-3266; (800) 331-0405. Owner: Inc Studio Manager: Warren R. Wilson Engineers: Warren R. Wilson, Keith Grewell Dimensions: Studio 28 x 32, control room 18 x 22 Mixing Consoles: NEOTEK Elite 32 x 26 Audio Recorders: Sony 3324 24-track digital, Sony 3202 2-track, Ampex ATR-100 2-track, Ampex ATR-100 4-track, (2) Ampex ATR-700 2-track, Scully 4-track, Stevens 8-track 1" Cassette Recorders/Duplicators: MTI bin duplicator, Versadyne, (4) Tandberg 910, Tandberg 911 Noise Reduction Equipment: Dolby A, Dolby B, Dolby SR, dbx Echo, Reverb, & Delay Systems: Klark-Teknik DN-780, AKG BX-20, Eventide Time Squeeze and Harmonizer, Marshall Time Modulator, Lexicon PCM70 Other Outboard Equipment: A/V pulse generator and reader, (4) Valley People noise gates, (2) Technics turntables, Soundcraft graphic EQ, UREI notch filter set, Sound Ideas effects library, (3) direct boxes, Microphones: (8) Neumann, (2) AKG 414, (2) Sennheiser, (2) Synchron, (10) E-V, Crown PZM, Sony ECM-250, Shure Monitor Amplifiers: (2) Crown Monitor Speakers: (2) JBL 4315 speakers, (2) Auratone, (2) Altec Musical Instruments: Rogers Drums drum set, Baldwin concert grand, Baldwin micro computer orch., Kurzweil 250, Emulator II, Roland Octapad, many percussion instruments, bells, Mark Tree, blocks etc. Video Equipment: Video duplication only [no production] Rates: \$95/hr 24-track digital, \$45/hr 2-track and editing

[24+] **4 BITS/QUIET SOUNDS RECORDING**, also **REMOTE RECORDING**, 512 Main St., Ste. 9, East Orange, NJ 07018; (201) 672-7107. Owner: M. Muhammad, K. Bayyan Studio Manager: Meekaa eel Muhammad

[24+] **FREDRICK, LEE AND LLOYD, INC.**, 235 Elizabeth St., Lansville, PA 17538; (717) 898-6092. Owner: John Rees Studio Manager: Fred Hughes

[24+] **FRESH TRACKS STUDIO**, 411 W. Cheltenham Ave., Philadelphia, PA 19126; (215) 635-5500. Owner: Larry Spivack Studio Manager: Kevin Joella

[24+] **FRONTIER PRODUCTIONS**, also **REMOTE RECORDING**, 547 Hawley Ave., Bridgeport, CT 06606; (203) 366-8417. Owner: Mason Wright Studio Manager: Cheryl Erickson

[24+] **FUNKY RECORDS RECORDING STUDIO**, 244 Lyell Ave., Rochester, NY 14608; (716) 458-5610. Owner: Boyd McCoy Studio Manager: Boyd McCoy

[24+] **FUNKYTOWN**, 2 Musket Ln., Darien, CT 06820; (203) 655-3660. Owner: John Kronides Studio Manager: Tod Levine

[24+] **THE GALLERY**, 87 Church St., East Hartford, CT 06108; (203) 528-9009. Owner: Doug Clark Studio Manager: Wayne Ritch

[24+] **CHRIS GATELY AUDIO SERVICES**, also **REMOTE RECORDING**, PO Box 526, Bryn Mawr, PA 19010; (215) 525-3605. Owner: Christopher D. Gately Studio Manager: FD Katz

N O R T H E A S T 24+ TRACK STUDIOS

[24+] **GIANT SOUND INC.**, 1776 Broadway, New York, NY; (212) 247-1160. Studio Manager: Douglas Pell, Joe Salvatro

[24+] **GOLDEN HORN RECORDING STUDIOS**, 97 W. 2nd St., Freeport, NY 11520; (516) 623-1672. Owner: Sami Uckan Studio Manager: Elizabeth Hope

[24+] **GRACE RECORDING STUDIO, INC.**, also **REMOTE RECORDING**, 159 Pelham Ave., Hamden, CT 06518; (203) 288-9771. Owner: Fred Rossomando, Lee Walkup Studio Manager: Richard Osterling

[24+] **GRAMAVISION RECORDING STUDIO**, 260 W. Broadway, New York, NY 10013; (212) 966-3410. Owner: Jonathan F.P. Rose Studio Manager: Tim Casey Engineers: Tim Casey, independents welcome Mixing Consoles: Harrison MR-3 32 x 24 Audio Recorders: Studer A80 24-track, Studer A80 2-track, Revox PR99 2-track, Otari MX-5050 2-track Cassette Recorders/Duplicators: Tascam 122 MkII Noise Reduction Equipment: TTM frame only For Dolby CAT 22 cards, let us know in advance to secure a rental Echo, Reverb, & Delay Systems: EMT 240 Gold Foil plate, Quantec QRS, Lexicon PCM70, Yamaha REV7, Yamaha SPX90, Lexicon PCM41, Lexicon Super Prime Time Other Outboard Equipment: (2) Teletronix LA-2A, (2) dbx 165A, Tube Tech PE1B, Tube Tech ME1A, (4) API 550 (4) API 560, (4) Drawmer DS201 gates, (8) Valley People Dyna-Mite gates, Eventide H949 Harmonizer, (2) Sansui P1 dual parametric EQ Monitor Amplifiers: Bryston BGW, Kenwood Monitor Speakers: UREI 839, KEF 101, Yamaha NS-10, Auratone 250 Musical Instruments: Akai S900 sampler, Oberheim DMX drum machine, Sequential Circuits Six-Trak Rates: Please call



GREAT IMMEDIATELY RECORDING
New York, NY

[24+] **GREAT IMMEDIATELY RECORDING**, 423 W. 22nd St., New York, NY 10011; (212) 206-8561. Owner: Bob Christianson Studio Manager: Jean Blair Engineers: Bob Christianson Mixing Consoles: Harrison Raven 36 x 24 Audio Recorders: Ampex MM-1200 24-track, Ampex ATR-102 2-track, Otari MTR-1211 4-track, Otari 5050B 2-track Cassette Recorders/Duplicators: Nakamichi, Mitsubishi, Sony DAT machine Noise Reduction Equipment: Dolby SR 24 tracks, dbx 2 tracks Synchronization Systems: Cypher Digital Shadow II w/Maxipad for 24-trk and video Echo, Reverb, & Delay Systems: Lexicon 400, Lexicon PCM70 reverb, Lexicon PCM60 reverb, Eventide H949 Harmonizer, Korg SDD-3000, Korg SDD-2000 digital delay lines, Yamaha REV7, Yamaha SPX90 reverb Other Outboard Equipment: dbx 160 compressor/limiter, dbx 166 compressor/limiter, (2) UREI LA-4A, UREI 1176 compressor, Orban parametric EQ, Rane parametric EQ, UREI metronome, Garfield Masterbeat synchronizer, Aphex compeller, Bercus-Berry 802 Microphones: Neumann U87, AKG 414, Shure SM81, Shure SM41, (2) Crown PZM Monitor Amplifiers: UREI BGW Monitor Speakers: E-V Sentry 100 ROR cubes, Yamaha NS-10 Musical Instruments: Waveframe analog frame digital workstation, w/16mb RAM and 16 voices, Emulator II HD w/300-disk library and CD-ROM library, Roland Super Jupiter 8, Sequential Circuits Prophet-VS, Yamaha DX5, Yamaha TX802, Linn 9000 w/extensive sound library, Kurzweil MIDI controller, Roland Octapad, Roland D-50 synthesizer, Oberheim Matrix-6R, Roland MC-500 mini composer, Kurzweil string expander, 360 Systems MIDIbass, Moog Minimoog, Steinway M 1939 grand, Korg sampling

grand, Synclavier library, Fairlight library Video Equipment: JVC ¼" video deck, RCA VHS video deck Rates: For in-house productions only



GREENE STREET RECORDING
New York, NY

[24+] **GREENE STREET RECORDING**, 112 Greene St., New York, NY 10012; (212) 226-4278. Owner: Steve Loeb Studio Manager: David Harrington Engineers: Rod Hui, Nick Sansano Mixing Consoles: Amek APC1000 80-input, Trident TSM 32 x 24 Audio Recorders: (2) Studer A800 48-track, Sony/MCI JH-24 24-track, Studer A820 2-track, Studer A80 2-track, AEG 2-track Cassette Recorders/Duplicators: (4) Tascam Noise Reduction Equipment: (24) Dolby Synchronization Systems: (2) Lynx Echo, Reverb, & Delay Systems: Publison America Internal Machine, Lexicon 480L, (2) TC Electronics 2290 Lexicon 224XL, Lexicon PCM70, (2) Lexicon PCM60, (4) Lexicon PCM42, Eventide 3000, Bel B08, AMS RMX16 Other Outboard Equipment: (2) Bercus-Berry Electronics 802, Aphex II, Orban stereo EQ, (3) UREI 1176, (2) UREI LA-3A, (2) Brooke-Siren DPR402, Neve stereo lim/comp, Kepex II/Gain Brain rack, Microphones: Neumann, AKG, Schoeps, Shure, Sennheiser Monitor Speakers: Roger Quested Iri-amped 4-12", Meyer 833, Yamaha NS-10A, E-V Sentry 100 Musical Instruments: Emulator II, Akai S900, Yamaha DX7, Yamaha DX7II, Yamaha TX816, Roland Super Jupiter MKS-80, Roland Planet P MKS-10, Roland Planet S MKS-30, Roland D-50, Roland GR-707 guitar synth/controller, Oberheim OB-8 MIDI, Sequential Circuits Prophet-5 MIDI, Roland Juno-106, Roland SBX-80, Roland MSK-700, Kahler Human Clock, Akai seq/drum machine, Linn seq/drum machine, E-mu SP-1200, Roland TR-707, Roland TR-505, Roland TR-808, Oberheim DMX, Oberheim DX, Steinway grand piano, Tama drum kit, Fender Rhodes piano, Hammond C3 organ Video Equipment: Sony BVU-800 ¼" w/TBC, Videotek KV-25 XBR monitors

[24+] **GRENADIER**, also **REMOTE RECORDING**, 10 Parkwood Ave., Rochester, NY 14620; (716) 442-6209. Owner: T. Greene Studio Manager: T. Greene

[24+] **GROG KILL STUDIO**, Grog Kill Rd., Woodstock-Wilow, NY 12495; (914) 688-5373. Owner: Michael Mantler, Carla Bley Studio Manager: Michael Mantler Engineers: Tom Mark, Doug Epstein Dimensions: Room 1 studio 25 x 20, control room 14 x 22 Room 2 studio 10 x 12 Mixing Consoles: Harrison Raven 36 x 24 Audio Recorders: Otari MTR-9011 24-track, Otari MTR-1211 2-track ½" and ¼", MCI JH-120 2-track ½" and ¼" Cassette Recorders/Duplicators: (2) Tascam 122B Denon DR-M22 Noise Reduction Equipment: Dolby SP-24 2-track, Dolby 361 4-track Echo, Reverb, & Delay Systems: Lexicon 224XL, AMS RMX16, EMT 240, Lexicon Prime Time II, Lexicon Prime Time 95, AMS DMX15-80S Other Outboard Equipment: Neve 2254A stereo/compressor/limiter, (2) UREI 1176LN compressor/limiter, (3) dbx 160 compressor/limiter, (2) Drawmer DL231 compressor/limiter, (4) Drawmer DS201 noise gates, (3) Roger Mayer RM68 noise gates, Orban 621B Parasond stereo parametric EQ, ROR parametric, UREI 565T Little Dipper filter, (2) UREI 527A graphic EQ Microphones: (4) Neumann U87, (2) Neumann KM84, (2) Sanken CU41, (2) Bruel & Kjaer 4006S, (4) Schoeps CMC54U, (4) Beyer M160, Beyer M88, (8) AKG 414, AKG 451, AKG D12E, AKG D224E, AKG Tube, (4) E-V RE15, E-V RE20, (2) Sennheiser MD-421, (2) Shure SM57, (2) Sony ECM-33P Monitor Amplifiers: (2) Yamaha PC2002M, Crown D150, (2) Crown D60 Monitor Speakers: UREI 813B, Visonik David 7000, Tannoy NFM8, JBL 4311 Musical Instruments: Steinway B grand piano, Hammond B3 w/Leslie, LinnDrum, Ludwig drums, Korg Poly-61, Korg PBY-800, Korg DW-6000, Korg 8000, Korg DSS-1, Korg BX-3, Korg DDD-1, Ampeg B15N amp, Fender Twin Reverb amp Other: Yamaha CDX1 CD player, Denon DP-51F turntable, Philips GA212 turntable, Beyer, AKG, Sennheiser, Fostex headphones, Countryman direct boxes, Sescam direct boxes Rates: Per day only/on application

[24+] **HC & F RECORDING STUDIO INC.**; 6 Brooklyn Ave.; Freeport, NY 11520; (516) 867-0900. Owner: Philip Smart. Studio Manager: Michael McDonald.



HILLSIDE SOUND STUDIO
Englewood, NJ

[24+] **HILLSIDE SOUND STUDIO**; 102 Hillside Ave.; Englewood, NJ; (201) 568-3268. Owner: R.P.M. Music Productions Studio Manager: Dave Kowalski, Dae Bennett Engineers: Dae Bennett, Dave Kowalski, Frank Fagnano Dimensions: Studio 35 x 20, control room 15 x 15. Mixing Consoles: Trios 305A 48 x 24. Audio Recorders: Sony 3324 24-track digital, Studer A80 MkIV 24-track, Sony 3202 2-track digital, Studer A80 2-track 1/4", Studer A810 2-track 1/4" Cassette Recorders/Duplicators: (4) Tascam 122 Synchronization Systems: (2) Lynx TimeLine modules Echo, Reverb, & Delay Systems: Lexicon 224XL, (2) Lexicon PCM70, Lexicon PCM60, Yamaha SPX90, Lexicon Prime Time, Lexicon PCM42 Other Outboard Equipment: Eventide H949 Harmonizer, (8) Kepex II gates, (2) Gain Brains, Aphex Studio II stereo exciter, Aphex stereo compellor, Eventide flanger, (2) UREI 1176LN limiters, Orban 536 stereo de-esser Microphones: (4) Neumann U87, Neumann U47 FET, (2) Neumann KM84, (4) E-V RE20, (2) AKG 414, AKG D12, (2) Crown PZM, (3) Shure SM58, (3) Shure SM57 Monitor Amplifiers: Crown DC300, Crown DC60. Monitor Speakers: UREI 813B, Yamaha NS-10M, Auratone 5C Musical Instruments: Bosendorfer 7'4" piano, Yamaha Recording Series drums, Emulator II, Yamaha DX7, Oberheim Matrix-6R, E-mu SP-12, LinnDrum, Roland Octapad, Gibson J-200 guitar Other MIDI Equipment: J.L. Cooper 8 x 10 MIDI patch bay, Garfield Drum Doctor, Kramer Pitchrider MIDI guitar Video Equipment: JVC 6650 1/4" U-matic Rates: \$50/hr for analog 24-track \$135/hr for digital 24-track \$65/hr for digital 2-track



HIP POCKET RECORDING STUDIOS
New York, NY

[24+] **HIP POCKET RECORDING STUDIOS**; 37 W 20th St.; New York, NY 10011; (212) 255-5313. Owner: Boo Merrill. Studio Manager: Jim Doherty. Engineers: Joe Arlotta, Butch Jones, Rich Oliver Dimensions: Room 1: studio 35 x 45 x 15, control room 20 x 26. Room 2: studio 20 x 30 x 12, control room 18 x 22. Room 3: studio 8 x 10, control room 16 x 18. Mixing Consoles: SSL 6056E 56 x 32 w/Total Recall/BG options/updates, MCI JH-542C modified 42 x 32 options/updates, Soundcraft 28 x 8 options/updates. Audio Recorders: Otari MTR-90 MkII 24-track, Sony PCM-3324 24-track digital, (2) MCI JH-16 24-/16-/8-track modified w/16-track Wuelke and 1" Wuelke, Studer 2-track 1/2", MCI 110B 2-track modified 1/2", (5) MCI 2-track modified 1/4", MCI 4-track modified 1/2", Otari 5050 4-track, Mitsubishi 32-track full SSL hook-

up available. On request: Sony PCM-1610, Sony PCM-1630, Sony PCM-F1, Mitsubishi X80, Mitsubishi X86, DAT Cassette Recorders/Duplicators: (5) Nakamichi MR-1, Technics M85, Awa Noise Reduction Equipment: (2) Dolby M frames 32 channels, TTM frame 24 channels, (14) Dolby 361 all NR cat. 22 plus K-9 in stock if req'd, Telcom by request. Synchronization Systems: (2) Adams-Smith w/readers, 1 gen., (3) 2600 character inserter, full range interharnesses and extra 2600s by request Echo, Reverb, & Delay Systems: Lexicon 224XL, Lexicon PCM60, Lexicon PCM70, Lexicon PCM42, Audicon plates, AKG BX10, Lexicon 200, DellaLab AcoustiComputer, Yamaha SPX90, AMS DMX15-805, Bel BD-80, Marshall AR-300 tape eliminators Other Outboard Equipment: dbx 160, dbx 165, Orban 622B, Orban 516EC, Valley People Dyna-Mite, Panscan, Drawmer gates, Kepex, Roger Mayer, Eventide Harmonizers/effects, UREI 1176, UREI LA-2A, UREI LA-3A, UREI graphics, Prime Time. Microphones: Neumann U87, Neumann U67, Neumann U47 original tube, Neumann KM84, AKG tube mics, AKG 414EB, AKG 451, AKG RE20, AKG SM57, RCA 44 ribbons, RCA 77 ribbons, Sennheiser 441, Sennheiser 421, E-V CS15, E-V RE15, E-V RE20, E-V RE16, Crown PZM, Beyer ribbons. Monitor Amplifiers: (2) UREI 6500, Bryston 4B, Bryston 3B, Crown 300, Crown 150, Crown 75, BGW 75 Monitor Speakers: UREI 813A, UREI 813, (3) E-V 100A, (2) Yamaha NS-10M, (6) Auratone cubes. Musical Instruments: Synclavier 16 outs/16 FM/32 Poly/14meg RAM (optical disk drive, 4-track direct to disk), all SMPTE MIDI and sampling, Yamaha DX7, Tama drums, Yamaha grand piano, Steinway grand piano, Roland Super Jupiter, Yamaha TX816, vid 48 and Film Chase, percussion Other MIDI Equipment: NED CIM-1 clock interface module, NED full option MIDI in-out, IBM PC Video Equipment: JVC 8250U w/RM70, JVC 6650U w/RM70 Other: Resolver for Otari and all MCIs, 60-line pilot, 60 xtal, 50 xtal, composite (Sigma 365 w/PDA thruout), video, 59 9 stripped also, note SSL and modified 542 harness standard for 48+ tracks, inter-studio tie lines 27 plus 8 to copy chain, multi-mix format layback for video and film, direct 1" video layback special request, MCI extra head-stacks 1/4" mono and 1/4-track, surround sound film mixing

[24+] **HIT AND RUN STUDIOS INC.**; 18704 Muncaster Rd.; Rockville, MD 20855; (301) 948-6715. Owner: Steve Carr Studio Manager: Steve Carr Engineers: Steve Carr, Clayton Blick, Greg Faust Dimensions: Room 1 studio 25 x 28, control room 17 x 13. Room 2: studio 14 x 12. Mixing Consoles: Soundcraft 1600 24 x 8 producer Audio Recorders: Otari MTR-12 2-track, Soundcraft 760 MkII 24-track, Otari 5050 MkII 8-track. Cassette Recorders/Duplicators: (2) Technics Synchronization Systems: Jambbox/4 SMPTE sync Echo, Reverb, & Delay Systems: (2) Lexicon PCM60, Lexicon

PCM70, Yamaha REV7, Yamaha SPX90, (2) Korg SDD-3000 digital delay, Korg SDD-2000 digital delay, Lexicon PCM41 digital delay, DellaLab harmonizer, Orban 111B reverb Other Outboard Equipment: Orban stereo synthesizer, (2) Rane GE-27 graphic EQ, Ashly SC66 dual parametric EQ, Orban 622B dual parametric EQ, Rane SP15 parametric EQ, (2) Brooke-Siren DPR-402 dual comp/limit de-esser, Aphex compellor, (2) Ashly dual noise gate, Drawmer dual noise gate/ducker, Ashly dual compressor Microphones: Neumann, AKG, Sennheiser, Shure Monitor Amplifiers: Halfer P-225, Yamaha 2200, Rane HC6 headphone amp Monitor Speakers: (2) UREI 811A Time Align, (2) Tannoy NFM-8, (2) Yamaha NS-10M, (2) Auratone cube, (2) Pioneer 4-way 12" Musical Instruments: (2) Akai S900 digital sampler, Sequential Circuits Prophet-2002 sampler, Roland MKS-70 rack mount JX-10, Yamaha DX7, Marshall 50-watt 4 x 12 guitar amp, Roland JC-120 guitar amp, Fender Vibralux guitar amp, Fender Stratocaster, Peavey DynaBass, 5-piece drum set w/Yamaha, Ludwig, Radio King snares, Roland digital 5-piece drum pads and Octapad MIDI converter, Dan Electro "Dual Lipstick", Korg SGDI sampling grand 88 keys. Other MIDI Equipment: Macintosh Plus computer w/Performer, Sound Designer software, 360 Systems MIDI patcher, Macintosh HD-20 hard disk storage, MIDI coffee machine Other: Sound Ideas 3000 stereo sound effects on compact disc, Technics SL-P520 compact disc player, Technics turntable, genius Rates: Call

[24+] **THE HIT FACTORY RECORDING STUDIOS**; also *REMOTE RECORDING*; 237 W. 54th St.; New York, NY 10019; (212) 664-1000. Owner: Edward Germano Studio Manager: Troy Germano

[24+] **HOLLAND SOUND STUDIOS**; also *REMOTE RECORDING*; 1015 Electric St.; Scranton, PA 18509; (717) 346-8742. Owner: John C. Nasser Studio Manager: John C. Nasser

[24+] **HOT HOUSE PRODUCTIONS**; also *REMOTE RECORDING*; RD 1, Box 362A; Highland, NY 12528; (914) 691-6077. Owner: Hot House Productions Ltd. Studio Manager: Richard Rose

[24+] **HOUSE OF MUSIC, INC.**; 1400 Pleasant Valley Way; West Orange, NJ 07052; (201) 736-3062; (212) 964-7444. Owner: Charles E. Conrad Studio Manager: Irene Conrad Engineers: Jim Bonnell, John Rollo, Paul Higgins, Nelson Ayres, Daniel Grigsby, Charlie Conrad, Mike Weisinger Dimensions: Room 1: studio 30 x 40, control room 18 x 22. Room 2: studio 18 x 23, control room 16 x 22. Room 3: control room 24 x 32. Mixing Consoles: Neve 8078 40 x 32 w/Necam,

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N O R T H E A S T

24+ TRACK

STUDIOS



INTERGALACTIC MUSIC INC. (IMI)
New York, NY

MCI Model 528 28 x 32 w/automation, 72-input fully automated console Audio Recorders: (2) Studer A800 MkIII 24-track, (2) Studer A820 24-track, (3) MCI JH-24 24-track, (4) Studer A80VU 2-track, (2) Studer A820 2-track, Sony PCM-F1 2-track, Sony PCM-1630, Sony BVU-8000DB Cassette Recorders/Duplicators: (4) Pioneer, (5) Technics, (4) Tascam Noise Reduction Equipment: Dolby 26-track, dbx 56-track, Dolby SR 52-track Synchronization Systems: Adams-Smith synchronizer, MCI JH-45 synchronizer, Echo, Reverb, & Delay Systems: Live chamber, (3) EMT 140 plates, EMT 250 digital, (2) AKG BX20, (2) Yamaha REV7, (2) AMS DDL, (2) AMS reverb, Lexicon 224XL, (2) Lexicon PCM70, (4) Yamaha SPX-90 Other Outboard Equipment: (8) Eventide DDL, (4) Eventide Harmonizer, (40) outboard equalizer, (2) Fairchild 670 stereo limiters, (24) UREI limiters, (12) dbx limiter, (8) Pultec tube limiter, (4) UREI LA-2 tube limiter, (20) noise gate. Microphones: Over 140 microphones including many tube and stereo mics, Neumann, Schoeps, E-V, AKG, Sony, Shure, Crown PZM Monitor Amplifiers: (4) McIntosh 2500, (16) Crown DC300, (8) Crown D150. Monitor Speakers: (4) UREI 813B, (2) Westlake TM1, (6) Yamaha NS-10, (8) Big Red, Tannoy, NFM-8, ROR, Auratone, JBL 4401, JBL 4311, JBL 100 Musical Instruments: Pearl drums, Tama drums, (2) Yamaha 7'4" grand pianos, Hammond B3 w/Leslie, (2) Fender Rhodes, (3) tympani, all percussion, (2) Hohner clavichord, (12) assorted guitar amps, Steinway 9' grand piano, vibes Video Equipment: Synchronization to Sony 1/4" via Adams-Smith lock-up Other: (4) Aphex Aural Exciters, UREI Little Dipper filter set, UREI Cooper Time Cube, (2) Neve limiters, DeltaLab AcoustiComputer, Lexicon Prime Time. Rates: Upon request Extras & Direction: Comprehensive synthesizer consultation and production services available on arrangement with Larry Fast/Synergy. Available is a full range of digital, analog, sampling and MIDI-linked synthesis Rental synthesizers range from Fairlight CMI, Emulator II and LinnDrums, down to Casio CZ-101 Synchromon Technologies SMPTE to sequencer link-up Full in-house production and arranging services available for all styles of music from an experienced staff who have impressive track records including productions for Kool and the Gang, Bonnie Tyler, Jimmy Cliff, Peter Gabriel, The Kinks, Southside Johnny and the Asbury Jukes, Little Steven, Meat Loaf and others Scenic seven-acre site 25 minutes from midtown Manhattan with our own 24-hour limousine service Pool, Jacuzzi, kitchen and residential facilities. House of Music provides a full range of client services for record production, audio for visual post-production for TV, music video, film and commercial advertising work.

[24+] "IF WALLS COULD TALK" STUDIOS; Box 309; Caldwell, NJ 07006; (201) 226-1461. Owner: Glenn M. Taylor. Studio Manager: Pauline Taylor. Engineers: Glenn M. Taylor. Dimensions: Studio 22 x 24, control room 22 x 20, MIDI room 13 x 38, iso booth 8 x 3. Mixing Consoles: Harrison Raven 32 x 32. Audio Recorders: Otari MX-80 24-track, Sony PCM-501 ES -track digital processor, Otari MkIII 8-track, Otari MkIII 4-track, TEAC 3440 4-track, (2) Otari MX-5050B 2-track, Studer A-80VU MkIV 2-track 1/2" and 1/4", Pioneer 1020L 1/4-track, Cassette Recorders/Duplicators: (8) Tascam 122, Nakamichi MR-2 w/pitch control Noise Reduction Equipment: Dolby A 30 channels, dbx, (2) Symetrix 511 filters. Synchronization Systems: Roland SBX-80 SMPTE to MIDI converter box Echo, Reverb, & Delay Systems: Lexicon 224XL digital w/LARC and new version 8.20 software, Lexicon 224 digital, EMT 140 stereo plate w/custom NY Technical Support electronics, DDL, Master Room XL-305 spring reverb, Lexicon Prime Time, Lexicon PCM41, Korg SD-3000, DeltaLab ADM-2048, MXR DDL (4 cards), Yamaha REV7, Lexicon PCM70, Yamaha D1500 delay, Yamaha SPX90, Echoplex tape delay Other Outboard Equipment: Eventide H949 Harmonizer, A&D Panscan, Aphex Exciter, EXR Exciter, (5) Kexep, (2) Gain Brain, (2) Maxi-Q EQs, (2) MXR flangers, Omni Craft 8-channel noise gates, Symetrix NR limiters, (2) dbx 161, (2) dbx 165, (2) Trident, Ashly parametric EQs, Biamp graphic EQ stereo, White room EQs, (3) Orban de-essers, (2) Valley People Dyna-Mite, Yamaha SPX90 FX unit, Drawmer gates (pair), Scholz Rockman overdrive module, Valley People GateX 4 channels, AXE D1-400 4-channel direct box, Orban stereo synth, Akai S900 sampler, Symetrix phone patch, Barcus Bery signal enhancer (exciter) 802 processor. Microphones: (2) Neumann U87, Neumann U89, Neumann U47, (2) AKG 414, AKG D12, (2) AKG 451E, (2) AKG C60 tube, AKG "The Tube", (2) Shure SM81, (2) Shure SM58, (6) Shure SM57, Shure SM54, (6) Sennheiser 421, Sennheiser 441, (2) Crown PZM. Monitor Amplifiers: (4) Haller P. BGW 250 "D" (mains), Yamaha 2075, Yamaha 2050 cue amps, Symetrix A-220 headphone amp w/custom cue mod to console mix bus. Monitor Speakers: UREI 813C, JBL 4311, Yamaha NS-10M, Auratone, Yamaha Walkman phones, JBL 4408. Musical Instruments: E-mu Emulator II, very large disk library, Yamaha DX7/IFD, Emulator I w/MIDI, Sequential Circuits Prophet-5, Roland Super Jupiter, Moog Minimoog w/MIDI, Oberheim Xpander, Korg Poly-800, Poly-6 w/MIDI retrofit, ARP, Elka-string, Roland Vocoder, Yamaha DX7, Yamaha TX7 expander, LinnDrum w/MIDI, all keyboards MIDI'd, Simmons, Fender Rhodes, Hammond/Leslie, Wurliizer, Casio CX-101, Fender, Gibson, Martin guitars, Fender, Marshall amps, Yamaha Recording Series full 8-piece drum w/Zildjian cymbals, Yamaha C7 grand piano, Emulator CD-ROM Universe of Sound library, Volumes 1 & 2 Sound Ideas Series 1000 and 2000 sound effects library on

CD, Dimension Music library on CD, CD-ROM Series 3000 for Emulator II (over 12,000 samples on the 3 CD-ROMS) Technics SLP1200 CD player. Other MIDI Equipment: Roland MC-500 64-track sequencer, J.L. Cooper 8 x 10 MIDI patch bay, Roland MIDI channel filter. Video Equipment: JVC 1/2" deck, (3) Lynx TimeLine generator synchronizers, Panasonic monitor, Panasonic VHS 1/2" deck, full custom music production for industrial or commercial broadcast, NEC 26" monitor/receiver. Other: Music libraries, all on CD-complete sets. Omni, KPM, Bruton, Valentino, Dimension, Sound Ideas SFX library (over 5,000 SFX all on CD). Rates: Reasonable rates available on request! Call anytime!

[24+] INDEPENDENT AUDIO SERVICES; also REMOTE RECORDING; 235 W. 76th St.; New York, NY 10023; (212) 580-9825. Owner: S.E. Fitzstephens. Studio Manager: Fitz

[24+] INDIE MUSIC PRODUCTIONS, INC.; PO Box 326; Wanauke, NJ 07465; (201) 835-2991. Owner: S. Patterson, P. Plisteres. Studio Manager: K. Shuda, M. Renes

[24+] I.N.S. RECORDING; 19 Murray St.; New York, NY 10007; (212) 608-1499. Owner: Ian & Debbie North. Studio Manager: Trude Kay Engineers: Dan Sheehan, Gary Clugston, Bob Huot, Jonathan Davis. Dimensions: Studio 12 x 13, control room 12 x 17. Mixing Consoles: MCI 636 36 x 24 w/automation Audio Recorders: Otari MTR-90 24-track, Otari MTR-12 2-track 1/2". (2) MCI 1110C 2-track 1/2" Cassette Recorders/Duplicators: (4) Nakamichi MR-2 Synchronization Systems: Roland SBX-80 MIDI/SMPTE sync box Echo, Reverb, & Delay Systems: Lexicon 224XL, Lexicon 200, Yamaha REV7, AMS DMX15-B-S, Lexicon PCM41, Lexicon PCM42, Yamaha SPX90 digital effects/processor, (2) DeltaLab 1024 Effectron II, (2) Korg SDD-2000, Roland SDE-1000, Eventide 910 Harmonizer Other Outboard Equipment: API 5502 dual 4-band parametric EQ, (2) UREI dual graphic EQ, (2) Valley People Maxi-Q parametric EQ, Barcus-Berry Electronics 802 EQ, Aphex C Aural Exciter, (2) dbx 165A compressor/limiters, (2) dbx 160X compressor/limiters, dbx 166 dual compressor/limiter/gate, Valley People Gain Brain compressor/limiter, (4) Kexep noise gates, Drawmer dual noise gates, Valley People Dyna-Mite dual noise gate/compressor/lim, Valley Audio GateX 4-channel noise gate, Roland Vocoder Microphones: Neumann U87, AKG 414EB, Sennheiser 441, E-V RE20, Shure SM57, Shure SM58, Beyer, Audio-Technica Monitor Amplifiers: Haller, UREI, Monitor Speakers: UREI 813, Yamaha NS-10, E-V Sentry 100. Musical Instruments: Emulator II w/CD ROM library, Yamaha DX7/IFD, Roland Super Jupiter, Oberheim Matrix-6, Sequential Circuits Prophet-5, Yamaha TX81 Z, Akai S900, Roland D-550, E-mu SP-12, E-mu SP-1200, Linn 9000 w/disk drive and sampling, Roland TR-808, Roland Octapad, Simmons SDS5 5-piece drum set, Rogers drums, Fender Jazz bass, Fender Telecaster, Roland Cube 60 guitar amp Other MIDI Equipment: J.L. Cooper 16/20 MIDI switcher, Roland SBX-80 sync box, Dr. Click Mini interface. Other: IBM compatible PC w/Texture II MIDI sequencer, Voyetra Sequencer Plus MkIII and Patchmaster, Macintosh Plus w/Performer Drumfile, Apple IIe w/Yamaha Pro DX, Roland Super Jupiter software. Rates: Basic \$50/hr, block \$45/hr.

[24+] INSTITUTE OF AUDIO RESEARCH/SCHOOL OF MULTI-TRACK RECORDING TECHNOLOGY; 64 University Pl.; Greenwich Village; New York, NY 10003; (212) 677-7580. Owner: Institute of Audio Research, Inc. Studio Manager: Albert B. Grundy, Philip Stein, Miriam Fredman

[24+] INTERFACE RECORDING; 2524 E. Scenic Dr.; Bath, PA 18014; (215) 837-1955. Owner: Guy Bartolacci. Studio Manager: Guy Bartolacci

[24+] INTERGALACTIC MUSIC INC. (IMI); 353 W. 48th St., 2nd Floor, New York, NY 10036; (212) 333-3306. Owner: Chris Hanley. Studio Manager: D.J. Walker. Engineers: Jeff Jones, Tom Weber, Jeff Kawalek, D.J. Walker, Leanne Ungar, Tony Cox. Dimensions: Studio 30 x 32, control room 22 x 16. Mixing Consoles: Neve 32-input/24-bus/24-monitor 4-band EQ (custom made for George Martin), (6) Neve built-in compressor/limiters, APSI 36 x 32 totally automated (completely transformerless, internal noise gates on all channels, all dbx VCAs), ARMS II automation, Diskmix automation Audio Recorders: Soundcraft 760 MkIII 24-track w/SAKI record and playback heads, totally transformerless (w/24k gas sealed gold relays), Otari MTR-12 1/2", Nakamichi PCM DMP-100, Sony SL-HF750 Super Beta, Otari 5050 MkIII 1/4", Sony BVU-5850 1/2" U-matic, (2) Sony PCM-3324 24-track digital, Soundcraft 24-track Cassette Recorders/Duplicators: (4) Denon DRM44HX, JVC KDV6, (4) Denon, Bang Olufsen Echo, Re-

verb, & Delay Systems: EMT 140S stereo plate, Lexicon PCM41 digital delay, Rolano SVC-350 Vocoder, Korg SDD-2000, (2) Lexicon 224XL LARC, Lexicon Super Prime Time, Lexicon Prime Time II, (2) Lexicon PCM42, DeltaLab DL2 AcoustiComputer, (3) Yamaha SPX90, Yamaha REV5, (2) Sony MV-RZ01 2-channel, Lexicon PCM41, Lexicon 2400, Lexicon 480L, Yamaha REX50. Other Outboard Equipment: (2) dbx 160X compressors, UREI 1176LN peak limiter, Electrodyne compressor, (2) Drawmer DS201 dual gates (four gates), (8) Valley People Kexep II gates, UREI 545 parametric EQ, Pultec parametric EQ, Symetrix phase filter, (2) Valley People Dyna-Mite stereo gate, (8) Drawmer DS201, (2) dbx 165A, Aphex 2S Aural Exciter, (6) Aphex CXI gates, (4) Aphex F2 EQ, Aphex PS3, (2) Aphex compex mono, (2) UREI LA-4, CES 450 exciter, Klark-Teknik DN60 spectrum analyzer w/B&K mic, Marc MXI Plus (4) Aphex CX1 compressor (expander gate), BBE 202R Microphones: E-V RE20, (2) Beyer M260, AKG C12, AKG 452, (2) AKG 451, Neumann U87, Neumann KM84, (3) Shure SM57, (2) RCA ribbons, (4) Sennheiser 441, Sennheiser 421, (4) AKG 414/JBLs, (3) AKG 451EB, (2) Shure SM81, Neumann U89, (3) Neumann U87, (6) Shure SM57, (2) ATM91, Beyer M500(N), Neumann KM84, E-V RE20, AKG 460 Monitor Amplifiers: (2) Bryston 4B, Bryston 2B, Bryston 3B, QSC 450RMS, BGW 25C, UREI 6500, UREI 6300, (2) Crown DC300 MkII Monitor Speakers: Westlake BBSM-12, (2) Yamaha NS-10M, Auratone, UREI 813B, E-V Sentry 101, Yamaha NS-10 Musical Instruments: Synclavier II w/MIDI SMPTE and digital guitar, LaPiana grand piano, Kurzweil 250+ version 3.1 w/QLS and Mac Plus, Emulator II+ w/Sound Designer, Yamaha DX7, Octave Plateau Voyetra 8 1986 synth, Voyetra BRK5 poly keyboard, 2digitisgen Softsynth, Oberheim DMX, Simmons SDS7, E-mu SP-12 turbo w/Commodore 1571 disk drive, Scholz Rockman X100, Fender Pre-CBS Twin w/JBL, Fender pre-CBS Super Twin w/JBL, Roland JC-120, Marshall MkII 100-watt Hi-Watt speakers, Rheem Calftone tube amp, Peavey MkIII Series IV w/JBL bass spks, Fairlight CMI Series III 14m Ram 180m HD, Foton keyboard w/Voice-tracker, Yamaha DX7II, Yamaha piano (baby) Other MIDI Equipment: Apple Mac 512k w/seq and DX patch editing, Macintosh Plus w/Performer DX patch editing and Sound Designer, IBM PC/XT w/SEQ Plus and Composer, Yamaha CX5M computer, Yamaha SFG01 comp inboard, Yamaha YK10CX5 keyboard, Pan RQ331 tape load for computer w/power supply, Roland SBX-80. Rates: Telephone for rates, engineer availability, block booking and project rates Extras & Direction: Clients include: The System (Atlantic Records), Davy DMX (DeJam Records) produced by Russell Simmons, The Ramones—"Animal Boy" (Warner Bros.) produced by Jean Beauvoir, The Boogie Bays (EMI), Bobby Brown (MCA), Jenny Burton (Atlantic Records) produced by John Luongo, Slick Rick (DeJam), Pauli Carmen (Columbia), Afrika Bambaataa and Soul Sonic Force—"Planet Rock" (Tommy Boy Records), Sonny Okosuns (EMI) Nigeria, Melanie, Ping Pong, Rae Serrano (BeatStreet), Bcb Dylan, Keith Richards, Rox Wood, Lisa Lisa & Cult Jam produced by Full Force (Columbia Records), Tashan (DeJam Records), Paul Pesco, Mars Williams, Fred Zarr (BeatStreet), Enigma Records, Seiko, Sony (NAB Convention), John Robbie, Billy Idol, Steve Stevens and Tommy Price

[24+] IRIS SOUND; also REMOTE RECORDING; 237 Main St.; Royersford, PA 19468; (215) 948-3448. Owner: David Ivory. Studio Manager: Darrah Ribble. Engineers: David Ivory. Dimensions: Geodesic Dome: studio 44 x 22, control room 18 x 20. Mixing Consoles: Allen & Heath 32 x 8 Audio Recorders: Soundcraft 760 MkIII 24-track, Fostex B16 DM 6-track, Otari 5050 MII 2-track, Sony F1 2-track digital. Cassette Recorders/Duplicators: Tascam 122, (2) TEAC, (2) Sharp. Synchronization Systems: Synhance MTS-1 MIDI/SMPTE, Echo, Reverb, & Delay Systems: Lexicon PCM60, (2) Yamaha SPX90, (2) Alessi MIDVerb II, Effectron digital delay, Lexicon PCM41 ADA delay, Roland delay. Other Outboard Equipment: GateX noise gates, Omni Craft noise gates, Symetrix noise gates, Aphex Exciter, Orban stereo parametric EQ, (2) Rane 2/3-octave EQ, (2) Ibanez 1/3-octave EQ, dbx stereo comp, UREI 1176 limiter, Aphex Aural Exciter Type C. Microphones: Neu-

mann U87, (2) AKG 414, AKG D12E, (2) AKG 224, (3) Sennheiser 421. Monitor Amplifiers: BGW, (2) Crown. Musical Speakers: JBL, Yamaha NS-10, ROR, Auratone. Musical Instruments: Emulator II, Emax, E-mu SP-12, Linn w/MIDI, Yamaha DX7, Yamaha TX7, Roland Juno-106, Roland Juno-1, Roland Octapad, Marshall 1972 50-watt w/4 12", Fender 1976 Strat, 1962 Premier 5-piece drums, Trance MIDI guitar. Other MIDI Equipment: Macintosh Plus computer w/20meg hard drive, Opcode Studio Plus MIDI interface w/Mark of the Unicorn 2.2 Performer software for 250 tracks of MIDI recording/editing, Opcode MIDIMAC DX7 editor/librarian w/5,000 patches, blank software Drumfile for SP-12 and Digidesign Sound Designer for Emax. Video Equipment: Sony 3/4", (2) Sharp VHS. Other: Herbal tea. Rates: \$40/hr. 16-track, \$50/hr. 24-track, \$10/hr. all MIDI.

[24+] **JAZZMARK SOUND; only REMOTE RECORDING;** 47-51 43rd St.; Woodside, NY 11377; (718) 706-7071. Owner: Mark J. Romero. Studio Manager: Mark J. Romero



J.E.M. SOUND
Morrisville, PA

[24+] **J.E.M. SOUND;** 252 Makefield Rd.; Morrisville, PA 19067; (215) 295-2502. Owner: John Moyer, Michele Niceler. Studio Manager: John Moyer, Michele Niceler

[24+] **JEREE RECORDS;** 1469 3rd Ave.; New Brighton, PA 15066; (412) 847-0111. Owner: Don Garvin, Jerry Reed. Studio Manager: Jerry Reed

[24+] **JTM RECORDING STUDIOS;** Best Ave., Box 686; Knox, PA 16232; (814) 797-5883. Owner: Frank T. Battista. Studio Manager: F. Thomas Battista.



KAJEM/VICTORY WEST
Gladwyne, PA

[24+] **KAJEM/VICTORY WEST;** 1400 Millcreek Rd.; Gladwyne, PA 19035; (215) 649-3277. Owner: Joe Alexander, Kurt Shore, Sam Moses, Mitch Goldfarb, Wally Hayman. Studio Manager: Wally Hayman. Engineers: Joe Alexander, Mitch Goldfarb, Terry Hoffman, Jim Campbell, Ryan Dorn, Brooke Hendricks, Jon Smeltz. Dimensions: Studio 35 x 30, control room 25 x 20 w/separate tape machine alcove behind glass doors, ambient recording space 2,000 sq ft. w/25' ceilings. Mixing Consoles: SSL 4000E 48 x 48 w/Total Recall. Audio Recorders: Studer A80 MkIII 24-track. Otari MTR-90II 24-track, Studer A80RC 2-track 1/2", Studer B67 2-track 1/4", (2) Otari 5050-B 2-track, Revox B77 1/4-track, Sony PCM-501, Otari 5050-II, Tascam 90-16 16-track. Cassette Recorders/Duplicators: (4) Tascam 122. Noise Reduction Equipment: Dolby A 2-channel. Synchronization Systems: Adams-Smith

Echo, Reverb, & Delay Systems: EMT 251, Sony DRE-2000, AMS RMX16, AMS DMX15, Lexicon 480L, Lexicon PCM70, Yamaha REV7, Yamaha SPX90, Ursula Major Space Station, Eventide H949 Harmonizer, Lexicon Prime Time II. Other Outboard Equipment: DeltaLab Acoustic Computer, DeltaLab Effectron, Eventide JJ193, Eventide Instant Phaser/flanger, ADR Pancscan Autopan, Acoustilog Image Enhancer, Barcus-Berry Electronics stereo processor, EXR Exciter, MXR 1500 DDL, Massenburg stereo parametric EQ, Dyno-My Tri-stereo/chorus, Roland Dimension "D", Teletronix LA-2A, UREI 1176, UREI LA-3A, Drawmer 1960 tube limiter, ADR complex/stereo vocal stresser, dbx 163, Valley People Gain Brain II, Drawmer gates, Valley People Kepex II, Scamp expander/gates, Scamp de-esser, Symetrix limiter/compressor/de-esser, Scamp Dynamic EQ/low-pass filter, UREI 535, UREI 537 graphics, API 550A, Pultec EOP1A, Pultec EQ5, ADR sweep EQ Quasi parametric. Microphones: Neumann 87, Neumann 84, Neumann C24, AKG 414, AKG 451, AKG D1000, E-V RE20, E-V RE16, Sony 37-P, Sony ECM-989, Sennheiser 421, Sennheiser 441, Crown PZMs, Shure SM57, Shure SM58, Shure 54, Shure 81, Countryman 101, RCA 77, Sanken CU41, Neumann TLM170, Neumann TLM47. Monitor Amplifiers: Hafler, Crown. Monitor Speakers: UREI 813 modified w/Acoustilog crossover and bi-amped, Tannoy SRM-12B, Yamaha NS-10, Visonic David 7000, Auratone 5C, JBL C50. Musical Instruments: LinnDrum w/MIDI and asst. chips, Yamaha DX7 w/asst libraries, Ensoniq Mirage, Ensoniq ESQ, Roland Juno 60 w/MIDI, Moog Micro-moog, Fender Rhodes, upright tack piano, Wuritzer electric piano, Hammond Portia B organ, Vox Continental organ, Pearl drums, Rogers drums, Music Man amps, Fender amps, Kurzweil 250X/RMX w/Macintosh and Performer software, Yamaha 7'4" piano. Other MIDI Equipment: Roland SBX-80. Other: AKG, Koss, Fostex headphones, Westlake, Countryman, Axe direct boxes, Rocktron Hush II, Tom Scholz power soak. Rates: Call for rates, block bookings and packages—luxury condominium available for housing. Extras & Direction: Residential facilities. Luxury condo Pool, MIDI suite, ambient room with 25' ceilings. Best drum room on the East Coast. See Cinderella (debut LP and second LP), Queensryche, Warlock Home to Pretty Poison, Teddy Pendergrass and Miles Jaye. Philly's only 48-track SSL studio.

[24+] **KAJEM/VICTORY EAST;** 201 St. James Pl., Philadelphia, PA 19106; (215) 923-9999. Owner: Joe Alexander, Mitchell Goldfarb, Kurt Shore, Sam Moses, Wally Hayman. Studio Manager: Wally Hayman. Engineers: Wally Hayman, Gene Leone, Rob Kloss. Dimensions: Room 1 studio 35 x 20 x 16, control room 20 x 20 x 12. Room 2, studio 12 x 6 x 16, control room 15 x 12 x 10. Mixing Consoles: Sony 30 x 36 automated

36 x 24, Trident 65 20 x 16 x 24. Audio Recorders: Sony JH-24 24-track, Otari MTR-10 3-track w/CC+C 2-track head, Otari 5050-BIII 4-track, (6) Otari 5050-BII 2-track. Cassette Recorders/Duplicators: (6) Nakamichi M-2, Tascam 133AV. Noise Reduction Equipment: (2) Dolby 361SR. Synchronization Systems: (2) Lynx TimeLine. Echo, Reverb, & Delay Systems: AKG ADR68K, Lexicon PCM70, Yamaha SPX90, Master Room CSR reverb, Roland SDE-1000 DDL. Other Outboard Equipment: MXR Pitch transposer, UREI 1176, Summit Audio valve compressor, Aphex Compellor, (2) Valley People Kepex II, (2) Valley People Auto Gates, (2) Valley People Max-Q, (2) GateX noise gates, (2) Symetrix phone patch, (2) Valley People de-essers. Microphones: (2) Neumann TLM170, (2) AKG 414, (3) Sennheiser 421, (3) Shure SM57, Beyer M88, Beyer M160, AKG D112, E-V RE20. Monitor Amplifiers: Hafler P500S, Hafler 220, Hafler 125A, Phase Linear Monitor Speakers: UREI 813 bi-amped w/Acoustilog crossover, JBL 4311, Yamaha NS-10, Spica TC50, ROR, AKG/Fostex/Beyer headphones. Musical Instruments: Kurzweil 250/RMX synthesizer w/Macintosh Performer software, Mason & Hamlin grand, Yamaha Recording Series drums. Other MIDI Equipment: 360 Systems MIDI patcher. Video Equipment: JVC 3/4" video recorder, Opcode A/V pulser. Other: Technics SP15 turntables, Technics SLP1200, Technics 520 CD players, ESE ES-51 digital stop clock, Countryman direct boxes. Rates: Call for rates. Extras & Direction: Victory East is the sister studio of Kajem/Victory West and is located in the Society Hill section of center city Philadelphia. The facility specializes in video/audio post, audio advertising and corporate clients as well as all aspects of direct injection MIDI production and pre-production and vocal work.

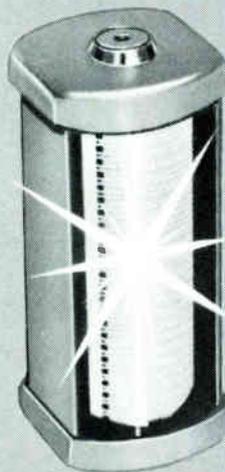
[24+] **KCC AUDIO/VIDEO;** 31 Bond St., New York, NY 10012; (212) 228-3036; (212) 228-4992. Studio Manager: Vittorio Zammarano, Terri MacMillan. Engineers: Tim Williams. Dimensions: Studio 21 x 28, control room 18 x 18, iso booth 11 x 11, additional recording space 21 x 54. Mixing Consoles: SSL 4000E 32 x 32. Audio Recorders: Studer A820 24-track 2", Otari MTR-12 2-track, Tascam 40-4 4-track, Ampex ATR102 2-track. Cassette Recorders/Duplicators: (2) Tascam 122. Noise Reduction Equipment: Dolby SP24 Type A, (2) Dolby 361 Type A. Synchronization Systems: Adams-Smith. Echo, Reverb, & Delay Systems: Lexicon 224XL, Lexicon Prime Time II, Lexicon PCM70, Roland SRV-2000, Eventide H969. Other Outboard Equipment: (2) UREI 539 room EQs, (2) UREI 537 graphics, (2) dbx 905 parametrics, dbx 902 de-esser, (6) dbx 904 noise gates, (2) dbx 165A Over Easy compressor/

—CONTINUED ON NEXT PAGE

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KCC AUDIO/VIDEO
New York, NY

limiter, (2) UREI LA-4 compressor/limiter, Aphex II Aural Exciter, Pultec HLF3C, Pultec EQP1A, Pultec EQH2 Microphones: (2) Neumann U87, (4) Sennheiser MD-421, AKG "The Tube", (2) AKG D310, (4) AKG C452EB, (2) AKG C414, (2) E-V RE20, (2) Crown PZM, (3) Shure SM57, (2) Shure SM58, (2) Sanken CU41, Sanken CM52 and many more Monitor Amplifiers: (2) Bryston 4B, Bryston 2B, McIntosh MC2500 Monitor Speakers: UREI 813B, UREI 811B, Fostex RM765, Yamaha NS-10M, JBL 4312, Auratone 5C Super sound cube Musical Instruments: Steinway B baby grand piano, Yamaha DX7, Linn 9000 digital percussion and MIDI-board, Gretsch customized 6-piece drum set, Hammond B3, Fender Rhodes, Roland GR-340 polyphonic guitar synthesizer, Marshall guitar amp, Fender Deluxe reverb amp, Mesa/Boogie amp, Gibson GA40 amp, Acoustic bass amp Video Equipment: CMX 34th XL edit controller, Grass Valley 100 SEQ w/AMS-100 audio-follow-video option, Sony BVH-2000 1" recorder, Sony BVW-10, Sony BVW-40 Betacam deck Rates: Please call or write for more information. Extras & Direction: KCC Audio/Video is a new multi-media facility whose primary objective is international cultural exchange through various forms of artistic expression. The recording studio on the second floor is fully equipped for tracking and overdubbing. The acoustical properties of the room can be varied through the use of double sided panels on the ceiling and on the walls. Its complete integration with the video production and post-production facility on the third floor, and the performance space on the first floor (Kampo Hall) allows for great versatility during recording sessions and in audio for video. The main isolation booth is specifically, but not exclusively designed to accommodate a drum set. The Kampo Hall serves as an additional recording space. It can accommodate a large ensemble, but is also available for vocal or single instrument recordings. It is also a set for video production, and is fully rigged for film and video lighting.

[24+] **LAVSKY MUSIC**: 16 E. 42nd St., New York, NY 10017; (212) 697-9800. Owner: Richard Lavsky Studio Manager: Mike Nevins Engineers: Richard Lavsky, Tamara Kline, Carl Mandelbaum, Jun Mizumachi, Reginald Hunt Dimensions: Room 1 studio 30 x 45, control room 16 x 20 Room 2 studio 8 x 10, control room 12 x 26 Mixing Consoles: Trident Seres 80 32 x 24 (w/Optimix automation), Wheatstone MTX88 32 x 8 x 24 Audio Recorders: Otari MTR-90 MkII 24-track, Synclavier direct-to-disk 8-track digital recorder, (4) Otari MTR-12 2-track w/center channel SMPTE time code, Ampex MM1200 Cassette Recorders/Duplicators: (8) Tascam 122 MkII Noise Reducer Equipment: Dynaflex DZ-B Synchronization Systems: (6) Lynx time code SMPTE/video pickup Echo, Reverb, & Delay Systems: (2) Yamaha REV5, (3) Yamaha SPX90, Lexicon PCM70, Lexicon 200, TC Electronics 2230 sampling DDL, Ursula Major Space Station, Orban parasound, Bell 8 second Other Outboard Equipment: Aphex Compellor, Aphex Type B Aural Exciter, Eventide H949 Harmonizer, Orban 536A sibilance controller, (2) dbx 160X compressor/limiters, (6) Valley People Kexel II, Orban G22-B parametric EQ, Korg DVP1 digital voice processor, (2) dbx 165 compressor/limiter Microphones: (2) Neumann TLM170, (4) Neumann U87, (2) Neumann 414, RCA BK5A, Shure SM61 Shure SM576, (3) Crown PZM, AKG C12, (2) RCA ribbon mics, Shure SM33 Monitor Amplifiers: Adcom GFA-1A, (2) Phase Linear, (2) UREI Monitor Speakers: UREI 813 Time Aligned, Tannoy NFM8 Musical Instruments: (2) New England Digital Synclavier (fully updated), Roland D-50, (2) Yamaha DX7, Yamaha DX7II FD, Korg DW-8000, Ensoniq ESQ-1, Aka. S900, LinnDrum, Tama drum kit w/Zildjian cymbals, Oberheim Matrix 6, Roland Octapad, Fender Rhodes stage piano, Mason & Hamlin baby grand, vast selection of guitar and percussion toys Video Equipment: (2) JVC 3/4" VCRs, JVC monitors, Sony monitors, (2) Panasonic Hi-Fi VHS Other: IBM system, McIntosh (w/SMPTE) MIDI/pant, Sound Designer, Technics SL-

N O R T H E A S T

24+ TRACK

STUDIOS

1200 compact disc, Yamaha CD2 compact disc, (3) Technics turntable Rates: Furnished upon request

[24+] **LE STUDIO, INC.**: 715 Boylston St., Boston, MA 02116; (617) 267-2825. Owner: Samuel Boroda

[24+] **LEMANS SOUND STUDIO**: 331 Triangle Rd., South Somerville, NJ 08876; (201) 359-5520. Owner: Bernard Goydich Studio Manager: Sam DeSalvo



LION AND FOX RECORDING, INC.
Washington, DC

[24+] **LION AND FOX RECORDING, INC.**: also REMOTE RECORDING; 1905 Fairview Ave. NE, Washington, DC 20002; (202) 832-7883. Owner: Hal Lion, Jim Fox Studio Manager: Rick Starkweather Engineers: Jim Fox, Rob Buhrman, Leigh Stevens, Jamie Mereness, Bentley Westfield Dimensions: Room 1 studio 35 x 20, high sloping ceiling, isolation booth and drum section Room 2 studio 20 x 8 Room 3 studio 8 x 10 narration booth Room 4 studio 10 x 12 Mixing Consoles: 32-channel automated mixing Audio Recorders: MCI, Studer, Ampex, Nagra, Otari, Echo, Reverb, & Delay Systems: Lexicon 224XL, Lexicon 200, Lexicon Prime Time, (3) DeltaLab Effectrons, Echolon, Super TimeLine, Marshall Time Modulator, RCI reverb, Clover reverb, EMT plate Other Outboard Equipment: dbx noise reduction, (6) dbx 160 compressors, LT sound stereo compressor/noise gate, (2) Valley People Dyna-Mite, (2) Gain Brains, (4) Kepex, MXR pitch transposer, Lexicon Varispeech, MXR phasers and flangers, Orban dynamic sibilance controllers, UREI parametric EQs, Burwen dynamic noise filters, real time analyzer phase monitoring Microphones: Neumann, Sennheiser, AKG, E-V, Shure, Sony Monitor Amplifiers: BGW 500, BGW 250, Op Amp Labs Monitor Speakers: UREI 813B Time Aligned speakers, JBL 4313, Auratone Musical Instruments: Linn-Drum, Ludwig drum set, Pearl drum set, Zildjian cymbals, Moog Minimoog, Hammond B3 w/Leslies, Wuritzer electric piano, Wuritzer acoustic piano Available for rent Emulator II, Synergy, Roland Jupiter 6, Sequential Circuits Prophet-5, Korg DW-6000 Video Equipment: BTX Softouch for video interlock, MCI 3/4" JVC video recorder, Studer A810 2-track master recorder, Panasonic video monitor, motion picture sound (5) Magnasync 16mm dubbers, Magnasync interlock, Bell & Howell projector Rates: \$80/hr for 24-track time Extras & Direction: Services Complete 24-track production of music and drama, 24-track automated video sweetening, jingle and production narration recording, original scoring for film and video SMPTE and Pilotone synchronization formats, audio-visual production for all programming formats, use of sound effects library and four major music libraries, location recording for music, broadcast, film, video and seminars Voice casting, booking, and payment arrangements Direction: Move forward

[24+] **THE LIVING ROOM, INC.**: also REMOTE RECORDING; 59 Franklin St., New York, NY 10013; (212) 226-8161. Owner: Living Room Inc. Studio Manager: Rory Johnston

[24+] **LONDON BY NIGHT PRODUCTIONS**: 502 Gorham Ave., Woodbridge, NJ 07095; (201) 750-1960. Owner: William & Janice Kollar



LONG VIEW FARM
North Brookfield, MA

[24+] **LONG VIEW FARM**: also REMOTE RECORDING; Stoddard Rd., North Brookfield, MA 01535; (617) 867-7662; (800) 225-9055. Owner: Gil Markle Studio Manager: Mike Mullany Engineers: Jesse Henderson, Neil Cappellino, independents Dimensions: Room 1 studio 25 x 30 x 16, control room 16 x 27 x 9 Room 2 studio 26 x 32 x 23, control room 14 x 21 x 12 Soundstage 38 x 28 x 18, video suite 12 x 12 x 8 Mixing Consoles: Sound Workshop Series 34 32 x 24 x 32, MCI 528 24 x 28, Audio Recorders: (2) Otari MTR-90 24-track, MCI JH 16-/24-track, Studer A8GVIII 2-track 1/2", Studer A8ORC 2-track 1/2", Sony F1, Sony 501 digital Cassette Recorders/Duplicators: Tascam 122, Sony TC7V Noise Reduction Equipment: dbx 24 channels, Dolby 2 channels Synchronization Systems: BTX Shadow, BTX Cypher Echo, Reverb, & Delay Systems: Lexicon 224XL, Yamaha REV7, Lexicon Super Prime Time, Publison America DHM89, Ursula Major Stargate 626, EMT plate, Lexicon PCM42, Eventide 1745 delay, DeltaLab DL-2, DeltaLab DL-4 delays, Loft 450 flange, acoustic chamber Other Outboard Equipment: UREI, dbx, Aphex limiters, Aphex, Ashly, Roger Mayer noise gates, API, Aengus, Aphex, Pultec EQ, Aphex Exciter Microphones: Neumann, AKG, Sennheiser, Shure, Sony, Countryman direct, E-V, Crown PZM, Schoeps, RCA vintage ribbons Monitor Amplifiers: Bryston 4B, McIntosh, Crown, BGW Monitor Speakers: UREI 813, Yamaha NS-10M, Eventide Sentry 100, JBL, Auratone Musical Instruments: Steinway grand piano, Baldwin grand piano, Hammond organs, Fender Rhodes, Roland Jupiter-6, Roland JX-8P, Linn 900C drums Video Equipment: Sony BVU-800 (3/4"), Convergence 195 editor, Crosspoint Latch 5112 effects switcher and digital effects, JVC Portacam and Ikegami cameras, BTX synchronizers Rates: Competitive, negotiable Extras & Direction: 145-acre working farm: Horseback riding, privately stocked trout pond, sauna, Jacuzzi, Nautilus equipment, billiards, in-house cable and satellite TV, movie library Computer access to music and video industry professionals, via telecommunication networks and electronic mail In-house IATA travel agency and private air charter Entire facility linked via audio/video tie lines, throughout Credits: 'Til Tuesday, J Geils Band, Pat Metheny, Ahmad Jamal, The Rolling Stones, Lizzie Borden, Grin Reaper, The Outfield, Arco Guthrie, Graham Nash, Dan Fogelberg, many more...

[24+] **LYX MUSIC PRODUCTION & RECORDING STUDIO**: 25 Foster St., Worcester, MA 01608; (617) 752-6010. Owner: Paul Weddick, Bob Gilpatrick, Andy Celley Extras & Direction: More than just a recording studio 24-track recording in a fully equipped control room with one of New England's most advanced studios for acoustic design. Competitively priced to allow you more time to achieve music and audio excellence. Artist music production for the entertainment industry where we develop your songwriting, arranging and performance into a commercially viable product that will get you noticed by record companies and your listening audience. Commercial music production for the business community (jingles, ID's, que, theme, bridge and background music) to enhance your overall marketing strategy and make your sales message exciting, creative and memorable. Veteran staff of talented producers, writers, arrangers, singers, musicians and technicians to help you reach your music production goals. Let us know your broadcast goals by phoning our 24-hour business line for information, consultation, studio tour and brochure. (617) 752-6010

[24+] **M&I RECORDING ENTERPRISES INC.**: also REMOTE RECORDING; 630 Ninth Ave., New York, NY 10036; (212) 582-0210. Owner: Mitch & Ira Yuspeh Studio Manager: Mitch & Ira Yuspeh

[24+] **THE MAINFRAME**: also REMOTE RECORDING; 2427 Maryland Ave., Baltimore, MD 21218; (301) 467-1488. Owner: The Main Frame Studio Manager: Stephen Palmieri

[24+] **MANHATTAN CENTER STUDIOS**; 311 W. 34th St.; New York, NY 10001; (212) 279-7740. Owner: One Up Enterprises. Studio Manager: Steve Honey. Engineers: Roy Clark, Tom Miho, Klaus Guenther. Dimensions: Room 7 studio 94 x 98 x 40 ceiling w/54 x 95 x 30 stage, control room 16 x 18. Room 8: studio 23 x 28 x 16, control room 12 x 13. Mixing Consoles: SSL 4056 48 x 32 G-Series w/Total Recall, TAC Scorpion 28 x 12, Soundcraft 20 x 2, Soundcraft 16 x 2. Audio Recorders: Otari DTR-900 32-track digital, Otari MX-80 24-track, Otari MTR-10 2-track w/Dolby SR, Otari 5050 2-track w/dbx, (2) Revox A77 2-track, Sony PCM-501 2-track w/VCR. Cassette Recorders/Duplicators: Tascam 122L, Nakamichi, JVC, Sony Noise Reduction Equipment: Dolby SR 2 channels, dbx 2 channels. Echo, Reverb, & Delay Systems: Lexicon 480L, Yamaha REV5, EMT 140 stereo, EMT 140 mono tube, Roland SRV-2000, TC Electronics 2290 sampler/DDI, Lexicon PCM41, Roland RE-201. Other Outboard Equipment: Valley People Gain Brain, Kepex II, Valley People Dyna-Mite, Valley People GateX, (4) dbx 160, (2) UREI LA-3A, (2) Rane PE15 parametric EQs, Eventide H910, Aphex Type C Aural Exciter, Yamaha SPX90, SAE 1/2-octave graphic EQs, SAE parametric EQs, UREI graphic EQs. Microphones: AKG C24 stereo tube, AKG 414, AKG 460, AKG 452, AKG 1000, AKG D12A, Neumann KM56, Neumann U87, Neumann U47, Sony ECM-50, Sony C-55, Sony C-500, Sennheiser 441, Sennheiser 421, E-V RE16, E-V RE11, E-V RE10, Audio-Technica ATM-41, Audio-Technica ATM-21, Shure, Crown PZMs. Monitor Amplifiers: McIntosh, Carver, Crown, Phase Linear, SAE. Monitor Speakers: UREI 813B, UREI 809, Yamaha NS-10, JBL 4350, JBL 4311, Auratone. Musical Instruments: Steinway L 5.5, (4) tympani, bass drum, mixed drum kits, xylophone, (55) music stands w/lights, synths, drum boxes on request, tweed Fender Bassman amp. Video Equipment: SMPTE lock-up for film scoring. Rates: On request. Extras & Direction: Our phenomenal acoustics have received praise from the world's top engineers, producers and musicians. Studio 7 is 94' x 98' with a 40' arched ceiling and full stage (54' x 95') making it one of the largest recording rooms in the world. The convenient location on a main cross street is only a block from Penn Station and major subway lines. For live recording (teleproduction, video shoots, etc.) the hall seats 1,200 and is equipped with lighting and staging. 3 room control area wired with Monster and Mogami cable. (Special rates to use control room only for mixing.) Clients and artists include: The New York Philharmonic, Leonard Bernstein, Zubin Mehta, James Levine, Pierre Boulez, Metropolitan Opera, Pavarotti, Domingo, Perlman, Ashkenazi, Broadway cast albums, RCA, CBS, EMI, Nonesuch, Polygram, Deutsche Grammophon, MTV, Joan Jett, Starship, The Hooters, Dave Edmunds etc.



MANHATTAN RECORDING COMPANY
New York, NY

[24+] **MANHATTAN RECORDING COMPANY**; also *REMOTE RECORDING*; 135 W. 14th St., Eighth Floor, New York, NY 10011; (212) 929-5960. Owner: Manhattan Recording Company, Inc. Studio Manager: Nick Gutfreund

[24+] **MARATHON RECORDING STUDIOS**; 12 W. 37th St.; New York, NY 10018; (212) 967-1515. Owner: M Z H & F Studio Manager: Russell Sidelsky. Mixing Consoles: Neve V60 MkIII 60 x 48 w/Necam 96, Neve 8232 32 x 24. Audio Recorders: Sony 3324 24-track digital, Otari MTR-90II 24-track analog, Studer A80 24-track, Studer A820 2-track (1/2" and 1/4"). Cassette Recorders/Duplicators: Sony F1 2-track digital and various others. Synchronization Systems: Q Lock 3.10, Lynx time code. Echo, Reverb, & Delay Systems: Wide complement. Other Outboard Equipment: Extensive additional outboard equipment and microphones. Monitor Amplifiers: Perreux. Monitor Speakers: Various. Musical Instruments: Full Synclavier system w/optical disk, acoustic piano, plus many MIDI synthesizers and drum machines. Rates: Call for rates

[24+] **MARK STUDIOS**; also *REMOTE RECORDING*; 10815 Bodine Rd.; Clarence, NY 14086; (716) 759-2600. Owner: Vincent S. Morette. Studio Manager: Fred Betschen.

[24+] **MARKETUNES INC.**; 106 Lynbrook Rd.; Mastic Beach, NY; (516) 399-5479. Owner: Joe Costanzo. Studio Manager: Karen

[24+] **MASON HALL RECORDING STUDIOS**; also *REMOTE RECORDING*; State University College at Fredonia; Fredonia, NY 14063; (716) 673-3154. Owner: State University of New York. Studio Manager: Kevin Scott

[24+] **MASTER SOUND ASTORIA**; 34-12 36th St.; Astoria, NY 11106; (718) 786-3400. Owner: Ben Rizzi, Maxine Chrein. Studio Manager: Maxine Chrein. Extras & Direction: Master Sound opened 15 years ago and relocated to Kaufman Astoria Studios, a motion picture and television production complex, in 1985. Under the direction of owners Ben Rizzi and Maxine Chrein, MSA has attained widespread industry recognition for its acoustical integrity and diverse clientele. In 1987, MSA pioneered the world's first bi-coastal all digital recording session via fiber optics and satellite, marking a technological breakthrough for the recording industry. Primarily used for music recording for the record industry, MSA's "big room", studio A1 is also geared for scoring sessions. Additional studios provide audio post-production services including sweetening, mixing, computerized ADR/looping, film-to-tape transfers, 35 mag, 1" video and 3/4" off-line editing.

[24+] **MASTERBLASTER SOUND**; 5 E. 22nd St., Ste. 27-A; New York, NY 10010; Owner: Joshua Tanner

[24+] **MEDIA ARTS NICKEL RECORDING**; also *REMOTE RECORDING*; 168 Buckingham St.; Hartford, CT 06106; (203) 524-5656. Owner: Jack Stang. Studio Manager: Jon Boldul

[24+] **MEGA MUSIC CORP.**; 345 E. 62nd St.; New York, NY 10021; (212) 838-3212. Owner: Don Dannemann. Studio Manager: Pete Serenita

[24+] **MEGAPHONE**; also *REMOTE RECORDING*; Stes. 200/300, 45 Casco St.; Portland, ME 04101; (207) 772-1222. Owner: Megaphone. Studio Manager: John Einier. Engineers: John Einier, John Stuart, Martin Gleitsman, Michael McInnis, Al Hurd. Dimensions: Room 1 studio 32 x 17, control room 20 x 25. Room 2 studio 24 x 15, control room 8 x 10. Room 3 control room 12 x 10. Mixing Consoles: Sound Workshop Series 34B 40 x 24 w/Diskmix II computer automation, Tangent 3216A 21 x 16, Tangent 3216A 12 x 16. Audio Recorders: Otari MTR-90II 24-track w/autolocator, Otari MX-70 16-track w/autolocator, Otari 7800 8-track, Otari MTR-12 2-track mastering deck w/C/T SMPTE, Sony PCM-F1 2-track digital, (6) Otari 5050 2-track, Otari 5050 4-track. Cassette Recorders/Duplicators: (4) Tascam 122B, Ken A. Bacon Associates cassette duplication system, Sony TC-D5 Pro II portable Noise Reduction Equipment: dbx, Dolby Synchronization Systems: (2) Fostex 4030/4035 SMPTE synchronizers, Echo, Reverb, & Delay Systems: Lexicon 480L digital effects processor, (3) Yamaha REV7 digital reverb, (2) Yamaha SPX90 effects units, Lexicon PCM60 digital reverb, ART 01A (rev 2.4) digital reverb, Eventide 969 Harmonizer, Lexicon PCM42 digital delay, Korg SDD-2000 MIDI sampling digital delay, Loft 440 delay, Marshall Time Modulator. Other Outboard Equipment: Teletronix LA-2A limiter, Aphex compellor, (2) dbx 160 limiters, Valley People Dyna-Mite, Valley People 610 limiter, (2) Inovonics 210 limiters, Orban 536A dynamic sideband controller, Aphex C exciter, EXR SP1 exciter, Orban 674A parametric equalizers. Microphones: Sony C-37A tube, AKG tube, (2) B&K 4006, (2) Neumann U87, (2) AKG 414, (2) Crown PZM, (3) Neumann KM84, (3) AKG 451. Monitor Amplifiers: (2) Bryston 4B Pro, Yamaha PC2002M, (2) Crown D150A. Monitor Speakers: (2) UREI 813B, (2) JBL 4411, (4) Yamaha NS-10, (4) Auratone 5C, (2) Boston Acoustics 150. Musical Instruments: Steinway 1926 grand piano, Kurzweil 250 sampling synth, Akai S900 sampling synthesizer, Oberheim DPX-1 MIDI sample player, Yamaha DX7 synth w/EI mod, Yamaha TX802 synth, (2) Yamaha TX81Z synths, Roland MKS-20 digital piano, Roland MKS-70 Super JX, Roland JX-8P, Hammond organ w/Leslie. Other MIDI Equipment: Macintosh Plus w/30Mb hard drive w/Professional Composer, Total Music, Performer, Sound Designer, Atari 1040ST computer w/Dr T and more. (2) Roland SBX-80 SMPTE/MIDI controllers, Southworth Jam Box/4+ Video Equipment: JVC CR-8250U 3/4" video deck, (2) Fostex 4030/4035 SMPTE synchronizers, Jensen 25" monitor in control room A, Amdek color monitor. Other: Production music and sound effects on CD and LP by Firstcom, Emil Ascher, DeWolfe, APM, Valentino, Major, BBC, Hanna-Barbera, Elektra and more. Rates: On application

[24+] **METRO RECORDING STUDIO LTD.**; also *REMOTE RECORDING*; 1422 Crain Hwy. SW; Glen Burnie, MD 21061; (301) 761-6159. Owner: Joe L. Jacobs. Studio Manager: Joe L. Jacobs

[24+] **METROPOLIS MUSIC LTD.**; 1650 Broadway, Ste. 310; New York, NY 10019; (212) 246-8420. Owner: Leslie Fradkin, Elizabeth Rose. Studio Manager: D. Kim Stanley. Engineers: Laura Fried, Rick Fisher, Carl Casella, D. Kim Stanley, Leslie Fradkin, Alex McCullough. Dimensions: Room 1 studio 150 sq ft., control room 350 sq ft. Room 2 control room 140 sq ft. Mixing Consoles: D&R Series 8000 in-line 64 x 32 w/full automation. Audio Recorders: Studer A80 MkIV 24-track w/autolocator, Otari MTR-12II 2-track 1/2", Otari MX-5050B-2

2-track, Otari MX-5050 MkIII 4-track 1/2", Sony PCM-501 2-track digital. Cassette Recorders/Duplicators: (3) Onkyo TA-2056 Synchronization Systems: Lynx TimeLine, Roland SBX-80 SMPTE/MIDI sync box, Synclavier SMPTE option, Garfield Time Commander. Echo, Reverb, & Delay Systems: Lexicon PCM70, Yamaha REV7, (3) Yamaha SPX90, Yamaha D1500, Lexicon Model 200, Lexicon PCM42. Other Outboard Equipment: EXR Psychoacoustic Projector, (2) dbx 160, dbx 166, (2) Drawmer gates. Microphones: (2) Neumann TLM170, AKG 414, Sennheiser 441, (2) Neumann KM851, Neumann USM69, E-V RE16. Monitor Amplifiers: Yamaha PC2002, Ramsa WLP-9110. Monitor Speakers: Yamaha NS-10M, Tannoy LGN-12, ROR Musical Instruments: Synclavier II w/Poly sample-to-memory, 200-track seq. and music notation, Yamaha TX81Z, Yamaha TX816 w/3,400 sound-library, (2) Oberheim Matrix-6R, Yamaha TX7, Ensoniq Mirage w/1,000 sound library, Yamaha KX88 master MIDI keyboard, Yamaha PMC1 MIDI drums, Roland Octapad, (2) Yamaha MEP4, Yamaha RX5, Yamaha RX21L, Vox AC 15 amplifier, Scholz Rockman Sustanor and chorus/delay modules, Boss effects, Roland GM-70 guitar-to-MIDI converter. Other MIDI Equipment: (2) IBM PC/XT computers w/Sequencer Plus, Texture, Concepts: One, (2) Sycologic MIDI Matrix switcher (16 x 48), J.L. Cooper MSB+ Video Equipment: JVC CR-8250U 3/4" editing video cass. rec., RM70U, Sony PVM-1910 19" Trinitron monitor, Sony SL-HF500 Beta hi-fi 1/2" VCR. Rates: On request

[24+] **ROBIN MILLER, FILMMAKER INC.**; also *REMOTE RECORDING*; 606 W. Broad St.; Bethlehem, PA 18018; (215) 691-0900. Owner: Robin Miller. Studio Manager: Robin Miller

[24+] **MINOT SOUND STUDIOS, INC.**; 19 S. Broadway; White Plains, NY 10601; (914) 428-8080. Owner: Thomas E. Cimilio. Studio Manager: Thomas E. Cimilio



MISSION CONTROL
Westford, MA

[24+] **MISSION CONTROL**; 7 Carl Thompson Rd.; Westford, MA 01886; (617) 692-6466. Owner: Michael Jonzun. Studio Manager: Karen Erdos. Engineers: Hideki Sunada, Jim Randolph. Mixing Consoles: SSL 4048E 32 x 32, Sound Workshop Series 30 24 x 24. Audio Recorders: (2) Otari MTR-90 24-track, Studer A80 VU-2 2-track 1/2", (2) Otari MX-5050 2-track 1/4", Sony PCM-501 2-track digital. Cassette Recorders/Duplicators: (2) Nakamichi MR-1, (2) Akai Synchronization Systems: Adams-Smith 2600 Echo, Reverb, & Delay Systems: Yamaha REV7, Lexicon 224XL, Lexicon PCM60, AKG BX10 spring, MXR 01, (2) Yamaha SPX90, Ibanez HD-1000, DeltaLab DL-2, (2) Lexicon PCM42, Korg SDD-3000. Other Outboard Equipment: AMS DMX 15805 sampling harmonizer, Eventide H949 Harmonizer, MXR pitch transposer, (2) Roland SDE-3000, MXR 191, (2) ADR Panscan, Roland SVC-350 Vocoder, Orban 536A de-esser, (2) Valley People DSP de-essers, Aphex Type B Aural Exciter. Microphones: Neumann TLM170, Neumann U87, (3) AKG 414, (2) Crown PZM, (2) E-V RE20, AKG D12, (4) Shure SM57, (4) Sennheiser 421, (4) AKG 451, (2) Beyer 500, AKG D-170E. Monitor Amplifiers: Yamaha PC2002. Monitor Speakers: UREI 813, Yamaha NS-10, Auratone. Musical Instruments: Emulator II w/Macintosh 512, Digidesign Sound Designer software, Korg DW-6000, Korg Poly-61, Moog Memorymoog Plus w/MIDI, Roland Juno 60, (2) Yamaha DX7, Casio CZ-101, Roland TR-707, Roland MSQ-700, Oberheim DMX, Simmons Clap Trap, large selection of vintage guitars (1954 Gibson Les Paul, 1960 Fender Telecaster etc.), Roland D-50, Oberheim Xpander, acoustic instruments and other electronics. Other MIDI Equipment: Roland SBX-80 SMPTE synchronizer, Opcode DX/TX programmer, Dr. Click 2 synchronizer. Video Equipment: Sony Betacam editing system, 54-channel RGB mixing console, optical and electronic special effects. Other: Large selection of outboard equalization, outboard compressors and outboard noise gates. Extras & Direction: The studio is located in a private setting, easily reached from Boston (a half-hour), featuring a large control room and recording space. Mission Control also provides its clients with a spa-

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cious, fully-furnished 2-bedroom apartment situated directly above the studio. The convenient living quarters assure the artist of a comfortable environment, conducive to both creativity and relaxation.

[24+] **THE MIX PLACE**; 663 Fifth Ave.; New York, NY 10022; (212) 759-8311. Owner: The Mix Place, Inc. Studio Manager: Maureen Quinn

[24+] **MOBILE RECORDERS LTD.**; only *REMOTE RECORDING*; Berkshire Rd.; Southbury, CT 06488; (203) 264-2659. Studio Manager: G. Rotan

[24+] **MODERN AUDIO PRODUCTIONS**; also *REMOTE RECORDING*; 1600 Market St., 33rd Floor, Philadelphia, PA 19103; (215) 569-1600. Owner: Jean Mason III. Studio Manager: Barbara Montgomery. Engineers: Bob Schachner, Paul Byers, Jack Dyke. Dimensions: Room 1: studio 18 x 23, control room 14 x 16. Room 2: studio 12 x 10, control room 10 x 14. Mixing Consoles: Soundcraft TS24 28 x 24 w/Master Mix automation, Soundcraft TS24 8 x 8. Audio Recorders: Sony JH-24 24-track, (2) Otari MTR-12TC 2-track w/center-track time code, (7) Otari MX-5050 2-track, Tascam Model 58 8-track, Sony PCM-10 2-track digital, Sony PCM-1630 2-track digital. **Cassette Recorders/Duplicators**: (4) Aiwa F-770. **Noise Reduction Equipment**: (27) Dolby A channels, (8) dbx Type I channels. **Synchronization Systems**: Alpha Audio The Boss Echo, Reverb, & Delay Systems: Klark-Teknik DN780, Yamaha REV7, Lexicon Prime Time II, Eventide H909 Harmonizer, Lexicon PCM60, Yamaha SPX90. **Other Outboard Equipment**: (4) dbx 160X limiters, (2) Gain Brains, (2) Kepex, Drawmer DS-201 dual gate, (2) Aphex Aural Exciters, (2) Orban de-essers. **Microphones**: Neumann, B&K, Sennheiser, Shure, E-V. **Monitor Amplifiers**: Halfer P125, Halfer P225. **Monitor Speakers**: (2) Klein & Hummel 092, (2) Sony APM-66ES, (2) Yamaha NS-10, (2) ROR, (2) Fostex RM765, (2) JBL 4411. **Musical Instruments**: Fairlight IIX w/MIDI, Yamaha DX7, Tokai baby grand, Ensoniq ESQ-1, E-mu SP-12, Oberheim DMX, Moog Minimoog, Simmons SDS7, Yamaha recording drum set, various instrument amps. **Video Equipment**: Sony BVU-800 3/4" VCR w/address track TC, NAD 200" color monitor, complete 1" editing facility w/two bays, Rank film-to-tape Bosch FSG-4000, Montage, ADO, DVE, etc. **Other**: Technics SP-1200 CD player, (5) SFX libraries, (7) music libraries, JVC V400 CD player

[24+] **MUSIC & SOUND DESIGN STUDIO**; 711 E. Main St. Bridgewater, NJ 08807; (201) 560-8444. Owner: Bill Milbrodt

[24+] **NEON CITY STUDIO**; PO Box 48; Cortland, NY 13045; (800) 777-6366; (607) 756-7906. Owner: Nu-Media Productions Inc. Studio Manager: Gary R. Dallaire

[24+] **NEVESSA PRODUCTION**; also *REMOTE RECORDING*; 1 Artist Rd.; Saugerties, NY 12477; (914) 679-8848. Owner: Chris Andersen. Studio Manager: Chris Andersen

[24+] **NEW ENGLAND MOBILE RECORDING**; also *REMOTE RECORDING*; PO Box 409; Stow, MA 01775; (617) 562-2111. Owner: Alan W. Goodrich. Studio Manager: Jay W. Goodrich

[24+] **NEW ENGLAND SOUND**; PO Box 75; Medfield, MA 02052; (617) 376-5619. Owner: Bryan Cellin, Chris Johnson. Studio Manager: Chris Johnson. Engineers: Bryan Cellin, Chris Johnson, Tito Swartz, James Phillips, William Heyer, Sandy Beach. **Mixing Consoles**: Amek TAC Matchless 28 x 24 (in-line console w/300+ point patch bay and producer's desk). **Audio Recorders**: MCI JH-24 24-track w/autolocator, Otari 5050 2-track, 3M M56 2-track, Tandberg 1/4-track, Tascam 80-8 8-track. **Cassette Recorders/Duplicators**: (10) Nakamichi MR-2, Nakamichi 700-ZXE Echo, Reverb, & Delay Systems: Lexicon PCM60, Yamaha SPX90, DeltaLab DL6 Harmonizer, (2) DeltaLab 1024 Effectron, Korg SDD-2000 sampling delay, Lexicon PCM41. **Other Outboard Equipment**: (2) dbx 160X compressors, (2) Ashly SC50 compressors, (2) Ashly SC33 stereo noise gates, Loft 400 4-channel gate/limiter, Aphex Type C Aural Exciter, Yamaha instrument pre-amp, various graphic equalizers. **Microphones**: Neumann U87, AKG D12E, AKG 190E, Beyer M500, Beyer M69, Sennheiser 421, (2) E-V PL95, (6) Shure SM57, (3) Nakamichi condenser mics, (4) Kelsey direct boxes, Countryman direct boxes. **Monitor Amplifiers**: (2) Yamaha C50, Eddor 8-channel headphone amplifier. **Monitor Speakers**: UREI 809 Time Aligned, Yamaha NS-10M, Auratone 5C, Fostex, AKG, Pioneer headphones. **Musical Instruments**: Alesis HR-16, LinnDrum, Roland TR-505, Roland TR-606, Akai S900 sampler, Yamaha 802 tone generator, Oberheim Matrix-6, Yamaha KX-88, Roland Octapad, Macintosh 512 w/Mark of the Unicorn Performer and Composer software, Sonus 6 x 2 MIDI switcher, Opcode interface, various sound libraries available, (MIDI) system is available free of charge w/24-track recording. **Other**: Full selection of gobos, studio isolation and absorption panels. Rates: \$25/hr MIDI lab (includes engineer), \$40/hr 24-track (\$35/20+ hrs.) (\$30/100+ hrs.)

[24+] **NEW MUSIC STUDIOS**; PO Box 243; Agawam, MA 01001; (413) 789-2264. Owner: Kid Kirk Productions. Studio Manager: Rich Adelson. Engineers: Kirk Cirillo, Ron Schlagle,

N O R T H E A S T 24+ TRACK STUDIOS

Gary Maziarz, Bill Ryan. Dimensions: Room 1: studio 25 x 30, control room 18 x 20. Room 2: studio 4 x 10. **Mixing Consoles**: Soundcraft TS-12 44 x 24 w/full bay and automation over 88 lines in remix w/EQ and sends. **Audio Recorders**: Otari MX-80 24-track, Tascam MS-16 16-track w/dbx, Otari MX-5050II 2-track, Studer 2-track 1/4", Otari MTR-10 2-track w/center-track time code. **Cassette Recorders/Duplicators**: (4) Nakamichi MR-2. **Noise Reduction Equipment**: (28) dbx 901, (2) Dolby SR 2-track. **Synchronization Systems**: Adams-Smith Zeta III w/MIDI-SMPTE lock, lockup to U-matic or 2nd recorder for 48-track audio, MacPlus w/20 meg hard drive, Echo, Reverb, & Delay Systems: Lexicon 224X, Lexicon PCM70 V.3.0, Lexicon PCM60 V.2.0, Yamaha SPX90, (2) Yamaha REV7. **Other Outboard Equipment**: (2) UREI 1176LN, (2) UREI LA-4, (2) TC Electronics 2240, Lexicon PCM42, Audio Digital TC-2 delay, Valley People Dyna-Mite, (8) US Audio Gate, dbx 160X, (4) Audioarts compressor/limiter, Eventide 3000 Harmonizer. **Microphones**: Neumann U87, Neumann U89, Neumann U47, Neumann KM84, AKG C414, AKG D112, AKG 451, AKG 460, Sennheiser 421, Sennheiser 441, E-V PL20, E-V PL10, Crown PCC160, Shure SM57, Shure SM58. **Monitor Amplifiers**: (2) Halfer 500, (4) Yamaha 2250. **Monitor Speakers**: JBL 4430, Yamaha NS-10, Fostex LS-2, Westlake, ADS L300. **Musical Instruments**: Emulator II+, Yamaha DX7, Yamaha TX816, Ensoniq ESQ1, Memory Moog Plus, E-mu Emax, Yamaha DX5, Minimoog, E-mu SP-12 turbo, Roland Jazz Chorus 2/12 amp, Mesa/Boogie Mill, Yamaha studio drum recording kit 7-pc., Kawai 5'2" grand piano. **Other MIDI Equipment**: Yamaha MC/8 MIDI programmable patch bay, Roland Octapad, (10) Drastic Plastic MIDI drum triggers, Adams-Smith Zeta III. **Video Equipment**: JVC C-8250U 3/4" w/SMPTE lockup, Sony 1/2" VCR and color monitor, Adams-Smith Zeta III, Otari MTR-10 2-track w/center time code. **Other**: MacPlus computer w/Digidesign Sound Designer for Emulator II+, Mark of the Unicorn Performer, Blank software for the SP-12 turbo, Opcode librarian for Yamaha DX7, complete sound and sample libraries (very extensive), private phone lines with access to Pan or Compuserve, kitchen, lounge. Rates: Vary with project, block discounts, please call for brochure.

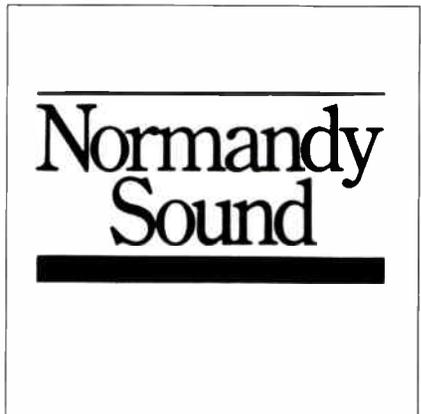
[24+] **NEW YORK PROFESSIONAL DIGITAL**; also *REMOTE RECORDING*; 251 W. 30th St.; New York, NY 10001; (212) 713-5331. Owner: Jonathan Rosch. Studio Manager: Jonathan Rosch. Engineers: Jonathan Rosch, John Mahoney, Timothy Purvis, Mike Theodore. Dimensions: Studio 22 x 12, control room 22 x 12. **Mixing Consoles**: Sound Workshop Series 30 console. **Audio Recorders**: Various analog and digital, Synclavier digital music system. **Cassette Recorders/Duplicators**: Tascam, Akai, TEAC, Denon. **Synchronization Systems**: SMPTE, MIDI, NED, CIM, Fostex Echo, Reverb, & Delay Systems: Lexicon Prime Time II, Lexicon PCM70, Lexicon PCM60, Lexicon PCM42, Yamaha SPX90, Yamaha REV7, Alesis reverbs, more. **Other Outboard Equipment**: dbx 160X compressor/limiter, (2) White EQs. **Microphones**: Neumann U87, AKG 414, Sennheiser 421, Audio-Technica, Shure, RCA DX-77 etc. **Monitor Amplifiers**: Crown, BGW. **Monitor Speakers**: UREI JBL, Yamaha, Auratone. **Musical Instruments**: Full Synclavier digital music system w/guitar and music printing options, sampling, SMPTE/MIDI, etc. Roland digital piano, Yamaha CS80, Yamaha DX7, Moog Memorymoog, E-mu SP-12 w/Turbo, ARP 2600, ARP Odyssey, Moog Minimoog, Akai S900, Oberheim Matrix-12, Emulator II, PPG, Moog Multimoog, Roland D-50, Korg DS-8, Yamaha TX816. **Other MIDI Equipment**: Atari ST computers, J.L. Cooper Video Equipment: Panasonic 1/2", Sony 3/4". Rates: Very reasonable. Call for rates

[24+] **NEW YORK SOUND**; 72 W. 45th St.; New York, NY; (212) 869-3540. Owner: Matthew Kaplowitz. Studio Manager: Ray Volpe.

[24+] **NEWBURY SOUND, INC.**; 1260 Boylston St., Ste. 202; Boston, MA 02215; (617) 267-4095. Owner: Ken Kanavos. Studio Manager: Ken Kanavos. Engineers: Paul Arnold, Bob Reardon, Dave Van Slyke, Drew Townsend, Karen Kane, Jeff Downer. Dimensions: Studio 44 x 32, control room 22 x 20 w/6 QRD-1925 RPG Diffusers, (15) ASC tube traps and three large iso booths. **Mixing Consoles**: Harrison MR-4 30 x 24 automated w/Digital Creations Diskmix/IBM XT computer storage system, Soundcraft Series 200 16 x 4. **Audio Recorders**: Otari MTR-90II 24-track w/autolocator, Studer A820 2-track 1/2", Otari MX-5050B 2-track 1/4", TEAC 32-2B 2-track 1/4", Tascam 38 8-track 1/2", Sony 601 2-track digital. **Cassette Recorders/Duplicators**: Tandberg 3014, Tascam 122B, Aiwa F770, Aiwa F990. **Synchronization Systems**: Adams-Smith 2600 3-channel w/SMPTE generator Echo, Reverb, & Delay Systems: Lexicon 224XL digital reverb/effects processor, Eventide SP2016 digital reverb/effects processor w/sampling,

(3) Lexicon PCM70 digital reverb/effects processor w/MIDI interface, (3) Yamaha SPX90 digital reverb/effects processors, Lexicon Prime Time II digital delay, Lexicon PCM42 digital delay, (2) Lexicon PCM41 digital delay. **Other Outboard Equipment**: (3) UREI LA-4 compressors, (2) UREI LA-3 compressors, (2) UREI 1176LN peak-limiter, (2) dbx 160 compressors, (2) Ashly SC50 compressors, dbx 161 compressor, (6) Ashly SC33 2-channel noise gates, Omni Craft GT-4 4-channel noise gates, (2) MXR 129 pitch transposer w/digital display, MXR 174 pitch-shift/doubler, Aphex B Aural Exciter, EXR SPlI exciter, Orban 622B 2-channel parametric EQ, UREI 527A 1/3-octave EQ, Orban 536A de-esser, Master Room XL-305 reverb, Valley People Dyna-Mite processor, (2) Ashly SC66 1/3 parametric EQ, Drawmer DS201X noise gate, BBE 802 sonic processor, Aphex 303 compeller signal processor. **Microphones**: (3) Neumann U87, Neumann U89, Neumann TLM170, (2) Neumann KM84, (2) Sennheiser MD-441, (2) Sennheiser MD-421, AKG 414EB, AKG 451, AKG D12, AKG D222, (5) Shure SM57, (2) E-V RE20, Crown 6LP PZM, (2) Beyer M300, (2) Beyer M500, (2) Altec C71. **Monitor Amplifiers**: (2) Crown MT1000 Micro-Tech, (2) Crown DC300, (2) Crown D150. **Monitor Speakers**: UREI 813B w/JBL 5549 1/3-octave EQ, Altec 604-8K, Tannoy LGM12B, JBL 4312, Yamaha NS-10, Auratone 5C. **Musical Instruments**: Tama 5-piece drum kit w/Zildjian cymbals, Fender Twin reverb amp, Fender Rhodes "Stage 73" piano, Hammond L100 organ w/Leslie 122 speaker, Yamaha KX88 keyboard controller, Yamaha TX synth rack, Roland MKS-20 digital piano, E-mu SP-12 drum machine, LinnDrum machine w/MIDI, Moog Memorymoog Plus w/MIDI and sequencer, Roland Juno 106 w/MIDI, Roland SBX-80 SMPTE/MIDI sync box, Emulator II synth w/library, Kawai KG-3C 6' grand piano. **Other MIDI Equipment**: Macintosh computer sequencer, Akai S900 digital sampler w/library, (2) J.L. Cooper MSB plus MIDI switcher. **Video Equipment**: NEC PM-2571A 25" color video monitors, JVC 8250 3/4" VCR, JVC HR-D140U 1/2" VCR, Fostex E2 1/4" center-track time code mastering deck, Otari MX-70 1" audio layback deck. **Other**: Countryman D.I. boxes, Sescam D.I. boxes, AKG headphones, Fostex headphones, Technics SL-B205 turntable, NAD 1020 preamp, Pioneer PD-6030 CD player. Rates: Please call for rates.

[24+] **NFL FILMS VIDEO**; also *REMOTE RECORDING*; 330 Fellowship Rd.; Mount Laurel, NJ 08054; (609) 778-1600. Owner: NFL Films, Inc. Studio Manager: Jerry Mahler.



NORMANDY SOUND, INC.
Warren, RI

[24+] **NORMANDY SOUND, INC.**; 25 Market St.; Warren, RI 02885; (401) 247-0218. Owner: Phil Greene, Ralph Petrarca, Ogden Fell. Studio Manager: Ralph Petrarca. Engineers: Phil Greene, Tom Soares, Bob Winsor. Dimensions: Studio 40 x 25, control room 20 x 15. **Mixing Consoles**: SSL 4000E w/Total Recall. **Audio Recorders**: (2) MCI JH-24 24-track, Studer A80 2-track 1/2", Studer A80 2-track 1/4", Scully 280B 2-track 1/4". **Cassette Recorders/Duplicators**: (3) Tascam 122. **Synchronization Systems**: (2) Lynx TimeLine synchronization modules Echo, Reverb, & Delay Systems: AMS DMX-1580, AMS RMX16, Lexicon 224X, acoustic chamber, EMT 140S, Lexicon PCM70, Lexicon PCM60, Lexicon PCM42, Lexicon Prime Time, Eventide 949H Harmonizer, Yamaha SPX90, ADR Panscan, (2) Loft delay line flangers, Korg SDE-3000, DeltaLab CE-1700 Compueffectron, DeltaLab 1024 Effectron, MXR auto flanger, MXR auto phaser, Aphex stereo Aural Exciter. **Other Outboard Equipment**: Teletronix LA-2A, (2) UREI 1176-LN, (2) UREI LA-4, Pultec EQP1A, Tubelec, (2) Ashly SC50, Ashly SC66 stereo parametric EQ, (2) Valley People Dyna-Mite, Aphex compeller, (2) Keyex Gain Brain, (2) MXR mini limiters, (3) Orban de-essers, (2) Ashly SC33 stereo noise gates, (2) Roger Mayer noise gates, (40) SSL noise gate expanders, (40) SSL compressor/limiters, BBE 802. **Microphones**: Neumann M49 tube, (2) Neumann U47 tube, (3) Neumann U87, (3) Neumann KM84, AKG C12A tube, (2) AKG 414EB, (3) AKG C451, (2) Sony C500, Sony C37, (2) Schoeps Telefunken CM65 tube, (2) AKG D12, (5) Sennheiser MD-441,

creative

MANNY'S PROFESSIONAL AUDIO DIVISION

Sure we sell the finest in professional audio equipment, but at Manny's Pro Audio we realize that it takes more than just hardware to fan the flame of creativity that flickers within us all. We can tell you what hot new products are sparking the charts, and you'll be pleased to find our sales staff burning with desire to assist you with all your audio needs. So if you've been feeling a bit extinguished lately with the audio advice available to you, give us a call and let us ignite the creative flame within you.

—FEEDING THE FIRES OF CREATIVITY—



**MANNY'S MUSIC
156 WEST 48 STREET
NYC, NY 10036
(212) 819-0576**

(4) Sennheiser 421, (2) Sennheiser MD-211, Beyer 160, (2) Beyer 88, Shure SM56, (2) Shure SM57, (2) Shure SM58, Shure SM53, Shure SM81, Shure SM7, E-V RE11, E-V DS35, (3) Crown PZM. Monitor Amplifiers: McIntosh, Ashly, Crown. Monitor Speakers: UREI 813, Yamaha NS-10M studios, Auratone Supercubes. Musical Instruments: Yamaha C5 6'8" conservatory grand piano, Fender 1960 Stratocaster, Fender 1968 Precision bass, Oberheim DX drum machine, Seymour Duncan guitar amp. Rates: On request. Extras & Direction: Specializing in national and international multi-track recording and mixing for the record, film soundtrack, and live radio broadcast industry. Seaside retreat location near Providence, Newport and Boston. Complimentary accommodations for up to six persons in full efficiency apartment.

[24+] **NORTH LAKE SOUND**, 3 Lake View Dr., North White Plains, NY 10603; (914) 682-0842. Owner: Chip Taylor Studio Manager: Ed Sonlan, Tony Mercadante



NORTHEASTERN DIGITAL RECORDING, INC.
Shrewsbury, MA

[24+] **NORTHEASTERN DIGITAL RECORDING, INC.**; only REMOTE RECORDING; 12 Sadler Ave.; Shrewsbury, MA 01545; (617) 753-1192. Owner: Dr. Toby Mountain Studio Manager: Tracy Crane Engineers: Toby Mountain Mixing Consoles: Trois SA200 custom 12 x 4. Audio Recorders: Sony PCM-3324 24-track digital (on request), Sony PCM-1630 2-track digital, Sony PCM-1610 2-track digital, Sony PCM-701 2-track digital, Sony PCM-501 2-track digital, Sony PCM-F1 2-track digital, Sony DTC-1000 digital DAT, Sony APR-5002H 2-track 1/2" or 1/4" (analog), Sony PCM-2500 2-track PRO-DAT Cassette Recorders/Duplicators: (3) Denon. Noise Reduction Equipment: Dolby A, Dolby SR, dbx Type I. Synchronization Systems: Sony DAE-1100 digital audio editor. Echo, Reverb, & Delay Systems: Lexicon PCM70. Microphones: Schoeps B&K, AKG 414, Sennheiser Monitor Speakers: Snell Type C. Musical Instruments: Yamaha DX7iIFD, Roland D-50, Full MIDI software for the Mac. Other MIDI Equipment: Macintosh Plus computer. Video Equipment: (2) Sony BVU-800 for digital audio or video, (2) Sony DMR-4000 for digital audio. Extras & Direction: We specialize in live to 2-track digital using the Sony PCM-1610/30 system (Also PCM-F1, etc.) We also do transfers from several other digital formats as well as analog to the PCM-1610/30 for digital editing and compact disc mastering. Full compact disc services also available. Credits: Frank Zappa, Ritchie Havens, Arlo Guthrie, Kingston Trio, Rykodisc, Rounder, Folk Era, AEM, Chrysalis, RCA, Newport Classic

[24+] **OMEGA MIX RECORDING STUDIO**; 313 South Ave., Fanwood, NJ 07023; (201) 889-8777. Owner: Paul Kyser Studio Manager: Paul Kyser Engineers: Richard Novak, Swafiya Armistead. Dimensions: Studio 18 x 35 w/iso booths, control room 26 x 18. Mixing Consoles: Sony MXP-3000 36 x 24 w/time code based automation Audio Recorders: (2) Sony/MCI JH-24 24-track, Studer A820 2-track 1/2" w/control-track time code Cassette Recorders/Duplicators: (2) Nakamichi MR-2 Synchronization Systems: (2) Lynx TimeLine Echo, Reverb, & Delay Systems: Eventide 2016, (2) Lexicon PCM70, Klark-Teknik DN780, Yamaha REV5, (2) Yamaha SPX90II, Alecis Microverb, (4) Lexicon PCM42. Other Outboard Equipment: Eventide 3000 Ultraharmonizer, ADR Panscan, (2) UREI LA-4A, UREI 1176LN, Drawmer 1960 tube compressor, (2) dbx 165a, (2) dbx 160X, (2) Drawmer DS201 gates, (4) Valley People Kepex II gates, (2) dbx 902 de-essers. Microphones: Neumann, AKG, Shure, E-V, Crown. Monitor Amplifiers: (2) Bryston 4-B, (4) Crown D150A Monitor Speakers: (2) Westlake BBSM-12, (2) Yamaha NS-10M studio, (2) Auratone 5C. Musical Instruments: Yamaha DX7S, Akai S900 sampler, E-mu SP-1200, Roland D-50, Oberheim Matrix-12, Sequential Circuits Prophet-VS. Other MIDI Equipment: Atari 1040ST w/Steinberg sequencer software, Yamaha TX81Z, Phrylogistic MIDI patcher. Video Equipment: JVC CR-6650U 3/4" VCR Rates: Available upon request

N O R T H E A S T

24+ TRACK

STUDIOS



OMEGA RECORDING STUDIOS
Rockville, MD

[24+] **OMEGA RECORDING STUDIOS**; also REMOTE RECORDING; 5609 Fishers Ln.; Rockville, MD 20852; (301) 230-9100. Owner: Bob Yesbek Studio Manager: Bill Brady, Engineers: Bob Yesbek, Bill Brady, Sharon Shapiro, Jack Knepley, Tom McCarthy, Brian Smith, Chris Murphy, Andy Evans Dimensions: Room 1: studio 50 x 40 x 18, control room 24 x 27 Room 2: studio 26 x 25 x 12, control room 23 x 19 Room 3: studio 22 x 20 x 9, control room 20 x 15 Room 4: 27 x 27 (MIDI room) Mixing Consoles: API 2488 32 x 32, MCI JH-636 28 x 24, Audionics 110B 24 x 8 x 16 Audio Recorders: (2) Studer A80 MkIV 24-track, (2) Studer A80 2-track 1/2", (6) Studer B67 2-track, (2) Studer A810 2-track, MCI JH-110B 4-track 1/2", Ampex A800 4-track 1/2", MCI JH-24 16-/24-track Echo, Reverb, & Delay Systems: EMT 251, EMT 140ST, EMT 240, (2) Lexicon PCM70, (2) Yamaha REV7, (4) Lexicon Prime Time, (3) Eventide Harmonizer, DeltaLab DL1, DeltaLab AcoustComputer, (4) DeltaLab Effectron II, Lexicon 224, (2) AKG BX20E, (5) Yamaha SPX90. Other Outboard Equipment: (15) UREI limiter/compressor, Sontec parametrics and compressors, Neve EQs and compressor/limiters, (8) Allison Kexep, (8) Allison Gain Brain, Audioarts parametric, Panscan, Pultec EQs, Orban EQs, Dolby A 48 tracks, dbx 216 24 tracks, Eventide phaser/flanger, API 550, dbx 160, dbx 162, Alembic preamps, (2) UREI digital metronome. Microphones: (18) Neumann U87, (4) Neumann 47 FET, (8) Sennheiser 421, (2) AKG 451, Neumann KM85, Neumann KM84, Neumann KM83, (4) Neumann KM86, Neumann U47 tube, Neumann U67 tube, (11) Neumann RE20, (4) Crown PZMs, Sony ECM-55ps, Shure, E-V, (4) AKG 414, AKG tube mic. Monitor Amplifiers: Bryston, AB Systems, Crown Monitor Speakers: Westlake TM1, UREI 813, UREI 811, Ed Long MDM-4, Yamaha NS-10, Visonik David 9000, Auratone Musical Instruments: Emulator II, Yamaha DX7, MIDibass, computer link to Emulator, Steinway B grand piano, Kawai grand, Hammond B3 w/ Leslie, Fender Rhodes piano, clavinet, (2) Yamaha drum sets, (2) sets of congas (LP and GonBop), Marshall guitar amps, Fender guitar amps, Music Man guitar amps, Yamaha marching drums (full set), Yamaha guitar amp, Fender Bandmaster amp, various and sundry percussion, (2) Akai S900, Synclavier, Kurzweil, Sequential Circuits Prophet-2000, Roland D-50, Roland Juno, (2) Yamaha TX7, Yamaha CX5, (2) Yamaha TX81Z, Macintosh w/Southworth Jam Box/4-, IBM computers w/latest Sequencer Plus, (2) Roland TR-707, Korg DW-8000, Korg Poly-800, (2) Roland Octapads, Oberheim Matrix-6R, (2) J.L. Cooper MSB-16/20 MIDI patchers, 360 Systems MIDI patcher, Oberheim Matrix-12, Yamaha TX802 Video Equipment: Eclipse synchronizer, Sony 5850 3/4" recorders, color monitors built into control rooms, video links between all studios and control rooms. Rates: Room 1 \$120/hr, room 2 \$105/hr, room 3 \$75/hr. Package rates available. Video interlock in rooms 1 or 2 \$140/hr Extras & Direction: Each control room and each studio separately air cond. and heated. Electrostatic air cleaners in all rooms, 48-line building-wide tie line system for audio and video, various music and SFX records and tapes available in music library, two lounges including a video game lounge. Producer's office w/phone in control room #1. Omega Studios' huge studio #1 is the room of choice for concert bands, marching bands, stage bands, choirs and orchestras of up to 100 pieces for scoring live to picture (video) or cutting tracks to "head-on". Omega control #1 features a 10' long producer/client desk and a private producer's office. Capable of 48-inputs, #1 is equipped for up to 48-tracks. Studio #2 offers 24 tracks. Grand pianos are available in both studios, as well as Yamaha DX7s and Emulator II.

Studio #3 offers 24-inputs and 2-, 4- and 8-track production. SFX and music libraries are available on CD, record and tape. Studio #4 is MIDI-based and features both Macintosh (w/Jam Box) and IBM computers. Instruments available include all synthesizers listed under "Musical Instruments" section. Videotape to MIDI is available. Studio #4 is wired to dump MIDI and up to 48 channels of audio to Studios 1, 2 or 3. Omega's Recording Engineering School, now in its 10th year, offers six levels of training and is approved by the Maryland State Board for higher education and veteran's training.

[24+] **ON BROADWAY INC.**; 1123 Broadway; New York, NY; (212) 627-9600. Owner: Robert Gordon, Nicky Kallowigs. Studio Manager: Lissa Jason

[24+] **THE OUTLOOK**; Star Route, Box 180; Bethel, ME 04217; (207) 824-3246. Owner: Ted St. Pierre Studio Manager: Connie St. Pierre

[24+] **P&P STUDIOS, INC.**; also REMOTE RECORDING; 17 Viaduct Rd.; Stamford, CT 06907; (203) 359-9292. Owner: John Fishback Studio Manager: Aiden Leonard, David Frasco Engineers: Dan Pickering, John Fishback. Dimensions: Room 1: studio 1,000 sq.ft., control room 350 sq.ft. Room 2: studio 100 sq.ft., control room 100 sq.ft. Mixing Consoles: Syncon 28 x 24, Allen & Heath 8 x 4 Audio Recorders: MCI JH-24 24-track, MCI JH-110 4-track, Ampex 440C 4-track, Ampex 440B 4-track, MCI JH-110TC3 2-track w/SMPTE, MCI JH-110 2-track, Ampex 440C 2-track, Ampex 440B 2-track, Tandberg 6000 1/4-track, TEAC 2340 4-track, MCI 1" layback. Cassette Recorders/Duplicators: Nakamichi 480, Tascam 122 Synchronization Systems: Adams-Smith Echo, Reverb, & Delay Systems: MICMIX CSREQ-23, MICMIX M-R III, Loft delay, Lexicon PCM70, Yamaha delay. Other Outboard Equipment: dbx 160, LA-3A, Orban parametric, multi-track parametric, Tapco graphic, SAE graphic, Eventide Omnipressor, Eventide Harmonizer, Valley People Dyna-Mite, Aphex Aural Exciter, Dynaflex. Microphones: Neumann, AKG, Sennheiser, Beyer, Shure, E-V, Sony, Crown PZM. Monitor Amplifiers: PSE, McIntosh, HH Electronic, Dyna Monitor Speakers: Big Red, Auratone, DAC 710. Musical Instruments: Yamaha grand, Fender Rhodes 88, Gretsch kit w/various small percussion, Oberheim drum machine, Roland Juno-60 synth, Fender Twin reverb, Bassman amps (tube), Yamaha DX7, Emax sampler. Video Equipment: Video/audio lock-up via SMPTE for sweetening and layback. Shooting stage on premises. All formats available 1/2", 3/4", 1". Video editing w/CMX compatible list w/Sony 3/4", Betacam and 1" machines, Chyron and digital FX. Rates: 24-, 8-track and sweetening \$60-\$200/hr Video: \$100-\$200/hr Extras & Direction: Music videos, video editing, sweetening, cassette duplication, multi-image programming w/AVL, film-video stage, jingles and scoring for video, film, slide shows. P&P music library. P&P has evolved from an audio-only operation into a full-service media production company. We have the equipment to work in a variety of media. But, more importantly, we have the people who are not only competent and experienced, but take pride in doing the job right—the first time

[24+] **PARIS RECORDING**; 466 Hawkins Ave.; LK Ronkonkoma, NY 11779; (516) 467-5143. Owner: Brian Unger Studio Manager: Diana Perez

[24+] **PEABODY RECORDING STUDIOS**; also REMOTE RECORDING; 1 E. Mt. Vernon Pl.; Baltimore, MD 21218; (301) 659-8136. Owner: Peabody Institute of the John Hopkins University Studio Manager: Alan P. Kefauver Dimensions: Room 1: studio 20 x 32, control room 12 x 20 Room 2: 450-seat hall, control room 15 x 20 Mixing Consoles: Sound Workshop Series 30 w/VCA, Sony 3036 36 x 24 VF automated Audio Recorders: Ampex MM1200 24-track, Ampex ATR-104 4-track, (2) Ampex ATR-102 2-track, (2) Ampex ATR-802 2-track, Sony PCM-701ES 2-track digital, Sony VO-5850 2-track digital, Studer A820 2-track, Sony 2500 DAT Cassette Recorders/Duplicators: Tascam 122 Noise Reduction Equipment: dbx 136 channels total Echo, Reverb, & Delay Systems: Lexicon 224, Lexicon 200, DeltaLab DL-2, AKG BX-10E, Klark-Teknik DN780, Eventide Harmonizer. Other Outboard Equipment: (4) UREI LA-4 compressors, (2) UREI 1178 limiters, UREI 546 equalizer, UREI 565T filters, MICMIX Dynaflex, Lang PEQ-2A EQs, UREI EQs, Eventide Harmonizer, dbx EQs and compressors, Drawmer noise gates. Microphones: Neumann KM84, Neumann KM83, Neumann KM86, Neumann U87, Neumann KM88, Neumann U67, Neumann SM69, AKG 414EB/P48, AKG 422, Milab DC-63, Sony C-37P, Beyer M500, Beyer M160, Beyer M260, Beyer M101, Beyer M201, Beyer M69, E-V dynamics, Shure dynamics, AKG dynamics, UREI direct boxes, Crown PZM, (4) Sennheiser MKH-40. Monitor Amplifiers: UREI, JBL, SAE. Monitor Speakers: JBL 4430, UREI 811, Tannoy Gold 10. Musical Instruments: Steinway 9' concert grand, Steinway 7' concert grand, other instruments and devices on request. A separate electronic music studio is on the premises. Rates: Call for rates Extras & Direction: Studio #1 is tied to a 750-seat concert hall with a stage suitable for a 100-piece orchestra, and is available for a nominal charge. A full duplicating facility is also on premises. The Peabody Recording Studios are classically oriented full service studio serving the needs of The Peabody Conservatory of Music and the surrounding community and are a laboratory for the students in Peabody's Bachelor of Recording Arts & Sciences degree program

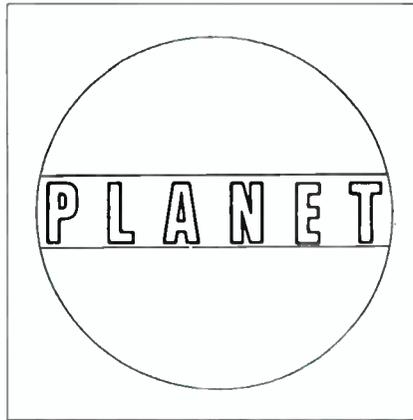
[24+] **PENNISTONE RECORDING**; PO Box E; Northfield, MA 01360; (413) 498-2184. Owner: Francis L. Bry. Studio Manager: Laura Bry

[24+] **PENNY LANE**; also **REMOTE RECORDING**; 1350 Avenue Of The Americas; New York, NY 10019; (212) 687-4800. Owner: Harley Flaum. Studio Manager: Leslie Blacher. Engineers: Alan Varner, Edward Trabanco, Eric Levine, Carrie Wassenaar, Jeff Tobie. Dimensions: Room 1: studio 25 x 36, control room 18 x 20. Room 2: studio 10 x 12, control room 18 x 20. Mixing Consoles: Trident TSM 32 x 24, Trident 80B 32 x 24. Audio Recorders: (2) Otari MTR-90 24-track, (3) Otari MTR-12 2-track, (2) Otari MTR-12 4-track. Cassette Recorders/Duplicators: (5) Nakamichi Synchronization Systems: Audio Kinetics Q.Lock 3.10, Lynx Echo, Reverb, & Delay Systems: Lexicon PCM70, (2) Yamaha SPX90, EMT 140, BX20, Eventide SP2016, Lexicon Prime Time, Lexicon Super Prime Time. Other Outboard Equipment: UREI, Allison, Trident, Eventide, Pultec. Microphones: Full range of professional mic. Monitor Amplifiers: McIntosh. Carver. Monitor Speakers: Big Red, Visonik, JBL, Auratone, Yamaha, E.M. Long. Musical Instruments: Drums, Fender Rhodes, Steinway B, synthesizers. Video Equipment: Full audio-for-video, post-production w/JVC 6650, JVC 6600 interlocked to 24-track and 2-track machines.

[24+] **PHOTOMAGNETIC SOUND STUDIOS**; 222 E. 44th St.; New York, NY 10017; (212) 687-9030. Studio Manager: Walter Tannenbaum.

[24+] **PINWHEEL PRODUCTIONS, INC.**; 211 W. 56th St. Ste. 8J; New York, NY 10019; (212) 586-3525. Owner: L Leon Pendarvis. Studio Manager: Tara Shanahan

[24+] **PLANET AUDIO-VIDEO RECORDING STUDIOS**; 251 W 31th St.; New York, NY 10001; (212) 594-7554. Owner: Jon Grossbard, Mike Theodore, Gnome Prods. Studio Manager: John Grossbard. Engineers: Mike Theodore, Bruce Nazarian, Julian McBrowne, Andy Heermans, Tim Cox, Tim Purvis, Steve Stable. Dimensions: Room 1: control room 50 x 27 w/15 x 10 iso booth. Room 2: program/control room 30 x 18 w/9 x 6 voiceover booth. Room 3: studio 24 x 45, control room 18 x 23 w/iso booths. Mixing Consoles: MCI 500 w/automation, Soundcraft TS24 w/64 mic inputs. Audio Recorders: Otari MTR-90 24-track, MCI 24 24-track, Studer 2-track 1/2", Otari 2-track 1/2", Ampex 4-track, Mitsubishi X-850 32-track digital, Mitsubishi X-80 2-track digital Synclavier direct to disk (see



PLANET AUDIO-VIDEO RECORDING STUDIOS
New York, NY

synth). Cassette Recorders/Duplicators: Tascam, TEAC, Hitachi. Synchronization Systems: Shadow and, Lynx Echo, Reverb, & Delay Systems: Lexicon 224XL, Lexicon 200, Lexicon PCM70, Yamaha REV7, Yamaha SPX90, Roland SRV-2000, AMS DMX 15, AMS RMX 16, EMT stereo plate, Lexicon PCM42, DeltaLab delays and reverbs, Eventide Harmonizers, AKG BX-20. Other Outboard Equipment: Panscans, dbx limiters, Kepex IIs, Gain Brain, Aphex Exciters and Compellor, Valley People Dyna-Mite. Microphones: Neumann, AKG, Sennheiser, E-V, Beyer, vintage solid state and tube mics. Monitor Amplifiers: Halfer. Crown. Monitor Speakers: UREI 813, Yamaha NS-10, Tannoy Musical Instruments: Synclavier II (32-voice polyphonic) w/160meg, 200-track sequencing, Kurzweil 250, Yamaha DX7, Yamaha TX816, Yamaha TX216, Ensoniq Mirage, Emulator II+HD, PPG Wave 2.3, Sequential Circuits Prophet-8, Akai sampler, Oberheim Xpanders, Roland Super Jupiter, Moog Minimoog, ARP 2600, Linn 9000, E-mu SP-12, DMX MIDI, Voyetra, Korg EX-800, (2) Roland D-550, Yamaha TX802. Other MIDI Equipment: Atari 1040ST computers w/Dr. T ampexer, Mac and Performer sequencer, J.L. Cooper 16/20 controller. Video Equipment: JVC 6650 1/2",

25" color monitor, full SMPTE lock-up. Other: Numerous MIDI devices and digital toys. Please call. Rates: Please call. Extras & Direction: CBS-TV mini-series *At Mother's Request*, ABC-TV series *All My Children*, Island Records artist Millie Scott LP; NBC mini-series *In Love and War*, feature film *Long Lost Friend* starring Donald Sutherland; Atlantic Records artist Jimmy Lifton LP; Island Records artist Bernard Fowler LP; Polydor Records artist Gerry Woo 12" single; Island Records artist Tom Waits' 12" remix; Warner Bros. Pictures feature film *Lost Boys* title tune "Cry Little Sister," artist Gerard McMahon, plus lots more.

[24+] **PLATINUM FACTORY INC.**; 1368 Fulton St.; Brooklyn, NY 11216; (718) 636-1401. Owner: Derek P McDowell. Studio Manager: Derek P McDowell. Engineers: Jon Evans, David Roberts English, Kevin Griffith. Dimensions: Studio 35 x 25 x 15, control room 18 x 14. Room 2: control room 15 x 12. Mixing Consoles: MCI JH-636 automated 36 x 24. Audio Recorders: Studer A80VU 24-track, Studer A80VU 2-track, Ampex ATR 102 2-track. Cassette Recorders/Duplicators: (2) Awa F700, (2) Awa R550 Echo, Reverb, & Delay Systems: Eventide 910 Harmonizer, Lexicon PCM70, Lexicon 224XL digital reverb, Eventide SP2016 EFX processor, Yamaha REV5 EFX processor, Lexicon PCM42 digital delay, Lexicon Prime Time II delay, Lexicon Prime Time I delay, Korg SDD-3300 triple delay, Alesis MIDVerb II. Other Outboard Equipment: (4) dbx 160 compressors, Trident dual compressor, Orban 622 parametric EQ, (2) Lang PEQ2 tube parametric, (2) dbx 166 compressor/gate, MXR dual 2/3-octave graphic EQ, Drawmer DS201 dual-channel noise gate, Valley Audio GateX 4-channel Gate, (6) Valley People, Kepex Gate. Microphones: (3) Neumann U87, (2) Neumann U47, (3) AKG 414, (2) AKG 451, (2) Sennheiser 421, (4) E-V RE20, (2) Shure SM58, (2) E-V 635. Monitor Amplifiers: Perreaux 5000, (2) Crown DC300, QSC 1400. Monitor Speakers: UREI 813B, Yamaha NS-10, JBL 4408, Auratone. Musical Instruments: LinnDrum, Yamaha grand piano, Yamaha DX7IID, Yamaha TX81Z, Yamaha DX7, Roland D-50, Roland MT-32, Roland MKS-100 sampler, Roland Juno 106, Oberheim OBB, Ensoniq Mirage sampler, E-mu SP-12 drum machine, Alesis HC-16 drum machine, Hammond B3 organ, Yamaha Recording Series drum set, Oberheim DSX sequencer. Other MIDI Equipment: Roland SBX-80 sync box, Garfield Mini Doc, J.L. Cooper MSB+ MIDI switcher/patch bay, J.L. Cooper PPS-1 sync box. Other: Apple/Mcintosh Plus computer w/Opcode Studio Plus, Atari 1040ST computer. Rates: Please call.

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World Radio History

MAY 1988, MIX 173



PLATINUM ISLAND RECORDING STUDIOS INC.
New York, NY

[24+] **PLATINUM ISLAND RECORDING STUDIOS INC.**, 676 Broadway, New York, NY; (212) 473-9497. Owner: Richard Kessler Studio Manager: Jim Grove Engineers: Jim Klein, Mark Richardson, Jerry Gottus, Oz Fritz, John Herman, Tom Goldblatt Dimensions: Room 1 studio 30 x 20, control room 20 x 21 Room 2 studio 18 x 14, control room 18 x 21 Mixing Consoles: SSL 4000E (56-input frame) w/48 I/O modules, all w/"G" Series EQ, Anek Angela w/36 I/O modules, API 312 pre w/pad phase and 48V Audio Recorders: Studer A800 24-track, (2) Studer A80 24-track, (2) Studer A80 2-track 1/2", (2) Studer B67 2-track 1/4", MCI JH-110 4-track 1/2", PCM-501 2-track digital, Otari 5050BII 2-track 1/4" Cassette Recorders/Duplicators: (2) Nakamichi MR-1, (2) Nakamichi BX-125, (2) Tascam 122B Synchronization Systems: Adams-Smith 2600 system (w/2 sync modules), (2) Lynx TimeLine synchronizer modules Echo, Reverb, & Delay Systems: Lexicon 480L, (2) Lexicon 224XL w/LARC, (3) Yamaha REV7, AMS RMX16, AMS 1580 (6 4/6 4), (3) Yamaha SPX90, Lexicon PCM70, Lexicon Prime Time II, Eventide H949 Harmonizer, Eventide H910 Harmonizer, (5) Lexicon PCM42, (3) Lexicon PCM41, (2) DeltaLab 1024, (2) Roland SRV-2000, Lexicon PCM60, MXR-01A, Korg SDD-2000 Other Outboard Equipment: (2) Pultec EQP-1A, Pultec EQP-1, (2) Pultec EQH-2, (2) Pultec MEQ-5, (16) API 550A, (2) API 560B graphic EQ, (2) Neve Rush 4-band EQ, UREI 537 graphic EQ, Yamaha 31-band stereo graphic EQ, (2) Orban paragrahic, (2) Orban parametric EQ, (8) API 312, (12) Drawmer N201 gate, (4) Valley People Dyna-Mite, Teletrox LA-2A limiter, (3) Summit Audio TLA-100 "tube" limiters, (3) UREI 1176LN limiters, (4) dbx 160X limiters, (2) dbx 162 limiters, (2) Neve 2254/A limiters, Aphex Compellor, (4) UREI LA-4 limiters, Aphex "Type C" Aural Exciter, (2) Orban 536A de-esser Microphones: (2) Neumann U47 tube, Neumann U48 tube, Neumann M249 tube, AKG "The Tube", (6) Neumann U87, (2) Neumann U47 FET, (4) AKG 414, (5) AKG 451EB, AKG D12E, (6) Sennheiser 421, RCA 44DX (ribbon), Beyér M-160 (ribbon), (6) Shure SM81, (6) Shure SM57, Shure SM58, (2) E-V RE20, E-V RE16 Monitor Amplifiers: Bryston 4B, Crown DC150A, Crown DC300, Harman Kardon Citation 16 Monitor Speakers: UREI 813B, Yamaha NS-10M, Auratone 5C, E-V Sentry 100, JBL Bi-radials Musical Instruments: Yamaha C7 7'4" grand piano, Young Chang 5'9" grand piano, Yamaha DX7, Roland Super Jupiter, Oberheim OB-8 (w/MIDI), Roland Juno 106, Roland D-50, Roland JX-3P, Casio CZ-101, E-mu SP-1200, LinnDrum, Roland TR-707, Emulator II, Akai S900, Tama Imperial Star 5-piece, Zildjian cymbals, Ampeg B-15 bass amp, Fender Twin reverb, Fender 20-watt " Tweed", Leslie Rotating speaker, Roland Cube 100 Other MIDI Equipment: Roland SBX-80, Masterbeat, Mac Plus computer w/Performer Video Equipment: JVC 8250 edit-recorder, Adams-Smith 2600 synchronizer systems, Lynx TimeLine synchronizer system, MCI JH-110 4-track 1/2", JVC and Sony monitors Extras & Direction: Our clients include Meatloaf, Iggy Pop, Taylor Dayne, The System, Hipsway, Joyce Sims, Bernard Edwards, Force M D's, Carlos Alomar, Elliot Easton, Bill Laswell, Mantronix, Rick Derringer, Pieces of A Dream, Branford Marsalis, Rick Rubin, Roy Halee, Ronald Shannon Jackson, Nocera, Spike Lee, Shannon, Sickaphonics, Information Society, Joe Taylor, Gavin Christopher and Francois Kervorkian. Thanks to you all, let's have a great 1988

[24+] **PLUM SOUND & VIDEO**, also REMOTE RECORDING, 335 Merrimack St., Newburyport, MA; (617) 465-5653. Owner: Richard & Vivian Tiegen Studio Manager: Richard & Vivian Tiegen Engineers: Richard Tiegen, various independents Dimensions: Studio 30 x 17 Mixing Consoles: Neve 8108 32 x 24, Audioarts 8X 24 x 8 Audio Recorders: Sony JH-24 24-track, Sony JH-110C 2-track, Studer/Revox B77 2-track Cassette Recorders/Duplicators: Nakamichi BX-100, Tascam 122 Noise Reduction Equipment: dbx 154 4-channel, Dolby Echo, Reverb, & Delay Systems: Lexicon PCM60, Lexicon Prime Time w/MEO, (2) Yamaha SPX90, Roland SDE-1000, DeltaLab Efectron, MXR pitch transposer, MXR flanger/doubler Other Outboard Equipment: UREI 1176LN limiter, Symetrix 501 comp/limiter, Valley People Dyna-Mite, dbx 163 compres-

N O R T H E A S T

24+ TRACK

STUDIOS

sor, Furman parametric EQ, Aphex B Aural Exciter, US Audio GateX (4) gates and (4) keys Microphones: (2) AKG 414, Neumann U87, Neumann KM84, E-V RE20, E-V RE15, E-V 635A, (3) Sennheiser 421, (2) E-V 666, (2) AKG 451, Sony ECM-23F, (2) Shure SM57, Altec 21B tube condenser, RCA 77DX Monitor Amplifiers: Bryston 4B, Crown D150A, BGW 500 Monitor Speakers: UREI 813B, JBL 4311, UREI 809, Yamaha NS-10M, Auratone sound cubes Musical Instruments: Steinway A 1916 grand piano, Simmons Clap Track various synths and drums on call Video Equipment: Ikegami cameras, Sony 3/4" editing system, Panasonic 1/2" VHS VCR, 1/2" VHS player, Pentax Saticon tube camera, Sony Trinitron monitors



THE POWER PLANT RECORDING STUDIOS
North Bethesda, MD

[24+] **THE POWER PLANT RECORDING STUDIOS**, also REMOTE RECORDING, 10518 Connecticut Ave., North Bethesda, MD 20895; (301) 942-9007. Owner: Mickey Rat Enterprises Studio Manager: Chopstich

[24+] **POWER PLAY RECORDS, INC.**, also REMOTE RECORDING, 198 Bloomfield Ave., Newark, NJ 07104; (201) 481-0972. Owner: Power Play Records, Inc. Studio Manager: Greg Furgason Engineers: Greg Furgason, Lou Nosti, Tom Terrieri, Kevin Furgason, John Terrieri, Chuck Russo, Dave Callahan, John Zippo, John Elkawitz Dimensions: Room 1: studio 390 sq ft, control room 252 sq ft Room 2: studio 840 sq ft, control room 200 sq ft, plus two iso booths Mixing Consoles: Soundcraft 2400 40 x 24 x 2, NEOTEK Series IE 20 x 8 x 2, NEOTEK Series IE 12 x 4 x 2, Yamaha PM700 12 x 12 x 2, (2) Shure M67 4 x 1 Audio Recorders: Sony PCM-3324 24-track digital, Tascam 85-16B 16-track, Otari MX-5050-8SD 8-track, (2) Otari MX-5050 III-2 2-track, (2) Nakamichi DMP-100 2-track, Sony SL-2000, Beta VCR, (2) Sony VU-5850 3/4" VCR, Pioneer RT-707 1/4-track, (2) Studer A80 MkIV 24-track Cassette Recorders/Duplicators: (2) Tascam 122B, Otari DP-4050 cassette duplicator (5 slaves) Echo, Reverb, & Delay Systems: Ursal Major 232 Stargate, (2) Yamaha REV7, Klark-Teknik DN-780, (2) Lexicon PCM41, DeltaLab TimeLine, Ursal Major Space Station Other Outboard Equipment: (2) Eventide Omnipressors, (3) Orban 516EC sibilance filters, (4) Valley People Dyna-Mite, (2) dbx 163, dbx 166, dbx 165A, (2) Audioarts 4200 parametric EQs, Eventide flanger, (2) Ashley SC-66 (26-channel), dbx Type I, dbx Type II 4-channel, BTX synchronizer Microphones: Neumann U47, Neumann U87, Neumann U89, Sennheiser MD-441, Sennheiser MD-421, Sennheiser MKE-2, E-V RE20, E-V RE15, E-V RE11, E-V 664, E-V 666, E-V 1777, Sony ECM-50PS, Shure SM81, Shure SM58 Shure SM57, Shure SM60, Countryman direct boxes Monitor Amplifiers: (2) Halfer DH-200, (2) Halfer P-500, Dynaco ST150, (2) Dynaco ST120, (2) Crown D75 Monitor Speakers: Big Red, E-V Sentry 100A, Auratone T6, Bose 800 Musical Instruments: Knabe 1928 upright grand piano, Kimball grand piano, Yamaha DX7, Korg Poly-6, Roland Juno 106, LinnDrum LM-1, Simmons SDS7, Ludwig 5-piece drum kit, Oberheim OBx, Music Man HD-130, Marshall 50, Marshall 100, Fender Vibroverb, Peavey Deuce, Yamaha 112 Video Equipment: Betacam 1" and 3/4" production, and post-production, (4) Ampex VPR-2B, Sony BVU-800, Patlex Spirit, Sony RM-440, Sony RM-580, Grass Valley I-L switcher, 3M D-5000, Tektronix 528 Waveform, Tektronix 1420 Vectorscope Rates: Upon request, block rates available, call for rate card

POWER play studios inc.

POWER PLAY STUDIOS
Long Island, NY

[24+] **POWER PLAY STUDIOS**, 38-12 30th St./37-20 30 St., Long Island, NY 11101; (718) 729-1780; (718) 729-9609. Owner: Tony Arfi Studio Manager: Diane Arfi, Bob Brophy Engineers: Patrick Adams, Ivan "Doc" Rodriguez, Norberto "Norty" Cotto, Elai Tubo, Bryn Martin, Duayne Sural Dimensions: Room 1 studio 24 x 40, control room 24 x 35 Room 2 studio 20 x 30, control room 16 x 20 Room 3 studio 20 x 15, control room 20 x 16 Mixing Consoles: SSL 4000E 48 x 48 w/Total Recall, MCI 636 automated 32 x 24 Trident Series 70 28 x 24 Audio Recorders: Studer A80 24-track, (3) Sony JH-24 24-track, MCI JH-24 24-track, Sony PCM-3202 2-track digital, (5) MCI JH-110 2-track Bs and Cs, Tascam 80-8 8-track, TEAC 40-4 4-track, TEAC 3300SX, Sony APR-5003 Cassette Recorders/Duplicators: (7) JVC KDU-6, Hitachi DW800 Noise Reduction Equipment: (4) dbx 150 Synchronization Systems: Adams-Smith Echo, Reverb, & Delay Systems: Publison Infernal Machine 90, Yamaha REV1, AMS DXM-1580S, (3) Yamaha REV7, Lexicon 224XL w/LARC, Lexicon 200, (3) Lexicon PCM60, (6) Lexicon PCM42, Ursal Major Space Station, (2) MXR 01, (2) Eventide Harmonizers, AKG BX-10, (2) Lexicon PCM41, MXR 1500, AMS RMX 16, Lexicon PCM70, (6) Yamaha SPX90 Other Outboard Equipment: (2) MXR flanger/doubler, (3) Tube Tech EQ, Orban parametric EQs, Panscan, (3) dbx 166, (2) dbx 165A, (4) dbx 160X, (12) Valley People Dyna Mite, Klark-Teknik EQs, Drawmer gates, UREI 1176LN, Neve 1066 EQ Microphones: AKG Gold tube, Neumann U47, (4) AKG 414, (5) Neumann U87, (2) Neumann KM85, (3) Sony C-37P, (2) AKG 451, (2) AKG 452, AKG 535, Shure SM85, (2) Shure SM58, (2) Shure SM57, (3) E-V RE20, Crown PZM, (7) Sennheiser MD-421, Neumann U47 FET, (2) Sennheiser MD-441 Monitor Amplifiers: (3) Halfer P500, Halfer P225, Phase Linear 400, (3) Crown DC300A, Yamaha P2050, Crown DC60, SAE 50 Monitor Speakers: (2) UREI 813B, (6) Yamaha NS-10M, (4) Auratone, JBL 4430, Big Red, JBL 4311, (2) UREI 813C Musical Instruments: E-mu Emulator II, E-mu Emulator I, PPG Wave 2.2, (2) Yamaha DX7, Yamaha DX21, Yamaha TX816 rack (8 modules), Roland Juno 60 w/MIDI, Roland Juno 106, Casio CZ-101, Linn 9000, LinnDrum, DMX, DSX, RX-11, Roland DDR-30 drum computer, MX-1 trigger, Mini Doc, Oberheim OBX-8, Simmons set of drums pads and brain, E-mu SP-12, Roland TR-727, MSQ700, SBX-80, Yamaha grand piano, Yamaha stand-up, Wurflitzer piano, Fender Rhodes 88, Voyetra 8, Roland D-50, Doctor Click 2, Akai S900, Akai S612 digital samplers w/disk drives Video Equipment: Available upon request Other: Full percussion equipment, including congas, cowbells, tambourines, ago-go's, wood block, maracas, etc Full drum set—acoustic or electronic Rates: Available upon request Extras & Direction: Our studios were acoustically designed by Vin Gizzi assuring our clientele the most accurate monitoring environment available In 1986, we at Power Play had 27 Billboard charted hits, including two number ones We have hosted such artists and record company's as MCA, CBS, Atlantic, Chrysalis, A&M, Island, Manhattan, Warner Bros, Reggie Griffin, Heavy D & The Boyz, Skipwath & Turner, Shannon, Rainy Days, Stanley Turrentine, Hanson & David, Plateau Records, Sleeping Bag Records, Profile Records, and many, many more

[24+] **POWER STATION RECORDING STUDIOS**, 441 W. 53rd St., New York, NY 10019; (212) 246-2900. Owner: Bob Walters, Tony Bongiovi Studio Manager: Barry Bongiovi, Bari Kaye

[24+] **PREMIER RECORDING, INC.**, 2121 Wisconsin Ave. NW, Ste. 250; Washington, DC 20007; (202) 333-5588. Owner: Demos Chrissos Studio Manager: Matthew Nicholl Engineers: Demos Chrissos, Matthew Nicholl Dimensions: Studio 14 x 11, control room 26 x 21 Mixing Consoles: NEOTEK Elite 36 x 26 Audio Recorders: Otari MTR-90 24-track, (2) Otari MTR-10 2-track, Otari MX-5050 MkIII-2 2-track Cassette Recorders/Duplicators: Nakamichi BX-1, Nakamichi BX-100 Echo, Reverb, & Delay Systems: Lexicon 200, Lexicon



PREMIER RECORDING, INC.
Washington, DC

PCM70, Eventide H910, Yamaha SPX90 digital multi-effect processor Other Outboard Equipment: Drawmer D1210 stereo noise gate, Aphex 300 stereo compeller, Aphex Type C Aural Exciter, (3) UREI LA-4 compressor, Symetrix TI-101 telephone interface, Technics SLP2 compact disc player Music Man 210HD amplifier, Dolby XP-24 24-track noise reduction, Cirban 536A sibilance processor Microphones: Neumann UB7 AKG C414E3/P46 Monitor Amplifiers: UREI e500, Crown D75, Crown D150A Series II (headphone amplifier). Monitor Speakers: UREI B13B, ROR E3 reference monitors. Musical Instruments: Kurzweil 250 w/advanced sampling, Yamaha DX7 Yamaha DX7IID, Oberheim Xpander, Roland JX-3P, Oberheim DMX drum machine, Roland SBX-60 MIDI/SMPTTE sync box, Roland MIDI Octapads, Yamaha TX215, (4) Yamaha TX7 modules, Roland Super Jupiter (rack mounted), Macintosh Plus computer in control room, E-mu SP-12. Rates: Upon request. Extras & Direction: On-staff composer and producers, over 30 hours of sound effects on compact disc Direction Premier Recording is both a recording studio and a full-house music production company Studio and music production focus on the advertising/film community with emphasis on pre- and post-score original music, jingles and spot/soundtrack assembly Music is primarily produced using analog/digital MIDI keyboards and drum machines synched to picture via MIDI-SMPTE computer interlock.



PRO AUDIO/BIG MO RECORDING
Wheaton, MD

[24+] **PRO AUDIO/BIG MO RECORDING**; also **REMOTE RECORDING**; 11264 Triangle Ln.; Wheaton, MD 20902; (301) 946-7364. Owner: Ed Eastridge, John Sprung. Studio Manager: Mark Greenhouse. Engineers: Ed Eastridge, Jim Crenca, Mark Greenhouse, John Brittain, Ron Freeland Dimensions: Studio 26 x 32, control room 24 x 8. Mixing Consoles: Soundcraft 16 x 2, custom ESP 40 x 24. Audio Recorders: MCI JH-114 24-track, Akai MG14D 12-track, Tascam 58 8-track, Crown CX844 4-track. (2) Studer PR99 2-track Cassette Recorders/Duplicators: (2) Sony DC-DSM, Nakamichi, Technics. Noise Reduction Equipment: Dolby A 32 channels, dbx 2 channels. Echo, Reverb, & Delay Systems: Lexicon PCM70, Lexicon 200, Lexicon PCM 60, Lexicon Prime Time 93, Roland DEP-5, (3) Yamaha SPX90. Other Outboard Equipment: Audioarts stereo parametric EQ, (2) UREI LA-3A, UREI stereo graphic EQ, Sony PCV-501 16-bit analog digital converter, Roland GM-70 MIDI converter, (6) Valley People Gan Brain, dbx 900 rack w/de-esser, comp/limiter, noise gate parametric EQ. Microphones: (2) AKG 414EBS, (2) AKG C535EB, (5) AKG C451, AKG D12E, (2) Crown PZM, (2) E-V PL20, (2) Neumann UB9, (4) Neumann UB7, (2) Neumann KM84, (6)

Sennheiser MD-421, (6) Shure SM57, (2) Shure SM58, (2) Shure SM77, (2) Shure SM78 Monitor Amplifiers: Crown DC300, Crown D150A, AMP 8000 Monitor Speakers: (2) UREI B11 Time Align, (2) Yamaha NS-10, (2) JBL 4408, (2) E-V TL series, (2) B115M bass cabinets Musical Instruments: Korg DDD1 drum synth, Yamaha KX76 MIDI controller, Yamaha TX812 FM synth, Roland GM-70 MIDI converter, Roland GR-300 synth guitar, Oberheim OB8 synthesizer, Kawai 9' grand piano, Hammond B3 w/Leslie, (2) Akai S900 sampler, PPG 23 Waveterm synth, Sequential Circuits Prophet-5 w/MIDI Other MIDI Equipment: Oberheim OBX sequencer, Yamaha TX802, Yamaha TX7, (2) Atari 1040ST computer, Hybrid Arts 64-track SMPTE, J.L. Cooper MIDI switcher Video Equipment: Panasonic WV-F-Z camera, RCA video camera, JVC TM13V video monitor, Panasonic 19" monitor Other: HM Electronics intercom, Fender, Marshall, Roland instrument amps

[24+] **THE PRODUCTION BLOCK**; also **REMOTE RECORDING**; 2833 N. Front St.; Harrisburg, PA 17110; (717) 233-4155. Owner: Michael Block, Sarah Light. Studio Manager: Korter Block

[24+] **PUDDING STREET RECORDING**; also **REMOTE RECORDING**; RD #2, Pudding St.; Carmel, NY 10512; (914) 225-1733; (914) 997-1603. Owner: Reels On Wheels, Inc. Studio Manager: Chris Cassone.

[24+] **PULSE WAVE UNDERGROUND SYNTH & RECORDING STUDIO**; 19 Norwood Terr.; Trumbull, CT 06611; (203) 268-1018. Owner: John P. Mozzi. Studio Manager: John P. Mozzi. Engineers: Ed McPadden, Ron Lee, John P. Mozzi. Dimensions: Room 1: studio 22 x 25, control room 13 x 16. Room 2: studio 20 x 11. Mixing Consoles: Sony MPX-3000 36 x 24 w/automation Audio Recorders: Sony JH-24 24-track, Otari MX-5050 MkIII-2B 2-track, Nakamichi DMP-100 2-track Cassette Recorders/Duplicators: (2) TEAC 122, Nakamichi BX150 Synchronization Systems: Adams-Smith Echo, Reverb, & Delay Systems: Lexicon PCM70, Lexicon PCM60, ART DR-1, Korg DRV-3000, Korg DRV-2000, Korg SDD-3300, (3) Korg SDD-3000, Korg SDD-2000 Other Outboard Equipment: (2) dbx 160X, dbx 166, (2) Valley People Dyna-Mite, US Audio GateX, Valley People leveler, Audioarts 4200A parametric EQ, (2) Korg DVP-1, Aphex compeller, Aphex II Aural Exciter, Orban 622B parametric EQ, BBE 802 Microphones: (2) AKG 414EB, (2) AKG 535, (2) Sennheiser 441, (7) Sennheiser 421, (2) Sennheiser 431, Sennheiser MKE-2, Shure SM58, Beyer M500N(C), (2) Crown PZM 31S, Crown PZM 30GP, Sennheiser ME-40, Sennheiser ME-80 Monitor Amplifiers: Yamaha P2200, Yamaha P2100, Rane MA6 Monitor Speakers: UREI 809, Yamaha NS-10M. Musical Instruments: Korg DSS-1, Korg SGI-D, Korg Trident MkII, (3) Korg EX-8000, Korg MP-4, Korg DDD-1, Kurzweil PX1000, Kurzweil HX1000 Other MIDI Equipment: Macintosh Plus w/hard disk, Mark of the Unicorn software, Digidesign software, assorted MIDI accessories Other: Assorted percussion, Sound Ideas digital sound effects library Rates: On request

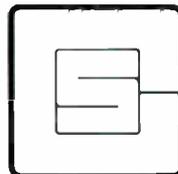
[24+] **PYRAMID RECORDING STUDIOS**; 12 E. 32nd St.; New York, NY 10016; (212) 686-8687. Owner: Chris Reynolds. Studio Manager: Dan Daley, Chris Reynolds. Engineers: Rick Kerr, Frank Doyle Dimensions: Room 1: studio 25 x 25, control room 25 x 15. Room 2: studio 20 x 20, control room 20 x 20. Mixing Consoles: Trident 80 72 x 40, TAC Scorpion 48 x 32. Audio Recorders: Studer A80 24-track, Tascam MS-16 16-track, (2) Studer A810 2-track, MCI JH-110 2-track, Otari MX-5050 4-track, Otari MX-5050 2-track, TEAC A3440 4-track Cassette Recorders/Duplicators: (2) Nakamichi MR-2, Tascam 122 Synchronization Systems: Adams-Smith Echo, Reverb, & Delay Systems: Lexicon 224XL, (2) Yamaha SPX90, (2) Yamaha SPXII, Yamaha REV7, (2) Lexicon PCM70, Ibanez SDR-1000, Lexicon Prime Time. Other Outboard Equipment: Drawmer gates, Valley People gates, dbx comp/limiters, White EQs Microphones: AKG C12, U47, U87 Monitor Amplifiers: Crown, Fisher, McIntosh, SAE Monitor Speakers: UREI B11, Yamaha NS-10, Tannoy 15". Musical Instruments: Yamaha, Emulator, Roland, Oberheim synths, DMX drum machine w/custom chips, Pearl drums, Marshall amps, Mesa/Boogie guitar amps, Roland guitar amps, Akai S900 sampler, Kitty-Hawk amps Other MIDI Equipment: Macintosh Plus w/full software array. Video Equipment: (2) Toshiba 20" monitors, JVC 1/4" VHS tape decks, Sony 1/4" VHS tape decks. Rates: Rates upon request

[24+] **PYRAMID SOUND INC.**; also **REMOTE RECORDING**; 105 E. Clinton St.; Ithaca, NY 14850; (607) 273-3931. Owner: John Perialis. Studio Manager: Lorrn Hunter.

[24+] **QUANTUM SOUND STUDIOS**; 512 Paterson Plank Rd.; Jersey City, NJ 07307; (201) 656-7023. Owner: Reggie Lucas. Studio Manager: Gary Salzman. Mixing Consoles: SSL 4000E 48 x 56 mainframe w/Total Recall, Sound Workshop Series 34 32 x 24 w/disk/mem, Neve 8048 Audio Recorders: (2) Studer A800 24-track, Studer A820 24-track, Studer A820 2-track 1/2" w/time code channel, (2) Studer A80 2-track 1/2", Otari MX-5050 2-track 1/4", 3M M79 24-track. Cassette Recorders/Duplicators: (6) Nakamichi MR-1, Nakamichi DMP-

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—CONTINUED ON NEXT PAGE

N O R T H E A S T

24+ TRACK

STUDIOS

QUANTUM SOUND STUDIOS

QUANTUM SOUND STUDIOS
Jersey City, NJ

100 digital processor w/Canon VR-40 VHS recorder Synchronization Systems: (2) Lynx TimeLine time code modules, (2) Roland SBX-80 sync boxes, (2) Roland MPU-401 Echo, Reverb, & Delay Systems: EMT 252 digital reverb, Lexicon 224XL digital reverb w/LARC, Quantec QRS stereo digital reverb, Lexicon PCM60, Lexicon PCM70, TC Electronics DDL delay, Lexicon PCM42 w/sampling software (11 secs.), Yamaha REV7, Yamaha REV5, Eventide 949 Harmonizer, Eventide 910 digital delay, AMS DMX15-80 digital delay, Yamaha SPX90, Yamaha SPX90II Other Outboard Equipment: Drawmer DS201 dual gates, Orban 622 parametric equalizer, UREI 527A graphic equalizer, Valley People Maxi-Q equalizers, Valley People limiters and gates, Lang PEQ4 equalizers, Lang PEQ2 equalizers, dbx 165A overeasy compressor/limiter, UREI 1176LN peak limiter, UREI 1178 dual peak limiter, Tubetech equalizers Microphones: Neumann KM84, Neumann U87, Neumann 47 FET, Beyers M88, Beyers M160, E-V RE20, Sennheiser 421, AKG Tube, AKG 414, AKG 451, Sony C-48P Monitor Amplifiers: Adcom GFA-555, Halfer Five Hundred, BGW 750 Monitor Speakers: UREI 813C, E-V Sentry 100, Yamaha NS-10M, Auratone Musical Instruments: Roland D-50 linear synthesizers, Yamaha DX7 w/EI, Synclavier digital music system, Yamaha TX802 w/software, Yamaha TX816 rack, Oberheim Matrix-12, ARP 2600 keyboard, Voyetra 8 polyphonic synthesizer modules, Roland MKS-20 digital piano, LinnDrum modified for MIDI, Simmons SDS5 digital-analog drum system, Roland Octapad, Voyetra VPK-5 polyphonic keyboard, Moog Minimoog fully modified for MIDI Other MIDI Equipment: J.L. Cooper MIDI Brainerdriver, Roland MPU-401, Roland MPU-101 CV-MIDI interface, Garfield MIDI doc and FSK adapter Other: Custom-designed MIDI patch bay, IBM PC computers, Apple II Plus computer w/texture sequencer, Voyetra Octave-plateau voice editor, Octave-plateau MkIII Sequencer Plus, Octave-plateau Patch Master librarian Rates: Per project, per room Extras & Direction: Studio includes spacious Neve and SSL rooms, a Synclavier room with iso booth, control rooms equipped with custom MIDI patch bays, high ceiling live room with revolutionary acoustic panel design and skylights for natural lighting, two private client lounges, completely air conditioned Located just five minutes from mid-town Manhattan and with the luxury of an entire building Quantum offers both convenience and privacy. The studio's team of experts have designed rooms which combine the latest innovations with a creative, yet functional atmosphere The studio is easily accessible by subway, bus or car and visitors are welcome Call the studio manager for appointments

[24+] **RAIN MEDIA PRODUCTION**; 25 Blossom Heath; Williamsville, NY 14221; (716) 839-1851. Owner: Eric D. Wobschall Studio Manager: Eric Wobschall

[24+] **RBY RECORDING AND VIDEO**; also **REMOTE RECORDING**; 920 Main St. N.; Southbury, CT 06488; (203) 264-3666. Owner: Jack Jones, Evan Jones Studio Manager: Marjorie Jones

[24+] **RECORD PLANT STUDIOS**; also **REMOTE RECORDING**; 321 W. 44th St., New York, NY 10036; (212) 581-6505. Owner: Roy Cicala Studio Manager: Nicki Schriall Engineers: Kooster McAllister, Jay Messina, William Wittman, David Thoenner, Tom Swift, Tim Bombay, Sam Ginsburg, Steve Marcantonio, Rod O'Brien, Jim Ball. Dimensions: Room 1 studio 39.5 x 24.5 x 11, control room 16 x 19 x 9 Room 2 studio 35 x 26 x 11, control room 14 x 17 x 8 Room 3 studio 19.5 x 29.5 x 9.5, control room 17 x 16 x 8 Mix room 16.5 x 10 x 8. Synclavier room 20 x 20 Mixing Consoles: Neve V Series 60-input w/NeCam 96 automation, Spectra Sonics custom 30 x 16 x 24, API custom 40 x 16 x 24, API custom 32 x 16 x 24, Trident TSM custom 56 x 24, Massenburg automation (48-track capability), Trident Series 80 48-input 32-bus. Sony

DAE-1100A Audio Recorders: Sony 3324 24-track digital, (3) Sony 1630 2-track digital w/(5) Sony DMR-4000 decks, Synclavier 8-track direct-to-disk w/complete sample/sound effects library, Ampex MM-1200 24-track, Ampex ATR-104 4-track, Ampex ATR-102 2-track, Echo, Reverb, & Delay Systems: (8) EMT Ecoplates, Space Station, Publison, Eventide DDLs, Audio Development delay, harmonizers, Yamaha REV7 Other Outboard Equipment: Extensive outboard inventory including vintage and newer equipment. Most requested limiters, equalizers, effects and noise reduction. Microphones: Beyers, Shure, AKG, Neumann, E-V, PML, Sennheiser, RCA, Sony Monitor Amplifiers: Bryston, Crown Monitor Speakers: Westlake monitors, JBL 4311, Yamaha NS-10M, ROR E-3, Auratone, Hdley Musical Instruments: Steinway grand pianos, Hammond organs, percussion kit, large selection of guitar amps including Marshall, Fender and Gibson, Ampeg bass amplifiers Video Equipment: 3/4" video playback only, JVC CR6600, RM70U controller, more equipment to come. Rates: Available upon request

[24+] **RED ROCK RECORDING STUDIO, RD #1, Box 208, Saylorsburg, PA 18353; (717) 992-5777. Owner: Kent Heckman Studio Manager: Lois Brownsby Engineers: Kent Heckman, Mark Heath Dimensions: Studio 22 x 28 x 17, control room 20 x 16 x 17 Mixing Consoles: Amek Matchless 26 x 24 x 8 x 2 Audio Recorders: Ampex MM-1200 24-track, Otari MX 5050B 2-track Cassette Recorders/Duplicators: (2) TEAC C3-RX Noise Reduction Equipment: dbx 180 Echo, Reverb, & Delay Systems: Lexicon 200 digital reverb, Yamaha SPX90, Ibanez SDR-1000, Lexicon PCM70 effects processor, (2) Alesis Microverbs, Effectron 1024, Korg SDD-2000 sampling delay Other Outboard Equipment: Aphex Compellor, (4) Valley People Dyna-Mite, (2) dbx 160X compressors, dbx 263X de-esser Microphones: Neumann U87, AKG 414, Shure SM81, Shure SM57, Sennheiser 441, Sennheiser 421, Audio-Technica ATM-31, Audio-Technica ATM-41, Stewart active direct boxes Monitor Amplifiers: Halfer DH-500, Nikko Alpha II headphones Monitor Speakers: Yamaha NS-10, JBL 4425, Auratone, AKG K240 headphones, Fostex T-20 headphones Musical Instruments: MacIntosh 512 computer w/20meg hard drive and Imagewriter, Southworth Total Music software w/Jam Box/4, Opcode TX/DX editor/librarian, E-mu SP-12 turbo drum machine, Yamaha DX7 w/TX416 rack, Korg EX-8000, Charvel MIDI guitar, Yamaha U1 acoustic piano, Mesa/Boogie, Scholz Rockman, Gibson Les Paul 1953, Ibanez guitars and basses**

[24+] **REEL HITS**; 15 Bridge Rd., Weston CT 06883; 67 Park Ave., New York, NY 10016; (203) 226-4200; (212) 679-5670. Owner: Dean & Doriane Elliott. Studio Manager: Bill Finerney Engineers: Dean Elliott, Doug McKean, Bill Finerney, Josh "Boots" Trachtman, David Hart, Dodie Perez Dimensions: Room 1 studio 28 x 20, control room 18 x 20 x 10 Isolation booth 20 x 12, drum room 16 x 8 Mixing Consoles: Allen & Heath Syncon A 28 x 24, Yamaha DM77 8 x 2, Ramsa WR208 20 x 8 x 2 Audio Recorders: MCI JH-24 24-track, MCI JH-110 8-track 1", MCI JH-110 4-track 1/2", (2) MCI JH-110 2-track, Scully 280 2-track, Scully 280 1-track mono Cassette Recorders/Duplicators: Nakamichi S82-2, Denon DR-M3, Aiwa double deck Noise Reduction Equipment: dbx, Dolby Synchronization Systems: BTX Shadow 4500, BTX Shadow 4100, Macintosh, Apple, Roland MSQ-700 Echo, Reverb, & Delay Systems: EMT 140 Gold Foil echo chamber, Lexicon PCM70, Lexicon PCM60, Yamaha REV7, Yamaha SPX90II, Alesis XT rev, Lexicon PCM41, Lexicon PCM42, (2) Eventide H910 Harmonizers, MXR digital delay, Master Room rev Other Outboard Equipment: (2) dbx 166 comp/limiter, (2) dbx 905 parametric EQ, (6) dbx 904 noise gate, dbx 903 comp/limiter, Eventide instant flanger, Eventide Omnipressor, (6) UREI LA-3 comp/limiters, UREI digital metronome, (6) Valley People Gain Brain and Keyexp, (2) Orban 622-B parametric EQ, Roland PH-830 stereo phaser, Marshall Time Modulator Microphones: (2) Neumann U67, Neumann U47, (5) AKG 414EB, AKG D1000E, (2) AKG D190, (3) Sennheiser 441, (2) Sennheiser MKH-405, (6) Shure SM57, Shure SM58, (5) E-V RE20, (2) E-V RE16, (4) Beyers, (2) Teledyne ED-200, (4) RCA 77DX, (2) Sony EMC-280, (2) Sony EMC-33P Monitor Amplifiers: Halfer P500, McIntosh 275 tube, BGW 300 Monitor Speakers: Altec Lansing 604 Big Red, (2) Yamaha NS-10M, (4) Auratone cube, RAL, AKG headphones, Koss headphones Musical Instruments: Yamaha DX7, Yamaha DX27, Akai S900 2.0 sampler, Roland JX-P3 synth, Roland DDR-30 drum kit w/MIDI, Moog Minimoog w/MIDI, Roland Planet P, Roland TR-505 drum machine, Oberheim DX Stretch drum machine, Yamaha YC30 synth, (2) Fender Rhodes elec keyboard, Hammond B3 w/Leslie tone cab, Baldwin 7" grand, Wurliizer keyboard, Alesis drum machine, Pearl 13-piece drum set, (12) Zildjian cymbals, (8) roto toms, Deagan vibes and marimbas,

Roland GR-500 synth guitar, Gallien-Krueger amps, Yamaha amps, Mesa/Boogie amps, Roland Juno-106 synth, ethnic percussion instruments, Other MIDI Equipment: Apple Macintosh, MSQ-700 seq, MIDI patcher, Garfield Dr Click II Video Equipment: Panasonic AG-6300 1/2" VHS deck, Panasonic NV9300-3 3/4" deck, Sony Betamax, Sony Trinitron monitor Other: Ibanez chorus, Ibanez phase shifter, Ibanez flanger, Ibanez analog delay, (3) MXR flanger/phase shifter/distortion Rates: Call for rates



REEL PLATINUM STUDIOS INC.
Lodi, NJ

[24+] **REEL PLATINUM STUDIOS INC.**; 259 Paterson Ave.; Lodi, NJ 07644; (201) 471-3464. Owner: Bob Allecca Studio Manager: Bob Allecca, Julian Hernandez Engineers: Bob Allecca, Julian Hernandez Mixing Consoles: Trident Series 80 (automated) 32 x 24 x 24 Audio Recorders: MCI JH-24 24-track w/Autolocator III w/16-track head stack, TEAC 80-8 8-track w/DX8 N.R., TEAC A3440 4-track w/RX9 N.R., Technics 1500 2-track, Sony PCM-F1 2-track digital Cassette Recorders/Duplicators: (2) TEAC 122 Echo, Reverb, & Delay Systems: Ecoplate III, Orban IIIB, (2) Lexicon Prime Time w/MEO, Lexicon PCM42 w/MEO, Eventide H949 Harmonizer, Eventide instant flanger, (2) Yamaha D1500, (2) Yamaha REV7, Lexicon 200, Lexicon PCM70, Roland 2000, Ibanez 1000, (4) Yamaha SPX90 Other Outboard Equipment: dbx 26-channel noise reduction, Kepex II, dbx 900 signal processing rack, gates/compressors/de-essers, (2) dbx 160 compressor/limiter, Orban 622B parametric EQ, TEAC GE-20 graphic EQ, Symtrec noise gates, White 1/3-octave room EQ, (2) Aphex Aural Exciters, (4) dbx 166 compressor/limiter Microphones: Neumann U87, AKG 414, Sennheiser 441, Sennheiser MD-421, E-V RE20, E-V RE15, E-V 635A, Beyers 201N, Shure SM57 Monitor Amplifiers: Yamaha 2200, Yamaha 2050 Monitor Speakers: JBL 4411, JBL 4312 Yamaha NS-10M, Auratone Musical Instruments: Yamaha acoustic piano, Fender Rhodes, Korg Poly-6, Yamaha DX7, Sequential Circuits Pro-One, Yamaha JX50B amp, Tama full drum set, percussion, congas, wood block, cow bells, etc., Commodore 64, MIDI interface, Roland SBX-80, DMX digital drum machine, Yamaha RX11 digital drum machine, Roland MSQ-700, Apple IIe, DX-Pro (voice library), Akai S612 sampler, Akai MD280 disk drive, Passport MIDI 8 Plus, Korg Super Percussion, MiniDoc, Akai S900 sampler, E-mu SP-12 sampling drum machine, Oberheim Matrix-6 Rates: Call (block rates available) Extras & Direction: We offer in-house production, arranging, lead sheets, full keyboard and drum machine programming

[24+] **REELS ON WHEELS, INC.**; also **REMOTE RECORDING**; RD 2, Pudding St., Carmel, NY 10512; (914) 225-1733. Owner: Chris Cassone

[24+] **REMOTE MEN VISUAL MUSIC ENTERPRIZE**; also **REMOTE RECORDING**; PO Box 791; Flushing, NY 11352; (718) 886-6500. Owner: Aura Sonic Ltd Studio Manager: Steven Remote

[24+] **REMOTE RECORDING SERVICES, INC.**; only **REMOTE RECORDING**; PO Box 334; Lahaska, PA 18931; (215) 794-5005. Owner: David Hewitt Studio Manager: Phil Gito-mere Engineers: David Hewitt and friends Dimensions: Black Truck 24 x 8 x 9 Mixing Consoles: API 44 x 44 factory custom w/560 EQ, Studer 962 14 x 4, Studer 961 10 x 2, (3) Yamaha PM180 6 x 2 Audio Recorders: (2) Ampex 1200 24-track, (2) Sony 3324 24-track digital, Sony 1610 2-track digital processor, Sony BVU-820 2-track VCR, Sony PCM-701 ES 2-track digital processor, (2) Studer 810 2-track time code center channel Cassette Recorders/Duplicators: (3) Technics Synchronization Systems: (2) Lynx Echo, Reverb, & Delay Systems: Ursa Major 8X32, Lexicon PCM60, Yamaha REV7 Other Outboard Equipment: (4) UREI 1176 limiter, (4) UREI LA-3A limiter, (8) dbx 903 limiter, (2) Dynafex noise filter, (4) Valley People Dyna-Mite noise gate, Countryman D1s Microphones: AKG D12, AKG 414, AKG 451, Beyers 88, Beyers 160, Beyers 500, E-V RE15, E-V RE16, E-V RE20, Neumann U87,



REMOTE RECORDING SERVICES, INC.
Lahaska, PA

Sennheiser 421, Sennheiser 441, Sennheiser 431, Shure SM17, Shure SM54, Shure SM57, Shure SM58, Shure SM77, Shure M81, Shure SM85, Sony 535, Sony 536, Sony C-48, Sony ECM-50, Warenbrock PZMs, Monitor Amplifiers: Bryston 4B, Monitor Speakers: (2) Westlake customs w/TAD drivers, (2) MDM-4, (2) JBL 4411, (2) Yamaha NS-10, (2) Auratone. Video Equipment: Complete interfacing for live television production, V drive shaping, time code readers and distribution, Tektronics scope for sync monitoring, audio DAs, color and B&W cameras on stage, (2) 19" video monitors. Other: Portable remote packages for live to 2-track, both analog and digital. Rates: Call for quotes.

[24+] **RIGHT TRACK RECORDING**; 168 W. 48th St.; New York, NY 10036; (212) 944-5770. Owner: Simon Andrews.

[24+] **ROCKIN' REEL RECORDING STUDIOS**; also **RE-MOTE RECORDING**; 636 Larkfield Rd.; East Northport, NY 11731; (516) 368-5689. Owner: David Greenberg. Studio Manager: David Greenberg. Engineers: Bob Lessick, David Greenberg, Scott Kersey, Jim Murphy. Dimensions: Studio 25 x 30, control room 18 x 22. Mixing Consoles: Amek/Tac Matchless 36 x 24 w/subgrouping and megamix automation. Audio Recorders: Otari MTR-90 24-track, Ampex ATR-102 2-track, Ampex 1/4" 30 ips, Tascam 32 2-track, Tascam 48 Cassette Recorders/Duplicators: (4) Tascam 122B. Noise Reduction Equipment: dbx 24 channels, Echo, Reverb, & Delay Systems: Lexicon 480L, Lexicon PCM70, Lexicon 224, (2) Yamaha REV7, (2) Lexicon PCM41, (2) Lexicon PCM42, Ecoplate II, (3) Efectron II, Eventide Harmonizer. Other Outboard Equipment: Kexip/Gain Brain rack, Kexip II, B&B Audio CX-1 compressor/noise gate, B&B parametric EQs, dbx 900 Series limiter/parametric EQ/de-esser, dbx 160X, UREI 1178 stereo peak limiter, UREI 1176LN compressor/limiter, UREI digital metronome, Garfield Time Commander, UREI 537 32-band graphic EQ, Roland SBX-80, UREI 565 filter, Megamix automation. Microphones: Neumann U89, Neumann U87, Neumann U47 FET, Neumann KM88, Neumann KM84, AKG 414, AKG 451, AKG D12, Sennheiser 421, Sennheiser 441, Beyers 160, Shure SM57, Shure SM58, E-V RE20, E-V RE15, E-V RE55, E-V RE10, RCA 77DX, Sony C-37. Monitor Amplifiers: UREI 6500 w/compensation network, BGW 750, BGW 600, BGW 50. Carver M-1 ST, Phase Linear A-15. Monitor Speakers: UREI 813B, JBL 4311, JBL 4312, Yamaha NS-10, Auratone, Pyramid Musical Instruments: Steinway "M" grand piano Hammond B3 w/910 Leslie, Fender Rhodes Dyno-my-Piano, Yamaha DX7IFD, Emulator III 16-bit linear 4 times over sampling keyboard, Roland D-50, E-mu SP-1200 drum machine, Marshall guitar amps, Mesa/Boogie guitar amps, Roland JC120 guitar amp, acoustic guitar amps, LinnDrum, Akai S90G sampler, Rogers drums, Ludwig drums, Gibson guitars, Martin guitars, Fender guitars. Other MIDI Equipment: Macintosh SE computer w/hard drive. Other: Mitsubishi X-86 2-track digital, Sony 3202 2-track digital.

[24+] **RPM SOUND**; 12 E. 12th St., 11th floor; New York, NY 10003; (212) 242-2100. Owner: Robert Paul Mason. Studio Manager: Jane Marvin.

[24+] **SABELLA RECORDING**; 49 Oakdale Rd.; Roslyn Heights, NY 11577; (516) 484-0862. Owner: James Sabella. Studio Manager: Joanna White. Engineers: Jim Sabella, Chris Albert. Dimensions: Studio 17 x 22, control room 14 x 16. Mixing Consoles: Neve 8068 MkII 32 x 36 w/Neve VCA grouping automation ready. Audio Recorders: MCI JH-114 24-track, Ampex AG 350 2- and 4-track, MCI JH-110B 1/2" track-mixdown 30ips, Sony DTC-1000 E5 2-track digital. Cassette Recorders/Duplicators: Technics M65 2-track, vector research VCX-400 2-track, Echo, Reverb, & Delay Systems: Bel ED80, Bel BD240, Lexicon 200, Lexicon 224, Bel delay, EMT 140 modified by G. Hanks, DeltaLab DDL I, Lexicon Prime Time M93, EMT 240 Gold Foil, Lexicon PCM70, Yamaha REV7, Neumann limiters, stereo taped delay, Yamaha



SABELLA RECORDING
Roslyn Heights, NY

SPX90, Yamaha D1500, TC Electronics 2290, Korg DRV-3000. Other Outboard Equipment: Roger Mayer guitar pre-amps, Neve II 2264X limiters/compressors, (8) Drawmer gates, Universal Audio 1176, Universal Audio 175B tube limiting amplifier, Pultec EQP1R, Pultec H2 EQ, dbx 155, dbx 160, Roger Mayer noise gates, Eventide flanger, EXR exciter, Lexicon Prime Time 93, (2) Neumann limiters, (2) Neve limiters, (8) Drawmer gates, Yamaha D1500 delay, (2) Gain Brain limiting amps. Microphones: Neumann U67 tube, Neumann U87, Neumann U47, Neumann KM84, Neumann KM86, Beyer M88, Beyer M160, Beyer Sound Star, AKG D12, AKG 452, AKG 414, Sony C37A tube, Sennheiser 421, Shure SM57, Shure SM58, E-V RE20, E-V U67, E-V M49, E-V KM86. Monitor Amplifiers: Haller 500, Crest. Monitor Speakers: Altec Big Red w/special construction design, Auratone 5C, KEF, JBL Pro III, Control 1, KEF Musical Instruments: Drums, keyboards, Oberheim OB-Xa, Fender, Hiwatt and Marshall guitar amps, Fender Strat, Gibson Les Paul, Fender bass, Rickenbacker guitar, DX7, Oberheim OB-8, programming for all keyboards, LinnDrum, DX drums, complete line of keyboards, drum machines, Voyetra-8. Video Equipment: JVC 1/2"

[24+] **SADDLE RIVER MUSIC**; 836 Prospect St.; Glen Rock, NJ 07452; (201) 444-6488. Owner: Neil Fishman, Harvey Edelman. Studio Manager: Neil Fishman.

[24+] **SANCTUARY RECORDING, INC.**; 632 Broadway; New York, NY 10012; (212) 353-2000. Owner: Tom Silverman. Studio Manager: Howard Kessler.

[24+] **HOWARD M. SCHWARTZ RECORDING INC.**; also **RE-MOTE RECORDING**; 420 Lexington Ave., Ste. 1934; New York, NY 10170; (212) 687-4180. Owner: Howard M. Schwartz. Studio Manager: Michael D. Laskow. Engineers: Howard Schwartz, Roy Latham, Richie Becker, Joe Vagnoni, Michael Laskow, John Alberts, Ralph Kelsey. Dimensions: Too numerous to mention. Mixing Consoles: (2) SSL 6000E w/Total Recall 48 x 32, (2) Sony MXP-3000 28 x 24, MCI JH-48 28 x 24, Sound Workshop Series 34 28 x 24. Audio Recorders: (4) Sony 3324 24-track digital, (5) MCI JH-24 24-track, (15) MCI JH-110 4-1/2-track, mono, (3) Scully J12 4-1/2-track, mono, (2) Studer 820 2-track time code, (2) Otari MTR-90 24-track, (4) Otari MTR-10 2-track, Compusonic Echo, Reverb, & Delay Systems: EMT 140, EMT 250, EMT 240, Lexicon 224, Lexicon PCM70, Lexicon PCM60, Lexicon PCM42, Lexicon Prime Time, Lexicon Delta T, AKG BX20, Marshall time modulator, Yamaha REV7, Yamaha SPX90, Yamaha SPX90I. Other Outboard Equipment: Pultec EQ, Orban EQ, Trident EQ, Valley People EQ and gates, dbx 160X, dbx 165, Teletronix LA2A, Eventide Harmonizer, Eventide flanger, EXR Exciter, UREI 1176, Valley People Dyna-Mites. Microphones: Neumann U87, Neumann U47, Neumann KM86, Neumann KM84, AKG C414, AKG D12, Sennheiser 441, Sennheiser 421, Shure SM81, Shure SM57, RCA 77, RCA 44. Monitor Amplifiers: Crown Delta Omega, Crown PSA-2, Crown DC-300, Crown D-150A, Haller M500, McIntosh 2300, Sound 80. Monitor Speakers: UREI 813, Altec 604E, JBL 4311, Visonic 803, Auratone, Yamaha NS-10M. Musical Instruments: Steinway grand piano, Fender Rhodes, Yamaha drum kit, Roland, Fender amps, Yamaha DX7. Video Equipment: 1" video, 3/4" video interlock w/NEC TT8000 1" machines, Sony BVU-870 3/4", JVC B250, Adams-Smith, EECO synthesizers, Videotele monitors, EECO and Sony time code generators, extensive custom interface capabilities with all formats of time code, video and sync. Magna-Tech film dubbers, Nagra IVS TC, Sony BVH-200 1" video.

[24+] **THE SCIENCE LAB**; 1650 Broadway, Ste. 1113; New York, NY 10019; (212) 957-9385. Owner: Science Lab Music Productions. Studio Manager: Soni Primeau.

[24+] **SELECT SOUND RECORDING STUDIO**; also **RE-MOTE RECORDING**; 2315 Elmwood Ave.; Kenmore, NY 14217; (716) 873-2717. Owner: Bill & Peggy Kothen. Studio Manager: Charles N. Kothen, Richard G. Bauerle.

[24+] **SERVISOUND, INC.**; also **RE-MOTE RECORDING**; 35 W. 45th St., New York, NY 10036; (212) 921-0555. Owner: Michael Shapiro, Chris Nelson, Diane Ehrlichman. Studio Manager: Dave Teig. Engineers: Michael Shapiro, Christopher M. Nelson, Ralph Jones, Robert Hunter, Joe Casalino, Rick Elliker. Mixing Consoles: (2) MCI 618 18 x 18 x 2, Allen & Heath 28 x 28 x 4, Audionics 24 x 8 x 2, Quantum 6 x 4, Soundcraft 16 x 8 x 2. Audio Recorders: Otari MTR-90 24-track, Otari MTR-90 16-track, Ampex MM1200 16-track, (2) Otari MX-7800 8-track, Otari MX-5050 MkIII 4-track, (2) Sony APR-5002, (2) Sony APR-5003 center track time code, Ampex 2-track and mono, Otari 2-track. Cassette Recorders/Duplicators: Tascam 122, Tascam 11B, Ken A Bacon Associates real time duplication, Otari reel/cassette duplication. Noise Reduction Equipment: Dolby A, Dolby B, Dolby SR, dbx Synchronization Systems: Lynx TimeLine, BTX Shadow Echo, Reverb, & Delay Systems: Yamaha SPX90, Roland SRV-2000, Ursa Major, Eventide Harmonizer, Lexicon Prime Time. Other Outboard Equipment: dbx 160, dbx 160X compressor, Orban de-esser, Genlner and Symetrix phone patch system, Symetrix 511, Sony PCM-501, Sony F1, Pultec EQ, Orban parametrics, Technics SLP1200 CD Microphones: Neumann U47, Neumann U87, Neumann U89, Neumann TLM170, AKG 414, AKG 140ES, AKG 451, Sennheiser 441, Sennheiser 421, E-V RE20, E-V RE10. Monitor Amplifiers: Crown, McIntosh. Monitor Speakers: JBL 4430, JBL 4425, JBL 4311, JBL 4401, E-V Sentry 100, Tannoy, Auratone. Musical Instruments: (2) Kurzweil 250, Kurzweil 225, Emulator Emax, Yamaha DX7, Roland JP-3, Roland Jupiter 8, Roland Super Jupiter, Fairlight CMI, Steinway grand. Other MIDI Equipment: Roland SDX-80, McIntosh computer w/Performer/Composer, MIDI patch bays. Video Equipment: Studer 1" layback, JVC B250, JVC S50, Sony Beta, NEC VHS. Other: JVC monitors, Sony monitors.

[24+] **SHAKEDOWN SOUND**; 222 W. 37th St.; New York, NY 10018; (212) 947-9170. Owner: Arthur Baker. Studio Manager: Timothy Scott, Elyse Klein, Susan Tobocman. Engineers: Jay Burnett, Hugo Dwyer, Alec Head, Bob Rosa, Rob Paustian, Dave Sussman, Louis Scalise, Mark Plati, Will Schilling, Steve Wellner, Abigail Reid, Eugene Nastasi, Joe Gottlieb, Chris Savino, Dennis Cupit, David Tobocman. Mixing Consoles: SSL 4000E 56 x 56, Trident 80B 32 x 32. Audio Recorders: (2) Otari MTR-90 24-track, MCI 24-track, (2) Ampex ATR-100 2-track 1/2", MCI JH-110A 2-track 1/2", Studer A820 2-track 1/2" and 1/4", Technics 1500 2-track 1/2", TEAC 2300 1/4-track 1/4". Cassette Recorders/Duplicators: (4) Tascam 122, (3) Onkyo TA-2070. Synchronization Systems: SBX-80, Lynx TimeLine w/update Echo, Reverb, & Delay Systems: (6) Lexicon PCM42, (2) MXR Delay System II, AMS DMX15-80S w/6 4, AMS RMX16 reverb, Lexicon Prime Time II, Bel BD80 digital delay, Korg SDD-2000 sampling digital delay, Lexicon 224XL, (3) Lexicon PCM70 w/latest update, (3) Yamaha SPX90, (2) Yamaha REV7, (2) Roland SVR-2000, MXR 01 digital reverb, Sony DRE-2000, Lexicon 480L digital effects system. Other Outboard Equipment: (2) Teletronix LA-2A, (2) dbx 165A, (4) dbx 160X, (4) Valley People Dyna-Mite stereo gate, (2) Drawmer DS201, Aphex compellor, (2) MXR 1/3-octave equalizer, (2) Pultec EQP-1A, (8) Neve 1079 EQs, (8) Valley People TR806, Panscan, Roland Dimension "D", Eventide H910 Harmonizer, Dyno-My-Piano chorus. Microphones: (3) Neumann U87, Neumann U47 tube, (3) Shure SM57, AKG Tube, Audio-Technica ATM-31. Monitor Amplifiers: (2) Crown DC300A Series II, (3) Bryston 4B. Monitor Speakers: (3) Yamaha NS-10, (2) E-V Sentry 100A, UREI 813B, Tannoy LGM. Musical Instruments: Yamaha 6'6" grand piano, Casio CZ-1, Casio CZ-101, Yamaha DX7, Roland D-50, Roland Juno 60, Emulator II, Sequential Circuits Pro-One, Roland TR-727, Roland TR-808, Korg DDD-1. Other MIDI Equipment: Yamaha TX816, Yamaha TX802, (2) Akai S900, Roland SBX-80, Roland MD-8 interface, (2) J.L. Cooper MSB Plus MIDI switch box. Rates: Call for information.

[24+] **SHEFFIELD AUDIO/VIDEO PRODUCTIONS**; also **RE-MOTE RECORDING**; 13816 Sunnybrook Rd.; Phoenix, MD 21131; (301) 628-7260. Owner: John Ariosa. Studio Manager: Richard Van Horn. Engineers: Bill Mueller, Betsy Harmatz, Rick Laramore, Garth Micheal, Pat Schroeder. Mixing Consoles: SSL 4000 40-input, Neve 8068 MkII 32-input, Trident Series 80 32-input, Sontec 32-input, NEOTEK 32-input, Neve 5104 24-input. Audio Recorders: (2) Sony 3324 multi-track digital, (2) Otari MTR-90II 24-track analog, (2) Sony 3202 2-track digital, Sony PCM-1630 digital processor, Sony DMR-4000, Studer A80 24-track analog, Studer A80 2-track 1/2", Studer B67, Tascam 16-track, Tascam 8-track. Cassette Recorders/Duplicators: (12) Tascam 122 MkII. Noise Reduction Equipment: Dolby A, dbx. Synchronization Systems: Cipher Digital Softouch, Lynx TimeLine Echo, Reverb, & Delay Systems: AMS 15-80S, AMS RMX16, Lexicon 224XL 8 2 software, EMT 140S stereo echo chamber, Lexicon 200, Yamaha D1500, Yamaha SPX90, Lexicon Prime Time, Yamaha REV7. Other Outboard Equipment: Scholz Rockman sustainer, Sontec parametric EQ, Sontec limiter/compressor, Eventide 911 Harmonizer, UREI 1176, UREI LA-3A, dbx 160X, dbx 162, Valley People Kexip II. Microphones: Shure, Neu-

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SHEFFIELD AUDIO/VIDEO PRODUCTIONS
Phoenix, MD

mann, AKG, Sony, Sennheiser, Crown PZM, Beyer Monitor Amplifiers: UREI 6500, Crown, Crest. Monitor Speakers: UREI 813B, UREI 811B, Yamaha NS-10, Auratone. Musical Instruments: Kurzweil 250 advanced sampling keyboard system w/sound block A,B,C, Macintosh Mac Plus and Kurzweil disk library, Sonor drums, Yamaha C7 grand piano, Hammond B3. Other MIDI Equipment: Yamaha MSS1 MIDI synchronizer Video Equipment: (7) Ampex 1" VTRs, ADO, NEC System 10, Ampex Ace editor, Ampex VPR5 1" portable, Chyron RGU2, 22" video remote truck w/Grass Valley switcher. Other: Thompson 601A broadcast cameras, Sony BVP-30, Sony BVU-100 3/4" portable video recorder, Chyron Scribe. Rates: Call for information. Extras & Direction: We specialize in multi-track digital remote recording using a custom-built 30' Mack truck with NEVE 8068 MkII console and Sony 3324 digital recorders. Also specializing in audio for video work. Acts recorded in 1987 include: Bruce Springsteen, Don Johnson, National Symphony, Luciano Pavarotti, Wynton Marsalis, Paul Simon, Pat Benatar, Dizzy Gillespie, Hooters, Yo Yo Ma, Sweet Honey in the Rock, Leonard Bernstein and much more...

[24+] **SIGMA SOUND STUDIOS OF NEW YORK:** 1697 Broadway, 10th Floor, New York, NY 10019; (212) 582-5055. Owner: Joe Tarsia. Studio Manager: Hank Meyer. Engineers: Glenn Rosenstein, Fernando Kral, Don Peterkowsky, Mark Roule, Tony Masciavote. Dimensions: Room 5: studio 20 x 40, control room 20 x 20. Room 7: studio 20 x 30, control room 20 x 18. Room 8: studio 12 x 15, control room 25 x 20. Mixing Consoles: Neve Series V 48 x 32, SSL 6000E 64 x 32, SSL 6000E 40 x 32. Audio Recorders: (2) Mitsubishi X-850 32-track digital, (3) Studer A800 MkIII 24-track, (2) Otari MTR-90 24-track, (2) Mitsubishi X-86 2-track digital, (4) Studer A820 2-track, (4) Ampex ATR-100 2-track. Cassette Recorders/Duplicators: (8) Nakamichi MR-1 2-track. Noise Reduction Equipment: (96) Dolby A cards, (2) Dolby SR cards, (24) dbx K9. Synchronization Systems: (8) Lynx TimeLine synchronizers. Echo, Reverb, & Delay Systems: EMT 250, (2) AMS DMX, AMS RMX, (2) Lexicon 224XL, (2) Yamaha REV7, (3) Lexicon 200, (2) EMT 240S, (3) EMT 240M, (3) EMT 140M, Lexicon PCM70. Other Outboard Equipment: Many delays, reverbs, EQs, gates and compressors such as dbx, Pultec, ADI, Drawmer, Orban, Neve, Focusrite, MXR, Klark-Teknik, CBS Labs, etc. Microphones: Many assorted AKG, Beyer, E-V, Neumann, B&K, Sennheiser, Shure, RCA, Altec, Sony, both new and vintage. Monitor Amplifiers: (6) Crown PSA2. Monitor Speakers: (2) Big Red in all control rooms as main monitors, (3) E-V Sentry 100, (3) Yamaha NS-10, JBL 4311, AR-10. Musical Instruments: (2) Yamaha Recording systems extra large drum kits w/Paiste cymbals and, Zildjian cymbals, Steinway grand piano, Yamaha grand piano, Hammond C3 w/Leslie tone cabinet, Ampeg amp, Roland amp, Marshall amp, Music Man amp, Mesa/Boogie amp, Fender amp. Other MIDI Equipment: Dr. Click, Roland SBX-90. Video Equipment: (2) JVC U-matics, (3) Sony monitors. Rates: Call for rates.

[24+] **SIGNAL SOUND STUDIOS:** PO Box 854; Quakertown, PA 18951; (215) 536-4660. Owner: Peter Davis, David Vaughn. Studio Manager: Peter Davis. Engineers: Peter Davis, David Vaughn, Chuck Metter, Rick Stakus. Mixing Consoles: Logicon 48000 Series 48 x 48. Audio Recorders: Sony/MCI 24-track, Tascam 16-track, Otari 2-track. Cassette Recorders/Duplicators: Onkyo. Noise Reduction Equipment: dbx. Synchronization Systems: Southworth Jam Box/4+. Echo, Reverb, & Delay Systems: Yamaha REV7, Yamaha REV5, Korg DRV-3000, Lexicon PCM70, Yamaha SPX90II, Ursa Major 626, (6) Lexicon delays. Other Outboard Equipment: Valley People gates and compressors, Aphex Aural Exciters, Ashly gates, dbx compressors, ADA Pitchtraq, various parametric/graphic EQ, Ashly BP-41 bass preamp, Orban stereo synthesizer, Orban compressors. Microphones: Neumann, AKG, Sennheiser, Shure. Monitor Amplifiers: Carver, Yamaha. Monitor Speakers: UREI, JBL, Yamaha, Auratone. Musical

N O R T H E A S T

24+ TRACK
STUDIOS

Instruments: Yamaha DX7IIFD, Yamaha electric grand, Alesis HR-16 drums, Yamaha RX11 drums, Minimoog, Steinberger bass, various instrument amplifiers. Other MIDI Equipment: Performer 2.2 software, Roland Octapad. Other: IBM PC-AT computers, Macintosh SE-HD20. Rates: 16-track \$40/hr., 24-track \$50/hr.

[24+] **SKYLINE STUDIOS:** 36 W. 37th St.; New York, NY 10018; (212) 594-7484. Owner: Lloyd Donnelly, Paul Wickliffe. Studio Manager: Barbara DeMauro. Engineers: Paul R. Wickliffe III, Francis Manzella, Mark Genfan, Knut Bohn, Tom Durack, Keith Freedman, Eugene Nastasi, Daryl Sulich, Scot Read, Roger Moutenot, Scott Ansell. Dimensions: Control room 3: 25 x 20 x 12; studio 3: 30 x 30 x 13, plus 2 iso booths: 8 x 10 and 7 x 12; control room 6: 25 x 23 x 11; studio 6: 32 x 30 x 12, plus 3 iso booths: 12 x 16, 9 x 11, 6 x 8. Mixing Consoles: SSL 4056E w/48 channels, Total Recall SSL 4064 VU w/56 channels Total Recall. Audio Recorders: (2) Studer A800 MkIII 24-track, Studer A820 2-track 1/2" heads and 1/4" CTS heads, Studer A80 2-track 1/4" and 1/2" heads, Studer B67 2-track or mono 1/4", Otari MTR-90 MkII 24-track, Ampex ATR-102 2-track, Ampex Model 440 4-track 1/2", Sony PCM-501 F1 2-track digital w/Beta deck, Technics 1500 2-track (1/4-track heads available). Cassette Recorders/Duplicators: (6) TEAC 122 MkII. Noise Reduction Equipment: (2) Dolby XP-24, (6) Dolby Type A 361 for 2-track, dbx Series 150 stereo. Echo, Reverb, & Delay Systems: (2) EMT 140 stereo plate reverb w/remote, EMT 240 stereo Gold Foil plate reverb, w/remote, (2) AMS RMX-16, (2) Yamaha REV7, (2) Lexicon 224XL digital reverb, (2) Quantec stereo QRS room simulator, (3) Yamaha SPX90, (2) PCM70, (2) AMS DMX 15-80S (6.4s and 3.2s), (2) Lexicon Prime Time II, (4) PCM42, PCM41, Compufectron, (4) Eventide 949 Harmonizer, (2) ADR Panscan, Marshall time modulator, Marshall tape eliminator, Roland Dimension D stereo chorus, Eventide stereo flanger, UREI digital metronome. Other Outboard Equipment: (8) Neve 1064 3-band EQ, Focusrite 115HD dual EQ, (2) Pultec EQP-1, Pultec MEQ-5, (2) Tubelech PE-1A, (2) API 550A, (6) API 560, (4) API 523, API, Klark-Teknik DN-360, (2) Teletronix LA-2, Neve 32254 E Stereo, (2) UREI 1176, (4) dbx 160x, (2) dbx 165a, (6) Kepex II, (4) Drawmer dual noise gates, (4) API 525. Microphones: (2) Neumann U47 tubes, (2) Neumann U47 FET, Neumann M49, (2) Neumann U67, (4) Neumann KM84, (6) Neumann U87, (4) AKG 414, (5) AKG 451, (2) AKG 460, (2) AKG D12, AKG D112, (2) AKG 202, (10) Sennheiser 421, Sennheiser 441, Sennheiser 815 shotgun, (2) Shure SM81, (6) Shure SM57, (2) Shure SM58, Shure SM545, Sony ECM-22P, Sony ECM-33, Sony C-37P, Sony C-37A tube, Sanken CU41, (2) Beyer M88, (2) Beyer M160, (2) Beyer M500, Calrec CM-1050C, Altec 688B, (2) Altec "salt shakers", E-V RE20, E-V RE15, (2) E-V 666, (2) RCA 77DX, RCA 44. Monitor Amplifiers: (8) Yamaha 2002, (2) Crown MT-600, (2) McIntosh 2100, (2) custom Time Aligned main stereo speaker systems w/40 cubic ft. enclosures, Altec 604-8K coaxials, TAD low frequency drivers, UREI custom crossovers. Monitor Speakers: (3) Yamaha NS-10M, Celestion 100, E-V Sentry 100, AR-18, JBL 4311, Auratone, ROR cubes. Musical Instruments: Steinway B grand piano circa 1896 rebuilt, Yamaha C7E grand piano, Hammond C3 organ w/Leslie, Fender Rhodes suitcase 73, Yamaha DX7IIFD digital synthesizer, Akai S900 sampler, LinnDrum machine, Roland JC-120, Fender, Marshall, Ampeg guitar and bass amps, Yamaha Recording Series drum kit w/, (3) snares, (5) toms, Zildjian cymbals, Pearl Pro drum kit, custom built bass rig w/McIntosh tube amp and Alembic preamp, Roland SBX-80 sync box. Video Equipment: (2) Lynx TimeLine modules, JVC 8200 3/4" VTR w/joystick. Extras & Direction: A few of Skyline's most recent clients include: Bryan Ferry, Robbie Nevil, Duran Duran, Nile Rodgers (Outloud), Chaka Khan, Dan Hill, Al Jarreau, Freddie Jackson, Bananarama and Grace Jones. Studio 6, which opened in June 1987, offers a 48-track recording and mixing facility, featuring a wide variety of acoustic recording environments and private office and kitchen facilities for clients. In addition, Skyline will begin construction shortly on a third 24-track studio, which will be equipped with a full complement of digital sampling and synthesis equipment. This computer-based MIDI room will cater specifically to the needs of scoring and contemporary music production.

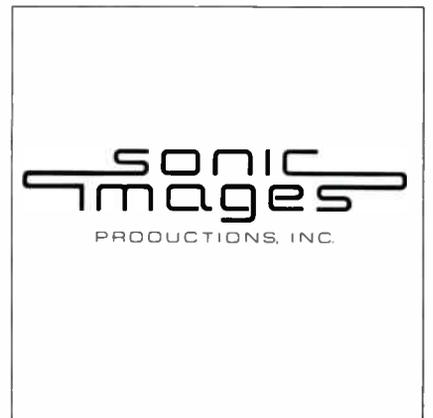
[24+] **SLEEPY HOLLOW SOUND, INC.:** also REMOTE RECORDING; 39 Cedar St.; Dobbs Ferry, NY 10522; (914) 693-8537. Owner: Mark Friedman. Studio Manager: Mark Friedman. Engineers: Gary Horowitz, Michael Pantaleo. Dimensions: Studio 60 x 25, control room 25 x 25. Mixing Consoles: Amek Scorpion 28 x 24, Sound Workshop 1280B 12 x 8. Audio Recorders: MCI JH-114 24-track, Tascam MS16 16-track, Tascam 48 8-track, Scully 280 8-track, Tascam 42



SLEEPY HOLLOW SOUND, INC.
Dobbs Ferry, NY

2-track, TEAC 3440 4-track Cassette Recorders/Duplicators: Harman Kardon CD301, (2) TEAC 310, Telex stereo copyette. Noise Reduction Equipment: dbx. Synchronization Systems: Fostex 4030, Fostex 4035, Fostex 8700. Echo, Reverb, & Delay Systems: Lexicon PCM60, DeltaLab 1050 Effectron, Orban 111B, Yamaha SPX90II, ART Proverb, 6,000 sq.ft. live chamber. Other Outboard Equipment: Valley Audio GateX noise gates, (2) Furman LC2 limiters/compressors, MXR 31-band EQ, (2) Valley Audio Commander compressor/expander, ADA Harmonizer. Microphones: Neumann, AKG, Sennheiser, E-V. Monitor Amplifiers: Crown DC300, Hafler P225A. Monitor Speakers: (2) E-V Sentry 500, (2) JBL 4311, (2) Auratone. Musical Instruments: Slingerland drum kit, Zildjian cymbals, Kawai KG3C 6' grand piano, Fender Squire bass guitar, Roland D-50 synthesizer, Roland Juno 106 synthesizer, Alesis HR-16 drum machine, Fender Twin Reverb amp, Ampex B15 bass amp, Ampeg VT-22 Reverb amp. Other MIDI Equipment: IBM-compatible computer 640K RAM. Video Equipment: JVC 6650 3/4" deck, Mitsubishi HS-3181 UR 1/2" deck, Hitachi 22" color monitor. Rates: Available upon request. Extras & Direction: We've converted the historic Dobbs Ferry movie theater into the Disneyland of recording studios. See what others are saying about us: "Sleepy Hollow Sound recently opened the doors of its new studio, housed in the converted Pickwick Theater. The year-long renovation of the... 3,000 sq.ft. space, designed by John Storyk... cost upward of \$5,000,000." Billboard "... the space is a perfect environment for musicians, performers and communications professionals." Back Stage "... a look of the 1980's, with black and white checkerboard floor, pastel walls and art deco neon clock. Features of the old theater, such as the ticket booth and marquee, remain as a reminder of the building's past life as a home for live stage performances and the best of Hollywood." The Enterprise. Located in southern Westchester, Sleepy Hollow Sound is within a 30 minute drive from most anywhere in the metropolitan New York area.

[24+] **SONG WORKS:** 76 Linwood Ave.; Emerson, NJ 07630; (201) 599-0468. Owner: Michael Guttilla. Studio Manager: Julia Guttilla.



SONIC IMAGES PRODUCTIONS, INC.
Washington, DC

[24+] **SONIC IMAGES PRODUCTIONS, INC.:** also REMOTE RECORDING; 4590 MacArthur Blvd. NW; Washington, DC 20007; (202) 333-1063. Owner: John Ramo, Jolie Barbieri, Zenon Slawinski. Studio Manager: Zenon Slawinski. Engi-

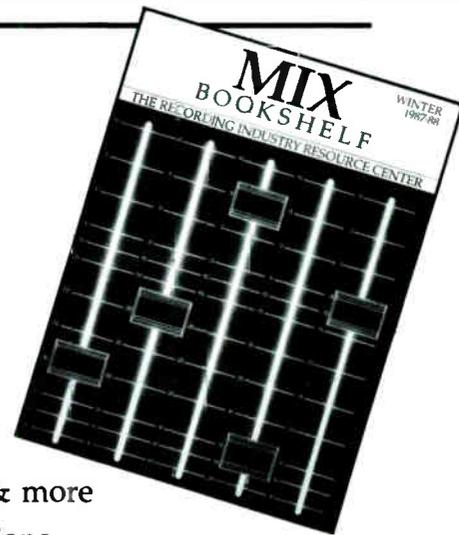
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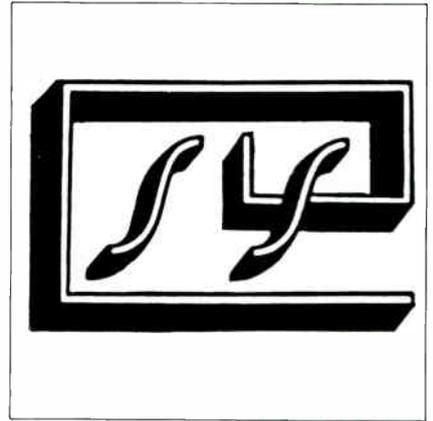
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N O R T H E A S T

24+ TRACK

STUDIOS



SOUND LAB STUDIOS LTD.
Brooklyn, NY

neers: Zenon Slawinski, John Ramo, Dave Mackin, Malcolm Peplow, Peter Ramo. Dimensions: Room 1: studio 16 x 14, control room 22 x 14. Room 2: studio 12 x 12, control room 12 x 9. Mixing Consoles: NEOTEK Series II 28 x 24, Sound Workshop Logex 20 x 16. Audio Recorders: MCI JH-110 4-track, MCI JH-24 24-track, Otari 5050 8-track, Sony PCM-F1 2-track digital, Otari MTR-12 3-track, Otari 5050 MkIII 2-track, (2) Otari 5050B 2-track. Cassette Recorders/Duplicators: (2) NAD 6050C, Technics M222. Noise Reduction Equipment: (4) dbx 150X Synchronization Systems: Audio Kinetics Q Lock Eclipse Echo, Reverb, & Delay Systems: (2) Yamaha REV7, Yamaha SPX90, MXR digital delay, others upon request. Other Outboard Equipment: dbx 166 compressor/limiter w/noise gates, (2) Symmetrix compressor/limiters, others upon request. Microphones: (2) Neumann U87, (4) Sennheiser 421, (2) AKG 460B w/CK61 cardioid head, Shure SM58, Shure SM57, Shure SM56, (2) E-V RE20, AKG 451. Monitor Amplifiers: Yamaha M60, Yamaha M40, (2) Yamaha P2075C Monitor Speakers: (2) KEF 104 2, (4) KEF 103 2, (4) Auratone. Musical Instruments: Kurzweil 250 w/50k sampling and extensive sounds stored on Macintosh disks, Ibanez MIDI guitar controller, Yamaha DX7 w/extensive library, Roland Planet-P MIDI module, Roland Juno 6 synthesizer. Other MIDI Equipment: Roland MSQ-700 digital recorder, Southworth Jambox 4+, Macintosh w/Mark of the Unicorn Performer/Composer software. Video Equipment: Sony VO-5850 3/4" VCR, Sony VO-5800 TC 3/4" VCR, Sony 5600 3/4" VCR, Sony RM-440 editor, Tektronix Waveform monitor and Vectorscope, JVC monitor, JVC VHS Hi-fi duplicator, Macintosh Plus w/VideoWorks II and Thunderscan. Other: Pyxis digital video effects generator, Laird character generator, Laird 1030 color encoder, EECO time code reader, (2) Sony SLO-383 1/2" VCRs w/Sony editor. Rates: 24-track A/V Q Lock \$120/hr., 24-track mix \$90/hr., 8-track \$60/hr., 3/4" off-line editing \$60/hr. Extras & Direction: Sonic Images specializes in award-winning music productions for all A/V presentations. All styles and techniques are used from solo instruments to orchestral instruments to orchestral scores. Working in a LEDE controlled environment designed by Neil Nuncy insures you the most accurate audio image available today. With the latest audio/video synchronization tools on hand, we can offer you the highest quality audio production at affordable prices. Our award-winning video team produces a wide range of programs from TV spots and PSAs to art films and documentaries. Call us for a bid on your next project whether it be music, a script, talent or the complete presentation. Ask us about our current CD-I developments. You'll like what you hear.



SONIC SOUND RECORDING STUDIOS
Freeport, LI, NY

[24+] **SONIC SOUND RECORDING STUDIOS**; 292 Locust Ave., Freeport, LI, NY 11520; (516) 223-2788. Owner: Gerry Comito. Studio Manager: Danny Muchnick. Engineers: Gerry Comito, Artie Ware III, Al Falcon, Denny McNearney. Dimensions: Room 1: studio 25 x 14, control room 18 x 14. Live room studio 22 x 14. Mixing Consoles: Trident Series 80B 32 x 24 (60 input on mixdown) w/40-input Megamix computer automation w/hard disk storage and cut and paste features. Audio Recorders: Studer A80VU MkIV 24-track, TEAC 80-8 8-track, (2) Ampex ATR-102 2-track 1/2" and 1/4", Technics 1500US 2-track. Cassette Recorders/Duplicators: Otari DP-4050 OCF hi-speed duplicator/stereo, (2) Nakamichi MR-1. Echo, Reverb, & Delay Systems: Lexicon 224XL w/LARC, Quad Eight System 5, Lexicon PCM60, EMT 140 stereo tube plate, Ecoplate, Lexicon Prime Time I delay, Lexicon Prime Time II delay, Master Room Super Creverb, DeltaLab DL4, (2) Loft 440, Roland 3000, Roland 1000 digital delays, Lexicon Delta 92, Roland SRV-2000, (2) Lexicon PCM60. Other Outboard Equipment: (2) dbx 900 racks compressor/limiters, parametric EQs, noise gates, de-essers, flangers, (2) LA-2A tube limiters, Tubetech EQs, Pultec EQs, (4) Ashly noise gates,

(4) Drawmer noise gates, (2) MXR pitch transposers, Orban 526A de-esser, EXR Exciter, UREI LA-4, UREI 532 graphic EQ, (6) Ormni Craft gates, fully automated hard disk mega mix system, (2) Lang PEQ-2, Pultec filter. Microphones: 70 different mics including Neumann, AKG, E-V, Sennheiser, Audio-Technica, Shure, Telefunken U47 tube, Sony tube, Crown PZM, etc. Monitor Amplifiers: (2) Carver PM 1.5S w/JBL 5234 crossover, UREI 6500, Crown 175, Crown 150A, (2) AB Systems 105, Technics 9060. Monitor Speakers: JBL 4430, JBL 4401, JBL 4301, Yamaha NS-10, Auratone, Fostex RN780, AR 18B. Musical Instruments: Kawai grand piano, Simmons drums, Ludwig, LinnDrum, Fender Rhodes, Hammond, Marshall, Mesa/Boogie, Gallien-Krueger, HH Electronic, Moog Source, Akai S900 sampler, Roland D-50. Other MIDI Equipment: Ensoniq Mirage, E-mu SP-12 sampling, Yamaha DX7. Akai digital sampler, Roland MSQ-700 sequencer, Roland SBX-80 sync box, Mini Doc, Oberheim OB-8. Rates: Call for rates.

[24+] **SORCERER SOUND**; 19 Mercer St., New York, NY 10013; (212) 226-0480. Owner: Acoustilog, Inc. Studio Manager: Vera Beren. Engineers: Jim Goatley, Shawna Stobie. Dimensions: Room 1: studio; big, control room 20 x 20. Room 2: studio 25 x 17, control room 15 x 15. Room 3: control room 13 x 10. Room 4: control room 8 x 8. Mixing Consoles: Neve GML 62-input, Acoustilog GB-1 32-input, Acoustilog GB-2 28-input. Audio Recorders: (2) Studer A800 24-track, Studer A80 24-track, MCI 202s, (2) Studer A80 2-track 1/4" or 1/2", Studer B67 2-track 1/4", MCI JH-110B 2-track, Ampex 440B 4-track 1/2", (2) Tascam 80-8 8-track, (6) Technics 1500 2-track. Cassette Recorders/Duplicators: (7) Onkyo, (2) Hitachi Noise Reduction Equipment: (2) Dolby M24 (48 channels Dolby A), (24) dbx K9 cards, (2) Dolby SR, (10) Dolby 361 Synchronization Systems: (2) Studer TLS-4000. Echo, Reverb, & Delay Systems: Lexicon 224, Lexicon 224XL w/LARC, Lexicon PCM70, Lexicon PCM60, Lexicon PCM42, AMS DMX 6.4 sec delay, AMS RMX reverb, Yamaha REV7, Yamaha SPX90, 949 Harmonizer, EMT 251 reverb, Lexicon Prime Time, Lexicon Prime Time II, Publison America DHM89 w/keyboard, Roland Dimension "D". Other Outboard Equipment: Valley People Kepex II, Valley People Gain Brain II, Valley People Dyna-Mite, Drawmer DS201 gates, GateX quad gate, dbx 160, dbx 160X, dbx 162, dbx 165, Neve EQs, API EQs, UREI EQ, Massenburg EQs, A&D complex limiter, Orban de-esser, Roland Vocoder, Panscan, UREI 1176 limiters, Acoustilog Image Enhancers, Pultec EOP1, Pultec MEQ4, Teletronix LA-2A, Teletronix LA-4. Phase Linear autocorrelators. Microphones: Neumann U87, Neumann U67, Neumann U47 (tube and FET), Neumann U48, Neumann KM201, AKG 414, AKG 451, AKG 535, AKG D310, AKG D12, AKG D112, AKG C422 stereo mic, E-V RE20, E-V RE15, Sennheiser 421, Sennheiser 441, Sennheiser 405, RCA 77DX, RCA 44BX, Beyer M160, Sony C-37, Shure SM57, Shure SM58. Monitor Amplifiers: Phase Linear, Ramsa, SAE. Monitor Speakers: (4) Gauss coaxial speakers w/subwoofers, (8) Yamaha NS-10M, (4) E-V Sentry 100, ROR B, ROR C, ROR E3, (2) Altec 604 w/UREI horns. Musical Instruments: (2) Steinway B 7' grand pianos, Yamaha DX7, Yamaha TX816, Roland JX-8P, Roland MKS-80, Roland Super Jupiter, Sequential Circuits Prophet-2000 w/library, Sequential Circuits Prophet-5, E-mu Emulator II w/library, Casio CZ-101, E-mu SP-12 sampling drum machine, Yamaha RX11 drum machine, LinnDrum, Ludwig/Slingerland/Tama drums w/hardware and cymbals, various percussion toys, D6 clavinet, Conn StroboTuner. Other MIDI Equipment: Roland SBX-80, Kohler Human Clock, Garfield Dr Click, Syntech sequencing software w/Commodore 128. Video Equipment: Sony BVU-200 3/4" recorder, Beta and VHS decks. Other: Sony PCM-701 digital audio processor, Technics CD player, (2) Technics SL1200 MkII turntables, UREI digital metronome.

[24+] **SOUND ARTS CO. INC.**; only REMOTE RECORDING; 5 Cindy Ln., Oakhurst, NJ 07712; (201) 493-8666. Owner: Sound Arts Co. Inc. Studio Manager: Frank Gspann

[24+] **SOUND HOUND, INC.**; also REMOTE RECORDING; 45 W. 45th St., New York, NY 10036; (212) 575-8664. Owner: Jeffrey B. Berman. Studio Manager: Marie L. Oswald

[24+] **SOUND INVESTMENTS RECORDING STUDIO**; also REMOTE RECORDING; 428 Lackawana Ave., Scranton, PA 18503; (717) 346-4299. Owner: Tom & Mary Borthwick. Studio Manager: Leo Leoncini.

[24+] **SOUND LAB STUDIOS LTD.**; 2687 E. 14th St., Brooklyn, NY 11235; (718) 934-8585. Owner: Peter C. Diorio. Studio Manager: Michael Potash. Engineers: Peter Diorio, Michael Potash, Bill DeMarco, Darin Manigot. Dimensions: Studio 30 x 20 x 10, control room 20 x 14 x 10. Mixing Consoles: Harrison 4832 48 x 96 (full computerization) Audio Recorders: (2) Otari MX-80 32-2 machines, MCI JH-110B 2-track (1/4" or 1/2" format), Studer A80 2-track. Cassette Recorders/Duplicators: (2) Nakamichi Echo, Reverb, & Delay Systems: Lexicon 480L, Lexicon 200 digital reverb, (2) Ibanez SDR-1000, Lexicon Prime Time, Lexicon DDL-2 digital delays, Lexicon Super Prime Time, AMS Harmonizer digital delay, tape delays. Other Outboard Equipment: (10) Kepex, (6) Gain Brain, (2) Orban parametric EQ, UREI 1176 limiter, dbx 161 comp/lim, Eventide H949 Harmonizer, MXR doubler/flanger, (4) Valley People 610 expander. Microphones: Neumann U89, Neumann U87, Neumann U46, Neumann KM84, AKG 414, AKG 451EB, AKG D244, Tube, Sennheiser 441, (5) Sennheiser 421, E-V RE20, Shure SM57, Shure SM58. Monitor Amplifiers: (3) Crown DC300A, Crown D75, Crown D60, QSC 31. Monitor Speakers: Big Red w/new Gauss 3588 speakers, Yamaha NS-10M, ROR. Musical Instruments: (2) IBM 64-track Sequencer Plus sequencer, LinnDrum, Yamaha grand piano, Sequential Circuits Prophet 5, Korg CX3, D6 clavinet, Fender Dyno-My Rhodes, Fender Twin, Music Man, Marshall amplifiers, Yamaha DX7, Kurzweil 250, Yamaha power drums, Seymour Duncan amp, Akai S900 sampler, Casio FZ-1 sampler, Yamaha TX8 rack, Oberheim Matrix-12, Roland Super Jupiter. Extras & Direction: Sound Lab features two full IBM computer systems and a Macintosh Plus computer. We have available practically every music software program on the market, facilitating the interface with most any MIDI system or applications. We also offer music computer consultations to derive custom systems for the artist/producer.

[24+] **SOUND ON SOUND RECORDING INC.**; 322 W. 45th St., New York, NY 10036; (212) 757-5300. Owner: Seymour Amien. David Amien. Studio Manager: David Amien. Engineers: David Amien, Michael McMackin, Wesley Derbyshire, Stephen Immerwahr, Peter Beckerman, Bryce Goggin. Dimensions: Room 1: studio 30 x 25, control room 20 x 18. Iso room 1: 12 x 14. Iso room 2: 10 x 6. Mixing Consoles: NEOTEK Elite 40 x 26. Audio Recorders: Otari MTR-90II 24-track, Otari MTR-12II 4-track and 2-track 1/2", Tascam MS16 16-track 1", Otari MX-5050BII 2-track 1/4", Sony PCM-F1 2-track digital. Cassette Recorders/Duplicators: Tascam 122, (2) Nakamichi MR2. Noise Reduction Equipment: Tascam, dbx for MS16. Synchronization Systems: Adams-Smith Zeta III Echo, Reverb, & Delay Systems: Lexicon 480L, Lexicon PCM70, Lexicon Prime Time II, (2) Lexicon PCM42, ART DR1, Roland SRV-2000, Yamaha REV7, (2) Korg SDD-2000. Other Outboard Equipment: Eventide H949 Harmonizer, (2) Tubetech PE1B program EQ, Tubetech ME1A midrange EQ, (2) UREI 1176 limiters, (2) UREI LA4 compressors, Teletronix LA-2A comp/lim, (2) Drawmer DS-201 dual gates, Valley People Dyna-Mite comp/lim/exp/gate, (2) dbx 166 comp/lim/gate, dbx 165A compressor, Aphex Type C. Microphones: (2) Neumann U87, (2) Neumann U89, Neumann U47 FET, Neumann U47 tube, (2) AKG 414, (2) AKG 451, AKG D12, AKG D112, (2) E-V RE20, E-V PL10, (4) Sennheiser 421, Sennheiser 441, (2) Shure SM81, (4) Shure SM57, Shure SM58, Beyer M500, Beyer M201. Monitor Amplifiers: (3) Bryston 4B, Bryston 2B, (2) Yamaha PC2002. Monitor Speakers: (2) UREI 813A, (2) JBL 4430, (2) JBL 4401, (2) E-V 100A, (4) Yamaha NS-10. Musical Instruments: Steinway Model B 1898 grand piano, Hammond C3 w/Leslie 122, Fender Rhodes 73 suitcase, Yamaha DX7, Sequential Circuits Prophet-600, Fender Rhodes Polaris, Oberheim D w/stretch, Gretsch 5-piece drum kit w/Zildjian cymbals, assorted percussion. Other MIDI Equipment: Roland SBX-10, Yamaha QX7, Yamaha MJCB, Carvin guitar and bass amps. Video Equipment: JVC CR-8250U 3/4", Sony SL-HF450 Beta, Sony 27" color monitor, Sony 20" color monitor. Other: AKG headphones, White EQs. Rates: Please call.

[24+] **SOUND SELLER PRODUCTIONS**; Rt. 49; Pittsfield, MA 01201; (413) 499-3899. Owner: Steve Schwarz Studio Manager: Lawrence Hamilton

[24+] **THE SOUND SHOP**; 321 W. 44th St.; New York, NY 10036; (212) 757-5700. Owner: Christopher Weaver Studio Manager: Athan Gigakos.

[24+] **SOUNDESIGN**; Main Street Gallery, 181 Main St., Brattleboro, VT 05301; (802) 257-1555. Owner: Billy Shaw Studio Manager: Joanne Singer Engineers: Billy Shaw, Joe Podlesny, Steve Gamelin, Sherman Rhodes Dimensions: Studio 28 x 30 w/separate iso room, control room 28 x 18. Mixing Consoles: Sound Workshop 28 x 32. Audio Recorders: Sony/MCI JH-24 24-/16-/8-track, MCI JH 2-track, Otari MX-5050 8-track, (3) Otari MX-5050B 2-track, Revox A77 2-track, Audiotronics AV132B 2-track reel-to-reel high speed duplicators. Cassette Recorders/Duplicators: (10) Akai FX71. Otari DP4050 hi speed duplicators. Noise Reduction Equipment: (24) dbx Echo, Reverb, & Delay Systems: Yamaha REV7, (2) Yamaha SPX90, Lexicon digital reverb, Master Room XL-210 stereo reverb, Korg sampling digital delay, Effectron DDL, (2) MXR DDL. Other Outboard Equipment: (8) Valley People Key-pex, (2) UREI 1176N limiters, (2) Teletronix LA-2A (tube compressors), (2) dbx over easy compressors, (2) Ashly stereo parametric EQs, (4) Orni Craft noise gates, (4) Ashly limiters, Altec Voice IIE 27-band stereo graphic EQ, MXR 15-band EQ. Microphones: (4) Neumann U87, Neumann KM84, Neumann KM81, AKG C414, AKG 451E, (8) Sennheiser 421, (2) Sennheiser 441, (2) Sennheiser 403, AKG D12, (4) AKG SE10, Shure SM57, Shure SM58, Shure SM85. Monitor Amplifiers: Crown DC300A, BGW, Soundcraft. Monitor Speakers: JBL 4311, Yamaha NS-10M, Auratone, custom air suspension system. Musical Instruments: Yamaha C 6'6" grand piano, Ludwig drum kit, Oberheim DMX drum machine, Fender Twin, Fender Princeton, (2) Crate amplifiers, Ampeg B15, Yamaha DX7, Roland JX-3P. Rates: Block book and prepay discounts available. 24-track \$50/hr., 16-track \$40/hr., 8- and 2-track \$30/hr.

[24+] **SOUNDSCAPE**; 284 Ashland Ave.; Buffalo, NY 14222; (716) 884-3576. Owner: James V. Calabrese Studio Manager: James V. Calabrese

[24+] **SOUNDTRACK/BOSTON**; also *REMOTE RECORDING*; 77 N. Washington St.; Boston, MA; (617) 367-0510. Owner: Robert Cavicchio Studio Manager: Jeanne McGrail Engineers: (7) engineers. Dimensions: Room 1: studio 19 x

26, control room 15 x 19. Room 2: studio 11 x 18, control room 15 x 19. Room 3: studio 13 x 12, control room 11 x 14. Room 4: studio 11 x 13, control room 11 x 18. Mixing Consoles: SSL 40 x 24, Lexicon Opus 12-input digital recording system, Harrison MR4 28 x 24, (2) Audioarts 8 x 8, Soundcraft 8 x 8. Audio Recorders: Synclavier 8-track digital tapeless, Lexicon Opus 12-track digital tapeless, (2) Studer A800 24-track, Otari MTR-90 24-track, (3) Sony JH-110 8-track, (4) Studer A810 2-track, Studer B67 2-track, (3) Otari MTR-10 2-track, Otari MTR-12 2-track, Sony PCM-3202 2-track DASH. Cassette Recorders/Duplicators: Otari DP-80 high speed cassette duplication, (6) Tascam 122 MkII Noise Reduction Equipment: (2) Dolby A, (4) dbx 155 Synchronization Systems: Alpha Boss computer system w/TimeLine synchronizers, Synclavier, Lexicon Opus System Echo, Reverb, & Delay Systems: Lexicon PCM70, Yamaha SPX90, Yamaha REV70, Roland SRV-2000, Ecoplate III, AKG BX20, AKG BX10, Lexicon PCM41, Lexicon Prime Time. Other Outboard Equipment: (7) dbx 165 compressors, (2) Scamp racks w/comp/gate/pan and ADT, Aphex compeller, UREI graphic EQ, ADR F769R Vocal Stresser, (5) EXR EX2 Exciter Microphones: (10) AKG 414, (2) Neumann U89, (4) Neumann U87, (2) Sony C-48, (2) Neumann KM84, (2) Shure SM7, (2) E-V RE20, (2) Sennheiser 441, (2) Sennheiser 421, (3) Crown PZM. Monitor Amplifiers: (4) Bryston B4, Bryston B3 amps, (8) Crown DC300 Monitor Speakers: UREI 813B, UREI 809, (3) JBL 4311, (6) Yamaha NS-10 Musical Instruments: Synclavier, Yamaha studio grand piano, (2) tympani, Yamaha DX7 w/TX interface rack (2 modules), LinnDrum, Akai S900, harp, marimba, percussion sets, Fender Jazz bass. Video Equipment: Sony BVH-1100A 1" master recorder w/BVT-200 TBC, (3) JVC 8250 3/4", Mitsubishi HS422 1/2" VHS Hi-Fi.

[24+] **SOUNDTRACK NY**; 25 E. 21st, 936 Broadway, New York, NY 10010; (212) 420-6010. Owner: Rob Cavicchio Studio Manager: Chris Rich Engineers: Tom Vercillo, Chris Floberg, Tim Reppert, Bill Higley, Mark Patis, Frank Cardello Dimensions: Room 1: studio 27 x 31, control room 19 x 21. Room 2: studio 9 x 11, control room 17 x 19. Room 3: studio 8 x 11, control room 17 x 19. Room 4: studio 12 x 18, control room 21 x 21. Mixing Consoles: (2) SSL 4000G 56-input, (2) SSL 6000E 56-input, MCI 600 32-input, Sony 3000 32-input. Audio Recorders: (9) Otari MTR-90 24-track, Otari MX-80 24-track, (3) Studer A820 2-track 1/2", (2) MTR12 4-track 1/2", (6) MTR10 2-track 1/4", (2) Sony 3402 2-track 1/2" digital. Cassette Recorders/Duplicators: (6) Otari 5050 2-track 1/4", Nakamichi MR-1, (6) Tascam 122 MkII Noise Reduction Equipment: (2) Dolby C channels. Synchronization Systems:

(10) Lynx TimeLine modules, Sigma 450 sync generator. Echo, Reverb, & Delay Systems: (2) Lexicon 480L, (4) Lexicon 224XL, (4) AMS RMX16, (4) Yamaha REV7, (2) Lexicon PCM70, (2) EMT plates, (4) Roland SRV-2000, (3) AMS DMX 6.4, (12) Lexicon PCM42, (3) Roland 3000. Other Outboard Equipment: (2) Lexicon Prime Time II, (4) Eventide H949, (4) UREI LA-4, (9) Yamaha SPX90, Massenburg 8300 w/PS, (4) Focusrite ISA110, (4) API 550A, Publison America Infernal 90, (8) Neve EQs, Drawmer gates, Valley People compressors. Microphones: (4) Neumann U87, (7) AKG 414, (4) AKG 460, (4) Shure SM57, (3) Shure SM58, (5) AKG 421, (2) KM84, E-V RE20, AKG D12, (2) Crown PZM, Sennheiser Monitor Amplifiers: (8) Bryston 4B, (4) Crown 75, (2) BGW Monitor Speakers: (4) UREI 813B, (8) Yamaha NS-10, (2) E-V 100. Musical Instruments: Akai S900, Yamaha DX7IFD, Yamaha C6 7' grand piano, Yamaha acoustic drum set, Roland JC-120. Other MIDI Equipment: Macintosh Plus, Jambox/4. Video Equipment: (2) JVC 8250 3/4", (2) JVC 6650 3/4", Sony BVH-200 1" Other: Sony PCM-1630 CD mastering system

[24+] **SOUNDWAVE, INC.**; also *REMOTE RECORDING*; 2000 P St. NW, #210; Washington, DC 20036; (202) 861-0560. Owner: Jim Harmon Studio Manager: Sabina Coronato Engineers: Jim Bloch, Jim Harmon, Monica Peterschmidt, Pamela Putnam, Karl Kalbaugh, independent engineers welcome. Dimensions: Room 1: studio 20 x 20, control room 10 x 20. Room 2: studio 10 x 11, control room 12 x 18. Room 3: studio 9 x 10, control room 14 x 19. Room 4: studio 10 x 20, control room 11 x 13. Mixing Consoles: Neve 8232 32 x 24 w/Mastermix automation, NEOTEK Series II 28 x 24, NEOTEK Series II 20 x 16 w/automation, TAC Scorpion 16 x 8, Soundcraft 200B 8 x 4. Audio Recorders: 3M 79 24-track, 3M 79 16-track, (3) 3M 79 2-track, Otari 7800 8-track, (6) Otari 5050 2-track, Studer 810 w/time code, Otari MX-70 8-track, Nagra 4L w/sync. Cassette Recorders/Duplicators: Technics M65, Telex duplicator, Tascam 122B, Sony TCD-5M. Noise Reduction Equipment: (8) dbx Type I, (24) Dolby SR Synchronization Systems: Audio Kinetics Q Lock/Eclipse, Q Lock - Alpha Echo, Reverb, & Delay Systems: Lexicon 224, (2) Lexicon PCM60, Roland SRV-1000, Lexicon Prime Time, Alesis Microverb. Other Outboard Equipment: (6) dbx 160X, (6) Valley People Dyna-Mite, Sontec EQ, (2) Pultec EQ. Microphones: Neumann, AKG, Sennheiser, Philips, E-V, Shure Monitor Amplifiers: (3) Crown MT1200, Crown PSA2, Crown D150A. Monitor Speakers: (6) UREI 809, (4) JBL 4311. Musical Instruments: Ensoniq Mirage sampling keyboard, Ensoniq ESQ-1 digital synthesizer, Ensoniq SXQ-1 sequencer expander, Korg

—CONTINUED ON THE NEXT PAGE

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SOUNDWAVE, INC.
Washington, DC

AT-12 chromatic tuner, Roland TR-909 rhythm composer, Korg Poly-6 analog synthesizer, Yamaha C3 grand piano, Ludwig full set of drums, Fender amplifier, Roland Juno-6 analog synthesizer, Casio FZ-1 sampling synthesizer. **Video Equipment:** Ampex VPR-80 1", Sony VO-5800 U-matic 3/4", JVC 8250 U-matic 3/4", (2) Sony monitors, RCA monitor, JVC monitor. **Other:** (2) Technics SLP1200 CD player, satellite uplink interface, Symetrix phoner, music/SFX libraries on CD. **Rates:** Available upon request. **Extras & Direction:** Since its inception in 1979, Soundwave Inc., of Washington, DC has provided audio services for commercial and non-broadcast film, slide and tape presentations. Soundwave's facility features major studio renovation and expansion headed by Chips Davis, LEDE Designs, Inc. Technical capabilities include a fully automated synchronization system for video sweetening, dialog replacement, mixing and scoring to picture. Five separate studios include the following features: 4-, 8-, 16-, and 24-track recording, quadrophonic monitoring and mixing, slide show pulsing, radio production, time compression, casting and music/sound effects search, A/V soundtracks, time code and video prep, (including 1" lay-off/lay-back), duplication and high-speed dubbing. **Workflows:** a subsidiary of Soundwave, composes, arranges and produces original music for client projects. Soundwave is connected with a national satellite and fiber-optics system which allows full spectrum, live recording between Soundwave and any other studio on the network. Soundwave is also a member of SPARS, ITS, ITVA and the Better Business Bureau.

[24+] **SOUNTEC STUDIOS, INC.,** also **REMOTE RECORDING**; 25 Van Zant St., East Norwalk, CT 06855; (203) 853-3433. **Owner:** Richard Hodgson. **Studio Manager:** Melissa Cooper.

[24+] **SPECTRUM RECORDERS**; 151 S. Main St.; Lanesboro, MA 01237; (413) 499-1818. **Owner:** Spectrum Recorders, Inc. **Studio Manager:** Peter Seplow. **Engineers:** Peter Seplow, Lori Wadsworth, David Fowie. **Dimensions:** Studio 25 x 30 x 15, control room 16 x 20, plus vocal booth and drum booth. **Mixing Consoles:** APSI 3000 Rev 2 32 x 32 automated, 4-band EQ all inputs, six sends. **Audio Recorders:** MCI JH-24 24-/16-track, Tascam 48 8-track, Mitsubishi X80 2-track, Scully 280B 2-track, Technics RS1500 2-track. **Cassette Recorders/Duplicators:** Technics RSM63, Pioneer CT599WR, Alpha 42 high speed dupe. **Echo, Reverb, & Delay Systems:** Lexicon 224XL, The Plate (8") LP 140. **Other Outboard Equipment:** (3) UREI LA-4, (2) dbx 160, Omni Craft GT-4, Loft 440, Loft 450, DeltaLab DL-2, Burwin transient noise eliminator, Dual tunable Microphones; (2) Neumann U87, (4) AKG 451, (2) AKG D200, Sony ECM-23, Sony C-37, (2) Sennheiser 421, Sennheiser D12, E-V RE20, AKG D222, Crown PZM. **Monitor Amplifiers:** Carver, SAE, Pioneer, Sherwood. **Monitor Speakers:** UREI Time Align, Altec 604E, Yamaha NS-10, Auratone cube. **Musical Instruments:** Heintzman 1926 grand piano, Yamaha DX7, Ensoniq Mirage, LinnDrum, Roland TR-707, others available. **Video Equipment:** 1/2" and 3/4" videotaping available w/three camera switching. **Rates:** Rates are low and negotiable but always include use of lounge, shower and kitchen.

[24+] **SQUIRES PRODUCTIONS, INC.,** also **REMOTE RECORDING**; 196 Maple Ave., White Plains, NY 10601; (914) 997-1603. **Owner:** Gregory K. Squires.

[24+] **STAR MIX RECORDING STUDIOS**; 4160 Merrick Rd., Massapequa, NY 11758; (516) 541-1222. **Owner:** Star Mix Studios Ltd. **Studio Manager:** Susan Lewis. **Engineers:** Al Richards. **Dimensions:** Studio 24 x 20 w/large iso room, control room 19 x 16. **Mixing Consoles:** Trident Series 80B 30 x 24 w/54-track mxdm capability and automation. **Audio Recorders:** (2) Sony/MCI JH-24 24-track 2", Sony APR-5002 2-track 1/2", Studer 2-track 1/4", Nakamichi DMP-100 2-track

N O R T H E A S T

24+ TRACK

STUDIOS



STAR MIX RECORDING STUDIOS
Massapequa, NY

digital mastering processor, Tascam 38 8-track 1/2", Tascam 32 2-track 1/4" Cassette Recorders/Duplicators: (2) Nakamichi MR-1B 3-head, Sony TCFX-707R. **Noise Reduction Equipment:** dbx 180 2-channel Type 1, dbx DX-2D 2-channel Type 1, (2) dbx DX-4D 4-channel Type 1. **Synchronization Systems:** Jam Box/4+ SMPTE to MIDI, Human Clock audio to MIDI sync, Garfield Mini Doc, Lynx TimeLine modules. **Echo, Reverb, & Delay Systems:** Lexicon 200 stereo digital reverbator, AKG ADR68K 4-channel reverb and effects w/16-bit stereo sampling, (2) Lexicon PCM70 w/Dynamic MIDI, (2) Lexicon PCM60, Lexicon Prime Time II, Yamaha D1500 delay, DeltaLab 256 delay, Yamaha R1000 reverb. **Other Outboard Equipment:** Tubetech PE-1A tube parametric equalizer, Valley People Maxi-Q parametric equalizer, Aphex Aural Exciter, ADR Pancan stereo automatic panner, (5) Kepex II gates, (4) Gain Brain II compressor, (2) Symetrix 501 compressor/limiters, Valley People DSP1 de-esser, UREI 535 graphic equalizer, Yamaha Q2031 graphic equalizer. **Microphones:** Neumann U87A, Neumann KM84, AKG C414, Sennheiser 421, Shure SM57, Shure SM58, Shure SM91, E-V RE20, Beyer M88. **Monitor Amplifiers:** Haller P225, Haller P125, Crown M1200, BGW 550. **Monitor Speakers:** UREI 813C Time Aligned monitor system, JBL 4312, Tannoy NFM-B, Auratone S3 Super Sound cubes. **Musical Instruments:** E-mu Emulator III 16-bit stereo sampling keyboard, Kawai acoustic grand piano w/MIDI, Yamaha TX802 16-voice module, Roland Super JX synth, Yamaha DX7 synth, Moog Memorymoog synth, Oberheim Matrix-12 synth, E-mu SP-12 sampling percussion, Roland TR-707, Mirage sampler, Yamaha Recording 5-piece power custom drums w/Zildjian and Paiste cymbals. **Other MIDI Equipment:** Apple SE-20 computer w/20meg hard drive, Opcode Studio Plus 2 interface, Mark of the Unicorn Performer and Composer series software, Opcode librarians, complete "under the floor" MIDI patch system between studio and control room, Sycologies 16 x 16 digital MIDI matrix w/remote. **Video Equipment:** Sony 1/2" Beta. **Other:** Photo studio featuring Nikon cameras and lenses, Slik support systems and Novatron Electronic strobe systems. **Rates:** Available on request. **Extras & Direction:** Star Mix Studios, Ltd., located in the Coventry Professional Plaza, is one of the only 48-track studios on Long Island that is situated in a professional, commercial space. The facility features complete acoustical design (consultants: Benchmark Associates of Manhattan) including all non-parallel surfaces (walls, floors, and ceilings) full 12" thick walls, plus three separate floating floor systems in the studio, control room and isolation booth. The over-sized control room is the center of the MIDI system, housing the studio's recently purchased MIDI gear, featuring an Emulator III, an Oberheim Matrix-12, a Roland Super JX, a Yamaha TX802, an Apple Macintosh SE-20 computer workstation with 20meg hard drive and Mark of the Unicorn software. This unique control room MIDI setup facilitates easy transfer to tape during any phase of the production process. Star Mix's objective is to maintain the utmost in professionalism, traditionally found only in Manhattan-based studios. The discerning professional will find Star Mix superior in services, equipment and personnel.

[24+] **STARDUST RECORDING STUDIO**; 615 Valley Rd., Upper Montclair, NJ 07043; (201) 746-2359. **Owner:** George Louvis. **Studio Manager:** George Louvis.

[24+] **STUDIO 4;** also **REMOTE RECORDING**; 444 N. 3rd St., Philadelphia, PA 19123; (215) 923-4443. **Owners:** Joe & Phil Nicolo, Dave Johnson. **Studio Manager:** Dave Johnson.

[24+] **STUDIO 900**; 900 Broadway, New York, NY 10003; (212) 529-3190. **Owner:** Anthony Battaglia, Willa Bassen. **Studio Manager:** Willa Bassen.

[24+] **SUNSET PRODUCTIONS**; 226 E. 54th St., New York, NY 10022; (212) 832-8020. **Owner:** Ben Tao. **Studio Manager:** Anne DeMarinis. **Dimensions:** Studio 33 x 25, control room 22 x 17. **Mixing Consoles:** Harrison 4832. **Audio Recorders:** Telefunken M15A 24-/32-track, Studer A820 2-track, (2) Telefunken M15A 2-track, Sony PCM-F1 2-track digital. **Cassette Recorders/Duplicators:** (2) Revox B215, Sony TCD-5 Pro. **Noise Reduction Equipment:** Dolby A, dbx 216, dbx 158, Telcom Synchronization Systems; (2) Adams-Smith Zeta 3, Roland SBX-80 Echo, Reverb, & Delay Systems: Lexicon 224XL, Lexicon 480L, Quantec QRS/XL, AMS RMX16, (2) EMT 240, Yamaha REV5, Yamaha REV7, (2) TC Electronics 2290, Lexicon Prime Time II, (3) Lexicon PCM70, (4) Lexicon PCM42, Lexicon PCM60, (2) SPX90, Roland DEP-5, DeltaLab DL1, Roland SRV-2000, Roland SDE-2500, Alesis XTC, Fischer Space Expander. **Other Outboard Equipment:** Eventide H949 Harmonizer, (3) UREI 1176LN, UREI 1178, UREI LA-3A, UREI LA-4, Drawmer 1960 tube compressor, (2) Valley Audio 440, (2) dbx 165A compeller, (4) Drawmer 201 dual gate, (8) Kepex gates, (4) API 550A, (2) API 560A, Yamaha 31-band graphic, Aphex Type C Exciter, Orban de-esser, (2) dbx 263X, ADR Vocal Stresser, dbx 166, dual Dyna-Mite, Loft 410 comp/exp, Orban dual parametric, Ashly dual parametric, Aphex CX1, White real time analyzer, (2) White 16-band graphic. **Microphones:** Neumann, AKG, Sennheiser, Shure, Crown PZM, E-V, Beyer. **Monitor Amplifiers:** (3) Altec 9440A, Yamaha A400, Technics SE-9600P, Technics SE-9060, (2) Harman Kardon Citation 12, BGW 250B, (2) Audimation Concept Musical Instruments: Yamaha DX5, (2) Yamaha TX802, Fairlight 2X, Emulator II+HD, Emax, Akai S900, Mirage, Roland JX-8P, Roland Juno 60, Roland D-50, MKS-80, MKS-70, MKS-50, MKS-30, Sequential Circuits Prophet-VS, Sequential Circuits Prophet-5 MIDI, Oberheim O88, Oberheim Xpander, Oberheim Matrix-6, Korg EX-8000, Kawai K3, Voyetra 8, Linn 9000 (fully updated), E-mu SP-12, Roland TR-727, (4) Yamaha TX7, Yamaha TX812, Casio CZ-101, Steinway D concert grand, Yamaha Recording Series drums, Paiste cymbals, LP congas, LP bongos, assorted percussion. **Video Equipment:** JVC CP5550 3/4", Sony SL-1000 Beta. **Other:** Sycologies MIDI matrix, IBM PC, Apple Mac SE, assorted software, Sound Ideas CD sample library.

[24+] **SUPER HIT PRODUCTIONS**; 138-48 87th Ave., Briarwood, NY 11435; (718) 297-8225. **Owner:** Ricardo Alcaraz. **Studio Manager:** Alan Gamboa.

[24+] **SUPERDUPE;** also **REMOTE RECORDING**; 295 Madison Ave., New York, NY 10017; (212) 683-6854. **Owner:** Carlton Communications. **Studio Manager:** Lydia Perez.

[24+] **SYNC SOUND INC.;** 450 W. 56th St., New York, NY 10019; (212) 246-5580. **Owner:** William Marino, Kenneth Hahn. **Studio Manager:** Sherry Tantleff. **Engineers:** Ken Hahn, Grant Maxwell, Regina Mullen, Pam Bartella, Tom Fritze. **Dimensions:** Room 1: studio 11 x 14, control room 23 x 22. Room 2: studio 10 x 16, control room 16 x 14. Room 3: AMS audiolife digital editing room 16 x 10. Room 4: studio 22 x 15, control room 18 x 15. Room 5: 11 x 12. **Mixing Consoles:** SSL 6000G automated console w/stereo modules, SSL 4000E automated console, Soundcraft 2400, Soundcraft 200B, Soundcraft 200. **Audio Recorders:** Sony PCM-3324 24-track digital, Sony PCM-1630 2-track digital, (3) Otari MTR-9011 with 24-/16-/8-track heads, Otari MTR-20 4-track, (4) Otari MTR-122 2-track mono/center TC and stereo Nagra capability, MTM 16/35mm magnetic film recorder, cart machine, (4) Otari 5050, Sony 701, AMS Audiolife w/four-hour memory. **Synchronization Systems:** Proprietary edit system, allowing lock-up, edit rehearsal and editing to subframe accuracy of all audio, video and digital machines. **Echo, Reverb, & Delay Systems:** Lexicon 224X w/LARC, Lexicon PCM60, Lexicon PCM42, Lexicon Prime Time II, EMT 140 stereo tube plate, Lexicon PCM70, AMS 1580S, Yamaha SPX90, Yamaha REV7, Marshall tape eliminator. **Other Outboard Equipment:** Dynaflex DX-1, Dynaflex DX-2, Dolby SP24, Dolby CAT 43, (6) TTM NR frames w/CAT 22 cards, UREI 1176, Sontec EQ, An1 stereo simulator, dbx de-essers, Orban de-essers, UREI notch filters. **Audio Designers selective limiter, Gain Brain II, Kepex II, Neve stereo limiter, dbx sub-harmonic synthesizer, Tubetech PE-1B Microphones:** Neumann U89, Neumann U87, E-V RE20, Sanken, Shure SM57. **Monitor Amplifiers:** Ashly 500 FET, Ashly 200 FET, Yamaha, Crown D150, Crown D75, Symetrix A-220. **Monitor Speakers:** UREI 813, Auratone, JBL 4411, Fostex. **Video Equipment:** Sony BVH-2000 1" w/Dolby, (3) JVC 8250, (2) Sony BVU-850, VHS Hi-II, (2) Panasonic PT-101 100" projection system, Sony PVM-1220, Sony 19" and 25" monitors, monitor switches in all production areas to facilitate multi-video source operations. **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 laybacks.

[24+] **TANDEM RECORDING STUDIO**; 19 Greylock Rd., Boston, MA 02134; (617) 782-4727. Owner: Doug Alexander. Studio Manager: Frank Wolf.

[24+] **TAYLOR-MADE PRODUCTIONS**; Box 309; Caldwell, NY; (201) 226-1461. Owner: Glenn M. Taylor. Studio Manager: Pauline Taylor.

[24+] **39TH STREET MUSIC PRODUCTIONS, INC.**; 260 W. 39th St., 17th floor; New York, NY 10018; (212) 840-3285. Owner: Michael Karp. Studio Manager: Rob DiStasi. Engineers: Richard Kaye. Dimensions: Studio 30 x 30, control room 25 x 20. Mixing Consoles: SSL 4000E 32 x 32. Audio Recorders: Studer A80 MkII 24-track 2", Studer A80 MkII 2- or 4-track 1/2", (4) Studer B67 2-track 1/4", Technics 1502 1/4-track 1/4". Cassette Recorders/Duplicators: (4) Tascam 122B. Noise Reduction Equipment: Dolby A M16 rack (24 channels), (4) Dolby 361. Synchronization Systems: Lynx TimeLine (2 modules). Echo, Reverb, & Delay Systems: Lexicon 224, Lexicon PCM70, Publison Internal Machine 90 w/5.2 sec per channel, Yamaha SPX90II, Yamaha SPX90, EMT 140 mono tube plate, Ecoplate II, (2) Yamaha D1500, Lexicon Prime Time, CompuEffectron and Eventide instant flanger. Other Outboard Equipment: Drawmer 1960 tube comp/limiter, (4) dbx 160, (2) UREI LA-4, Teletronix LA-2A, Aphex compellor, (2) Valley People Gain Brain I, (2) Valley People KeyPex II, (4) Drawmer gates, (2) Pultec EQH-2, UREI graphic EQ, Orban paragratic EQ. Microphones: (4) AKG 414EB, AKG D12, (2) Neumann U87, Neumann U47 FET, Neumann U89, Neumann U67 tube, (2) AKG 451, (2) Neumann 84, (5) Sennheiser 421, Sennheiser 441, (2) Crown PZM Monitor Amplifiers: (2) Crown PSA2, QSC 1400, Crown DC300 Monitor Speakers: UREI 813C, (2) Yamaha NS-10M, Auratone cubes, JBL 4320. Musical Instruments: Yamaha piano, Ludwig, Gretsch drums w/Zildjian cymbals, Fender Rhodes, Travis Bean guitar, percussion kit w/congas and tympani, Emulator II, E-mu SP-12, LinnDrum w/MIDI, Oberheim OB-8, Oberheim Matrix-12, Yamaha DX7IIFD, Yamaha DX7, Yamaha T816 rack, Roland D-550, Akai S900, Sequential Circuits Prophet-5 w/MIDI, Minimoog w/MIDI. Other MIDI Equipment: Garfield Masterbeat, J.L. Cooper 1620, Sequencer Plus MkIII and Patchmaster Plus, Performer. Video Equipment: Sony BVU-5800, Sony 19" monitor. Other: Leading Edge Model "D" w/20 meg. hard drive, Macintosh 512 w/10 meg. hard drive.

[24+] **THIS WAY PRODUCTIONS**; 503-11 Broadway, New York, NY 10012; (212) 431-5894. Owner: Robert Agnello, Bob Kinkel, Dan Caccavo. Studio Manager: Richard Roundy.

Microphones: Neumann, AKG, Milab, Sennheiser, Beyer, E-V, Shure, Audio-Technica, Sony (all popular models incl. tube). Monitor Amplifiers: UREI 6300, Yamaha P2100, Yamaha P2050, Crown DC-150A, (4) McMartin MS752 Monitor Speakers: UREI 813A, Yamaha NS-10M, JBL 4311, Auratone 5C, Tannoy NFM8, JBL 216 Musical Instruments: Yamaha C5 6" grand piano, Slingerland drums, LinnDrum machine (extra chips), Kaypro PC 20meg. computer (IBM compatible), Korg Poly-6, Hammond organ w/Leslie, Roland/Marshall/Ampeg/Fender amps, (2) Yamaha DX7, Yamaha TX7, Roland JX-8P w/PGM-800, Oberheim Matrix-6, LinnDrum w/J.L. Cooper MIDI, Roland TR-707 drums, Roland MT-32 module, Akai S900 sampler. Other MIDI Equipment: (2) Macintosh computers w/all types of softwares and libraries, IBM-compatible Kaypro computer 2/640K and 20meg hard disk, Roland SBX-80 SMPTE/MIDI box, Akai S900 sampler w/full library. Video Equipment: (2) JVC 3 1/2" machines, (2) JVC 1/4" machines, Panasonic 1/2" VHS machine, Sony monitors, Adams-Smith Zeta 3 sync, closed circuit monitors of all rooms. Other: AKG K240 headphones, Foxtex T-20 headphones, Koss Pro 4X headphones. Rates: Please call Fred Guarino or Michelle Lindsley Block rates and day rates available. Extras & Direction: Conveniently located 35 minutes out of NYC on Long Island's scenic north shore, minutes from beaches. Comfortable lounge w/TV and full kitchen. Studio B: 8-track production. Studio C: MIDI computer programming room. Studio D: dubbing/editing room, full art and graphics dept., extensive music library. Tiki is a professional, efficient recording facility with such clients and labels as Brian Setzer, Don Gehman, Rod Freeman, Tim Moore, Rod Morgenstein, Melanie, Duke Jupiter, Nils Lofgren, Taylor Dayne, Lionel Hampton, Al Jarreau, David Copperfield, Margaret Becker, Arista, Elektra, Atlantic, Motown, EMI/Capitol, Chappell Music.

[24+] **RIK TINORY PRODUCTIONS**; also **REMOTE RECORDING**; 180 Pond St., Box 311, Cohasset, MA 02025; (617) 383-9494. Owner: Rik Tinory. Studio Manager: Richard F. Tinory, Jr.

[24+] **TOTAL ECLIPSE RECORDING STUDIO**; 1 Fordham Hill Oval; Bronx, NY 10468; (212) 733-5385. Owner: James C. Hall III. Studio Manager: James C. Hall III.

[24+] **TRACKMASTER AUDIO, INC.**; also **REMOTE RECORDING**; One Franklin Park N., Buffalo, NY 14202; (716) 886-6300. Owner: Trackmaster Audio, Inc. Studio Manager: Rose Grucela. Engineers: David M. Bellanca, Alan Baumgardner, Kim Ferullo, Mike Sak. Dimensions: Room 1: studio 28 x 32, control room 23 x 18. Room 2: studio 15 x 8, control room 14 x 12. Room 3: studio 8 x 10. Room 4: studio 12 x 11,

control room 15 x 12. Mixing Consoles: Audionics 532 32 x 32 16 aux returns fully automated, DDA "D" Series 32 x 16, Audio-Technica 1220 12 x 8, Soundcraft 1600 24 x 24 48-channel remix. Audio Recorders: Otari MTR-90II 24-track 24-1/16-track, Otari MTR-10 2-track master 1/4" and 1/2", MCI JH-110B 2-track 1/4" and 1/2", Otari MTR-10 1/4" and 1/2", Technics RS1500US 2-track, TEAC 2300 1/4", MCI JH-110A 2-4-track 1/4" and 1/2", Otari MX-5050 MkIII 8-track, Scully 280-14 2-track, Akai GX400D 1/4", Otari MX-5050 MkIII 2-track, Otari MX-5050 MkIII 8-track, TEAC 25-2 2-track, Akai GX4000 1/4", Wollensak reel to reel, ICM cart machines, Otari MX-5050 2-track, Otari MX-5050 1/4-track, Tascam 344 Cassette Recorders/Duplicators: (2) Aiwa M700, (3) Wollensak sync, (4) Denon DRM20, Yamaha K1020, TEAC 124AV, Technics RSM85 Echo, Reverb, & Delay Systems: Lexicon 200 digital reverb, EMT 140 tube, Ecoplate II, customized 5 x 9 stereo tube plate, (3) Yamaha REV7, (3) Yamaha R1000, Ursula Major MkII 8 x 32, Orban 105 reverb, Lexicon PCM60, AKG BX20E, Lexicon PCM42, (3) Lexicon PCM41, (2) Yamaha D1500, Lexicon Prime Time 93, Lexicon Prime Time II, Korg sample/delay, Eventide H949 Harmonizer, MXR pitch transposer w/display, (5) Yamaha SPX90, TC Electronics 2290 sampler, Akai S900 sampler, AKG ADR68K digital reverb. Other Outboard Equipment: ADR Complex limiter/gates, dbx limiters, Drawmer gates, Audioarts parametrics, Ashly parametrics, Pultec EQs, Teletronix LA-2A limiters, TEAC parametrics, Aphex Exciters, MXR EQs, Gatex gates, Orban 245F stereo synth, Technics SP10 (w/SME) turntables, (2) Technics SLP1200 CD scanners, Audioarts limiters, Rane EQs, Bercus-Berry Electronics processor. Microphones: Neumann U87, Neumann U47, Neumann KM84, AKG 414, AKG 451, AKG 224, Beyer M160, Beyer M500, Sennheiser MD-421, Shure SM81, Shure SM57, Shure SM58, Shure SM53, Shure 545, E-V RE20, Sony C-500, Altec M49, Crown PZM, tube mics available. Monitor Amplifiers: Crest, Crown, Yamaha, SAE, McIntosh. Monitor Speakers: UREI/JBL custom 4-way, JBL 4311, JBL 4401, Westlake BBSM-10, Yamaha NS-10, ADS 470, JBL 4401, Auratone 5C. Musical Instruments: Baldwin 9' concert grand, Hammond B3 organ, Yamaha DX7, Yamaha DX9, Yamaha TX816, Yamaha DX21, Yamaha RX11, Moog Minimoog, Roland SH-101, Roland D-50, Korg Lambda, Korg EX-800, Emulator II, Ludwig drum kit, Simmons, and just about every other drum machine or synth you could want. Video Equipment: All studios have Pro-Feel monitors, JVC 1/4" decks, Sony 1" deck, 1/2" Beta and VHS dubbing [Hi-Fi], full SMPTE synchronization, dubbing and layback. Other: Countryman, Jensen, Westlake direct boxes. Rates: A \$70/hr. (2/hr. min.) B, C and D \$70/hr. (1/2/hr. min.). Layback to video \$100/hr. (1/hr. min.).



TIKI RECORDING STUDIOS, INC.
Glen Cove, NY

[24+] **TIKI RECORDING STUDIOS, INC.**; 186 Glen Cove Ave., Glen Cove, NY 11542; (516) 671-4555. Owner: Fred Guarino Jr. Fred Guarino Sr. Studio Manager: Michelle Lindsley. Engineers: Mark Gaide, Bob Spencer, Jim Cremmins, Tony Blockis, Frank DiMauro, Fred Guarino. Dimensions: Room 1: studio 40 x 25 x 13, control room 21 x 16. Room 2: control room 15 x 15. Room 3: control room 15 x 15. Mixing Consoles: Trident TSM 40 x 32 w/Megamix SMPTE/disk-based automation, Tangent 32-16 32-input. Audio Recorders: Studer A80 MkIII 24-track, Studer A80 MkIII 2-track 1/2", Studer A80 MkIII 2-track 1/4", Otari MTR-10 2-track 1/4", 3M M79 2-track, Otari MkIII 2-track, TEAC 8-track, TEAC 4-track, (3) TEAC 2-track copy decks. Cassette Recorders/Duplicators: (4) Onkyo, (4) Sony, Otari cassette duplicator, Echo, Reverb, & Delay Systems: Lexicon 200 digital reverb, Ecoplate II, Yamaha REV7 digital reverb, Yamaha SPX90 digital reverb, Lexicon Prime Time II MEO DDL, (2) Lexicon PCM42 MEO DDL, (2) Eventide Harmonizer, (3) DeltaLab 1024 Effectron DDL, Korg SD-2000 sampling DDL. Other Outboard Equipment: (4) KeyPex II, (7) KeyPex I, (2) Gain Brain II, (2) UREI 1176LN, (2) UREI LA-3A comp/lim, (2) dbx 160 comp/lim, Trident stereo comp/lim, (2) Ashly SC50 comp/lim, (2) Symetrix CL-100 comp., (2) Aphex Aural Exciters, Eventide 201 flanger, Orban 516EC de-esser, Orban 622 EQ, (25) Isomix HP4 4-channel headphone systems, Ashly SC66A EQ, Roland 830 phaser.

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[24+] **TRANSCOM DIGITAL**; also *REMOTE RECORDING*; 902 Broadway, New York, NY 10010; (212) 529-1000. Owner: Robert Mandell. Studio Manager: Peter Roos.

[24+] **TROD NOSSEL RECORDING STUDIOS, INC.**; also *REMOTE RECORDING*; 10 George St., PO Box 57; Wallingford, CT 06492; (203) 269-4465. Owner: TNA Records & Studios. Studio Manager: Richard P. Robinson.

[24+] **TROPICAL RECORDING**; also *REMOTE RECORDING*; PO Box 3572; Pittsfield, MA 01202; (413) 443-5973. Owner: Mark Avnet. Studio Manager: Mark Avnet.



TULLEN SOUND RECORDING
Morristown, NJ

[24+] **TULLEN SOUND RECORDING**; also *REMOTE RECORDING*; 26 Altamont Ct.; Morristown, NJ 07960; (201) 539-8120. Owner: Skipp Tullen. Studio Manager: Barbara Shalit. Engineers: Skipp Tullen, Gloria Blake, Ted Clancy. Dimensions: Studio 17 x 22, control room 12 x 18. Mixing Consoles: Audioarts R24 28 x 24 w/custom balanced TT patch bay, Tullen Sound Recording in-house designed and built 8 x 2 Audio Recorders: MCI JH-24 24-track w/Auto-locator III, Sony 3202 2-track digital reel-to-reel, Sony 5003 2-track analog reel-to-reel w/center track SMPTE, Sony DTC-1000ES 2-track R-DAT, Sony PCM-F1 digital processor, Otari MX-5050 2-track, Otari MX-5050 4-track QXHD. Cassette Recorders/Duplicators: (3) Nakamichi LX-5 2-track, (16) JVC 2-track 3-head in a real-time duplicating system. Noise Reduction Equipment: dbx Type 1 30-channel, Dolby A 4-channel. Synchronization Systems: Adams-Smith Zeta Three. Echo, Reverb, & Delay Systems: (2) Lexicon PCM70 digital reverb, Yamaha REV7 digital reverb, Ursa Major MkII 8 x 32 digital reverb, AKG BX-20E reverb, TC Electronics 2290 digital processor w/11 seconds of sampling, DeltaLab DL-2 digital delay, (2) DeltaLab ADM-2048 digital delay units. Other Outboard Equipment: Aphex Studio II Aural Exciter, Aphex compeller, (2) Audioarts 1200 compressors, dbx 160 compressor, (4) Drawmer Type 201 noise gates, Orban 516 de-esser. Microphones: Neumann U67, Neumann TLM170, AKG, RCA, Sony, E-V, Beyer, Altec, Shure. Monitor Amplifiers: (2) Crown D150A, (2) Halfer D220, Halfer P500. Monitor Speakers: (2) JBL 4430 bi-amplified w/UREI 525 crossover, (2) Yamaha NS-10M. Musical Instruments: Steinway Model O grand, Ludwig Classic drum set, Gibson CID Classic guitar, Yamaha KX88 keyboard controller, Roland MKS-20 piano module, Yamaha TX216 rack, (2) Yamaha TX81Z, Yamaha RX5 drum machine, Ampex B15N bass amplifier, Yamaha G50 guitar amplifier. Video Equipment: Closed-circuit camera/monitor systems for facilities communications. 19" color monitor for post-production applications. Beta I, II and III, VHS and 3/4" playback capabilities. Other: Sony SLO-383/RM-440 editing system, JVC compact disc and LP players, Crown RTA2 for control room equalization, Ampex AG-440B editing suite, complete electronics service department and design facilities on second floor. Rates: Please call or write for a breakdown of studio charges. Extras & Direction: Tullen Sound Recording has an established relationship with major corporations, including AT&T, Bell Communications Research, Silver Burdett & Ginn and Nabisco. The studio has recorded such notables as Wynton Marsalis and Dave Brubeck and continues to produce all-digital recordings for compact disc projects available in retail stores. We have increased our in-house composition, arranging and production services.

[24+] **TWAIN RECORDING**; 18 Hiawatha Pass; West Milford, NJ 07480; (201) 697-7540. Owner: Robert Both. Studio Manager: Robert Both. Engineers: Robert Both, Bob Nicholson, Karen Koehler. Dimensions: Studio 20 x 25, control room 13 x 14, isolation booth 10 x 12. Mixing Consoles: Speck 800C 28 x 28, Ross 12 x 2 effects mixer. Audio Recorders: MCI JH-100 24-track, Ampex ATR-102 2-track, Sony 854 4-track, TEAC 3300S 2-track, Nakamichi DMP-100 2-track digital. Cassette Recorders/Duplicators: (5) Hitachi E44. Noise Reduction Equipment: (30) dbx. Echo, Reverb, & Delay Systems: Lexi-

N O R T H E A S T 24+ TRACK STUDIOS

con 200 digital reverb, Lexicon PCM42 digital delay, Lexicon Prime Time 93 digital delay, MICMIX XL305 reverb, Yamaha D1500 digital delay, Eventide 910 Harmonizer, Roland SRV-2000 digital reverb. Other Outboard Equipment: (4) GateX noise gates, (3) Roger Mayer noise gates, Orban stereo parametric EQ, EXR II Exciter, (4) dbx 160 limiters, Eventide flanger, Eventide phaser, DOD Electronics stereo chorus/flanger, Soundcraft 2012 graphic EQ. Microphones: Neumann U87, Neumann KM86, (2) AKG 414, (2) AKG 452, (2) Sennheiser 421, (2) Sennheiser 441, (3) Shure SM57, (2) Shure SM56, E-V RE20, E-V RE10, E-V 635A, E-V RE16, E-V DO54, AKG D-12E, Sony C22. Monitor Amplifiers: Hitachi, SAE, Sansui. Monitor Speakers: JBL 4411, JBL 4312, Braun L200, Auratone. Musical Instruments: Kawai K6-2 grand piano, Fender Rhodes stereo, Roland Juno 106 synth, Roland MSQ-700 sequencer, Roland TR-707 drum machine, Roland Planet P piano brain, Akai S12 digital sampler, Korg DVP vocoder, Korg Poly-6 synth, Simmons SDS9 electronic drums, percussion, Slingerland 10-piece wood drum set, Remo rototoms, MXR effects pedal, Korg II synth monophonic, Scholz Rockman Sustainer, organ w/Leslie. Video Equipment: Hitachi V-16 VCR w/color monitor. Rates: 24-track \$60/hr, 16-track \$40/hr, block rates available.

[24+] **UNDERGROUND SOUND**; 426 Ehrhardt Rd.; Pearl River, NY 10965; (914) 627-2222. Owner: Rick Colarelli, Pete Accocella. Studio Manager: Pete Accocella.



UNIQUE RECORDING STUDIO
New York, NY

[24+] **UNIQUE RECORDING STUDIO**; 701 Seventh Ave., 8th & 10th Floors; New York, NY 10036; (212) 921-1711. Owner: Joanne & Bobby Nathan. Studio Manager: Joanne Nathan. Engineers: Roey Shamir, Acar Key, Kennan Keating, Michael Finlayson, Jeff Lord Alge, Peter Robbins, Ken Collins, Barbara Milne, Tony Smalios. Dimensions: Studio A 12 x 15, studio B 40 x 20, MIDI City 6 x 12. Mixing Consoles: SSL 4000E 48-channel w/G Series and Total Recall, (4) Focusrite mic pre EQ, (8) Neve 1077 mic pre and EQ, (4) API 550a, (4) API 560a, Neve 8068 MkII 32-channel, (4) API 550a, (4) API 560a. Audio Recorders: (4) Studer A800 MkII 24-track, (3) Studer A820 2-track 1/2", (2) Studer A80 2-track 1/2", (3) Studer B67 2-track 1/4", (2) Otari MTR-12 2-track 1/2", Sony BVU-800D, Otari MTR-90 MkII 24-track. Cassette Recorders/Duplicators: (6) Nakamichi MR-1 Noise Reduction Equipment: Dolby A 48-channel, dbx 48-channel (TTM frame), (4) Dolby 361. Synchronization Systems: (3) Adams-Smith w/2600 remotes. Echo, Reverb, & Delay Systems: Publison Infernal 90, Sony SDR-2000A, Yamaha REV1, Yamaha REV7, Lexicon 480L, Lexicon 224XL, AMS DMX1580, AMS RMX16, AKG ADRI16, Klark-Teknik DN780, Lexicon PCM70, (2) Yamaha SFX90, Ursa Space Station, Eventide H910, Roland Dimension "D", Ecoplate, (3) Lexicon PCM41, Lexicon 224, Lexicon PCM70, Lexicon Prime Time, Yamaha REV7, Quantec QRS. Other Outboard Equipment: UREI LA-3A, UREI LA-2A, dbx 165A, dbx 160, dbx 160X, (7) Kepex II, (2) Drawmer DS-201, Drawmer 1960 tube comp., (3) Gain Brain II, (6) Valley People Dyna-Mite, (4) dbx 904 gates, (2) dbx 902 de-esser, Pultec EQH-2, Pultec EQP-1A, Pultec MEQ-5, MXR flanger/doubler, MXR Instant flanger and Phaser, Dyno-Myo-Piano, Panscan. Microphones: Neumann M49, Neumann U47, Neumann U48, Neumann U67, Neumann U87, Neumann KM84, Neumann KM64, Neumann KM54, AKG C12, AKG C12A, AKG C28, AKG 414, AKG 414EB, AKG 451, AKG D12, Telefunken 251, Sennheiser MD-421, Sennheiser MD-



UNIQUE RECORDING STUDIO
New York, NY

441, Sennheiser 406, E-V RE20, Shure SM57, Shure SM81, RCA 77DX, RCA BK5, Sony C-500, Sony C-37A. Monitor Amplifiers: Perreux, Crown, Yamaha. Monitor Speakers: UREI 813, Tannoy SM12G, Yamaha NS-10M, Yamaha NS-10M Studio, E-V Sentry 100, Auratone. Musical Instruments: Yamaha C36 grand w/MIDI, Roland Jazz chorus, Marshall 50 4 x 12, Fender Twin, Seymour Duncan, (2) Mesa/Boogie, Jim Kelly, Fender Twin, Fender Bassman tweed, Marshall JMC 50-watt, percussion kit, Ampex SVT w/8 10", Yamaha 14-piece Pro Recording drums, Yamaha CP60 w/MIDI, percussion kit. Other MIDI Equipment: (4) MIDI racks w/Yamaha TX816, Yamaha TX81Z, Yamaha TX802, MEP-4, Roland D-550, Roland Super Jupiter and programmer, Roland MKS-20, Akai S900, Korg EX-8000, Sequential Circuits Prophet Vector synth, Oberheim DPX-1, Oberheim Matrix-1000, Ensoniq ESQ-1, Fairlight III 16-voice w/14meg RAM, (4) Roland D-50, (4) Yamaha DX7, (3) Yamaha DX7 w/EI, Yamaha DX1, Yamaha DX5, Yamaha QX1, Yamaha KX88, (3) Emulator II w/CD ROM, PPG Wave 2.3, Kurzweil RMX20, Korg DSS-1 sampler, Korg DSM-1, (3) Linn 9000 6 42, LinnDrum, DMX w/MIDI, Roland MC-500, Roland MSQ-700, (2) E-mu SP-12, Roland TR-707, Roland TR-727, Roland TR-808, Roland TR-909, Roland JP-8, Roland Juno 60, Roland Juno '06, Roland JX-10, Sequential Circuits Prophet-5, Oberheim modular 8-voice w/MIDI, Oberheim OBXa, Oberheim OB8, Oberheim Xpander, Oberheim Matrix-12, Casio CZ-101, Casio CZ-1000, The Oscar, Moog Memorymoog Plus, Moog MIDlmoog, Rhodes Chroma w/MIDI, ARP 2600 w/MIDI, IBM PC, Mac SE, Mac Plus computers. Video Equipment: Sony BVU-880D, (3) KX-1901 monitors, 8" diag. projection screen, (3) VHS HQ Hi-Fi, Beta Hi-Fi. Rates: Please call for rates. Extras & Direction: 48- and 24-track recording/mix/dub/edit and audio for video mixing/sweetening. Pre-production programming room and all synthesizer, sequencer and drum machine programming. Total MIDI interface of all our synths.

[24+] **VAN GELDER RECORDING STUDIO INC.**; also *REMOTE RECORDING*; 445 Route 9W, Englewood Cliffs, NJ 07632; (201) 567-4145. Owner: Rudolph Van Gelder.

[24+] **VARIETY RECORDING STUDIO**; 130 W. 42nd St., Ste. 551; New York, NY 10036; (212) 221-6625. Owner: Warren Allen Smith. Studio Manager: David Lescoe.

[24+] **VIDEO MIX**; also *REMOTE RECORDING*; 123 W. 18th St.; New York, NY 10011; (212) 627-7700. Owner: CP Sound Inc. Studio Manager: Pat Schull. Engineers: Steve Dwork, David Behuniak, Dick Matland, Kevin Jones. Dimensions: Room 1. studio 20 x 25, control room 20 x 25. Room 2. control room 20 x 25. Room 3. studio 8 x 13, control room 14 x 15. Room 4. studio 8 x 13, control room 14 x 15. Mixing Consoles: Sony MXP-3000 36 x 24 automated, Trident 80A 40 x 24, AMS 2 x 8 digital mixer, API custom 24 x 16, Soundcraft 24 x 16 Audio Recorders: Otari MTR-90 24-track, Otari MTR-70 16-track, Otari MTR-20 w/time code, (2) Sony 5003 w/time code, (4) Ampex 440C, (3) Otari MTR-12 w/time code. Cassette Recorders/Duplicators: Tascam, KABA real time cassette duplication, Technics CD, Magnafax reel-to-reel duplication. Noise Reduction Equipment: Dolby SR, dbx. Synchronization Systems: Soundmaster "Smart Sync", Echo, Reverb, & Delay Systems: Lexicon 460, Lexicon 200, Lexicon PCM70, AKG chamber. Other Outboard Equipment: UREI 1176, Eventide Harmonizer, Little Dipper. Microphones: Neumann, Sennheiser, AKG, Shure, Sony, RCA, Beyer, Vega wireless, Swintek wireless, HM Electronics wireless. Monitor Amplifiers: Crown, Crest, Meyer. Monitor Speakers: Meyer, JBL, Yamaha, Auratone. Musical Instruments: E-mu Emulator II, E-mu Emulator II, Yamaha DX7, Mac II w/Alchemy, Optical Media CDS3. Video Equipment: (3) Ampex VPR-6 1", JVC 850, JVC 650, JVC 8600, JVC 8400, NEC 30" monitors, NEC 26" monitors. Other: Complete audio-for-video services available featuring Soundmaster "Smart Sync" 5-machine systems 16 and 35mm mag transfer and dubbing, Fidelipus and BE broadcast recorders. Extras & Direction: Digital mixing, Foley stage.

video and audio dubbing duplication, pre-mix room, extensive FX and music capabilities, AV/screenings, on-site service facilities. The objective of Videomix is to provide a facility in which the creative process is augmented by, rather than overpowered by, technology.

[24+] **VINEYARD SOUND LAB**; 6 Catalpa Ln.; Levittown, PA 19055; (215) 949-1425. Owner: Anthony, Krusch, DeMartini Studio Manager: Jon Anthony.

[24+] **VIRTUE RECORDING & VIDEO STUDIOS**; also **REMOTE RECORDING**; 1618 N. Broad St.; Philadelphia, PA 19121; (215) 763-2825. Owner: Parr-X-Corp. Studio Manager: Frank Virtue

[24+] **THE WAREHOUSE RECORDING STUDIO**; 320 W. 46th St., 5th Floor, New York, NY 10036; (212) 265-6060. Owner: Nick Diminno, David Lucas. Studio Manager: Anne Shapiro.

[24+] **FRED WEINBERG PRODUCTIONS WORLDWIDE AUDIO-VIDEO ENT.**; also **REMOTE RECORDING**; 16 Dundee Rd., Stamford, CT 06903; (203) 322-5778. Owner: Fred Weinberg. Studio Manager: Del Samuels



WHITE CROW AUDIO
Burlington, VT

[24+] **WHITE CROW AUDIO**; also **REMOTE RECORDING**; 19 Marble Ave.; Burlington, VT 05401; (802) 658-6475. Owner: Todd Lockwood. Studio Manager: Douglas Jaffe. Engineers: Todd Lockwood, Chuck Eller, Chris Bailey, Thomas Walters. Dimensions: Room A: studio 30 x 40, control room 18 x 21. Iso room A-1 15 x 18. Iso room A-2 10 x 11. Mixing Consoles: Neve 8068 MkII 44 x 32 (76 inputs in mix), (2) NEOTEK Series 1 16 x 4 remote. Audio Recorders: Studer A820 24-track w/Dolby SR, Studer A820 2-track 1/2" w/Dolby SR, Studer A810 2-track 1/4" w/Dolby A/SR, Studer A80 2-track 1/4" or 1/2" w/Dolby A/SR, Nagra 4SD 2-track stereo w/Dolby A/SR, Sony PCM-601ES w/Beta and VHS. Cassette Recorders/Duplicators: (50) Nakamichi CR-1, Nakamichi 680 Noise Reduction Equipment: Dolby SR, Dolby A Synchronization Systems: (3) Lynx TimeLine modules Echo, Reverb, & Delay Systems: Lexicon 480L effects system, Lexicon PCM70, Lexicon 224 4.2, AMS 1580S DDL, AMS RMX16 reverb, EMT 240 Gold Foil, Eventide H949 Harmonizer, DeltaLab DL-3 DDL, Lexicon PCM42 DDL, dbx 906 DDL. Other Outboard Equipment: Neve 33609ST limiter, (5) API

550A EQ, Barcus-Berry Electronics 802, (4) Keyplex II, (4) dbx 903 limiter, (8) dbx 904 gate, (2) dbx 905 EQ, (2) UREI 1176 limiter, (2) John Hardy MI mic preamp. Microphones: (2) Neumann TLM170, Neumann U47 tube, (2) AKG C460/ULS, (2) Neumann U89, (2) Neumann KM84, (2) AKG 414EB/P48, (3) AKG 451E, (6) Sennheiser 421, (2) Beyer MC740N, Fostex M88, AKG D12, (3) E-V RE20, (2) Crown PZM30, (3) Shure SM81. Sanken CMS2 stereo Monitor Amplifiers: (2) Bryston 4B Pro, (2) Crown D150, Crown DC300. Monitor Speakers: (2) UREI 813A w/UREI 539 EQ, (2) Yamaha NS-10M studio, (2) Snell J, (2) Auratone, (2) EAW MS50. Musical Instruments: Steinway B 1980 7" grand piano, Linn 9000 w/Roland drum pads, Yamaha DX7IISD, full line of drums, synths, amps available on rental, extensive optional MIDI package. Video Equipment: Sony VO-5800 3/4" deck w/Lynx interface. Rates: Call for quotation and our producer's guide. Extras & Direction: Kitchen facilities, garage for loading, limo service available, extensive support services for clients from outside the area. Our 6,000 square-foot facility is the creation of artist-architect John Anderson, working in cooperation with Alan Frierstein of Acoustilog of New York. White Crow serves discriminating clients from the greater New York area who desire privacy and elegance at competitive rates. We welcome guest engineers and producers to enjoy one of the Northeast's most entertaining small cities, while working at our studio. White Crow is available with or without accommodations, and with a variety of options including 24-hour lockout.

[24+] **WILDFIRE RECORDING**; 200 Rte. 206, RR #10; Vincentown, NJ 08088; (609) 859-9264. Owner: Keith Yates. Studio Manager: Margaret Howard. Engineers: Eric Yates, Margaret Howard, Rick Parks. Dimensions: Room 1 studio 24 x 30, control room 6.5 x 10. Room 2 studio 12 x 17. Isolation room 7.5 x 5. Mixing Consoles: Akai 12 x 12, Hill 16 x 12 multmix w/insert modification, Peavey MD-16 16 x 2. Audio Recorders: Akai MG1212 w/autolocator and auto punch in/out, Akai MG14D. Cassette Recorders/Duplicators: Fostex 20, Akai GX912. Noise Reduction Equipment: dbx Pro 24 channels. Synchronization Systems: Adams-Smith Zeta-3 Echo, Reverb, & Delay Systems: Yamaha REV7, (2) Yamaha SPX90, (2) Ibanez SDR-1000 plus, Ibanez DM-1100, ADA multi-effects w/remote, Korg SDD-1200 dual delay w/sampling, SRD chorus/delay, Roland DEP-3, Scholz Rockman Prochorus. Other Outboard Equipment: Audio Logic MT44 quad gate, (2) MSP-1000 comp/lim/2/3-octave EQ, Hush 2C, Hush 2, Scholz Rocktron XDC, RX2H Exciter/Imager, Rocktron 300 comp/lim/hush, Yamaha GC2020 stereo comp, Korg KME-56 multi-EQ, Korg KMX-62 mixer, Roland GP-8 w/FC-100 controller. Microphones: AKG, Audio-Technica, E-V, Sennheiser, Shure. Monitor Amplifiers: Carver PM-175, Tascam PA-30B, (2) Tascam MH-40 (4-channel headphone amp). Monitor Speakers: JBL 4312A, Fostex RP-60, (2) Peavey 112HS floor monitors, (2) Peavey SP2, Bic Venturi Series Six Musical Instruments: Korg DSS-1 w/megaword memory, Oberheim XK master keyboard, Casio CZ-1000, Yamaha TX7, (2) Yamaha FB-01, Roland Juno-1, Roland Planet P, Roland DDR-30 digital drums, Tama 11-piece drum set w/assorted brand name cymbals, Jackson Strat w/(2) EMG Humbuckers and Floyd Rose, Ibanez acoustic, Kimball full harp upright, Roland TR-707. Other MIDI Equipment: Atari 1040ST w/Hybrid Arts SMPTE Track, Akai ME30P MIDI patch bay, Akai ME15F channel separator velocity controller, Yamaha MFC1 controller w/pedal. Video Equipment: Philco 4-head VHS Hi-Fi w/Dolby B. Other: Scholz Sustainer 200, Rane RE14 2/3-graphic EQ w/analyzer, Groove Tubes bass preamp, ADA Pitchiraq harmonizer w/remote, Franklin 2000 w/Master-Tracks Pro and various libraries. Rates: \$28/hr. 12-track, \$40/hr. 24-track, plus tape costs. Block rates available.

[24+] **Z RECORDING STUDIO INC.**; 1819 Ave. N.; Brooklyn, NY 11230; (718) 339-1599. Owner: Fred Zarr. Studio Manager: Abbe Rosenfeld

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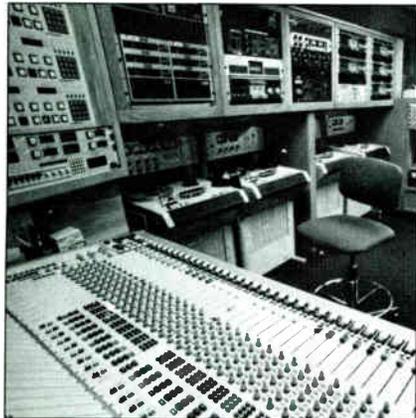
12 & 16 TRACK

STUDIOS



AVI VISUAL PRODUCTIONS
New York, NY

[16] **AVI VISUAL PRODUCTIONS**; 915 Broadway, New York, NY 10010; (212) 505-9155. Owner: Tom Prezioso, Jay Vitrella. Studio Manager: John Pichardo. Engineers: John Pichardo, Tom Prezioso. Dimensions: Room 1: studio 14 x 13, control room 9 x 11. Room 2: studio 6 x 6, control room 9 x 9. Mixing Consoles: Soundcraft 600 32 x 16 48 mixdown, Tascam 512 12 x 8. Audio Recorders: Tascam MS16 16-track dbx, (2) Tascam 58 8-track dbx, Tascam 52 2-track dbx, (3) Tascam 3440 4-track dbx, Tascam 32 2-track dbx, (2) Sony PCM-501ES 2-track Noise Reduction Equipment: Technics RSB54, Sony TC-FX310, Tascam 133B balanced AV control track. Synchronization Systems: Fostex 4035, (2) Fostex 4030 syncros, Fostex 4010 SMPTE generator reader, Roland SBX-80 SMPTE-to-MIDI syncro. Echo, Reverb, & Delay Systems: (2) Yamaha SPX90, Yamaha REV7, ART DR1, (2) Yamaha 1500 delays. Other Outboard Equipment: Orban 414A compressor, (2) dbx 166 compressors, Yamaha 2030 graphic EQ. Microphones: (2) AKG 414, (2) Sennheiser 421, (4) Shure SM57, (2) Shure SM58, (2) Neumann U87. Monitor Amplifiers: (2) Yamaha 2250, Crown D500, UREI 6520 Monitor Speakers: (2) JBL 4424 Bi-Radials, (2) Yamaha NS-10, (2) JBL Control 1, (2) Altec Model 15, (2) ROR reference monitors. Musical Instruments: Yamaha DX7IIIFD, (2) Yamaha TX802, (2) Yamaha TX7, (2) Yamaha TX81Z, Roland 707, Roland D-550, Akai S900, Casio CZ-101, Stepp DGX MIDI guitar controller. Other MIDI Equipment: IBM w/30meg hard drive, Mac Plus w/20Meg hard drive. Video Equipment: (2) JVC 600 3/4", JVC 850 3/4", Sony 5600 3/4", Sony 5020 3/4", Panasonic 6800 1/2". Other: (2) Marron Carrel animation stands, computer drive 35mm, 360 digital typesetter, AB Systems roll video production. Rates: Video sweetening/audio production on request. Extras & Direction: We are producers for industrial theater, special events. Our in-house capabilities include concept, scripting, storyboards, graphics, typesetting, photography, special effects, video production, audio recording, MIDI studio and video sweetening. We also stage productions and will shoot on-location. Our video post capabilities include: A/B roll 3/4" editing and computer graphics generation. At AVI we are most concerned with the creative approach of our projects, and will produce creative results within the limitations of the most tightly scrutinized budgets. Our clients include: Bantam Publishing, Bozell, Jacobs, Kenyon & Eckhard, Chanel, Chial/Day, Chase Manhattan Bank, DDB Needham Worldwide, Doubleday Publishing, Geer Dubois, Liz Claiborne, McCann Erickson, National Geographic Society, NYNEX, Saatchi & Saatchi, Vogue Magazine, Young & Rubicam etc. Call for more information.



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New York, NY

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[16] **ACOUSTIC SPACES INC.**; HVM 6219, Kingston, NY 12401; (914) 331-1726. Owner: D. Vercelletto. Studio Manager: C. Wasserbach

[16] **ACTIVE SOUND**; also *REMOTE RECORDING*; 314 "C" St.; Boston, MA 02127; (617) 269-0104. Owner: Larry Lessard

[12] **ADD MUSIC INC.**; also *REMOTE RECORDING*; 160 E. 48th, New York, NY; (212) 486-0278. Owner: J. Bromberg

[16] **AIR SOUND RECORDING STUDIO**; 1116 Boylston St.; Boston, MA 02115; (617) 247-4186. Owner: Rick Kuethle, Glenn Lacey. Studio Manager: Don O'Brien

[16] **AIRPLAY**; 5 Ronald Ln.; Commack, NY 11725; (516) 499-2914. Owner: T. DeRenzo. Studio Manager: Mabet Herrera

[16] **ALLAN STUDIOS**; 21 Whitman Ave.; Syosset, NY 11791; (516) 921-6564. Owner: Allan Kashkin. Studio Manager: Allan Kashkin

[16] **ALTA VISTA MUSIC**; 77 Warren St.; New York, NY 10007; (202) 349-8095. Owner: Gregory Alper. Studio Manager: Todd Anderson

[16] **ALTERNATIVE CHOICE RECORDING**; 73 Webster Ave.; Paterson, NJ 07501; (201) 278-7995. Owner: Cindy Hearing. Studio Manager: Joy Kleister

[16] **ANTHEM PRODUCTIONS**; 901 Pine Valley Cir.; West Chester, PA 19382; (215) 431-4723. Owner: Charles Fisk. Studio Manager: Skip Hempsey

[12] **ARISTOTEL STUDIOS**; 37 Seneca Ave.; Emerson, NJ 07630; (201) 599-2635. Owner: Kevin Calnan. Studio Manager: Kevin Calnan

[16] **AUDIBLE SOUND COMPANY**; also *REMOTE RECORDING*; PO Box 20, Tufts St.; Medford, MA 02153; (617) 391-1988. Owner: Nat Hecht. Studio Manager: Nat Hecht

[16] **AUDIO RADIANCE**; also *REMOTE RECORDING*; 34 Hockanum Rd.; Hadley, MA 01035; (413) 584-1272. Owner: Chris Dixon. Studio Manager: Chris Dixon

[16] **AUDIO-TRACK SPECIALISTS**; also *REMOTE RECORDING*; 260 Ohio St.; Johnstown, PA 15902; (814) 539-4197. Owner: Robert J. Capotosto, Jr. Studio Manager: Robert J. Capotosto, Jr.

[16] **AUDIO WORKS**; 124 S. Beverly Dr.; Bricktown, NJ; (201) 840-1026. Owner: Nejat Bakin. Studio Manager: Patricia Bakin

[16] **AUVID 318**; also *REMOTE RECORDING*; PO Box 679; East Sandwich, MA 02537; (617) 888-3496. Owner: Daniel C. Frye. Studio Manager: Dan Frye, Deanne Kelley

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ABC RADIO NETWORKS
New York, NY

[16] **ABC RADIO NETWORKS**; also *REMOTE RECORDING*; 125 W. End Ave.; New York, NY 10023; (212) 887-2843. Owner: ABC Radio Network. Studio Manager: Tom Carr. Engineers: Dino Tortu, Mary Lou Grisell, Royce Froehlich, Angel Bourdon. Dimensions: Room 1: studio 23 x 22, control room 17 x 22. Room 2: studio 17 x 21, control room 17 x 12. Room 3-11: studio 10 x 15, control room 15 x 15. Mixing Consoles: (2) ABX-34 34 x 8, (11) Ward-Beck 12 x 4. Audio Recorders: Otari MTR-10 2- and 4-track, Otari MTR-90 16-track, Otari MX-80 16-track. Cassette Recorders/Duplicators: Studer A710, Telex 6120 duplicator, Ampex 3200 stereo duplicators. Noise Reduction Equipment: Dolby A, dbx. Synchronization Systems: BTX Shadow, Echo, Reverb, & Delay Systems: Lexicon 200 digital reverb, McCurdy digital delay. Other Outboard Equipment: dbx 90Q EQ, Lexicon 1200 time compressor/expander, UREI 1178 compressor/limiter, Aphex compeller, UREI 565 filter set, Studer CD player, Technics SL1025 turntables, ITC cart machine, Studer telephone hybrid, Gentner multi-line telephone hybrid. Microphones: E-V RE20, Telefunken U47, AKG C414EB. Monitor Amplifiers: Bryston 4B, Bryston 3B, Crown D75. Monitor Speakers: Rogers Studio One, Yamaha NS-10, JBL 4411, ADS. Video Equipment: Sony VO-5600 U-matic, Sony Beta VCR, Panasonic VHS VCR, Sony 2501 monitors, BTX Shadow, BTX Cypher. Other: Extensive sound effects libraries (recorded in stereo on compact disc).

piano, ARP Omni, Moog, Casio CZ-101 digital programmable synth, Fender tube amps, Ampeg tube amps. Rates: 16-track \$375/10 hrs., 8-track \$275/10 hrs.

[16] **BEDROOM STUDIOS**; 27 Newton Pl.; Irvington, NJ 07111; (201) 375-6633. Owner: Randy Burney. Studio Manager: Bill Irving

[12] **BENEDICT'S RECORDINGS**; also *REMOTE RECORDING*; Box 546, 15 Chapel St.; Sherburne, NY 13460; (607) 674-9219. Owner: Robert Charles Benedict. Studio Manager: Fredrick Fox.

[16] **BIRCH RECORDING STUDIO**; also *REMOTE RECORDING*; 113 W. Main St., Secretary, MD 21664; (301) 943-8141. Owner: Paul R. Birch. Studio Manager: Jeff Wanex.

[16] **BLACKSTONE RECORDING**; also *REMOTE RECORDING*; 325 W. 45th St., #407; New York, NY 10036; (212) 246-0430, ext. 407. Owner: Ed Campbell. Studio Manager: Jeff Rowe.

[16] **BYGOSH MUSIC RECORDING STUDIO**; RR #1; Brookfield, VT 05036; (802) 276-3393. Owner: Bobby Gosh. Studio Manager: Bobby Gosh.

[16] **C & C STUDIOS**; also *REMOTE RECORDING*; RD #1, Box 581-A; Glassboro, NJ 08028; (609) 881-7645. Owner: Ed Candelora, Jr. Studio Manager: Terri Candelora.

[16] **CANNON MIDWORKS**; also *REMOTE RECORDING*; 153 Cannon St.; Mount Carmel, CT 06518; (203) 288-7241. Owner: Vic Steffens Productions. Studio Manager: Vic Steffens. Engineers: Joe Boerst, Vic Steffens. Dimensions: Control room 21 x 12. Mixing Consoles: Allen & Heath System 8 24 x 8. Audio Recorders: MCI JH-100 16-track, Scully 280B 2-track, Tascam 2-track. Cassette Recorders/Duplicators: Denon, JVC Noise Reduction Equipment: Rocktron Hush II. Synchronization Systems: Atari 1040ST w/Hybrid Arts SMPTEmate Echo, Reverb, & Delay Systems: (2) Yamaha SPX90, MIDiverb II, ART 01A, (2) 1024 Effectron, Scholz Rockman delay. Other Outboard Equipment: (4) dbx 160 compressors, Audioarts parametric, Alembic tube preamp, (2) Scholz Rockmodules. Microphones: AKG 451, (4) Shure SM57, (2) Crown PZM. Monitor Amplifiers: BGW 750B. Sansui. Monitor Speakers: JBL 4311, Yamaha NS-10, Auratone. Musical Instruments: Casio CZ21 synth, (2) Yamaha TX7 modules, Roland 5550 sampler, Akai S612 sampler, Korg EX-800 synth, Ensoniq ESQM, Oberheim Matrix 6R, Alesis HR-16 drum machine, Allen & Heath impulse drum computer, Roland Octapad controller. Other MIDI Equipment: Atari 1040ST w/Hybrid Arts SMPTEmate, J.L. Cooper MSB+ MIDI switcher, Commodore 64 w/Passport interface, various sequencing and editing. Rates: Per project.

[16] **CASTLE BUILDERS**; also *REMOTE RECORDING*; 80 Spring St.; Catskill, NY 12414; (518) 943-3915. Owner: GDI. Studio Manager: Philip Passero.

[16] **CAT TRAX RECORDING**; Schenectady, NY 12306; (518) 356-4656. Owner: Joseph A. Saba. Studio Manager: Dawn DeBraccio.

[16] **CLACK SOUND STUDIOS, INC.**; 56 W. 45th St., 18th Fl.; New York, NY; (212) 575-5566. Owner: Tom Courtenay-Clack. Studio Manager: Laurie Krause.

[16] **CLARITY RECORDING**; Post Office Square, Main St.; Waterville, ME 04901; (207) 873-3911. Owner: Paul McCormick. Studio Manager: Michael Peppin.

[16] **C.M.A., INC.**; also *REMOTE RECORDING*; 130D E. Jefferson Blvd.; Deer Park, NY 11729; (516) 243-1212. Owner: Mark D'Agostino. Studio Manager: Mark D'Agostino.

[16] **C.M.A. INC.**; also *REMOTE RECORDING*; 25-98 36 St.; Long Island City, NY 11103; (718) 728-2547. Owner: Mark D'Agostino. Studio Manager: Michael King.

[16] **CODE 2 RECORDING STUDIO**; also *REMOTE RECORDING*; 57 Turgeon Ave., Dracut, MA 01826; (617) 957-5749. Owner: Bob Worthington. Studio Manager: Bob Worthington.

[16] **COMMUNITY COLLEGE OF THE FINGER LAKES**; Lincoln Hill; Canadaville, NY 14424; (716) 394-3500. Studio Manager: Frank Verget.

[16] **CONCEPTION RECORDERS**; 73 Bath St.; Ballston Spa, NY 12020; (518) 885-5228. Owner: Edward Carbone. Studio Manager: Edward Carbone.

[16] **CORPORATE STUDIOS**; 500 Canal St.; Bristol, PA 19007; (215) 785-3669. Owner: Sake Asta. Studio Manager: Vic Murray. Engineers: John J. Pollock. Dimensions: Room 1: studio 20 x 14, control room 14 x 12. Room 2: MIDI studio 14 x 12. Room 3: studio 10 x 8. Mixing Consoles: Sound Workshop Series 30 18 x 18. Yamaha 1204 12 x 4 x 2. Audio Recorders: Scully 288-16B 16-track 2"; Scully 280-2-2-track, Nakamichi DMP-100 2-track digital. Cassette Recorders/Duplicators: Nakamichi MR-2 duplicator, Aiwa L450. Noise Reduction

Equipment: dbx 166, Symetrix 522. Echo, Reverb, & Delay Systems: Yamaha SPX90, ART 1 digital reverb, (2) Korg sampling digital delays, Roland SDE-1000 digital delay. Other Outboard Equipment: (3) Symetrix noise gates, Ibanez graphic EQ, Ashly SC-66A parametric EQ. Microphones: (3) Sennheiser 421, Shure, E-V AKG, Neumann, Audio-Technica. Monitor Amplifiers: Crown Micro-Tech 600. Technics SA-103. Monitor Speakers: JBL 4312, Realistic Minimus 7. Musical Instruments: Roland 505 drum machine, Korg percussion box, Korg programmable digital drums, Roland D-50 synth, Roland JX-3P synth, Roland Juno-6 synth, Oberheim Xpander, Kurzweil MIDIboard w/Akai S900 sampler, Rickenbacker 4001 bass guitar. Other MIDI Equipment: Apple Macintosh Plus computer, Mark of the Unicorn, Professional Composer, Design Sound Designer, Intelligent Music Jam Factory M. Video Equipment: Sansui AV-99 audio/video processor, Beta and VHS VCRs. Rates: Call for rates.

[16] **COTTON HILL RECORDING**; also *REMOTE RECORDING*; RD #1, Cotton Hill Rd.; West Berne, NY 12023; (518) 872-2505. Owner: Ray Rettig. Studio Manager: Ray Rettig.

[16] **CREATIVE CUTS**; 76-46 Park Lane S.; Woodhaven, NY 11421; (718) 296-6015. Owner: Joseph Fusco. Studio Manager: Joseph Fusco.

[16] **CUMBERLAND HILL RECORDING STUDIO**; 150 Cumberland St.; Manchester, NH 03102; (603) 624-0417. Owner: Robert Pratte and Bros. Studio Manager: Robert Pratte.

[16] **DAC STUDIOS**; 192 Riviera Dr.; Toms River, NJ 08753; (201) 255-9444. Owner: Damian A. Cordisco. Studio Manager: Damian A. Cordisco.

[16] **DB STUDIOS**; PO Box 916; Bowie, MD 20715; (301) 464-0382. Owner: Dave Bort. Studio Manager: Dave Bort.

[16] **DE LANE PRODUCTIONS**; 176 Strasmer Rd.; Depew, NY; (716) 683-1367. Owner: Joe Palmer. Studio Manager: Joe Palmer.

[16] **DEREK STUDIOS**; also *REMOTE RECORDING*; 850 Main St., PO Box 304; Dalton, MA 01226; (413) 684-0198. Owner: Gregory Steele. Studio Manager: Gregory Steele.

[16] **DESTROY RECORDING STUDIO**; Albany Post Rd.; Wallkill, NY 12589; (914) 895-8397. Owner: Tom Destry. Studio Manager: Tom Destry.

[16] **DIGICUSTOM PRODUCTIONS**; New York, NY; (212) 316-1228. Owner: Ted Sabety. Studio Manager: Ted Sabety.

[12] **DOC-RCNY STUDIOS BOYEEEE**; 50-16 31st Ave., Ste. 5D; Woodside, NY 11377; (718) 728-0203. Owner: DOC-RCNY Must Rock Productions. Studio Manager: Ivan A. Rodriguez.

[16] **EASTWIND RECORDING**; 6820 Ellicott Dr.; East Syracuse, NY 13057; (315) 463-6759. Owner: Michael Jaffarian. Studio Manager: Phyllis McCorm.

[12] **THE EDGE**; 110 E. 23rd St., Studio 600; New York, NY 10010; (212) 677-2140. Owner: Bill Turley. Studio Manager: Dave Wonsey.

[16] **EDGEWOOD PRODUCTIONS**; #2 Edgewood Dr. Ext.; Tranter, PA 16154; (412) 646-1061. Owner: Howard P. McQuiston. Studio Manager: John Straussner.

[16] **ELECTRO-NOVA STUDIOS**; 342 Madison Ave.; New York, NY 10017; (212) 687-5838. Owner: Mark Z. Sydorak. Studio Manager: Roger Kanewski. Engineers: Mark Z. Sydorak, Richard Nagle, Alex Bundziak. Dimensions: Room 1: studio 28 x 17, control room 16 x 12. Room 2: studio 16 x 12, control room 16 x 15. Mixing Consoles: Roger Mayer 22 x 16 x 4 custom console, Studer 900 Series 12 x 4. Audio Recorders: Studer A80 MkIII 16-track, Studer A80 4-track, (3) Studer A810 2-track, Revox PR-99 MkII 2-track, (2) Revox HS-77 2-track, Ampex ATR-102 2-track. Cassette Recorders/Duplicators: Telex 6120 stereo duplicator w/11 slaves, (11) Proton decks. Noise Reduction Equipment: dbx 154. Synchronization Systems: Audio Kinetics Q.Lock 3.10. Echo, Reverb, & Delay Systems: AKG BX10 MkII, Lexicon PCM70 digital reverb, Lexicon PCM60, Lexicon PrimeTime DDL, Ursal Major Space Station, Eventide 910 Harmonizer w/keyboard, (2) Echoplex. Other Outboard Equipment: (2) UREI LA-3A leveling amps, UREI 1178 stereo limiter, (2) Roger Mayer limiters, UREI stereo parametric equalizer, UREI digital click, Eventide PS101 phase shifter, Mutron stereo flanger, (4) Roger Mayer noise gates, (4) Roger Mayer custom cue system w/8 x 2 mixer for each musician. Microphones: (2) Neumann U87, (2) Neumann KM84, Neumann U47 tube, (2) AKG C451, (2) AKG D1000E, AKG D202E, AKG D12, (2) E-V RE20, Beyer MC-736, (2) Beyer M-160 double ribbons, (2) Beyer M-500, (2) Beyer XIN, B&O stereo ribbon. Monitor Amplifiers: Yamaha P2200, Studer A68, Crown D75, HK-200, Dynaco 120/70. Monitor Speakers: Altec 9849B, Studer 2706, Toa, Auratone. Musical Instruments: Kurzweil 250 w/full Mac support, Akai S-900 sampler, Yamaha DX7, Casio CZ-101, (3) EML 101, EML-200, EML-416 sequencer w/polybox, Baldwin 6'3" grand piano, Moog Minimoog w/MIDI, Moog Opus 3, Hohner

D-6 clavinet, Fender Rhodes 73, Mellotron SM-400, Roland 305 drum machine, ARP DGX, Pearl drums. Video Equipment: (2) JVC 8250 3/4" U-matics, Sony 2860A U-matic. Other: Magna-Tech 2036 16/35mm dual mag machine w/60cps resolver and interlock, (2) NEC 650 CD players, (25) stock music libraries, over 15,000 sound EFXs. Rates: Rates upon request.

[16] **CHARLES ELLER STUDIOS**; 335 S. Union St.; Burlington, VT 05401; (802) 862-2605. Owner: Charles Eller.

[16] **EQUATOR MUSIC**; 299 Foxhill Rd.; Denville, NJ 07834; (201) 625-2390. Owner: Jon Amodeo. Studio Manager: Jon Amodeo.

[16] **E.S.S. MIDI**; 90 Shirley Ave.; Revere, MA; (617) 284-0707. Owner: Howard A. Cook, Gordon D. Hookalo. Studio Manager: Jim Davignon.

[16] **THE EXPLORER SUITE**; 65 Leigh St.; Framingham, MA 01701; (617) 877-2604. Owner: John Fannon. Studio Manager: John Fannon.

[16] **FANTASIA PRODUCTIONS**; 20 Thompson St.; Boston, MA 02136; (617) 364-6685. Owner: Michael Paul. Studio Manager: Earl E. Dimaculangan.

[16] **FAR & AWAY STUDIOS, INC.**; also *REMOTE RECORDING*; Box 63, RD 1; Chester, NY; (914) 294-7763. Owner: Far & Away Studios, Inc. Studio Manager: Jim Lynch.

[16] **FILMSPACE INC.**; also *REMOTE RECORDING*; 615 Clay Ln.; State College, PA 16801; (814) 237-6462. Owner: Tom Keiter. Studio Manager: Dawn Walnoha.

[16] **FISHBOWL PRODUCTIONS**; 89 Clinton St., Ste. 3; Everett, MA 02149; (617) 389-5816. Owner: Joe Miraglio. Studio Manager: Joe Miraglio. Engineers: Joe Miraglio, Mike Dobkowski, Bryan Croad. Dimensions: Room 1 studio 10 x 10, control room 16 x 25. Room 2 studio 3 x 5. Room 3 studio 2 x 7. Mixing Consoles: Tascam M-320B 20 x 4 x 2, Tascam M-30 8 x 4 x 2. Audio Recorders: Tascam 8516 16-track, Tascam 38 8-track, Tascam 2234SX 4-track, digital mixdown possible. Cassette Recorders/Duplicators: Tascam 234 4-track multi-track, Tascam 225 2-track, B.I.C. stereo Noise Reduction Equipment: dbx 8516 built-in, (2) dbx DX-40D Synchronization Systems: MIDI-lapse sync via SMPTE on SP12 or FSK from MSQ-700. Echo, Reverb, & Delay Systems: Yamaha SPX90, DeltaLab, MIDiverb, Rockmodule, Lexicons available, Vesta Fire Spring. Other Outboard Equipment: Vesta Fire stereo composer, noise gates, parametric and graphic EQs, patch bays, a wide range of other equipment. Microphones: Neumann, AKG, Shure, Sennheiser. Monitor Amplifiers: Ashly, Hitachi. Monitor Speakers: Realistic T-110, custom-made cabs, others available. Musical Instruments: Sequential Circuits Prophet-2000, Yamaha TX7, Casio CZ-101, Korg RK-100, Guild, Dean, Ibanez guitars, F. Besson trumpet, Cuesnon Flugelhorn, many more synths available. Other MIDI Equipment: Apple Macintosh 512/10Meg hyperdrive. Performer/Composer, Opcode editor/librarian, Sound Designer, Music Works interface, MSQ-700, Casio thru-box. Other: ThunderScan, Hayes 1200bd modem. Rates: We charge on a per project basis.

[16] **FISHTRAKS**; also *REMOTE RECORDING*; 62 Congress St.; Portsmouth, NH 03801; (603) 431-5492. Owner: T. Daly, B. Lawson. Studio Manager: Thomas M. Daly.

[16] **FM SOUND STUDIOS & SERVICES; DIV. OF MED/ART VIDEO & CINEMAGRAPHICS**; also *REMOTE RECORDING*; 5904 Char Leigh Cir.; Frederick, MD 21701; (301) 694-0541. Owner: Robert L. Medvee. Studio Manager: Robert L. Medvee.

[16] **40 WAX**; 386 High St.; (Jefferson Borden Mansion); Fall River, MA; (617) 679-1993. Owner: John A. Winters, James G. Winters. Studio Manager: Michael Crabtree.

[16] **FOUR STAR STUDIOS**; 412 W. Knowlton Rd.; Media, PA 19063; (215) 485-8604. Owner: Robert S. Freed. Studio Manager: Robert S. Freed.

[16] **FUN CITY STUDIOS**; 340 E. 22nd St.; New York, NY 10010; (212) 677-6032. Owner: Wharton Tiers. Studio Manager: Wharton Tiers.

[16] **GAMUT PRODUCTIONS, INC.**; also *REMOTE RECORDING*; Latrobe 30 Plaza; Latrobe, PA 15650; (412) 539-3211. Owner: Todd J. Wilkins. Studio Manager: Todd J. Wilkins. Engineers: T.J. Wilkins, Robin Leachman. Dimensions: Studio 20 x 19, control room 15 x 14. Mixing Consoles: Trident Series 70 28 x 16 x 24. Audio Recorders: Tascam 85-16 16-track w/dbx, Otari 5050-BII 1/2-track w/dbx, Pioneer RT701 1/4-track. Cassette Recorders/Duplicators: Technics RSB100, Dolby BC, dbx, Technics RST911 dubbing deck. Noise Reduction Equipment: dbx 150, Echo, Reverb, & Delay Systems: Yamaha SPX90II digital reverb and effects, Roland SDE-3000 programmable digital delay, Lexicon PCM41 digital delay, MIC-MIX XL-305 spring reverb. Other Outboard Equipment: Aphex Type C Exciter, Eventide H910 Harmonizer, Valley People Dyna-Mite, (2) Ashly SC50 limiters. Microphones: Crown

—CONTINUED ON THE NEXT PAGE

N O R T H E A S T

12&16 TRACK

STUDIOS

PZMs, AKG 535, Audio-Technica 33R, AKG D12E, Audio-Technica 813R, Shure, Altec. Monitor Amplifiers: Harman Kar-don Citation 19. Monitor Speakers: JBL 4411. Auratone. Musical Instruments: Roland TR-707 rhythm composer, Story & Clark acoustic piano. Rates: \$55/hr., \$475/block of 10 hrs. No set up charges

[12] **RAYGANTEK PRODUCTIONS**; also *REMOTE RECORD-ING*; 801 Rock Rimmer Rd.; Stamford, CT; (203) 968-0070. Owner: Ray Gantek. Studio Manager: Tacey Gantek (There-sia)

[16] **GARDEN GATE RECORDINGS**; PO Box 305; Green-field, MA 01302; (413) 773-5388. Owner: Pat & Tex LaMoun-tain. Studio Manager: Joseph Podlesny, Jr.

[16] **GELSIE RECORDING STUDIO PRODUCTION & MAN-AGEMENT INC.**; 92 N. Rte. 9W; Congers, NY 10920; (914) 268-5966. Owner: Dolores Gelsomine. Cathy Hammond Stu-dio Manager: Dolores Gelsomine. Engineers: Brenden Har-kins, Dolores Gelsomine. Dimensions: Studio 24 x 25, control room 16 x 15. Mixing Consoles: Soundcraft 2400 16 x 16 x 24. Audio Recorders: Ampex MM1000 16-track. Tascam 48 8-track, Otari 5050 2-track, TEAC A-2300S 2-track. Cassette Recorders/Duplicators: (2) Nakamichi MR-2. Noise Reduc-tion Equipment: (2) dbx 124, Dolby B and C. Echo, Reverb, & Delay Systems: Yamaha REV7, Yamaha SPX90, Korg SD-3000, Lexicon PCM60. Other Outboard Equipment: (2) Syme-trix comp/limiter/gate/expander/duck. Microphones: (4) Senn-heiser MD-421, (3) Sennheiser C-451E, AKG MD441, AKG C414/48, (3) Shure SM57 LC, Shure SM58 LC. Monitor Ampli-fiers: Carver PM200, (2) Peavey M2600, Phase Linear 750. Monitor Speakers: UREI 809, Auratone cubes, Toa 3-way. Musical Instruments: Yamaha DX7, Roland JX-3P, Casio CZ1000, Yamaha RX11, Yamaha OX7. Yamaha studio custom recording 5-piece drum kit, Sunn bass amp, Fender Twin Reverb amp. Rates: 2-track: \$20/hr; 8-track: \$25/hr. 16-track: \$35/hr. Rehearsal rooms: \$12/hr. Block rates available, Mas-tercard and Visa accepted.

[12] **GIVE ME A BREAK STUDIO**, 365 Canal St.; New York, NY 10013; (212) 966-5321. Owner: David Gervai. Studio Man-ager: David Gervai.

[16] **GLASSWING STUDIOS**; also *REMOTE RECORDING*; 6002 Ager Rd.; Hyattsville, MD 20782; (301) 559-3556. Own-er: Sales, Yarnall & Sales. Studio Manager: Shirley Goodness & Murphy

[16] **GOLD-TRAC RECORDING**; Rt. 2, Box 150-C; Cumber-land, MD 21502; (301) 724-3221. Owner: David L. White. Studio Manager: David L. White.

[16] **GRAND SOUND RECORDING STUDIO, INC.**; 1000 Val-ora St.; Pittsburg, PA 15220; (412) 921-1391. Owner: George J. Salopek. Studio Manager: Paul G. Stafura.

[16] **GRAYWOLFF PRODUCTIONS**; 349 W. Commercial St., Ste. 2450; Piano Works; East Rochester, NY 14445; (716) 381-4881. Owner: Curt DeWolff, Dave Hayden. Studio Man-ager: John Ebert.

[16] **GREEN VALLEY RECORDING**; RD #2, Box 281; Hughes-ville, PA 17737; (717) 584-2653. Owner: Richard & Alison Rupert. Studio Manager: Richard Rupert.

[16] **GROUND FLOOR RECORDING**; also *REMOTE RE-CORDING*; PO Box 2982; Poughkeepsie, NY 12603; (914) 471-6324. Owner: Jim & Theresa Osborn, Lou Varuzzo. Studio Manager: Jim Osborn. Engineers: Lou Varuzzo, Jim Osborn. Dimensions: Room 1. studio 13 x 18, control room 24 x 10. Room 2. studio 19 x 11. Mixing Consoles: Yamaha 1604 Mc Series 16 x 4, Ramsa WR-T820. Audio Recorders: Fostex B16-D 16-track w/AL-16 auto/cator, Revox PR99 MkII 2-track. Cassette Recorders/Duplicators: Sony TC-K555, Ya-maha MT44, BIC T-2, Yamaha K12000. Noise Reduction Equipment: dbx 150X Type I Echo, Reverb, & Delay Systems: Lexicon PCM60, Furman RV-1, Korg SDD-2000 digital delay, ADA D640 digital delay, Lexicon PCM70, Alesis MIDverb. Other Outboard Equipment: Valley People Dyna-Mite, Ashly SC50 peak limiter/compressor, Yamaha GQ1031 graphic equalizer, Rane AC22 active crossover, Rane HC6 head-phone amplifier, dbx 166 processor, Ashly SG35 quad gate, Barcus-Berry Electronics 802 processor. Microphones: (2) Audio-Technica AT 813R, (2) Shure SM57, Shure SM59, (2) Shure SM58, AKG B330BT, Shure SM78, AKG 414 ULS. Monitor Amplifiers: Yamaha P2200, Crown Micro-Tech 1000, Yamaha P2100. Monitor Speakers: Boston Acoustics A70, UREI 809, Auratone. Musical Instruments: Yamaha U3 piano, (2) Yamaha DX7, Yamaha TX7, Oberheim Matrix-6, (2) Casio CZ101. Casio AZI controller, Korg Poly-61, Yamaha RX11, Pearl DRX-1 electronic drums, Gretsch drums, (5) Zildjian cymbals, Korg AT-12 tuner. Rates: \$30/hr. in studio. Call for remote rates.

[16] **JOHN GUTH PRODUCTIONS**; 48 S. Franklin Ave.; Bergenfield, NJ 07621; (201) 385-7435. Owner: John Guth. Studio Manager: Brenda Harkin.

[12] **HATCH RECORDING STUDIO**; also *REMOTE RECORD-ING*; 6920 W. Lake Rd.; Fairview, PA 16415; (814) 474-1032. Owner: J.D. Kotyuk. Studio Manager: J.D. Kotyuk

[16] **HI-TOUCH STUDIOS/MUSICIANS NETWORK**; also *REMOTE RECORDING*; 10200 Owen Brown Rd.; Columbia, MD 21044; (301) 596-6612. Owner: N.B. Tharp

[16] **HIGHLAND STUDIOS**; also *REMOTE RECORDING*; 5 W. Pittsburgh St.; Delmont, PA 15626; (412) 468-6661. Owner: Highland Studio Associates. Studio Manager: Karen A. Gustaf-son

[16] **ICE ASSOCIATES, INC.**; also *REMOTE RECORDING*; Ste. LL-40, One Bala Plaza; Bala Cynwyd, PA 19004; (215) 668-0714. Owner: Jerry Manard; Studio Manager: Sandy Martin.

[12] **IN FULL EFFECT, BOYEEE**; 50-16 31st Ave., #5D; Woodside, NY 11377. Owner: RCNY Must Rock Productions. Studio Manager: DOC-RCNY

[16] **IN SYNC RECORDING**; 211 W. 79th St., New York, NY 10024; (212) 496-2636. Owner: In Sync Productions, Inc. Stu-dio Manager: Frank Manzella, Joe Manzella

[16] **INSATIABLE PRODUCTIONS**; 86 Creeklocks Rd.; Ros-endale, NY 12472; (914) 338-5271. Owner: Albin Zak. Studio Manager: Albin Zak

[16] **INSPECT BY NINE**; also *REMOTE RECORDING*; 212 Kenilworth Rd.; Ridgewood, NJ 07450; (201) 652-5158. Own-er: Robert Frazza. Studio Manager: Bill DeMarco

[16] **ISLAND SOUND CO.**; 168 Railroad St.; Huntington Sta-tion, NY; (516) 423-3246. Owner: John H. Hochuli III. Studio Manager: Bob Spencer

[16] **JANGLES BROADCAST JINGLES**; also *REMOTE RE-CORDING*; 1 Knight St.; Rochester, NH 03867; (603) 335-1980. Owner: Bob Meehan. Studio Manager: Dave Kimball

[16] **JK'S UNDERGROUND RECORDING**; also *REMOTE RECORDING*; 800 Surrey Dr.; East Meadow, NY 11554; (516) 483-9747. Owner: John Kutkowski.

[16] **JUNKER ASSOCIATES**; also *REMOTE RECORDING*; 55 Purdue Dr.; Milford, MA; (617) 473-9101. Owner: Jeffrey Stephen Junker. Studio Manager: Edward Noonan.

[16] **KENNEDY MUSIC AND RECORDING**; 5253 Montour St.; Philadelphia, PA 19124; (215) 533-2380. Owner: David H. Kennedy. Studio Manager: David Kennedy.

[16] **LA GRANGE STUDIOS**; 6315 LaGrange Ln.; Baltimore, MD 21212; (301) 377-7705. Owner: Stephen F. Mace. Studio Manager: Stephen F. Mace

[16] **CHARLES LANE STUDIOS**; also *REMOTE RECORD-ING*; Seven Charles Ln.; New York, NY 10014; (212) 242-1479. Owner: Michael F. Lynch. Studio Manager: Cliff K. Petrol

[16] **LAUGHING DOG PRODUCTIONS INC.**; 80 Van Duzer St.; Staten Island, NY 10301; (718) 448-1026 (office); (718) 720-9497 (studio). Owner: Bill Donnelly. Studio Manager: Bill Donnelly.

[12] **LE COP STUDIO**; 2308 Mott Ave.; Far Rockaway, NY 11691; (718) 337-6898. Owner: Melvin Doby. Studio Manager: Mike Bordoy

[16] **LEASH & ASSOCIATES, INC.**; PO Box 3098; York, PA 17402; (717) 755-5288. Owner: Mike Leash. Studio Manager: Dave Sansoucie.

[16] **LEDGE VU MEDIA**; 23 Washington Rd.; Cromwell, CT 06416; (203) 635-7303. Owner: Mark & Donna Zampino. Studio Manager: Donna Zampino.

[12] **LEGEND RECORDING**; RD #1, Box 110; Thompson-town, PA 17094; (717) 463-2632. Owner: Loren A. Nipple. Studio Manager: Loren A. Nipple.

[16] **MICHAEL LEVINE'S STUDIO**; 36 W. 38th St., 5th floor; New York, NY 10018; (212) 354-4125. Owner: Michael Levine. Studio Manager: Claire Nelson.

[16] **LION'S DEN RECORDING**; 242 W. 30th St., Ste. 11E; New York, NY; (212) 695-8140; (212) 695-8141. Owner: Bob Crawford, Josef Armillas. Studio Manager: Nikki Faison.

[16] **LIPS MUSIC/THE LOFT**; also *REMOTE RECORDING*; 84 Kraft Ave.; Bronxville, NY 10708; (914) 961-9637. Owner: Alan Hemberger. Studio Manager: Eddie Murphy.

[16] **LIVE SOUND PRODUCTIONS RECORDING STUDIOS**; 414 Walnut Dr.; Annapolis, MD 21403; (301) 269-8008. Owner: Leslie Louis Lentz. Studio Manager: William Cole.

[16] **LIVEWIRE RECORDING**; PO Box 561; (Long Branch Asbury Park area); Oceanport, NJ 07757; (201) 229-2309. Owner: Livewire Audio. Studio Manager: Mick Seeley

[16] **LOCATION SOUND RECORDING**; also *REMOTE RE-CORDING*; 32 Beverly Dr.; Depew, NY; (716) 684-6307. Owner: Paul Kriedeman. Studio Manager: Paul Kriedeman

[16] **LOUDVILLE STUDIO**; also *REMOTE RECORDING*; PO Box 823; Easthampton, MA 01027; (413) 527-3201. Owner: Bruce Seifried.

[16] **"MAD RIVER" STUDIO**; Box 181; Waterville Valley, NH 03215; (603) 236-8230. Owner: Leonard E. Emery. Studio Manager: Leonard E. Emery

[16] **MADISON PARK PRODUCTION**; also *REMOTE RE-CORDING*; 39 E. 30 St.; New York, NY 10016; (212) 213-4817. Owner: Detroit Northern High. Studio Manager: Brooks Clyae

[16] **MAKIN TRACKS**; 75 Summer St.; Chelmsford, MA 01824; (617) 256-4051. Owner: Hank Rowe. Studio Manager: Hank Rowe

[16] **MANHATTAN DIGITAL RECORDING STUDIOS, INC.**; also *REMOTE RECORDING*; 235 W. 56th St., Ste. 16-P; New York, NY 10019; (212) 262-3570. Owner: Nick Armington, Lars Lofas. Studio Manager: Nick Armington, Lars Lofas.

[16] **MAS SOUND PRODUCTIONS**; 29 Franklin Ave., Oak-ville, CT 06716; (203) 274-1972. Owner: Martin A. Swiatek. Studio Manager: Martin A. Swiatek. Engineers: Martin Swiatek, Chester Rajkowski, Michael Shea. Dimensions: Studio 17 x 13, control room 7.5 x 14.5. Isolation booth 6 x 10. Mixing Consoles: Tascam M520 20 x 8 x 2. Audio Recorders: Fostex B16D 16-track, Tascam 32 2-track. Cassette Recorders/Du-plicators: Technics RS-B11W, Nikko ND-620, Mitsubishi DT-7. Technics RS-T920 Noise Reduction Equipment: Dolby Internal, dbx 150X Type I Echo, Reverb, & Delay Systems: Yamaha SPX90, Ibanez SDR-1000, Ibanez HD-1000. Other Outboard Equipment: Yamaha 2020 comp/limiter, custom Buss controller, Tascam PB-32W, (4) Furman PB-40 Micro-phones: E-V 666, (3) E-V ND408, (3) Shure SM57, Shure SM58, Shure 55S, (2) Toa K1, (2) AKG D200E, AKG D112, Sony ECM-23F. Monitor Amplifiers: Carver PM-200, (2) Rane HC6. Monitor Speakers: (2) E-V Sentry 100A, (4) Koss K-6X plus. Precept PH-100. Musical Instruments: Roland JX3P, Ensoniq SDP-1, CB-700 5-piece drum set, Guild A65 acous-tic guitar, Crate CR60 amp, Kustom K200B bass amp, Kustom bass cabinet w/(2) 12" speakers, Kustom 1 Bass amp. Rates: \$25/hr. Block rates available.

[16] **MASQUE SOUND**; also *REMOTE RECORDING*; 331 W. 51 St.; New York, NY 10019; (212) 245-4623. Owner: Masque Sound & Recording Corp. Studio Manager: John Kilgore. Extras & Direction: Masque Recording. "New York's premier sound effects house" (*Mix* magazine) has been in business since 1936, when it began providing stock and custom record-ed sound effects for Broadway shows. Since then, our busi-ness has expanded to include industrial, advertising, radio, TV, music industry, film and video clients. In fact, you name it—we've probably done production work on it. We have a huge library of commercial and custom sound effects and some of the best engineering talent in the business headed up by John Kilgore, award-winning recording engineer and sound designer. We specialize in creative solutions to your sound effects and production problems. Call for our competi-tive rates.

[16] **MASTER AUDIO PRODUCTIONS, INC.**; also *REMOTE RECORDING*; 514 Fairmount Ave.; Chatham, NJ 07928; (201) 635-0140. Owner: Glenn Morgan. Studio Manager: Glenn Morgan.

[16] **MCE RECORDING STUDIOS**; also *REMOTE RECOR-DING*; 467 State St.; Schenectady, NY 12305; (518) 382-1762. Owner: Mark C. Ernst.

[16] **MELNY MUSIC**; 5 Foxglove Ln.; West Henrietta, NY; (716) 334-5574. Owner: Paul W. Melnychuck. Studio Man-ager: Paul W. Melnychuck.

[16] **MIDIMATE STUDIOS**; 5 Hampshire Ct.; Essex Junction, VT 05452; (802) 879-4327. Owner: Tracy L. Lord. Studio Manager: Tracy L. Lord.

[16] **MIDNIGHT MODULATION**; 2211 Pine Ln.; Saugerieries, NY 12477; (914) 246-4761. Owner: Michael Bitterman. Engineers: Michael Bitterman, Dave Cook. Dimensions: Studio 20 x 20, control room 10 x 8. Mixing Consoles: Sound Workshop 30. Audio Recorders: Tascam 85-16B 16-track, Tascam 80-8 8-track Otari 5050B 2-track, Sony PCM-501 2-track digital. Cassette Recorders/Duplicators: Tascam 122 2-track Echo, Reverb, & Delay Systems: Ursa 8 x 32 digital reverb, Lexicon PCM41 digital delay, Effectron 1024, Marshall Time Modulator, Yamaha REV7, Yamaha SPX90. Other Outboard Equipment: dbx 160X limiter/compressor, UREI 1176LN limiter/compressor, Marshall Time Modulator, Valley People DynaMite, Orban 622B parametric EQ, Aphex Aural Exciter. Microphones: (2) Neumann U87, E-V RE20, (2) Sennheiser 421U, (2) Shure SM57, (2) Shure SM81, Sony ECM-33, Sony ECM-250, AKG 414EB/P48, RCA 77DX, Crown P2M. Monitor Amplifiers: BGW 750B, Symetrix Monitor Speakers: JBL 4411, Klipsch Cornwall, Toa cubes, Yamaha NS-10. Musical Instruments: Yamaha grand piano, ARP 2600, Linn computer, Roland Super Jupiter, Yamaha CX5M computer, Akai S900 sampler, Yamaha DX7IID. Video Equipment: VHS documentation of recording session (call for rates). Rates: Call for deals. Extras & Direction: We offer full production services. We are songwriters and musicians and we can produce a session or album for you. We offer arrangers and musicians to fit your needs. Our new "California Room" serves many purposes and we know you'll find Midnight Mod a fun place to work. We have only raves about our studio—our clients are our best sponsors. The most beautiful and relaxed studio in the Hudson Valley has had the top people record here. We have available the finest name musicians in Woodstock for your session. John Hall, The Band, The Fugs, Jules Shear, Arnie Traum, NRBQ, John Sebastian and Gary Burke are just a few of our recent activity. The key to Woodstock recording is eclecticism—all styles from jazz-folk-new wave-rock-cabaret are all handled with individual style. We are here to service the songwriters and musicians. Our track record has proven this.

[16] **MIRROR SOUND STUDIOS**, also REMOTE RECORDING; 1731 Cinnaminson Ave.; Cinnaminson, NJ 08077; (609) 829-9413. Owner: Ken Fordyce. Studio Manager: Thomas Bitzer. Engineers: Jon Udell, Ken Fordyce. Mixing Consoles: Soundcraft Series 600 40 x 8. Audio Recorders: Tascam MS-16 16-track w/autolocator, Technics RS-1500 2-track Cassette Recorders/Duplicators: (2) Sony TC-K555, Marantz PMD-200, (2) TEAC V-437C. Noise Reduction Equipment: dbx 150 Echo, Reverb, & Delay Systems: Lexicon PCM70 w/3.0 software, Yamaha REV7, DeltaLab ADM 1024, Roland

SRV-2000, Yamaha SPX90II, Eventide instant flanger. Other Outboard Equipment: dbx 160, dbx 166, Symetrix 522, Orni Craft GT4, Orban 621B parametric EQ, Valley People DynaMite, BBE 402 Maxie. Microphones: (2) AKG 451EB, Neumann KM84, E-V RE20, (3) Sennheiser MD-421, (2) Shure SM57, AKG 224, AKG D-2000E, Shure PL9, E-V 660, (3) Crown P2M, AKG C414EUBS. Monitor Amplifiers: BGW 7000B, Crown DC150. Monitor Speakers: JBL 4313, Yamaha NS-10. Musical Instruments: Roland S-550 sampler, Yamaha DX7, Roland Octapads, Korg CX-3, Roland MC-500, Roland TR-707, Fender guitar amps, Roland guitar amps, Music Man HD120, Ludwig drums, Gibson, Fender, Ibanez guitars. Rates: \$35-\$50/hr

[16] **MJK MAJIC STUDIO**, 110 Court St., Keene, NH 03431; (603) 357-7277. Owner: Michael Kirtisy, Robert Musso. Studio Manager: Michael Kirtisy

[16] **MOONSTRUCK PRODUCTIONS**; PO Box 18364; Pittsburgh, PA 15236; (412) 653-6666. Owner: John W. Puckett. Studio Manager: Michael Lutz

[16] **MUSIC FACTORY ENTERPRISES, INC.**, also REMOTE RECORDING; PO Box 613; Oaks, PA 19456; (215) 825-7557. Owner: Jeffrey Calhoon. Studio Manager: Jeffrey Calhoon

[16] **MUSITECH PRODUCTIONS**; 115 Newbury St., Ste. 402; Boston, MA 02116; (617) 536-5262. Owner: Peter Bell, Peter C. Johnson. Studio Manager: Joe Zobkw

[16] **NERAN STUDIO**, also REMOTE RECORDING; 55 Old Field Rd.; Huntington, NY 11743; (516) 673-7297. Owner: Neran Productions. Studio Manager: Ann Carpenter

[16] **NEW LONDON COUNTY RECORDING ARTS**, also REMOTE RECORDING; 229 Pequot Trail; Pawcatuck, CT; (203) 599-5293. Owner: Ron Drago. Studio Manager: Red T. Cook

[16] **NINE PINES RECORDING STUDIO**; 1729 Olean Rd., South Wales, NY 14139; (716) 652-3750. Owner: Paul J. Rich. Studio Manager: Bill E. Bakker

[16] **NOISE NEW YORK**, JAF Box 1187; New York, NY 10116; (212) 334-4134. Owner: Shimmy Disc Records/Kramer. Studio Manager: Nicholas Selby

[16] **NORTHEAST SOUND STUDIO**, also REMOTE RECORDING; PO Box 208; West Newton, MA 02165; (617)

894-2973. Owner: Pamela Mankske. Studio Manager: Gary Smith

[16] **NYETIMBER STUDIOS ANNAPOLIS**; PO Box 818; Severn, MD 21144; (301) 269-1356. Owner: Paul Weager. Studio Manager: Gay Santelmann

[16] **OAK GROVE RECORDING STUDIO**, also REMOTE RECORDING; 65 Clinton St.; Malden, MA 02148; (617) 321-1017; (617) 387-8650. Owner: Emenee Productions. Studio Manager: Emir Galev.

[16] **OAKWOOD RECORDING**, Rt. 519; Milford, NJ 08848; (201) 995-2824. Owner: Rob Attinello. Studio Manager: Rob Attinello

[16] **OMNI AUDIO VIDEO**, also REMOTE RECORDING; 580 8th Ave.; New York, NY; (212) 869-3990. Owner: Pat Jaques. Studio Manager: Pat Jaques

[16] **ONE-SHOT PRODUCTIONS**, also REMOTE RECORDING; 2264 E. Scenic Dr.; Bath, PA 18014; (215) 746-0151. Owner: Dusty McCollum. Studio Manager: Dusty McCollum

[16] **OPEN ROAD RECORDING**, also REMOTE RECORDING; 7601 McNamara Dr.; Glen Burnie, MD 21061; (301) 761-1111. Owner: Graig & Villana Greco. Studio Manager: Jim Fowler. Engineers: Graig Greco, Dave Austin, Paul Stramella. Dimensions: Studio 22 x 12, control room 14 x 11. Mixing Consoles: Allen & Heath CMC32 32 x 24. Audio Recorders: Fostex E16 16-track, Fostex E2 2-track, Sony Beta Hi-Fi w/D-to-A converter. Cassette Recorders/Duplicators: (2) Sony 700-ES Noise Reduction Equipment; Dolby 18 channels. Synchronization Systems: Fostex 4035 Echo, Reverb, & Delay Systems: (2) Ibanez SDR-1000, Yamaha REV7, Yamaha SPX90, Eventide H910, Lexicon Prime Time, Roland SDE-2500, (2) Korg SDD-2000. Other Outboard Equipment: Barcus-Berry Electronics 402, (2) Yamaha 1027, UREI 946, (2) dbx 160, dbx 166, Sharp DX110, Rane HC6, (8) Valley People limiter/gates, Fostex 4050 autolocator. Microphones: (2) Neumann TLM170, (2) Neumann U87, Neumann U67, Neumann U47, (4) Neumann KM85, (2) AKG D12, (4) AKG 414EB, (2) AKG 460, (2) E-V RE20, (4) Sennheiser 421, Sennheiser 409, too many additional dynamic mics to list. Monitor Amplifiers: BGW 8000, Crown DC-150A. Monitor Speakers: Toa 312ME, Auratone 5C. Musical Instruments: Roland RD-1000 electric grand piano, Kawai R100 drum machine, Yamaha DX7. Other

—CONTINUED ON THE NEXT PAGE

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the "extra hands" for engineers with a lot on their hands.

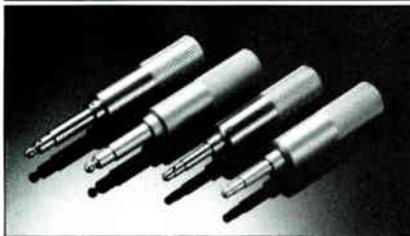
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And MidiMation works the way you do. Don't just take our word for it — H&SR magazine, in their NOV. '87 review, said — "... the VCAs are incredibly transparent ... JLCooper has produced a winner here ... easy to learn, clean and invisible even to first-time users. The joys of automated mixing ... you'll wonder how you ever got by before."

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12&16 TRACK

STUDIOS

—CONTINUED FROM THE PREVIOUS PAGE

MIDI Equipment: Adapt sampling system, Allen & Heath CMI64 MIDI automation Video Equipment: (2) Sony video cams, (2) color monitors Other: Atari ST computer Rates: \$15/hr

[16] **PACIFIC APPLE STUDIO**; 3155 Broadway, #7, New York, NY; (212) 662-5078. Owner: Aaron Loo Studio Manager: Aaron Loo

[16] **PARADOX PRODUCTIONS, INC.**; 50 Anna Ct., Gaithersburg, MD 20877; (301) 869-9122. Owner: Corporation Studio Manager: Mark L. Crowe

[16] **PERSIA SOUND STUDIOS**; also *REMOTE RECORDING*; 378 Bement Ave., Staten Island, NY 10310; (718) 816-6384. Owner: Chris Voller Studio Manager: Elizabeth Voller

[16] **THE POLYGON RECORDING & PROMO COMPANY**; 6305 Walton Ave., Pennsauken, NJ 08109; (609) 662-7619. Owner: Robert Federici, Michael Fortuna Studio Manager: Michael Fortuna, Robert Federici

[16] **POLYMEDIA INC.**; only *REMOTE RECORDING*; 91 Newbury St., Boston, MA 02116; (617) 424-1090. Owner: David Kowal Studio Manager: Barbara Murphy, Stephen Puopolo

[16] **POS RECORDING**; PO Box 1211; Medford, NJ 08055; (609) 953-9650. Owner: Dante Guzzi Studio Manager: Paul Edwin Long

[16] **P.P.I. RECORDING**; 147 W. 33rd St., #308; New York, NY 10001; (212) 279-1631. Owner: Chip M. Fabrizi Studio Manager: Chip M. Fabrizi

[16] **Q DIVISION, LTD.**; 443 Albany St.; Boston, MA 02118; (617) 542-0081. Studio Manager: Mike Denneen, Jon Lupfer

[16] **RAVEN SOUND**; 2617 Peach St., Erie, PA; (814) 456-0331. Owner: Buck Hinkle Studio Manager: Phil Hooba

[16] **RECORDING AT AKINOM**; also *REMOTE RECORDING*; 700 Wood St.; Pittsburgh, PA 15221; (412) 243-3074. Owner: Daniel B. Gaydos Studio Manager: Daniel B. Gaydos

[16] **REDSNEAKER STUDIO**; Carpenter Rd.; Hopewell Junction, NY 12533; (914) 221-4869. Owner: Michael Ginese Studio Manager: Michael Ginese

[16] **REEL SOUND STUDIOS, INC.**; also *REMOTE RECORDING*; PO Box 309; Whitehouse, NJ 08888. Owner: David Wolman

[16] **REEVES AUDIO RECORDING**; 21 Primrose Ave.; Yonkers, NY 10710; (914) 793-6496. Owner: Jim Reeves Studio Manager: Jim Reeves. Engineers: Jim Reeves. Dimensions: Studio 20 x 16, control room 12 x 15. Mixing Consoles: Studiomaster II 32 x 16 x 2 x 8 FX sends w/48 inputs in mixdown, 4-band parametric EQ, w/586 point patch bay. Audio Recorders: Fostex B16D 30 ips 1/2" w/Dolby C and Applied Microsystems AL-16 autolocator, (2) Ampex AG-440 2-track 1/4", Tascam 7030 2-track 1/4" Cassette Recorders/Duplicators: Kenwood KX2060 3-head, (2) Kenwood KX1030 3-head. Noise Reduction Equipment: Dolby C 16-channel. Echo, Reverb, & Delay Systems: Yamaha REV7 digital reverb, Yamaha SPX90 digital reverb, Korg DRV-1000 digital reverb, Yamaha D1500 digital delay, Effectron ADM 1020 digital delay, Lexicon Prime Time 93, Korg SDD-2000 sampling digital delay. Other Outboard Equipment: Eventide H910 Harmonizer, Aphex Aural Exciter, (2) MXR flangers, (6) Roger Mayer RM-68 noise gates, (2) MXR mini limiters, dbx 160 limiter, (2) dbx 160X limiter, (2) dbx 263 de-essers, assorted graphic equalizers, dbx 166 dual compressor/expander. Microphones: Neumann U67 tube condenser, Neumann U87 FET condenser, Neumann KM84 condenser, Sennheiser 441, (2) E-V RE20, (10) Shure SM57, (2) Shure SM58, AKG D224E, AKG D58E, (2) Crown P2M plate mics, Beyer 160N, (2) Countryman 85 FET DI, (6) Sescam SM-10 DI, assorted transducers. Monitor Amplifiers: Crown DC-300, Marantz 16, (2) Kenwood. Monitor Speakers: Aitec B48A control room monitors, Visonic David 8001 near-field monitors, (8) Auratone 3C, Fostex T20, AKG 141 headphones. Musical Instruments: Weber 6' grand acoustic piano, Roland D-50 linear synthesizer, Casio CZ-101 synth, (2) Oberheim DMX drum machines,

Ludwig 5-pice drum kit w/Zildjian cymbals, Fender Deluxe guitar amp, Ampeg B-15 bass amp. Video Equipment: Sony U-matic 1/2" video cassette playback, JVC HR2200U 1/2" VHS, DuMont 1/2" stereo VHS, Panasonic WV3300 color camera. Other: Separate vocal booth, drum booth, piano room and guitar room for optimum isolation. Rates: \$35/hr. Extras & Direction: We are pleased to introduce the many services that Reeves Audio Recording provides to New York's growing communications industry. Reeves Audio Recording is more than just a studio. It is a total audio services organization with more than 25 years of experience in every type of audio production. From pre-production planning to post-production... we will guide you every step of the way. We look forward to working with you and cordially invite you to visit our modern facilities and hear what we can do for you. Reeves. Where sound dictates service. Entertainment industry credits (partial listing) ZZ Top, Johnny Winter, Lou Reed, Gregg Allman, Mott the Hoople, Patti Smythe and Scandal, Manhattan Transfer, Martin Mull and John Davidson Industrial/commercial credits (partial listing) Wang Computers, "Matchgame-Hollywood Squares theme," Technics, Bayer Aspirin, Colecovision, Consumer Reports magazine, Crossroads theme, WPIX-TV "11 Alive," and WABC-TV's USFL Football theme. Services offered: complete 16-track studio production for albums, demos, jingles and radio/TV soundtracks. Additional services offered: mobile engineering, "Live" PA mixing, technical audio design and maintenance and music video demos

[16] **JOE RENZETTIS STUDIO**; 534 Old Forge Rd.; Upper Black Eddy, PA 18972; (215) 294-9281.

[16] **ROAR PRODUCTIONS INC.**; also *REMOTE RECORDING*; 6655-H Dobbin Rd., Columbia, MD 21045; (301) 596-2600. Owner: Steven Rosch. Studio Manager: Gary Zeichner

[16] **RODEL AUDIO**; 1028 33rd St. NW; Washington, DC; (202) 338-0770. Owner: Rodel Productions Inc. Studio Manager: Renate Funk

[16] **ROUND SOUND RECORDING STUDIO**; also *REMOTE RECORDING*; RR 2, Box 111-C, Cresco, PA 18326; (717) 595-3149. Owner: Tommy Lewis, Jr. Studio Manager: Tommy Lewis, Jr.

[16] **SABER SOUND SYSTEMS, INC.**; 18 Dillon Ave.; Port Jefferson Station, NY; (516) 928-7974. Owner: Shareholders Studio Manager: Allen Varela

[16] **SAINTS AND SINNERS SOUND STUDIO**; 432 Western Ave.; Albany, NY 12203; (518) 454-5278. Owner: College of St. Rose Studio Manager: Mary Anne Nelson

[16] **SANCTUARY RECORDING STUDIO**; 31-A Roseland Ave.; Caldwell, NJ 07006; (201) 228-4084. Owner: Rich Tozzi, Vito Capurso. Joe Borges. Studio Manager: Rich Tozzi

[16] **SANMAN PRODUCTIONS, INC.**; PO Box 7018, 17 Terrace Ave., West Orange, NJ 07052; (201) 669-8499. Studio Manager: Sandy Winnerman. Engineers: Sandy Winnerman, Ed Dougherty, Dave Garfinkle. Dimensions: Studio 18 x 11, control room 19 x 14. Mixing Consoles: TAC Scorpio 24 x 16. Audio Recorders: Otari MX-70 16-track, Otari MkIII 2-track, Fostex E22 2-track. Cassette Recorders/Duplicators: Nakamichi MR1 Noise Reduction Equipment; (8) dbx 180A Type 1. Synchronization Systems: Southworth Jambox 4+ Echo, Reverb, & Delay Systems: Lexicon PCM70, Lexicon PCM95 Prime Time, Roland DEP-5, Alesis Xtc, Alesis MIDiverb, MXR 1500. Other Outboard Equipment: Korg DVP-1 digital voice processor, dbx 166 stereo compressor/gate, (2) Valley People Max EQ 4-band parametric EQ, (4) Valley People Kepex II keyable expander/gates, (2) Valley People Gain Brain II keyable compressors, dbx 165A keyable compressor/limiter, Valley People Dyna-Mite stereo limiter/gate, (2) White 4650 1/3-octave 28-band active EQ, DOD SP11 aural enhancer. Microphones: AKG tube, (2) AKG C414EB, AKG C460B, (3) Sennheiser MD-421, Sennheiser MD-441, Sennheiser MD-409U3, E-V RE20, (2) Ramsa WM8150, Crown P2M, (2) Shure SM57 Monitor Amplifiers: Crown PS-400, Crown Micro-Tech 1000, Crown D150A, Peavey M2600. Monitor Speakers: (2) JBL 4425, (2) E-V Sentry 505, (2) Yamaha NS-10M, (2) Toa 22ME. Musical Instruments: Gibson Les Paul custom guitar, Pedulla fretless bass, Guild Pilot 5-string bass, Kurzweil 250 digital sampling keyboard, Alesis HR16 drum machine, Yamaha TX81Z synth module FM. Other MIDI Equipment: Apple Mac Plus, Southworth MIDI patch sequencer. Other: Groove Tube preamp for bass, Marshall Studio 15 guitar amp, Fender Twin Reverb guitar amp, Scholz Rockman X100 stereo guitar processor, Scholz Rockman bass. Rates: \$30/hr. Block rates available

[16] **SCENARIO SOUND**; also *REMOTE RECORDING*; PO Box 277; Weymouth, MA 02190; (617) 479-4023. Owner: Paul Santo. Studio Manager: Paul Santo

[16] **SCHEMBRIVISION**; also *REMOTE RECORDING*; 2156 Story Ave.; Bronx, NY; (212) 863-2986. Owner: Salvador Schembri. Studio Manager: Sal Schembri Jr.

[16] **SEA TRACKS RECORDING**; Post Office Square, Box 1147; Orleans, MA 02653; (617) 255-8063. Owner: James Giberi, Robert Tucker. Studio Manager: James Giberi

[16] **SECRET SOUND**; 804 Bengies Rd.; Baltimore, MD 21220; (301) 391-1568. Owner: John Grant. Studio Manager: John Grant, Renee Grant. Engineers: John Grant. Dimensions: Room 1: studio 22 x 13, control room 12 x 13. Room 2: studio 6 x 13. Mixing Consoles: Tascam M520 2x8, Tascam M1 8 x 2. Audio Recorders: Tascam MS-16 16-track w/autolocator/remote. Tascam Model 48 8-track, Tascam Model 32-2B 2-track w/remote. Cassette Recorders/Duplicators: (3) Technics RSM-18. Noise Reduction Equipment: (2) DX8Bds (for 16-track), (2) DX4D (for 8-track), dbx 150 (for 2-track). Echo, Reverb, & Delay Systems: Yamaha REV7, (2) Yamaha SPX90, Lexicon PCM41, MXR 1500, Efectron III, DOD stereo flanger/doubler. Other Outboard Equipment: Symetrix 544 4-channel gate, GateX 4-channel gate, Symetrix stereo 4-band parametric EQ, Furman PQ3 mono 3-band parametric EQ, Yamaha CL2020 stereo compressor/limiter, Biamp QL-4 4-channel limiter, Aphex Type C Aural Exciter, Microphones: Sennheiser M-441, (2) Sennheiser M-421, AKG D12E, Sennheiser M-416, (4) Shure SM57, Shure SM58, Sony ECM-100 condenser, E-V PL96. Monitor Amplifiers: QSC 1200 (control room), JVC headphones. Monitor Speakers: (2) JBL 4410 (control room), (2) Pioneer HPM40 (studio), assorted headphones by Foxtex, Sennheiser, AKG. Musical Instruments: Ludwig 5-piece drum kit, Ibanez artist elec. guitar, Ibanez Roadstar elec. guitar w/EMG pickups, Yamaha G100-112 amp, Pignose 150R amp, Fender Rhodes 73, Roland S-50 sampler, Yamaha TX81Z, Roland RT-707 drum machine, Korg Poly-6. Other MIDI Equipment: Roland Maestro sequencer software for S-50. Rates: Weekdays 10am - 6pm: \$15/hr (8-track), \$20/hr (16-track). Evenings and weekends: \$20/hr (8-track), \$25/hr (16-track).

[16] **SHOCKWAVE**; 62 Richfield St.; Boston, MA 02125; (617) 436-6483. Owner: Johnathan-William Bros. Studio Manager: Marwan, Willie Moss.

[16] **SHUSTER SOUND**; also REMOTE RECORDING; 29 Burt Ct.; Valley Stream, NY 11581; (516) 791-2985. Owner: Bob Shuster. Studio Manager: Bob Shuster.

[12] **SIGNAL CORPS INC.**; 89 Mass Ave., Ste. 184; Boston, MA 02115; (617) 524-8099. Owner: Mick Maldonado. Studio Manager: Mick Maldonado.

[16] **SILVER LININGS, INC.**; also REMOTE RECORDING; 25 Huntington Ave., Boston, MA 02116; (617) 262-9289. Owner: Arklay King. Studio Manager: Barbara Pfister.

[16] **SING SING SING STUDIOS, INC.**; also REMOTE RECORDING; 37 Iroquois Rd.; Ossining, NY 10562; (914) 941-9476. Owner: Ira Lichtenstein. Studio Manager: Ira Lichtenstein. Engineers: Ira Lichtenstein. Dimensions: Room 1: control room 13 x 10. Room 2: live room 16 x 15. Room 3: drum booth 9 x 8. Room 4: vocal booth 6 x 5. Mixing Consoles: Yamaha RM1608 16 x 8, Studiomaster B x 4. Audio Recorders: Fostex B16 16-track w/internal Dolby C 15 ips, Otari MX-5050 BII 2-track 7.5 and 15 ips, Panasonic PV1740 VHS Hi-Fi w/internal dbx 2-track. Cassette Recorders/Duplicators: Denon DR-M4 w/Dolby B/C, Akai HX-A3X w/Dolby B/C/dbx, Akai GX-912 w/Dolby B/C. Synchronization Systems: Fostex 4050 autolocator/SMPTE processor. Echo, Reverb, & Delay Systems: Yamaha REV7 digital reverb, (2) Yamaha SPX90 digital effects processor, Yamaha R1000 digital reverb, Roland SDE-3000 digital delay. Other Outboard Equipment: dbx 166 stereo compressor/limiter/noise gate, dbx 160X over-easy compressor/limiter, Ormni Craft GT-4 Quad noise gates, Rane RE-27 real time EQ, Rane GE-27 graphic EQ, Rane HC-6 headphones console, Scholz Rockman bass. Microphones: (3) AKG 414EB/P48 condenser, Beyers M500 ribbon, Ibanez ID-552 Dynamic, (2) Countryman direct box, Scholz Rockman IIB. Monitor Amplifiers: Perreux 3150, Crown D75. Monitor Speakers: (2) UREI 809 Time Align, (2) Yamaha NS-10M, (2) Auratone 5C, (2) Auratone T6, (2) E-V Sentry 100EL. Musical Instruments: Linn 9000 digital drums/seq., Ensoniq Mirage digital sampling keyboard w/complete library, Yamaha DX7 FM digital synthesizer, Sequential Circuits Prophet-5 analog synthesizer w/polysynthesizer, (2) Yamaha FB01 FM digital synthesizer module, 360 Systems MIDIBass, Yamaha CX5M music computer w/software, Oberheim Prommer digital sampler/EPRM programmer, Hardman baby grand, baby grand piano, electric and acoustic guitars, electric basses, Fender Rhodes Suitcase 73 electric piano, Yamaha series drums and percussion. Other MIDI Equipment: Korg MIDI thru box, Casio 2-channel MIDI thru box, IBM PC-XT personal computer w/Texture Vision, Personal Composer, Pyramid software, (5) digital MIDI sequencers provide 90-track sequencing. Rates: Upon request.

[12] **SLAB CITY SOUND RECORDING**; Earlville Rd.; Chateaugay, NY 12920; (518) 497-6216. Owner: Dan Wills. Studio Manager: Dan Wills.

[12] **SLIPPED DISC PRODUCTIONS, LTD.**; also REMOTE RECORDING; 15 Asqah Dr.; North Kingstown, RI 02852; (401) 295-7548. Owner: Robert A. O'Neil. Studio Manager: Mike O'Neil.

[16] **SOJ MUSIC STUDIOS**; also REMOTE RECORDING; 146 W. 46th St.; New York, NY 10003; (212) 869-0226. Owner: John Castellano. Studio Manager: Doug Roberts.

[16] **SOLOMON & SACKS RECORDING**; also REMOTE RECORDING; Silver Spring, MD; (301) 588-4133. Owner: Ned Sacks, Micah Solomon. Studio Manager: Micah Solomon.

[12] **THE SONGWRITERS ADVOCATE**; 47 Maplehurst Rd.; Rochester, NY 14617; (716) 266-0679. Owner: Jerry Englerth. Studio Manager: Jerry Englerth.

[16] **THE SOUND CELLAR**; Walkworth, Inc.; 542 Walnut St.; Newtonville, MA 02160; (617) 969-7585.

[16] **THE SOUND CENTER**; 52 Lily Pond Ln.; Katonah, NY 10536; (914) 232-7550. Owner: Joseph Knowlton.

[16] **SOUND CONCEPTS**; also REMOTE RECORDING; 80 Great Hill Rd.; Seymour, CT 06483; (203) 888-6712. Studio Manager: David A. Greaves. Engineers: David A. Greaves. Dimensions: Room 1: studio 40 x 50. Room 2: studio 25 x 25. Room 3: studio 9 x 11. Mixing Consoles: Trident Systems 65 24 x 16, NEOTEK Series 1 12 x 8, NEOTEK Series 1 8 x 4. Audio Recorders: Tascam MS16 16-track, Otari MX-5050 8-track, (2) Ampex AG440 4-track, (2) Ampex AG440 2-track, (2) Ampex AG440 1-track, Tascam 48 2-track. Noise Reduction Equipment: dbx Type 1. Synchronization Systems: Fostex 4030, Fostex 4035 Echo, Reverb, & Delay Systems: Lexicon PCM60, AKG BX-10, Sound Workshop 242C. Other Outboard Equipment: Eventide Harmonizer, (2) dbx 163 compressor/limiter, Orban 621B parametric EQ. Microphones: Neumann, AKG, Sennheiser, E-V, Shure. Monitor Amplifiers: Crown, Bryton, BGW. Monitor Speakers: JBL Auratone, E-V. Musical Instruments: Roland Juno-60. Video Equipment: Sony BVU-820 3-machine 1" edit suite, Sony BVH-2000, Grass Valley 200 post-production switcher, Sony PVM-1910 video monitor, Abekas A53-D DVE, EECO time code character reader/ins, Dubner computer graphics. Other: Full 3/4" computerized editing, w/DVE 40 x 50 soundstage, (4) Hitachi cams. Rates: Upon request.

[16] **SOUND IMAGES RECORDING**; 314 W. Grant Ave.; Duquesne, PA 15110; (412) 466-2854. Owner: Al Puskaric. Studio Manager: Al Buday. Engineers: Al Puskaric, Al Buday. Dimensions: Room 1: studio 14 x 14, control room 14 x 14. Room 2: studio 12 x 7. Mixing Consoles: Ransa WR-7820 20 x 16 x 2 w/optional meter bridge, Ransa WR-8816 16 x 4 x 2. Audio Recorders: Otari MX-70 16-track, Otari MX-5050 MkIII 8-track, Otari MX-5050B 2HD 2-track. Cassette Recorders/Duplicators: Tascam 122 w/Dolby HX. Noise Reduction Equipment: dbx Type I noise reduction. Echo, Reverb, & Delay Systems: Yamaha REV7 digital reverb, (2) Yamaha SPX90 programmable digital delay, DeltaLab ADM 2048 Super Time-Line programmable, DeltaLab ADM 1024 Effectron digital delay, DeltaLab ADM 4096 Echoiron digital delay, Orban 111B dual reverb, ADA TFX-4 time effects (analog) w/llang/chorus/doubling/echo. Other Outboard Equipment: Valley People Gain Brain II compressor, (2) Valley People Kepex II noise gate, (4) Allison Gain Brain compressor, (2) Allison Kepex 500, Symetrix 544 quad noise gate, (2) API 525 compressor/limiter, Aphex Type B Aural Exciter, (2) UREI 537 graphic equalizer, Sundholm 31-band graphic equalizer, (2) Ibanez 31-band graphic equalizer. Microphones: Neumann TLM 170i, AKG C414EB/P48, AKG D12E, (2) Shure SM57, (4) Sennheiser 421, E-V RE20, (2) Jensen custom direct box, Countryman direct box. Monitor Amplifiers: QSC, AB Systems, Eddor 8x headphone amp. Monitor Speakers: (2) UREI 809, (4) Auratone 5C. Musical Instruments: LinnDrum machine w/external memory system option, Simmons SDS8 electronic drums, Jacques Cappelle hi-hat w/Zildjian quick beat cymbals, Baldwin studio acoustic piano, Fender Precision bass, Scholz Rockman X100, Scholz Rockman bass, Yamaha DX7 synthesizer, Roland JX3P synthesizer, Korg guitar synthesizer, Ovaton acoustic/electric guitar, assortment of amplifiers. Other MIDI Equipment: Yamaha CX5M music computer for DX7, Yamaha YMEB MIDI expander, (2) Akai S612 MIDI digital sampler w/disk drive, Apple IIe Pro w/Passport Master Tracks software. Other: Technics quartz direct-drive turntable, Peterson strobe tuner. 208 pt. Switchcraft patch bay. Rates: \$35/hr. 16-track, \$20/hr. 8-track, blocks available.

[16] **SOUND LAB STUDIOS**; 1203 Yellowstone Dr.; Newark, DE 19713; (302) 731-0204. Owner: Roger Hoilman. Studio Manager: Roger Hoilman. Engineers: Roger Hoilman, Mike Osier, John Sarro. Dimensions: Room 1: control room 14 x 18. Room 2: studio 16 x 20. Room 3: studio 8 x 7. Mixing Consoles: Tac Scorpion 26 x 16. Audio Recorders: Otari MX-70 16-track 30 ips, Otari MX-5050 2-track, TEAC 35-2B 2-track. Cassette Recorders/Duplicators: Nakamichi BX-100, Akai HX-A1. Synchronization Systems: Southworth Jambax 4 SMPTE/MIDI. Echo, Reverb, & Delay Systems: Lexicon PCM70, Yamaha REV7, Alesis Microverb, Yamaha SPX90, Korg SDD-3000, Roland SDE-3000. Other Outboard Equipment: SAE 2800 stereo parametric equalizer, Biamp EQ210 stereo graphic equalizer, Ormni Craft GT-4 noise gate, MXR dual limiter, Drawmer DS201 gate. Microphones: Neumann U87, AKG C414EB, Sennheiser 441, Sennheiser 421, AKG D12E, E-V RE20, Countryman Isomax II, Crown PZM, Shure SM57, Shure SM58, Shure SM81. Monitor Amplifiers: Yamaha P2200. custom cue amp and network. Monitor Speakers:

Wenger ALS 1104, Yamaha NS-10, Auratone 5C. Musical Instruments: Yamaha 5-piece drum kit w/Zildjian and Paiste cymbals, Roland Octapad and 6-piece MIDI drum pads, Akai S900 digital sampler w/massive sound library, Yamaha DX7 w/over 3,000 sounds, Roland MKS-30 analog synth modules, Yamaha FB01, Yamaha TX81Z, Ibanez MC-1 MIDI guitar system, Fender Stratocaster guitar, Fender Jazz bass, E-mu SP-12 drum machine/sampler, Fender acoustic guitar, Fender Precision bass. Other MIDI Equipment: Roland MC-500 MIDI sequencer, Yamaha MJC8 MIDI junction controller, J.L. Cooper MIDI blender/merger, Voyce LX9 MIDI controller. Video Equipment: Commodore Amiga computer w/graphics and animation software, Panasonic recorders and cameras. Other: Macintosh MacSE w/5.0 operating system and 20 Meg hard drive, Mark of the Unicorn Performer/Composer software, Digidesign Sound Designer for Akai S900, Digidesign Soft-synth, Opcode MIDIMan DX/TX editor librarians. Rates: \$40/hr., package discounts available.

[16] **SOUND SITUATION**; also REMOTE RECORDING; 130 Griswold St.; Glastonbury, CT 06033; (203) 633-1952. Owner: David Budries. Studio Manager: David Budries. Extras & Direction: We offer a personal approach to all professional audio services. We are a small but very complete studio and enjoy working closely with our clients to achieve their goals. We have extensive experience with composers, music production, theatrical sound design and sound effects production. We offer FM synthesis (DX7/HFD, DX7, (4) TFL1s, DX100), digital sampling (Prophet-2000) and our piano is a 6' German Steinway model "O". With adequate notice, we will gather sounds and samples as needed for a project. Our recorded sound effects and acoustic instrument library is comprehensive, consisting of approximately 10,000 sounds and instruments on compact discs and dbx-encoded tapes. We have an excellent range of signal processors and MIDI processors. Call David for appointments or rate inquiries.

[16] **SOUNSCAPE RECORDING STUDIO INC.**; also REMOTE RECORDING; PO Box 176; Poughkeepsie, NY 12602; (914) 485-2202. Owner: Robert & Susan Sanderson. Studio Manager: Robert Sanderson. Engineers: Robert Sanderson. Dimensions: Studio 20 x 40, control room 18 x 18. Mixing Consoles: Tascam 520 20 x 8, (3) Rane SM26 6 x 2, Hill Multimix 16 x 4. Audio Recorders: Tascam MS16 16-track w/autolocator, Tascam 80-8 8-track w/dbx. Otari 5050BII 2-track w/dbx, Tascam 32 2-track w/dbx. Cassette Recorders/Duplicators: Tascam 122B, Denon DRM-3, Mono 1 x 1 duplicator. Noise Reduction Equipment: M516 equipped w/dbx, Tascam DX-8 dbx unit, Tascam 2-channel dbx unit, dbx 150. Synchronization Systems: Tascam AQ65 autolocator. Echo, Reverb, & Delay Systems: Klark-Teknik DN780, Eventide H949 Harmonizer, Yamaha REV7 reverb, (2) ART DR2-A reverb, (4) Korg SDD-2000 delay, ADA D-640 delay, Marshall 1502 time modulator. Other Outboard Equipment: (2) Valley People 6.10 compressor/limiter/gate, (4) GT-4 noise gate, (2) dbx de-esser, Aphex Type B Aural Exciter, Soundcraft 1/3- and 2/3-octave stereo EQ, Ibanez harmonic delay, BBE 802 processor. Microphones: AKG D112, AKG "The Tube", AKG 414, (3) AKG 460B, AKG 451, (4) Sennheiser 421, Sennheiser 441, E-V RE20, RCA 77DX, (3) Shure SM57, (2) Countryman direct boxes, (2) Zeuss direct boxes. Monitor Amplifiers: Perreux 6000B (control mains) 350 W/ch., Haller 125 W/ch. (Auratones), Pioneer Spec II (studio) 250 W/ch. Monitor Speakers: Tannoy Little Gold monitors w/Kimber cable, JBL 4312, JBL 4313, Auratones, (15) AKG 240 phones, (5) Koss phones. Musical Instruments: Korg digital sampling grand piano, Fender Rhodes 73 Suitcase piano, Ampeg B-15 bass amp, Simmons SDS-9 kit, Simmons SDS-1 pad, Simmons MTM trigger conditioner, Cosmic 5-piece acoustic kit w/Babus-Berry triggers and cymbals especially chosen for studio work, Fender Bassman. Video Equipment: Associated w/Balantine Communications for multi-camera shoots and video post-production. Other: Of course we will rent anything you need and will joint-venture for large scale studio or remote projects. Rates: \$45/hr. (1-5 hours), \$35/hr. (over 5 hours), \$35/hr. (blocks of 10 or more) plus tape and tax.

[16] **SOUTHERN MARYLAND RECORDING STUDIO**; Rt. 2, Box 20; Charlotte Hall, MD; (301) 884-4387; (301) 274-4640. Owner: Jerry Burch. Studio Manager: Jerry Burch.

[16] **SPECTRUM RECORDING STUDIO A**; also REMOTE RECORDING; 87 Sherry Ave.; Bristol, RI 02809; (401) 253-8428. Owner: Michael Zavoski. Studio Manager: Jack "Christian" Anderson.

[16] **SPLASH PRODUCTIONS INC.**; 123 W. 28th St.; New York, NY 10001; (212) 695-3665. Owner: Daniel DiPaola. Studio Manager: Maria Dee.

[16] **SQUIRE RECORDING STUDIOS**; also REMOTE RECORDING; 229 Weimar St.; Buffalo, NY 14206; (716) 823-2822. Owner: Paul Squire. Studio Manager: Paul Squire.

[16] **S.S. SOUND STUDIOS**; 32 Rolling Ln.; Trenton, NJ 08690; (609) 587-2279. Owner: John Bailey, Dave Kalokitis. Studio Manager: Dave Kalokitis.

[16] **STABLE SOUND**; Follyfoot Farm, RD #2, Milford Rd.; Downingtown, PA 19335; (215) 458-TROT. Owner: Hank Boenning. Studio Manager: Hank Boenning.

N O R T H E A S T

12&16 TRACK

STUDIOS

[16] STAR BASE STUDIO; 41-53 53rd St.; Woodside, NY 11377; (718) 476-0665. Owner: Chuck Thompson. Studio Manager: Chuck Thompson. Mixing Consoles: Amek Tac Scorpion 32 inputs 16-track monitoring, Roland M-160 line mixer 16 x 2 Audio Recorders: Otari MX-70 16-track, Otari 2-track, TEAC 3340S 4-track, Tascam 32 2-track Cassette Recorders/Duplicators: Sony TC-WR930 double deck, Bang & Olufsen BE 2200, Marantz 5420. Noise Reduction Equipment: (2) Symetrix 511A, dbx 150. Synchronization Systems: Roland SBX-80 SMPTE. Echo, Reverb, & Delay Systems: Lexicon PCM70, Lexicon PCM60, Yamaha REV7, (2) Yamaha SPX90, Alesis MIDiverb II, DeltaLab Super TimeLine, DeltaLab Effectron II, Furman RV2 spring reverb, Roland SRV-2000, Roland SRV-3000. Other Outboard Equipment: (2) dbx 160X, (2) Drawmer DS-201 dual gates, (2) dbx 166, UREI 1176LN, Loft 400 gate/limiter quad, Furman PQ6 parametric EQ, MXR 1/3-octave graphic EQ, (2) MXR 2/3-octave stereo EQ, Eventide H3000 Harmonizer, Aphex Type C Aural Exciter, (2) Technics 1200 turntables. Microphones: Neumann U89i, AKG 421, (5) Shure SM58, (2) Shure SM57, Shure SM77, (4) E-V D054, E-V RE20. Monitor Amplifiers: Crown DC300, Crown D75, JBL 6260, QSC 5.1, QSC 3.7 Monitor Speakers: (2) Yamaha NS-10, (2) JBL 4412, (2) E-V MS802. Musical Instruments: Linn LM1, Casio FZ-1 sampler, Yamaha DX7, Casio CZ1000, Yamaha TX812, (2) Yamaha FB01, Roland MKS-20, Roland MKS-10, Ludwig MKS-70, 360 Systems Pro MIDibass, Roland MT-32, Ludwig drum set, Fender custom Strat guitar, Ovation 12-string, Guild StarFire guitar, Ibanez bass guitar, Peavey 130 Classic Chorus guitar amp, Fender Rhodes 88 Suitcase, Fender Twin Reverb amp, Acoustic 270 stack amp, Ampeg SVT bass amp. Other MIDI Equipment: Roland MC-500 sequencer, (2) Casio TB-1 MIDI thru boxes, Roland MPU-104. Video Equipment: Panasonic AG-7300 1/2" Super VHS, Panasonic AG-A750 editing controller, Panasonic AG-7500 editing VCR, (2) CT-1331 monitors 1B". Other: (8) AKG K240 headphones, ADC SS-425X computer memory frequency EQ/analyzer, Scholz Rockman X100 guitar, Scholz Rockman stereo echo, Scholz Rockman bass, Scholz Rockman sustainer, Scholz Rockman stereo chorus, (3) Simmons cue boxes. Rates: Call for rates.

[16] THE STAR STUDIO; also REMOTE RECORDING; PO Box 244; Morningdale, MA 01530; (617) 756-8890. Owner: Jon & Tracy Raphaelson. Studio Manager: Tracy Raphaelson.

[16] STAR TRACK ENTERPRISES, INC.; 14 Laurel St., PO Box 647; Putnam, CT 06260; (203) 928-9554. Owner: Corporate. Studio Manager: Ray Miskavitch.

[16] STOREROOM SOUND STUDIOS/AFTERIMAGE STUDIOS; also REMOTE RECORDING; 12204 Cedar Hill Dr.; Silver Spring, MD 20904; (301) 434-2446. Owner: Greg Berzinski.

[16] STUDIO 44; also REMOTE RECORDING; 530 Bridgeton Pike, Ste. 8; Mantua, NJ 08051; (609) 468-5772. Owner: Philip A. Vitale. Studio Manager: Kenneth A. Hatton.

[12] STUDIO NEW ENTRY; 12 Crown Ct.; Gaithersburg, MD 20878; (301) 840-1422. Owner: Jimmy Nalley. Studio Manager: Sharon Rodill.

[16] STUDIO ONE, N.Y.; 212 E. 52 St.; New York, NY 10022; (212) 935-3449. Owner: November Seven Corp. Studio Manager: S. Rickey.

[12] STUDIO RECORDING ARTISTS; 1717 E. 2nd St.; Scotch Plains, NJ 07076; (201) 322-1869. Owner: Seth Alexander. Studio Manager: Seth Alexander.

[16] STUDIO 3; 18 Portland St., PO Box 8643; Portland, ME; (207) 772-4446. Owner: Tom Blackwell, Tim Tierney. Studio Manager: Tim Tierney.

[16] STUDIO 213; 213 Cockleys Dr.; Mechanicsburg, PA 17055; (717) 691-9434. Owner: A. Cox. Studio Manager: A. Cox.

[16] STUDIO X; 47 Ethelbert Pl.; Ridgewood, NJ 07450; (201) 444-9147. Owner: Bill Tesar, Rave Tesar. Studio Manager: Rave Tesar. Engineers: Rick Reineke, Rave Tesar. Dimensions: Room 1 studio 12 x 20, control room 12 x 16. Room 2 studio 15 x 11. Room 3 studio 5 x 7. Mixing Consoles: TAC Scorpion 32 x 8 x 2 x 16 w/modified preamps. Audio Recorders: Otari MX-70 16-track, Otari 5050 MkII 8-track, Dokorder 1140 4-track, Technics 1520 2-track 1/4", Fostex E22 1/2" Cassette Recorders/Duplicators: Tascam 234 Syncest 4-track, (2) Tascam 122. Noise Reduction Equipment: dbx 216, (16) 310 cards, (2) dbx 150 Type I. Synchronization Systems: Adams-Smith Zeta-3. Echo, Reverb, & Delay Systems: Lexicon PCM-70, Yamaha REV7, Roland SRV-2000, Ecoplate II plate, Lexicon PCM42, (2) Lexicon PCM41, Korg SDD-2000, ART 01A. Other Outboard Equipment: Eventide 910 Harmonizer, Barcus-Berry Electronics 802, Valley People DSP, Vocoder, (2) dbx 160 comp/limiters, (4) dbx 160X comp/limiters, (6) Valley People Dyna-Mite, Orban 622B EQ, MXR dual 15 EQ. Microphones: Neumann, AKG, Sennheiser, E-V, Shure, Sony, Countryman and Whirlwind Dis., Crown PZM. Monitor Amplifiers: Luxman M02, Crown DC300, (2) BGW D250. Monitor Speakers: (2) JBL 4313, (2) Fostex RM765, (2) Auratone 5C. Musical

Instruments: Kaim concert grand piano, Hammond B3 w/Leslie, Yamaha DX7IIIFD, Casio CZ1, Korg Poly-6, Yamaha RX11 drum machine, Moog Minimoog, Fender P-bass/Strat/6-string acoustic, Yamaha TX816, Pearl drums, Marshall amps, Yamaha amps. Other MIDI Equipment: Macintosh Mac Plus w/Performer software. Video Equipment: JVC 6650 3/4" player/recorder, Sony PVM-20 monitor. Rates: Call for rates.

[12] SUBURBAN RECORDING STUDIOS; 167 Braley Hill Rd.; Rochester, MA; (617) 763-2546. Owner: Gary Amaral.

[16] SUBWAY SOUND; WCVY Radio, 40 Reservoir Rd.; Coventry, RI 02816; (401) 821-8540. Owner: Ken Grady. Studio Manager: Chip Maynard.

[16] SUCH SOUND/JEFF ORDER PRODUCTIONS; also REMOTE RECORDING; 6503 York Rd.; Baltimore, MD 21212; (301) 377-2270. Owner: John C. Suchy. Studio Manager: Jeff Order.

[12] SWEETFISH RECORDING STUDIO; also REMOTE RECORDING; RD2, Box 2351, Edie Rd.; Argyle, NY 12809; (518) 692-2976. Owner: Rees Shad. Studio Manager: John Taylor.

[16] SYNTONE, INC.; 204 Summit Ave.; Brookline, MA 02146; (617) 731-3993. Owner: Rob Ames. Studio Manager: Rob Ames.

[12] T-TRAX; also REMOTE RECORDING; 1865 Dryden Rd.; Freeville, NY; (607) 347-4559. Owner: Tom Paolangeli. Studio Manager: Tom Paolangeli.

[16] TANYA/HAZEL RECORDING; also REMOTE RECORDING; 3823 Synder; Brooklyn, NY 11203; (718) 287-0727. Owner: Tanya Cyrus. Studio Manager: Hazel Cyrus.

[16] TECHNORUBBLE; also REMOTE RECORDING; 165 Linden St.; New Britain, CT 06051; (203) 224-1811; (203) 224-1217. Owner: Steven J. Wylas, Jason Szostek. Studio Manager: Jason Szostek.

[16] THIRD STORY RECORDING; also REMOTE RECORDING; 5120 Walnut St.; Philadelphia, PA 19139; (215) 747-1200. Owner: John O. Wicks III, Scott Herzog. Studio Manager: Risa Velri.

[16] THREE BEARS SOUND; also REMOTE RECORDING; 407 Quarry Rd.; Perkasie, PA 18944; (215) 453-9838. Owner: Dave Ramage. Studio Manager: Mark Ramage.

[16] THURSDAY PRODUCTIONS; also REMOTE RECORDING; 189 Norman Rd.; New Rochelle, NY 10804; (914) 235-7505. Owner: Daniel M. Welsh. Studio Manager: Susan J. Welsh. Engineers: Daniel M. Welsh, David C. Moran. Dimensions: Studio 23 x 16 w/moveable ceiling to floor gobos, drum booth 11 x 6 w/floating floor, control room 12 x 11. Room 2 studio 10 x 8, control room 10 x 12. Mixing Consoles: Tascam M16 24 x 8, Carvin MX1202 12 x 2 remote board, Ramsa 812 12 x 8. Audio Recorders: Tascam 85-16 16-track full dbx, Tascam 80-8 8-track full dbx, (2) Ampex 440C 2-track 4-track mono, (2) Otari 5050 MkII 2-track, Otari 5050B mono, (2) Otari MTR-10 2-track master, Cassette Recorders/Duplicators: (4) Tascam 122B master, Sony TCM-5000. Echo, Reverb, & Delay Systems: Lexicon PCM60, Lexicon Prime Time, Master Room XL305, Orban stereo reverb, MXR II digital delay w/full memory, ART Proverb, Orban 111B dual reverb system. Other Outboard Equipment: dbx limiter/comp, UREI limiters, Ashly parametric EQ, Orban 245F, Aphex B Aural Exciter, MXR graphic EQ, Valley People line amps, Aphex Studio Dominator limiters. Microphones: Sennheiser 414, E-V RE20, Sennheiser 441, Shure SM58, Shure SM57, Shure SM80, Crown PZM, Neumann U87A, AKG 414B ULS. Monitor Amplifiers: McIntosh 2120, Crown G150, JVC JAS41, Yamaha power amps. Monitor Speakers: JBL 4312, Auratone, JBL 4408, Yamaha NS-10M studio version. Musical Instruments: Baldwin customized upright piano, Yamaha DX7, Synergy, Roland Juno 106, Simmons drums, E-mu Drumulator, Ludwig drums, (3) full kit snares, Roland MKS digital piano, Yamaha TX216 rack, Korg DD-1 digital drums, Korg voice processor. Other MIDI Equipment: All MIDI interfaces with: Alan 1049 computer w/several programs, Tascam 501 disc player, complete CD sound effects library. Rates: Available upon request, block discounts available. Extras & Direction: Thursday Productions continues its solid commitment to offer a relaxed yet creative recording environment capable of handling a wide variety of audio projects. Our engineers are more than just button pushers; they are a dedicated core of talented people who know audio and know how to make a client's project shine. Attention

to detail is imperative—no aspect of the production chain is overlooked. Thursday has become an industry leader in creating soundtracks for education. Recently we delivered our 300th master to a client. Some ten years ago we delivered our first master... to the same client! Our long term success with this, and others, is product consistency, year after year. It's nice to know our clients have recognized our studio for its innovative approach in bringing ideas to reality. As we enter our next ten years we are pleased to announce the opening of our Voice Production Studio B. As our client base continues to grow so does our studio.

[16] TKO CREATIVE RECORDING; also REMOTE RECORDING; 663 Lafayette Rd.; Hampton, NH; (603) 929-0088. Owner: Norm Martinen. Schuyler Scriber. Studio Manager: Norm Martinen.

[16] T.M.P. RECORDING; Rt. 73 and Jackson Rd.; Berlin, NJ 08009; (609) 768-2226. Owner: Tom DiGangi. Studio Manager: Len DiGangi. Engineers: Bryan Berthold, Anthony Riccobono, Lenny DiGangi. Dimensions: Room 1 studio 16 x 16, control room 10 x 16. Room 2 studio 8 x 8. Room 3 studio 6 x 8. Mixing Consoles: Tascam M-520 20 x 8, Tascam M-320 20 x 4 submixer. Audio Recorders: Tascam MS-16 16-track, Tascam 38 8-track, Tascam 32 2-track. Cassette Recorders/Duplicators: Tascam 112, (2) TEAC W460C duplicators, (2) Tascam 225. Noise Reduction Equipment: dbx DX8DS 16 tracks, (2) dbx 224. Synchronization Systems: Yamaha MSS1, J.L. Cooper PSS-1. Echo, Reverb, & Delay Systems: Roland DEP-5, Roland DEP-3, Roland SRV-2000, Korg DRV-2000, Korg SDD-2000, ADA 1.281, DOD Electronics RDS 3.6, Ibanez SDR-100+ Other Outboard Equipment: TEAC PD-200 compact disc, (2) PH-40 headphone amps, (2) ART 172 EQ, (5) Tascam PB-32 patch bays (160 patch points), (2) dbx 160X compressors, dbx 166 compressor, (8) Audio Logic gates. Microphones: AKG 414, (6) Shure SM58, (8) Shure SM57, (4) Sennheiser MD-421, (2) Toa K3, Toa K4, (2) Toa K2, (2) E-V ND308, (2) E-V ND357, (2) E-V ND757, (2) E-V BK1, Crown PZMs, Crown GLMs. Monitor Amplifiers: (2) Soundcraft RA-5502, (2) Crown MicroTech, (2) Crown MacroTech. Monitor Speakers: Tannoy SRM 12-B, Toa 312ME, Toa 280ME, Toa 265ME, Toa 22ME. Musical Instruments: Yamaha DX7IIIFD, Korg DS-8, Korg DW-8000, Korg DSS-1, Korg DSM-1, Yamaha TX802, Yamaha TX812, Yamaha FB01, Yamaha PF85, Yamaha KX88, Korg DDD-5, Roland D-550, Roland S-550, Yamaha WX7, Yamaha RX5, Roland MT-32, Roland MKS-100, Roland S-220, Roland MKS-20, Roland DDR-30, Simmons SDS-1000, Korg DDD-1, Roland TR-707, Roland TR-505, Roland TR-626, Alesis H16, Korg DRM-1, TAMA 8-piece drum set. Other MIDI Equipment: Yamaha MJC8, J.L. Cooper MSB, Roland VP-70, Roland MC-500, Roland Octapad. Other: (8) AKG K2400DE, IBM PC w/Voyetra Sequencer Plus, Personal Composer, Master Tracks and Copyist. Rates: Block rate available, call for information.

[16] TRIPLE "A" STUDIOS; also REMOTE RECORDING; 236 Walnut St.; South Amboy, NJ 08879; (201) 721-5126. Owner: Martin A. Ruszala. Studio Manager: Martin A. Ruszala.

[16] TRS AUDIO SERVICES; also REMOTE RECORDING; 2617 Peach St., Ste. 203; Erie, PA 16508; (814) 864-2308. Owner: John Mazza, Keith Veshecco. Studio Manager: Dominic Veshecco.

[16] THE TURNING MILL INC.; HUM Box 6219; Kingston, NY 12401; (914) 331-1726. Owner: Lucy Swensen. Studio Manager: Owen Swensen.

[16] TURNSTYLE PRODUCTIONS; 130 W. 25th St.; New York, NY 10001; (212) 645-7676. Owner: Michael Bramon, Susan Feingold. Studio Manager: Michael Bramon, Susan Feingold.

[16] TWANG RECORDING STUDIO; also REMOTE RECORDING; 1116 W. 29th St., Erie, PA; (814) 864-2308. Owner: John Mazza, Keith Veshecco. Studio Manager: Dominic Veshecco.

[16] UNITED MASTERWORKS RECORDING COMPANY LTD.; Allendale 1; Wyckoff, NJ 07481; (201) 848-0468. Owner: Robert K. Chapman. Studio Manager: Ed Chapman.

[16] VANDAL STUDIOS; also REMOTE RECORDING; 184 Lockwood Ave., Complex C; Yonkers, NY 10701; (914) 969-5809. Owner: Paul Grohowski Jr. Studio Manager: Michael Thompson.

[16] VISCOUNT RECORDING STUDIOS; also REMOTE RECORDING; 486 Wellington Ave.; Cranston, RI 02910; (401) 467-9362. Owner: Russ Martin. Dimensions: Room 1 studio 16 x 23, control room 13 x 14. Room 2 studio 7 x 7. Mixing Consoles: API custom 16 x 16. Audio Recorders: MCI JH-16 114 16-track, Scully 280 2-track, Sony PCM-501 2-track digital, TEAC 2300S 2-track. Cassette Recorders/Duplicators: Technics RMS85 MkII. Synchronization Systems: Yamaha YMC10. Echo, Reverb, & Delay Systems: Lexicon 224, Audicon plate, Lexicon Prime Time. Other Outboard Equipment: Orban de-esser, UREI 1176LN limiter, (2) UREI LA-4A limiters, (2) Allison Gain Brains, (2) Allison Keure, Eventide Phaser. Microphones: (4) Shure SM57, (6) Shure SM81, E-V RE20, E-V RE15, E-V RE16, (2) Neumann U87, Neumann U64, E-V

654A, (2) E-V DO54, Sennheiser MD421, Altec M30. Monitor Amplifiers: HH Electronic V800, Crown SA3030. Monitor Speakers: (2) UREI 813, (2) Auralone 5C, (2) Jensen TF3, Yamaha NS-10M. Musical Instruments: Yamaha grand piano, Yamaha DX7II, Akai S900 sampler, Pro MIDlbass, Fender Princeton amp, Fender Champ amp, Ampeg B15, misc. percussion. Other MIDI Equipment: Macintosh Plus computer, Jambox 4+. Video Equipment: Sony SL-HF900, Sony SL-HF450. Other: (2) White 1/3-octave EQ, (2) White 1/6-octave EQ, AKG K240 headphones. Rates: \$40/hr., 16-track.

[16] **WAILING WALL**, Box 223; Saint James, NY 11780. Owner: D. Muro. Studio Manager: Ray Grzziel

[16] **WESTRAX RECORDING STUDIOS**, 484 W. 43rd St.; New York, NY 10036; (212) 947-0533. Owner: Peter Link. Studio Manager: Cindy Russell. Engineers: Todd Anderson, Jeremy Harris, Mike Klein, Jesse Plumley. Dimensions: Studio 17 x 24, control room 17 x 20. Mixing Consoles: Sound Workshop Series 30 36 x 16. Audio Recorders: Tascam 85-16B 16-track 1", Otari MkIII 8-track 1/2", Otari MTR-12 2-track 1/2". Technics 1520 2-track 1/4", (2) Revox A77 2-track 1/4", Sony 501 2-track digital Beta. Cassette Recorders/Duplicators: (2) Tascam 122. Noise Reduction Equipment: dbx 16, dbx 8-track, dbx 2-track. Synchronization Systems: Tape-to-sequencer. Echo, Reverb, & Delay Systems: (2) Yamaha REV7, Ecoplate III, Lexicon PCM42, Korg SDD-2000. Other Outboard Equipment: dbx 160X compressor/limiter, (2) UREI 1176LN peak limiter, (2) Drawmer noise gates, much more. Microphones: (2) Neumann U87, (2) AKG C12, (2) AKG 414, (2) AKG 451, (2) AKG 535, E-V RE20, (2) Sennheiser 421. Monitor Amplifiers: Hafler 220. Monitor Speakers: (2) JBL 4313B, (2) Yamaha NS-10. Musical Instruments: Yamaha 6' grand piano, Gretsch drums, Yamaha DX7, (8) Yamaha TX816, Oberheim OBXa, Korg Poly-800, Roland S-50 sampler w/CRT display, E-mu SP12 sampling drum machine, Linn Drum. Other MIDI Equipment: IBM AT, Voyetra MkIII Sequencer Plus, Voyetra Patch Master 1.0. Video Equipment: Sony Beta Max. Rates: Please call for rates. Discounts available.

[16] **WHITE MOUNTAIN RECORDING**, also *REMOTE RECORDING*; 1 Knight St.; Rochester, NH 03867; (603) 332-9666. Owner: Bob Meehan. Studio Manager: Keith Chick.

[16] **WIDENER UNIVERSITY RECORDING STUDIO**, also *REMOTE RECORDING*; 14th & Chestnut Sts.; Chester, PA 19013; (215) 499-4338. Owner: Widener University. Studio Manager: John Vanore. Engineers: Terry Hoffman, John Vanore. Dimensions: Studio 40 x 50 x 16 (tiered floor and ceiling), control room 18 x 20. Mixing Consoles: NEOTEK 1E 22 x 16. Audio Recorders: Otari MX-70 16-track, Studer 810 2-track, Technics 1500 2-track, Sony 701 2-track digital, Sony 501 2-track digital, Sony F1 2-track digital. Cassette Recorders/Duplicators: Aiwa 770. Noise Reduction Equipment: dbx for multi-track, Dolby A for 2-track, Dolby SR for 2-track. Echo, Reverb, & Delay Systems: Lexicon PCM70, Lexicon PCM60, Yamaha REV7, (2) Lexicon PCM42, Ursa Major Stargate 626. Other Outboard Equipment: Valley People Gain Brain, Valley People Kepex, Orban 424 compressor/limiter, Symetrix 522, Ashly parametric equalizer, Aphex Compellor, Acoustilog image enhancer. Microphones: Neumann TLM170, Neumann U87, Neumann KM84, AKG The Tube, AKG 414/P48, AKG 224, AKG 222, AKG 202, AKG D12, RCA 77DX, RCA 44, RCA BK11, Sony C-37P, Sony 989, Sony ECM-56, Sennheiser 421, E-V RE20, Crown PZM, Beyer M-500, Countryman D-box, Speiden SF-12. Monitor Amplifiers: Hafler, Crown, Yamaha. Monitor Speakers: Tannoy, Spica TC-50, Yamaha, JBL. Musical Instruments: Baldwin grand piano, Yamaha PF15 digital piano, Yamaha DX7 digital synthesizer, drum set, tympani, xylophone. Video Equipment: Studio is suitable for a video shoot. Rates: Call.

[16] **WINGS AS EAGLES**; 151 Keeley Ave.; Warwick, RI 02886; (401) 738-6914. Owner: Bill Montella Jr. Studio Manager: Bill Montella Jr.

[12] **WIZZ SOUND**, also *REMOTE RECORDING*; 267 Center St.; Ludlow, MA 01056; (413) 583-2036. Owner: R.J. Wilczynski. Studio Manager: R.J. Wilczynski. Engineers: R.J. Wilczynski (Wizz), independents welcome. Dimensions: Room 1: studio 12 x 12, control room 10 x 12. Room 2: studio 7 x 7, control room 10 x 12. Mixing Consoles: Akai MG1212 12-channel, Peavey MkIII (on request), Peavey MD12 12-channel. Audio Recorders: Akai MG1212 12-track, Sony PCM-501ES 4-track digital VCR, TEAC X-2000R 2-track reel, many others available on request. Cassette Recorders/Duplicators: TEAC V95-RX 2-track, Sony TSD-5M 2-track. Noise Reduction Equipment: (12) Dolby B, (12) dbx I. Echo, Reverb, & Delay Systems: Roland SRV-2000 digital delay, RA-990 bucket brigade. Other Outboard Equipment: dbx I/BX III dynamic range expander, dbx 120X subharmonic synthesizer, Yamaha Q2031 stereo 31-band EQ, Soundcraft stereo 10-band EQ, others on request. Microphones: Sennheiser 411, Sennheiser 421, Sennheiser 414, Shure, Audio-Technica, Sony, E-V, many others available. Monitor Amplifiers: Soundcraft A5002, Peavey CS-800, Peavey CS-400, Peavey DECA700. Monitor Speakers: Infinity 2A Reference Standard, Sansui SP-29II, JBL (handmade), Peavey, more available on request. Musical Instruments: Most brands and models available on request, of all types of instruments. Other MIDI Equipment: Roland RD-

1000 (available on request). Video Equipment: Hitachi 7-head VHS, Sony Beta, others available, call for details. Other: Remote equipped van, 24-hour notice required. Rates: Just right for starting bands/individuals and groups. Please call!

[12] **RICH WOODS SOUND/VIDEO**, also *REMOTE RECORDING*; 59 Ridge Rd.; Marlboro, NY 12542; (914) 236-7885. Owner: Rich Woods. Studio Manager: Rich Woods.

[16] **ZBS MEDIA**; RR #1, Box 1201; Fort Edward, NY 12828; (518) 695-6406. Owner: Tom Lopez. Studio Manager: Tom Lopez.

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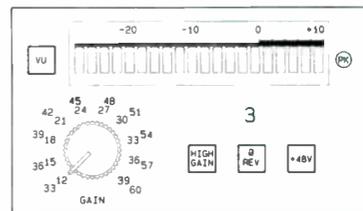
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N O R T H E A S T

4 & 8 TRACK

STUDIOS

[8] **ABUSE STUDIOS**; 431 Rt. 165; Voluntown, CT 06384; (203) 376-0433. Owner: M. Panasuk. Studio Manager: Marc Crum.

[8] **ACE RECORDING**; 414 Vanderbilt Ave.; Brooklyn, NY 11238; (718) 622-7524. Owner: John Pergamo. Studio Manager: Tony D'Ambr.

[8] **A.D. RECORDING**; RD 1, Box 142 A1; Harrington, DE 19958; (302) 335-3589. Owner: Martin Dusbiber. Studio Manager: Martin Dusbiber.

[8] **AIRBORN RECORDING STUDIO**; also *REMOTE RECORDING*; 3 Westside Dr.; Exeter, NH 03833; (603) 778-7010. Owner: Bruce J. Gautie. Studio Manager: Bruce J. Gautie.

[8] **AIRPLANE PRODUCTIONS**; also *REMOTE RECORDING*; 420 S. Park Ave.; Audubon, PA 19403; (215) 539-8727. Owner: John R. McCoy Jr., Glenn McCoy. Studio Manager: John R. McCoy Jr.

[8] **ALLEGRO MUSIC PRODUCTIONS**; PO Box 102; Farmingdale, NY 11735; (516) 249-4088. Owner: Jeff Hoffman. Studio Manager: Steve Hoffman.

[4] **AMD PRODUCTIONS**; 926 N. 4th St.; Camden, NJ 08102. Owner: Anthony Mark Davis. Studio Manager: A. Davis.

[8] **AMERICAN ARTIST STUDIO**; also *REMOTE RECORDING*; PO Box 131; Erie, PA 16512; (814) 455-4796. Owner: Carl A. Niebauer. Studio Manager: Sam Hyman, Jr.

[8] **AMOEBIA RECORDING SERVICES**; also *REMOTE RECORDING*; RD 1, Box 167-B; Mertztown, PA 19539; (215) 682-4002. Owner: Bruce Siekmann. Studio Manager: Bruce Siekmann.

[8] **AN AMERICAN STUDIO**; 251 W. 30th, 4FE; New York, NY 10001; (212) 947-7771. Owner: Gary Silver. Studio Manager: Pete Trainor, Tim Bull.

[8] **THE ANCHORAGE STUDIO**; Box 575; Cecilton, MD 21913; (301) 275-2412. Owner: Patrick Dewar. Studio Manager: Patrick Dewar.

[8] **ANGEL SOUND, INC.**; also *REMOTE RECORDING*; 1576 Broadway, Ste. 216; New York, NY 10036; (212) 765-7460. Owner: Angel Sandoval. Studio Manager: Angel Sandoval.

[8] **ANGELSEA**; 55 Russ St.; Hartford, CT 06106; (203) 241-8111. Owner: Angelsea Productions, Inc. Studio Manager: Douglas Munford.

[8] **APPLIED CREATIVE ARTS**; also *REMOTE RECORDING*; 55 Grace St.; Malden, MA 02148; (617) 322-4571. Owner: Henry C. Fellman III. Studio Manager: David Fullerton.

[4] **ARINC RESEARCH TELEVISION CENTER**; also *REMOTE RECORDING*; 2551 Riva Rd.; Annapolis, MD 21401; (301) 266-4686. Owner: Arinc Research Corp. Studio Manager: Tim Eisenhut.

[8] **ASBURY PRODUCTIONS**; 104 Asbury St.; Hamilton, MA 01982; (617) 468-2713. Owner: David G. Neill.

[4] **ATONAL PRODUCTIONS**; only *REMOTE RECORDING*; 136 Olney Ave.; North Providence, RI 02911; (401) 353-8316. Owner: Anthony P.M. Ricci. Studio Manager: Anthony P.M. Ricci.

[8] **AUDIBLE IMAGES**; also *REMOTE RECORDING*; 22 Cambria Point; Pittsburgh, PA 15209; (412) 821-2648. Owner: Jay O. Dudt.

[4] **AUDIBLE UNIT**; also *REMOTE RECORDING*; 3413 Cottman Ave.; Philadelphia, PA 19149; (215) 331-7181. Owner: Deb Carson. Studio Manager: J. Cruz, D. Carson.

[8] **AUDIO ARTS RECORDING STUDIO**; also *REMOTE RECORDING*; 425 Church St.; Endicott, NY 13760; (607) 748-8223. Owner: Michael Putrino, Greg McQuade. Studio Manager: Greg McQuade, Michael Putrino.

[8] **AUDIO INTERNATIONAL**; 424 Grant Ave.; Scotch Plains, NJ 07076; (201) 322-4466. Owner: Warren C. Slaten.

[8] **AUDIO RECORDING TECHNOLOGY INSTITUTE**; 756 Main St.; Farmingdale, NY 11735; (516) 454-8999. Owner: James J. Bernard. Studio Manager: Karen Fitzgald.

[8] **AUDIO RECORDING TECHNOLOGY INSTITUTE**; 440 Wheeler Rd.; Hauppauge, NY 11788; (516) 582-8999. Owner: James J. Bernard. Studio Manager: Carole Dockswell.

[8] **AUDIO RECORDING TECHNOLOGY INSTITUTE**; 113-25 Queens Blvd.; Forest Hills, NY 11375; (718) 261-8999. Owner: James J. Bernard. Studio Manager: Cathy Peters.

[4] **AUDIO VISUAL COMMUNICATIONS INC.**; also *REMOTE RECORDING*; 435 Crooked Ln.; King of Prussia, PA 19406; (215) 272-8500. Studio Manager: Hal Sacks.

[8] **AUDIOTRAX**; 7 Dana St.; Revere, MA 02215; (617) 289-8044. Owner: Robert Kellaway. Studio Manager: Bob Kellaway.

[8] **AVON PRODUCTIONS**; also *REMOTE RECORDING*; 123 Matis; South Plainfield, NJ 07080; (201) 756-0643. Owner: F. Lipowitz. Studio Manager: F. Lipowitz.

[8] **AWARD MUSIC COMPANY**; PO Box 451; Elbridge, NY 13060; (315) 689-7625. Owner: Richard C. Ward. Studio Manager: Richard C. Ward.

[8] **BABY SHADE**; 47 LaSalle Ave.; Framingham, MA; (617) 877-7295. Owner: Dave Dreher. Studio Manager: Dave Dreher.

[8] **BABYLON MANSION STUDIO**; also *REMOTE RECORDING*; 4711 Cedarvale Rd.; Syracuse, NY 13215; (315) 487-2703. Owner: Thomas P. Scott III. Studio Manager: Thomas P. Scott III.

[8] **BACKTRACKS LOCATION DIGITAL**; also *REMOTE RECORDING*; 3 Kent St.; Montpelier, VT 05602; (802) 223-2551. Owner: Mike Billingsley. Studio Manager: Geoff Brumbaugh. Extras & Direction: Location and remote digital (SMPTe lock-to-video if directed); location-to-digital stereo or live mix to 2 or 4 digital tracks. (Edit/mix to digital stereo master.) Extended portability with special DC package. Patent stereo ambient sampling system (SASS™) for faithful reproduction of acoustic spaces and events. Specialized in highly realistic stereo reproduction, with low noise components and especially modified equipment. We record acoustic ensembles (ethnic, folk and classical), location sound effects, keyboard samples and environmental ambience and live performances, using specially developed techniques for convincing spacial realism. House label (Straight Arrow Recordings) releases (SASS™) recorded music and effects. We also create auditory environments recordings for museums and galleries. Artists commissions welcomed.

[8] **BAIR TRACKS**; PO Box 1162; New York, NY 10009; (212) 529-1954. Owner: Edward Bair. Studio Manager: Linda Bair.

[8] **BAKER SOUND STUDIOS**; also *REMOTE RECORDING*; 1821 Ranstead St.; Philadelphia, PA 19103; (215) 567-0400; FAX (215) 567-0430. Owner: Gary Moskowitz. Studio Manager: Eileen Kancher.

[8] **TIMM BARCZY PRODUCTIONS**; Box 431, Dept. M; Pittsburgh, PA 15230; (412) 323-1983. Owner: Timothy J. Barczy. Studio Manager: Timothy J. Barczy.

[8] **BARKING CAT PRODUCTIONS**; also *REMOTE RECORDING*; 83 St. Mark's Pl., #4F; New York, NY 10003; (212) 505-1595. Owner: Rich Williams. Studio Manager: Rich Williams.

[8] **BASEMENT RECORDING**; 2407 S. 21st St.; Philadelphia, PA 19145; (215) 467-4736. Owner: Joseph DeStefano. Studio Manager: Frank Crossin.

[8] **BEBOP PRODUCTIONS**; also *REMOTE RECORDING*; 1006 Brice Rd.; Rockville, MD 20852; (301) 279-0937. Owner: Bob Dewald. Studio Manager: Bob Dewald.

[8] **BEE-VEE SOUND**; also *REMOTE RECORDING*; 211 E. 43 St.; New York, NY 10017; (212) 949-9170. Owner: Bruno Vineis.

[4] **DEBORAH BEGEL PRODUCTIONS**; PO Box 83; New York, NY 10156; (212) 685-2748. Owner: Deborah Begel. Studio Manager: Deborah Begel.

[4] **BERKSHIRE FILM & VIDEO INC.**; also *REMOTE RECORDING*; PO Box 2186; Pittsfield, MA 01202; (413) 442-9172. Owner: Wm. Matthiesen.

[4] **BIG BENS DEN**; also *REMOTE RECORDING*; 1726 Montello Ave. NE; Washington, DC 20002; (202) 396-2706. Owner: Darryl Marks. Studio Manager: Darryl Marks.

[8] **BIG CHEESE PRODUCTIONS**; 93 Park St.; Beverly, MA 01915; (617) 927-3149. Owner: John Carden.

[4] **MARV BROOKS PRODUCTIONS, INC.**; also *REMOTE RECORDING*; 13115 Broadmore Rd.; Silver Spring, MD 20904; (301) 384-5500. Owner: Marv Brooks. Studio Manager: Lynn David.

[8] **BRUHA HA**; 133 Greene St.; New York, NY 10012; (212) 353-9468. Owner: Jeff Bruner, Justine Trueger. Studio Manager: Justine Trueger.

[2] **FRANK A. BRUNO**; only *REMOTE RECORDING*; 77 Bleecker St., Ste. 1013W; New York, NY 10012; (212) 614-9854. Owner: Frank A. Bruno. Studio Manager: Frank A. Bruno.

[4] **BUBBLE MUSIC**; 2350 Broadway; New York, NY 10024; (212) 362-7512. Owner: Jonathan Best. Studio Manager: Jonathan Best.

[8] **BULLET RECORDING STUDIOS**; 264 W. 40th St., 2nd Floor; New York, NY 10018; (212) 921-5288. Owner: Clay Mills, Ethan Ries. Studio Manager: Clay Mills, Ethan Ries.

[2] **A.J. BUTTLER AND COMPANY, INC.**; only *REMOTE RECORDING*; 122 Huntington St.; New Brunswick, NJ 08901; (201) 828-4244. Owner: Alfred J. Buttler. Studio Manager: W. Greenwood.

[4] **C&M RECORDING**; also *REMOTE RECORDING*; 9½ Gray Ave.; Kingston, MA 02364; (617) 747-3926. Owner: Michael A. Rego. Studio Manager: Cheri-Ann Rego.

[4] **CABSCOTT BROADCAST PRODUCTIONS, INC.**; also *REMOTE RECORDING*; #1 Broadcast Cntr.; Blackwood, NJ 08012; (609) 228-3600. Owner: Larry Scott. Studio Manager: Anne Foster.

[8] **CAPTAIN FIDDLE RECORDING**; also *REMOTE RECORDING*; 4 Elm Ct.; Newmarket, NH 03857; (603) 659-2658. Owner: Ryan J. Thomson.

[4] **CATHEDRAL SOUND PRODUCTIONS**; Box 3474; Capitol Heights, MD 20791; (301) 350-3181. Owner: Nolan Church Jr. Studio Manager: Nolan Church Jr.

[8] **CAT'S VOICE RECORDINGS**; Box 564; Newburyport, MA 01950; (617) 465-8576. Owner: Tom Reeves. Studio Manager: Bill W.

[2] **CHANNELL ONE VIDEO**; also *REMOTE RECORDING*; PO Box 1437; Seabrook, NH 03874; (603) 474-5046. Owner: Bill Channell. Studio Manager: Bill Channell.

[4] **CHELONIAN MUSIC**; also *REMOTE RECORDING*; 51 W. 81st St.; New York, NY 10024; (212) 362-3386. Owner: Gregory L. Neu. Studio Manager: Gregory L. Neu.

[8] **CHERRY SOUND STUDIO, INC.**; 132 N. 3rd St.; Philadelphia, PA 19106; (215) 922-3975. Owner: Bob Cohen. Studio Manager: Bob Cohen.

[8] **CHRISTIAN MUSIC SERVICES/STUDIO BETHLEHEM**; also *REMOTE RECORDING*; 530 Vera Cir.; Bethlehem, PA 18017; (215) 867-5064. Owner: Keith Quelet. Studio Manager: Keith Quelet.

[8] **CINEMA SOUND, LTD.**; 311 W. 75th St.; New York, NY 10023; (212) 799-4800. Owner: Joan S. Franklin. Studio Manager: John Rockwell. Extras & Direction: Cinema Sound is primarily a producer/distributor of nationally syndicated sponsored radio features. We also produce radio spots, audio books and A/V audio. Our extensive SFX library features background ambience and ethnic music from around the world. Our 20th Century audio archives include actualities from most major news, sports and entertainment figures. Di-

verified production music is also available. SFX catalog will be sent on request, or just call and tell us what you need.

[8] **CITY SOUND PRODUCTIONS**; 39 E. 7th St., #2; New York, NY 10003; (212) 228-9494. Owner: Bob Kirschner. Studio Manager: Bob Kirschner. Engineers: Bob Kirschner. Dimensions: Studio 8 x 13, control room 15 x 15. Mixing Consoles: Carvin MX2488 24 x 8, Biamp 683 6 x 2. Audio Recorders: Tascam 38 8-track, Tascam 32 2-track, Sharp 2-track Hi-Fi VHS. Cassette Recorders/Duplicators: Tascam 122 MkII, Sony WM-D6 Pro. Noise Reduction Equipment: (2) Tascam DX-4D, dbx noise reduction unit (for 38). Echo, Reverb, & Delay Systems: Yamaha REV7, Ibanez SDR-1000 stereo processor, Korg SDD-2000 sampling delay. Korg SDD-1000 sampling delay. Other Outboard Equipment: (2) Rane SP-15 parametric EQs, dbx 166 stereo compressor, BSS DPR-402 stereo compressor, Galax 4-channel noise gate, ADC SS-10 stereo graphic EQ, (2) White 4650 graphic EQs. Microphones: AKG 414, (2) Audio-Technica ATM-31. Monitor Amplifiers: Yamaha P2250, Roland SPA-240, Rane HC-6 cue amp. Monitor Speakers: JBL 4411, Toa 265-ME. Musical Instruments: Yamaha DX7 w/EL, Roland MKS-80 Super Jupiter w/programmer, Yamaha TX802, Akai S900 sampler, Yamaha RX5, Yamaha FB01, Casio CZ-101, Knabe upright piano. Other MIDI Equipment: Synhance MTS-1 MIDI chase lock system, Roland MPU-401, J.L. Cooper MSB-16/20 MIDI switcher, 360 Systems MIDI merger. Video Equipment: Sharp Hi-Fi VHS VCR. Other: IBM PC featuring Voyetra Sequencer Plus MkIII, Patchmaster Plus, Conversion Plus, Personal Composer and more. Rates: Call for rates.

[2] **CHARLES W. CLARK, JR. AUDIO SERVICES**; *only REMOTE RECORDING*; 20 Ritchie Dr., Bear, DE 19701; (302) 322-0767. Owner: Charles W. Clark, Jr. Studio Manager: Charles W. Clark, Jr.

[8] **COLLINS, LANG & CONNOLLY**; *also REMOTE RECORDING*; 156 Battery St.; Burlington, VT 05401; (802) 863-2076. Owner: Mary Collins, Douglas Lang, Arvis Connolly. Studio Manager: Douglas Lang.

[8] **THE COMMERCIAL REFINERY, INC.**; *also REMOTE RECORDING*; 2105 Maryland Ave.; Baltimore, MD 20794; (301) 685-8500. Owner: Wayne Gruehn, John Contino, Michael Collins. Studio Manager: Jacqui Burfield.

[4] **COMPLEX ONE RECORDING STUDIOS**; *also REMOTE RECORDING*; 960 Klondike Ave.; Indiana, PA 15701; (412) 465-6832. Owner: Jim Haydon. Studio Manager: Terry Sabo.

[4] **COOKIN' MUSIC**; *also REMOTE RECORDING*; 1067 Catasauqua Ave.; Allentown, PA 18102; (215) 437-9668. Owner: John G. Kacmarcik. Studio Manager: John G. Kacmarcik.

[4] **CORNERSTONE PRODUCTIONS**; *also REMOTE RECORDING*; 25 Wexford Rd.; DeWitt, NY; (315) 446-8732. Owner: Paul Grimshaw. Studio Manager: Paul Grimshaw.

[8] **COYTE STUDIOS**; 100 N. 6th; Brooklyn, NY 11211; (718) 387-7958. Owner: Al & Mike Caiati. Studio Manager: Al & Mike Caiati.

[4] **CRAIG RECORDING STUDIOS**; *also REMOTE RECORDING*; Ste. 101, Benjamin Fox Pavilion; Jenkintown, PA 19046; (215) 885-8600. Owner: James (Stu) Craig. Studio Manager: Michael Gallagher.

[8] **CREATIVE CHAOS INC.**; 1013 Garden St., downstairs; Hoboken, NJ 07030; (201) 798-7867. Owner: T. Trespas. Studio Manager: Nick Selby.

[4] **CREATIVE MEDIA MARKETING, INC.**; 2175 Allen St.; Rahway, NJ 07065; (201) 574-8984. Owner: Russ Painter. Extras & Direction: We produce broadcast-quality "PhoneAd" commercials for use with telephone answering machines and/or on-hold advertising through phone systems. Also voice-over, audio-for-video and general audio production services.

[2] **BART CURTIS RECORDIST**; *only REMOTE RECORDING*; 424 W. Gray St.; Elmira, NY 14905; (607) 732-0950. Owner: Bart Curtis.

[8] **THE CUTTING CORPORATION**; 4200 Wisconsin Ave. NW, Ste. 523; Washington, DC 20016; (202) 363-3566. Owner: James & Mary Cutting. Studio Manager: Bill Froberg.

[4] **CZARIST HARLEM PRODUCTIONS**; 39 Mercer St.; New York, NY 10013; (212) 679-5973. Owner: Christian Costantini. Studio Manager: Christian Costantini.

[2] **D & G MASTERING**; PO Box 370; Englishtown, NJ 07726; (201) 446-2411. Owner: Don Van Gorden.

[8] **DADDY-O STUDIO**; Rt. 1, Box 488; Eden, MD 21822; (301) 546-5525. Owner: English Recording Co. Studio Manager: Christopher English.

[2] **JACK DANIELS PRODUCTIONS**; 8056 Tuckerman Ln.; Potomac, MD; (301) 983-9595. Owner: Jack Daniels. Studio Manager: Jack Daniels.

[8] **DATA MUSIC SERVICES**; c/o B-4 Irongate Apts.; Beverly, NJ 08010; (609) 877-3207. Owner: A. David Villani. Studio Manager: A. David Villani.

[8] **DBF A MEDIA COMPANY**; *also REMOTE RECORDING*; PO Box 900; Waldorf, MD 20601; (301) 843-7110. Owner: Don Mattingly. Studio Manager: Wayne Hipley.

[8] **DEEP SPACE RECORDS**; 400 Mill Rd.; Hewlett, NY 11557; (516) 791-6755. Owner: Kenn Fink. Studio Manager: Kenn Fink. Engineers: Kenn Fink. Mixing Consoles: Studioma-ster 16 x 8 w/eight additional (flat) inputs. Audio Recorders: Fostex A-8 8-track, Otari MX-5050 MkIII 2-track. Cassette Recorders/Duplicators: Yamaha K1000. Noise Reduction Equipment: Dolby C on Fostex 8-track. Echo, Reverb, & Delay Systems: Yamaha REV7, Roland SRV-2000, custom-built stereo spring tanks, Korg SDD-2000, (2) MXR 1500. Other Outboard Equipment: (2) Symetrix 501 compressors, dbx 160X compressor, Fostex 2050 8 x 2 line mixer, (2) PAIA 4 x 2 mixers. Microphones: Beyer M88N(C), (2) AKG D1000E. Monitor Amplifiers: Sony STR-VX33. Monitor Speakers: Yamaha NS-10M. Musical Instruments: Roland S-50 sampling keyboard, Oberheim Xpander, Roland GM-70 w/G-707 controller, Roland JX-3P, Oberheim DX w/stretch drum machine, Oberheim Prommer, guitars. Other MIDI Equipment: Roland MPU-401 MIDI interface, Yamaha YMEB MIDI expander, Roland MPU-104 MIDI input selector. Other: IBM PC, Texture 2 5 24-track sequencer software, Prolib patch librarian software, Roland MPS sequencer software, Gallien-Krueger 250 ML. Rates: \$150/hr. day.

[8] **DELONG STUDIO**; *also REMOTE RECORDING*; PO Box 279, Co. Rt. 12 Newlisson; Morris, NY 13808; (607) 263-2176. Owner: Dwayne DeLong. Studio Manager: Joshua Wheeler.

[8] **DEMO-VOX® SOUND/D-V-X INT'L VIDEO**; *also REMOTE RECORDING*; 1038 Bay Ridge Ave.; Brooklyn, NY 11219; (718) 680-7234. Owner: Demo-Vox Sound Studio, Inc. Studio Manager: Laura B. Grassi.

[8] **DEVCOM, INC.**; 1700 Russell Rd.; Paoli, PA 19301; (215) 251-9922. Owner: Steven Gross. Studio Manager: David Gross.

[8] **DIDIK TV PRODUCTIONS, INC.**; c/o PO Box 133; Rego Park, NY 11374; (718) 843-6839. Studio Manager: F. Didik.

[8] **THE DIRECT INN**; 20 Mountain Ave.; Bayville, NY 11709; (516) 628-3044. Owner: Alfred Israel. Studio Manager: Alfred Israel.

[8] **DLESKO ASSOCIATES**; *also REMOTE RECORDING*; 320 York St.; Jersey City, NJ 07302; (201) 435-8401. Owner: Dirk Andrew Lesko. Studio Manager: Marrel Moreno.

[8] **BOB DOELKS ELEMENT**; *also REMOTE RECORDING*; Calhoun Hill Farm; Andes, NY 13731; (914) 676-4617. Owner: Bob Doelks Element. Studio Manager: Bob Doelks Element.

[8] **THE DOGHOUSE**; 68 E. First St.; New York, NY 10003; (212) 598-4791. Owner: Eddie Ciletti. Studio Manager: Bob Munoz.

[8] **DORAN SOUND**; PO Box 951; Camden, ME 04843; (207) 236-2906. Owner: Elwood Doran. Studio Manager: Elwood Doran.

[8] **DREAMSOUND RECORDING SERVICES**; *also REMOTE RECORDING*; PO Box 15434; Riverside, RI 02915; (401) 433-5274. Owner: Joseph Moody. Studio Manager: Joseph Moody.

[8] **EAGLES NEST SOUND**; *also REMOTE RECORDING*; RR #1, Box 35; Asbury, NJ 08802; (201) 479-6899. Owner: Michael H. Healey. Studio Manager: Michael T. Healey.

[8] **EAR-RELEVANT SOUNDS**; One Nutting Ln.; Westford, MA 01886; (617) 692-1810. Owner: Bob Wey. Studio Manager: Bob Wey. Engineers: Bob Wey. Dimensions: Studio 16 x 18, control room 14 x 20. Mixing Consoles: Carvin MX-1688 16 x 8 x 2. Audio Recorders: Otari MkIII 8-track, Otari 5050-B MkII 2-track, TEAC 7030 2-track. Cassette Recorders/Duplicators: Nakamichi MR-1B. Noise Reduction Equipment: dbx 150X (Type 1) 10 channels. Echo, Reverb, & Delay Systems: Lexicon PCM60. Other Outboard Equipment: Aphex Aural Exciter, dbx 166 dynamics processor, Alesis MIDIVerb II digital effects processor, Rane SP15 parametric EQ, Rane PE15 parametric EQ, DOD R-231 graphic EQ. Microphones: (2) E-V RE20, E-V 660, AKG C414B-ULS, Sennheiser MKH40, (2) Sony ECM-23F. Monitor Amplifiers: QSC 1200, Toshiba SC-665. Monitor Speakers: JBL 4411, Auratone 5C, Micro-Acoustics. Musical Instruments: Chickering console piano, Yamaha PSR-12 synth. Other: Conn ST-11 StroboTuner. Rates: Upon request.

[2] **EASTERN STANDARD PRODUCTIONS, INC.**; 26 Baxter St.; Buffalo, NY 14207; (716) 876-1454; (800) 527-9225. Owner: ESP Inc. Studio Manager: Mark Mekker.

[8] **EASY BREEZE RECORDING STUDIO**; RD 3, Box 613; Lafayette, NJ; (201) 383-5872. Owner: David R. Gumpfer. Studio Manager: Anthony Biamonte II.

[8] **EFFECTIVE MUSIC**; 182 N. Livingston Ave.; Livingston, NJ 07039; (201) 535-6248. Owner: Nicholas G. Bonsignore. Studio Manager: Nicholas Bonsignore, Art Mezzo.

[8] **8 PLUS MIDI**; Rte. 164; Brewster, NY. Owner: Nick Mangin. Studio Manager: Nick Mangin.

[8] **EIGHT TRACK MIND**; *also REMOTE RECORDING*; Box 71, Bakers Mills, NY 12811; (518) 251-2217. Owner: Tom Akstens. Studio Manager: Tom Akstens.

[8] **8 TRAX**; *also REMOTE RECORDING*; PO Box 3086; Syracuse, NY 13220. Owner: Angel R. Bernard. Studio Manager: Angel R. Bernard.

[8] **E. J. PRODUCTIONS**; *also REMOTE RECORDING*; PO Box 507, Industrial Rd.; Brownstown, PA 17508; (717) 627-4633. Owner: Eric W. Johnson. Studio Manager: Eric W. Johnson.

[4] **ELECTRIC BLUE STUDIOS/AKA DANCING CHAMELEON RECORDS**; Marrett Rd.; Lexington, MA 02173; (617) 862-7884. Owner: C. Mason Neff. Studio Manager: C. Mason Neff.

[4] **EMZ PRODUCTIONS**; *also REMOTE RECORDING*; 104 Westbourne Terr.; Brookline, MA 02146; (617) 232-7105. Owner: E. Zelman. Studio Manager: E. Zelman.

[4] **ESOTERICA RECORDINGS**; *also REMOTE RECORDING*; 229 White St.; Belmont, MA 02178; (617) 484-1446. Owner: John L. Harper. Studio Manager: John L. Harper.

[8] **ESTUARY MUSIC PRODUCTIONS**; PO Box 312; Bellport, NY 11713; (516) 475-8983. Owner: Douglas M. Brown. Studio Manager: Douglas M. Brown.

[8] **FANTASY FACTORY**; Box 31, Kings Hwy.; Sugar Loaf, NY 10981; (914) 469-9272. Owner: Bob Fugett. Mixing Consoles: Studioma-ster 16 x 8 x 2 (modified), Studioma-ster 8 x 4, Tascam 106 6 x 4. Audio Recorders: Foral F16 8-track 16-bit digital sampler, Tascam 80/8 8-track w/Micro Tech I controller, Otari 5050-HB 2-track Series II, Sony 501-ES PCM 2-track digital. Cassette Recorders/Duplicators: (3) KABA real time slaves w/master, Tascam 122, Aiwa 3600. Noise Reduction Equipment: dbx 180 Type I, dbx DX-8, dbx RX-8. Echo, Reverb, & Delay Systems: Yamaha REV7 digital reverb, Master Room XL-305 spring reverb, Lexicon PCM41 digital delay, Roland RE-301 tape delay. Other Outboard Equipment: (2) Valley People Gain Brains, Aphex Type B Aural Exciter, Valley People Dyna-Mite limiter/multiplier, (2) ADC patch bays, (2) AKG 241 headphones, (2) AKG 141 headphones, Edcor HA100 headphone amp, Countryman DI, (2) MXR 1/3-octave graphic equalizers, Biamp stereo 10-band EQ. Microphones: Neumann U87, AKG 452, Crown PZM31, (2) Beyer M500, (2) Beyer M400, (2) Shure SM57, Shure PE50SP, Shure 545SD. Monitor Amplifiers: Crown DC-300. Monitor Speakers: Altec 604E (voiced) w/Mastering Lab crossover, Auratone 5C. Musical Instruments: Yamaha U3 piano, Yamaha KX88 MIDI keyboard controller, Voyetra 8 poly synth, Oberheim DMX drum computer, Oberheim DPX-1 sampling synth module, Ensoniq multi-sampler, Korg EX-8000 synth module, Korg DW-6000 synth, 360 Systems MIDlbass, Mesa/Boogie MkII amp, Paul Reed Smith electric guitar, Alembic bass guitar, Ovalton Adamas guitar. Other MIDI Equipment: Zenith Z-151 640K computer w/hard disk, full MIDI software, Voyetra (Octave Plateau), Jim Miller, etc., MPU-401 MIDI interface, MPU-104 MIDI input selector, Garfield FSK converter, sounds by Angel City Audio, Kaleidesound, Deep Magic and K-Muse. Other: Technics SL-P520 compact disc player w/sound and sampling libraries.

[8] **FAR EAST STUDIO**; 1808 2nd Ave.; New York, NY 10128; (212) 722-5730. Owner: Ed Krakaur.

[4] **FAST LANE SOUNDS**; *only REMOTE RECORDING*; 88 Laconia Rd.; Cranston, RI; (401) 942-9349. Owner: Mike Caliri. Studio Manager: Mike Caliri.

[8] **FAT TRACKS RECORDING STUDIOS**; 1323 Sterling Pl.; Brooklyn, NY 11213; (718) 953-7441. Owner: Jon A. Harding. Studio Manager: Jon A. Harding, Vikki LaSalle.

[8] **FILIPPONE SOUND & VIDEO**; *also REMOTE RECORDING*; 176 Garner Ave.; Buffalo, NY; (716) 881-4483. Owner: Randy Filippone. Studio Manager: Karen Filippone.

[4] **FIREWATER PRODUCTIONS SONGWRITER'S WORKSHOP**; *also REMOTE RECORDING*; 432 Scaneateles Ave.; West Hempstead, NY; (516) 766-2761. Owner: Vic Marshall. Studio Manager: Cay Fatima.

[8] **FIRST IMPRESSIONS**; 15 Perkins Ave.; Brockton, MA 02401; (617) 580-1844. Owner: Mark Mantell. Engineers: Mark Mantell, Ken Ketter, John Foster. Dimensions: Studio 14 x 24, control room 14 x 14. Mixing Consoles: Allen & Heath Systems 8 16 x 8 x 2 w/16-track mon. Audio Recorders: Otari 8SD 8-track, Tascam 32 2-track, Sansui 5050 4-track stereo. Cassette Recorders/Duplicators: (2) Sanyo D-62. Noise Reduc-

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N O R T H E A S T

4 & 8 TRACK

STUDIOS

tion Equipment: Rocktron Hush II, assorted gates Echo, Reverb, & Delay Systems: Roland SDE-3000, Roland SDE-1000, ART DR1 Other Outboard Equipment: dbx 166, (2) Valley People Dyna-Mite, (2) Valley People Dyna-Mic, Rocktron Exciter/Imager, Rane 5-band parametric EQ, MXR 15-band stereo graphic EQs, Furman 3-band parametric EQ Microphones: Sennheiser D41, AKG D12E, (2) Audio-Technica 33R condensers, (2) Audio-Technica ATM63, (3) Shure SM57 Monitor Amplifiers: Rane 6-channel headphone amp, Crest FA-800 Monitor Speakers: JBL Altec, Tannoy, AR3, Control 1, Yamaha K240 headphones Musical Instruments: Acoustic drums w/MIDI triggers, Alesis HR-16 drum machine, Gibson Les Paul Deluxe, ES335, Strat w/EMGs, Roland GR-700 w/Pedulla controller, Fender Concert, Sound City 50, Roland D-50, Roland MKS-20 digital piano Rates: Hourly, block or project rates

[8] **FOREST SOUND STUDIO**; 21 Sandra Ln., Bloomingdale, NJ 07403; (201) 838-8540. Owner: Bruce Beacham Studio Manager: Bruce Beacham.

[8] **FOUNDATION STUDIOS**; 121 Bloomfield St., Seekonk, MA 02771; (617) 399-7653. Owner: Foundation's Group Studio Manager: James T. Clare

[8] **GARAGELAND STUDIOS**; also *REMOTE RECORDING*; 322 Fourth St., Box 3, Jersey City, NJ 07302; (201) 795-1509. Owner: Michael Van Duser Studio Manager: Julie Schmittinger

[8] **GARDEN PRODUCTIONS**; 808 West End Ave., Ste. 103, New York, NY 10025; (212) 222-5417. Owner: James H. Madison Studio Manager: James H. Madison

[4] **GARRETT FILM INTERNATIONAL**; also *REMOTE RECORDING*; Box 253, RD 3, Bernville, PA; (215) 488-7552. Owner: R.E. Garrett Studio Manager: C. Garrett

[8] **GET OUT OF THE WAY STUDIOS**; 19 Acorn St., Stanhope, NJ 07874; (201) 347-0119. Owner: Jim Esposito Studio Manager: Stephen Betsy

[4] **GIEBLER ENTERPRISES RECORDING STUDIO**; also *REMOTE RECORDING*; Morgan Rd., Liverpool, NY 13090; (315) 652-5741. Owner: Gary Giebler Studio Manager: Gary Giebler

[8] **GOD'S MOUNTAIN RECORDING**; also *REMOTE RECORDING*; Box 98, Rehrersburg, PA 19550; (717) 933-4181, ext. 252. Owner: Teen Challenge Training Center. Studio Manager: Rick Sellers

[8] **GOIN' MOBILE**; only *REMOTE RECORDING*; 304 Newbury St., #110, Boston, MA 02115; (617) 232-7969. Owner: Lonnie Bedell Studio Manager: Lonnie Bedell

[8] **GOODTIME SOUND/AV CONNECTION**; 101 Westchester Ave., Port Chester, NY 10573; (914) 939-1066. Owner: George Zeman Studio Manager: Paula Redd

[8] **G.P. RECORDING**; 84-37 118th St., #3C, Kew Gardens, NY 11415; (718) 441-6747. Owner: Gene Polito Studio Manager: Gene Polito

[8] **GRAHAM AUDIO SERVICES**; also *REMOTE RECORDING*; 709 N. Monroe St., Butler, PA 16001; (412) 287-1909. Owner: Steve Graham Engineers: Steve Graham, Frank Baird Dimensions: Studio 15 x 12, control room 12 x 10 Mixing Consoles: Soundcraft 400B 24 x 4 Audio Recorders: Otari MX-5050 8-track, Otari MX-5050 MkII 2-track Cassette Recorders/Duplicators: Pioneer CTF-950, TEAC Noise Reduction Equipment: dbx 2-track noise reduction, Rocktron Hush II-C, Echo, Reverb, & Delay Systems: Yamaha SPX90, Yamaha REV7, ART DR2A digital reverb, 1024 Effector II, Roland Space Echo Other Outboard Equipment: (2) dbx 161 compressors, Aphex Type C Aural Exciter, (2) Symetrix signal gates, (2) Countryman DI boxes, AB Systems 301 power monitor switcher Microphones: AKG C460, (2) AKG C451, (2) Sennheiser 421, (5) Shure SM57, AKG D12E, Beyer M500 ribbon mic, Realistic PZM, Sony EC-33 Monitor Amplifiers: (2) Yamaha P2200, Crown D150, P2050 Monitor Speakers: JBL Control 1, Avalon Black Bag Musical Instruments: Drumulator, Moog Memorymoog, Moog Minimoog, Korg CX-3 organ, Leslie 145 cabinet, Slingerland 6-pc. drum kit, Scholz Rockman X-100 Other: Foxtex T-20 headphones Rates: Please call for current rates

[8] **GRAMPA STUDIOS**; 8 Parkside Ct., Brooklyn, NY 11226; (718) 287-6729. Owner: Mick Cantarella Studio Manager: Mick Cantarella

[4] **GRM STUDIOS**; 16 Dean Rd., New Milford, CT 06776; (203) 354-9380. Owner: Gene R. Minasi Studio Manager: Gene R. Minasi

[8] **GROUND ZERO**; also *REMOTE RECORDING*; 80 Friend St., Amesbury, MA 01913; (617) 388-6195. Owner: Jonathan Pearce Studio Manager: Jonathan Pearce Engineers: Jonathan Pearce, Thomas DeMille Dimensions: Studio 28 x 20, control room 28 x 12 Mixing Consoles: Allen & Heath CMC16 16 x 8, Allen & Heath SR416 16 x 4, Toa D4 4 x 2 keyboard mixer Audio Recorders: Tascam 58 8-track, Tascam 52 2-track, Tascam 234 4-track, Toshiba VHS VCR w/PCM converter Cassette Recorders/Duplicators: (2) Nakamichi BX-125 Noise Reduction Equipment: (2) DX4D, DX2D Synchronization Systems: Roland SBX-80 Echo, Reverb, & Delay Systems: Yamaha REV7, Yamaha SPX90, ART Proverb, Korg SRV-2000, Roland SDE-1000, Digitech, Other Outboard Equipment: (2) Symetrix 525 dual comp/lim, (2) Audio Logic MT44 quad noise gates, Ross dual 15-band graphic EQ, DOD 831 dual 31-band graphic EQ, MXR flanger/doubler, MXR pitch transposer w/display, Ashly SC66 dual parametric EQ Microphones: (4) Sennheiser 421, (2) Sennheiser 441, (4) Shure SM57, Shure SM58, E-V RE20, AKG D112, AKG D100E, Neumann KM84, Neumann U87, Radio Shack PZM, AKG C414 Monitor Amplifiers: (2) QSC 1200 Monitor Speakers: (2) JBL 4412 Yamaha NS-10M, Auratone 5C Musical Instruments: Yamaha KX76, Oberheim Matrix 6, Yamaha TX81Z, Sequential Circuits Six-Trak, Hohner D6 Clavinet, Akai S900 sampler, E-mu Drumulator, Simmons SDS7 digital/analog drums, Pearl MX8500 5-piece acoustic drums, Korg EX800 Other MIDI Equipment: Atari 1040ST w/Hybrid Arts sequencing and editing software, Commodore 64 w/automation software for Allen & Heath CMC16 Other: Foxtex, AKG, Pioneer headphones Rates: \$15/hr. 8-track, \$10/hr. 4-track

[8] **GROUP TWO, INC.**; also *REMOTE RECORDING*; One E. 24th St., Baltimore, MD; (301) 467-9000. Owner: Dan O'Toole Studio Manager: Robert Bragg

[8] **HALF-ACRE SOUND**; also *REMOTE RECORDING*; PO Box 1520, Bowie, MD 20716; (301) 249-3396. Owner: Patrick Kilroy Studio Manager: Laurie Davis Engineers: Patrick Kilroy, B.S.E.E. Dimensions: Studio 11 x 14 control room 10 x 9 Mixing Consoles: Tascam M-312 12 x 4 x 2 x 1 Audio Recorders: Tascam 38 8-track, TBD 2-track Cassette Recorders/Duplicators: Technics RS-B100 3-head Technics RS-B85 3-head Noise Reduction Equipment: Dolby B, Dolby C, dbx on cassette units Synchronization Systems: MIDI sync-to-tape Echo, Reverb, & Delay Systems: Yamaha SPX90II w/MIDI Other Outboard Equipment: Various guitar effects units and black boxes Microphones: Audio-Technica, Beyer, Shure Musical Instruments: Roland Juno-106 programmable MIDI synthesizer, Yamaha RX11 drum machine w/MIDI, Fender P-bass w/EMG pickups and active electronics, 360 Systems MIDIBass, various percussion Other MIDI Equipment: Aka ME30P programmable MIDI 4 x 8 patch bay and thru box, Passport Master Tracks sequencer software, Passport MIDI interface w/tape sync Other: Growing studio. Write for up-to-date facilities and equipment Rates: Quite reasonable Please write for rate sheet

[8] **HAMMERSOUND AUDIO LABS**; 706 A Elbow Ln., Warrington, PA 18976; (215) 343-1419. Owner: Joseph M. Hammer Jr. Studio Manager: Joseph M. Hammer Jr.

[4] **HANSEN RECORDING**; only *REMOTE RECORDING*; Capt. Foster Ln., Norwell, MA 02061; (617) 826-8637. Owner: Torben Hansen

[8] **HARBINGER STUDIOS**; PO Box 208; Bellingham, MA 02019; (617) 966-1963. Owner: Duff Kirklewski Studio Manager: Duff Kirklewski

[4] **RANDY HARRIS STUDIO**; also *REMOTE RECORDING*; 1514 Hampden Blvd., Reading, PA 19604; (215) 373-8719. Owner: Randy Harris Studio Manager: Randy Harris

[2] **HARRISON DIGITAL AUDIO SERVICES**; only *REMOTE RECORDING*; 9 Birch Hill Rd., South Hadley, MA 01075; (413) 536-3830. Owner: Jeff Harrison

[8] **HEADLINE SOUND**; also *REMOTE RECORDING*; PO Box 2071; Larchmont, NY 10804; (914) 633-5740. Owner: Joseph DiGiorgio Studio Manager: Joseph DiGiorgio

[8] **HELIOTROPE STUDIOS LTD.**; also *REMOTE RECORDING*; 21 Erie St., Cambridge, MA 02139; (617) 868-0171. Owner: Boyd Estus, James Griebisch Studio Manager: Boyd Estus

[4] **HELM PRODUCTIONS**; also *REMOTE RECORDING*; 435 W. 119th St., #6-C; New York, NY 10027; (212) 749-2581. Owner: Nan Helm Studio Manager: Michael Pollack

[8] **HIDDEN RECORDING STUDIOS**; 3 Greenwood Rd., Salem, NH 03079; (603) 898-7548. Owner: Kenny Azorian Studio Manager: Kenny Azorian

[8] **HITLINE STUDIO**; also *REMOTE RECORDING*; 3011 Dennis Ave., Kensington, MD 20895; (301) 949-5895. Owner: David Moore, Maria Moore Studio Manager: David Moore

[8] **HOMEGROWN**; 2 Sherbrooke Dr., Smithtown, NY 11787; (516) 265-9697. Owner: Richard G. L'Hommedieu Jr. Studio Manager: Jill L'Hommedieu

[8] **HOMEGROWN SOUNDS**; 14 Conwell St., Provincetown, MA 02657; (617) 487-1569. Owner: Lee Robinson Studio Manager: Lee Robinson Engineers: Lee Robinson Dimensions: Studio 9 x 16, control room 5 x 8 Mixing Consoles: Tascam 308 8 x 4 x 2 Audio Recorders: Tascam 38 8-track, Otari MX-5050B 2-track, TEAC X1000 2-track Cassette Recorders/Duplicators: Technics M-218 Noise Reduction Equipment: dbx on all tracks Echo, Reverb, & Delay Systems: Lexicon PCM42 w/extended memory, ART DR1, British Spring Other Outboard Equipment: (2) dbx 160X compressor/limiter, Aphex Type C Aural Exciter Microphones: (3) Shure SM57, (2) Shure SM58, E-V RE15, E-V RE16, E-V PL20, (2) Crown PZMs Monitor Amplifiers: SAE, Scott Monitor Speakers: (2) E-V Sentry 100A, (2) Realistic Minimus 7. Rates: Call or write

[4] **INNOVATIVE AUDIO**; also *REMOTE RECORDING*; 9 Perry St., Lincoln, ME 04457; (207) 794-6961. Owner: Don Tardy Studio Manager: Don Tardy

[8] **JLJ STUDIOS**; also *REMOTE RECORDING*; Box 218; Jefferson Valley, NY 10535; (914) 245-2101. Owner: JLJ Productions, Inc. Studio Manager: Lawrence Stock

[8] **J.M. STUDIO**; Box 189, Milton Turnpike; Clintondale, NY 12515; (914) 883-5139. Owner: John Mulligan Studio Manager: Debra E

[8] **JOYFUL NOISE STUDIO**; 47 E. Walnut St.; Metuchen, NJ 08840; (201) 549-7928. Owner: Ted Coleman Studio Manager: Ted Coleman

[8] **JUMP STREET E.E.C.**; 209 Woodgreen Ct.; Claymont, DE 19703; (302) 792-9010. Owner: Jim Heffernan T.J. Ford Studio Manager: Rose Heffernan

[8] **JUST-ATE ENTERPRISES**; only *REMOTE RECORDING*; PO Box 7776; Lewiston, ME 04243; (207) 783-3000. Owner: John McCann Jr. Studio Manager: John McCann Jr.

[8] **"K" STUDIO'S**; also *REMOTE RECORDING*; 49 Woodland Rd.; Auburn, MA 01501; (617) 752-3073. Owner: Joseph & Donna Kenneally Studio Manager: Donna Kenneally

[8] **KID PRODUCTIONS**; 318 W. 39th St.; New York, NY 10018; (212) 736-0891. Owner: Chris DeMarco Studio Manager: Charlotte DeMarco

[8] **KING "B" RECORDING**; 224 Ave. B, #9; New York, NY 10009; (212) 228-5956. Owner: Greg Shirley Studio Manager: Greg Shirley

[8] **DAN KORNFIELD RECORDING, INC.**; 271 Madison Ave., Ste. 907; New York, NY 10016; (212) 685-6633. Owner: Dan Kornfeld Studio Manager: Steve Day

[4] **K.T. RECORDING STUDIO**; 35 Spruce Ct.; Clifton, NJ 07014; (201) 777-3546. Owner: Michael DiLorenzo Studio Manager: Michael DiLorenzo

[8] **THE LAB**; 516 Merrimack St.; Manchester, NH 03103; (603) 644-8283. Owner: Patrick Todd Studio Manager: Patrick Todd

[4] **ED LACINSKI PRODUCTIONS**; only *REMOTE RECORDING*; 21 Country Club Dr.; Coram, NY 11727; (516) 732-5954. Owner: Ed Lacinski Studio Manager: J. Lacinski

[4] **LADY LUCK STUDIO**; 916 Dohrman Ave., Apt. 11; Pittsburgh, PA 15136. Owner: Eric Galayda Studio Manager: Eric Galayda

[2] **ROBERT LANCEFIELD SOUND RECORDING**; only *REMOTE RECORDING*; 400 Plaza Middlesex; Middletown, CT 06457; (203) 347-1634. Owner: Robert Lancefield Studio Manager: Robert Lancefield

[8] **LANEY PRODUCTIONS**; 8 Brooktree Cir.; Macedon, NY 14502; (315) 982-2231. Owner: Elaine & Sam Smith Studio Manager: Lee Elliott Engineers: Lee Elliott, John Williamson. Dimensions: Room 1: control room 12 x 16 Room 2: studio 12 x 12 Mixing Consoles: Foxtex Model 450 16 x 4 x 2, Yamaha EM300B 12 x 2, Yamaha EM85 5 x 2, Shure Mixer Master 8 x 2, Crate BB350 8 x 2 Audio Recorders: Tascam Model 38 8-track, Foxtex Model 203-track Cassette Recorders/Duplicators: Technics RS-B11W, Realistic SCT-44 Noise Reduction Equipment: Ashly SC-33, Ashly SC-50, MXR Synchronization Systems: Atari ST-1040 SMPTE Time Code, Yamaha

CX5M Echo, Reverb, & Delay Systems: DeltaLab, ART Proverb, MXR digital delay, RDS 1900 Other Outboard Equipment: ADA Pitch Traq, Yamaha compressor/limiter, Biamp EQ-270 graphic EQ, Arion stereo phaser, Ibanez digital (stereo) chorus, Ibanez Digital Modulation Delay II. Microphones: Realistic 33984A, Realistic 33-1070, (4) ATM-41, (2) Shure SM58, (3) Shure SM57, Shure SM12A Monitor Amplifiers: Crown D-150, Crown D-75 Monitor Speakers: (2) Fostex RM765 Musical Instruments: Yamaha RX11 drum machine, Yamaha DX7, Casio CZ-5000, Casio CZ-1000, Weston bass, Fender Bullet, Ibanez LE420BK. Rates: Upon request.

[8] **THE LAUNDRY ROOM STUDIO**; 210 Tomahawk Trail, Sparta, NJ 07871; (201) 398-7051. Owner: Carrera Inc. Studio Manager: Rich Lance. Engineers: Jim Esposito, Stephen Betsy, Dan Eriksen. Dimensions: Studio 25 x 20, control room 10 x 15. Mixing Consoles: Studiomaster 16 x 8, Yamaha RM2408 24 x 16. Audio Recorders: Tascam 38 8-track, Tascam 234 4-track, Tascam 32 2-track. Cassette Recorders/Duplicators: Technics, hi-speed dub deck. Noise Reduction Equipment: dbx Type I, dbx Type II, Dolby A, Dolby B, Dolby C. Synchronization Systems: MIDI sync on tape w/sequencer Echo, Reverb, & Delay Systems: Lexicon PCM70 w/3.0, Yamaha REV5 digital reverb, (2) Yamaha SPX90 digital reverb, Yamaha SPX90II multi effects, Korg DRV-1000 digital reverb, Roland SDE-3000 digital delay. Other Outboard Equipment: Aphex Aural Exciter, Ibanez compressor/limiter, Ibanez notch filter, Ibanez 2/3-octave EQ. Microphones: Shure, E-V, Audio-Pro. Monitor Amplifiers: QSC 3500, BGW 750, Crown 2500 Monitor Speakers: E-V studio monitors, E-V SH152 speaker system, E-V scoop bins. Musical Instruments: Yamaha DX7 digital synth, Roland TR-707 drum computer, Roland TR-727 Latin percussion computer, Korg Poly-800 synth, Tama Tech-Star TS-306 elec. drum module w/six pads, Ludwig DBL bass 10-pc. drum kit, (6) Zildjian cymbals, Steinberger bass, Kramer electric guitar, Roland S-50 sampling keyboard. Other MIDI Equipment: Apple computer MIDI sequencer. Video Equipment: Panasonic WD-5000 w/ENG package, Panasonic AG-6400, Sony HD TV video monitor, Dubner character generator, Eclipse digital effects generator. Other: Marshall stack, Gallien-Krueger bass amp. Rates: \$10/hr.

[8] **LEGEND AUDIO/VIDEO**; 42 Belmont Ave., Belleville, NJ 07109; (201) 751-9528. Owner: Anthony Pomponio. Studio Manager: Anthony Pomponio.

[8] **LEGEND RECORDING STUDIOS**; 96 Upper Sheep Pasture Rd., East Setauket, NY 11733; (516) 941-4708. Owner: Robert D. VanderMark. Studio Manager: Bruce Boege.

[8] **LIBRA AUDIO-VIDEO**; 359 Fort Washington Ave., Ste. 2; New York, NY; (212) 927-1509. Owner: Susan Falls. Studio Manager: Lia Volland.

[8] **LIGHTHOUSE AUDIO**; also *REMOTE RECORDING*; 215 W. Springfield St., #2; Boston, MA 02118; (617) 536-2118. Owner: Temple, Kaiser. Studio Manager: Matthew Temple.

[2] **LIGHTSCAPE**; 420 W. 45th St., New York, NY 10036; (212) 757-0204. Owner: Jeff Poretsky. Studio Manager: Mari Geraci.

[8] **LIMIN MUSIC**; also *REMOTE RECORDING*; RR1, Box 1229; Northport, ME 04915; (207) 338-4252. Owner: Bruce Boege. Studio Manager: Bruce Boege.

[4] **LINO SOUND**; 108 N. 6th St.; Brooklyn, NY 11211; (718) 388-3314. Owner: Louis J. Lino.

[8] **LION & LAMB STUDIO**; also *REMOTE RECORDING*; 107 N. East St., #1; Carlisle, PA 17013; (717) 245-0824. Owner: Rob Murtorf. Studio Manager: Rob Murtorf.

[8] **LIP SYNC RECORDING**; also *REMOTE RECORDING*; 43 William St.; Smithtown, NY 11787; (516) 724-3055. Owner: Rhys O'Brien. Studio Manager: Artie Schiff.

[8] **LITTLE RED HEN**; 261 W. 19; New York, NY 10011; (212) 989-3954. Owner: Robert Raines. Studio Manager: Kathleen McCulcheon.

[8] **LITTLE STUDIO**; also *REMOTE RECORDING*; PO Box 416; Rockland, ME 04841; (207) 594-2497. Owner: Helmut Vles. Studio Manager: Helmut Vles.

[8] **LIVE BAIT RECORDING**; Knolls Blvd., Poughkeepsie, NY 12601; (914) 473-5223. Owner: Peter Blasini, James Secor. Studio Manager: Peter Blasini.

[4] **LOCAL SOUND STUDIO**; also *REMOTE RECORDING*; 1107 Clifton Ave., Collingdale, PA 19023; (215) 532-1097. Owner: Joseph McLaughlin Jr. Studio Manager: Joseph McLaughlin Jr.

[8] **LOFT RECORDING STUDIO**; 405 Taft Ave.; Endicott, NY 13760; (607) 748-1752. Owner: Michael S. Tomik. Studio Manager: Michael S. Tomik.

[8] **LUNA RECORDINGS**; 900 Princeton Terr.; Glen Burnie, MD 21061; (301) 761-7253. Owner: David Kelly. Studio Manager: David Kelly.

[8] **M-CUT STUDIOS**; 4 Cessna Dr.; Washingtonville, NY 10992; (914) 496-4429. Owner: John Cal. Studio Manager: B C.

[2] **MAN FROM MARS PRODUCTIONS**; also *REMOTE RECORDING*; 159 Orange St.; Manchester, NH 03104; (603) 668-0652. Owner: Ed Brouder.

[8] **MARION RECORDING STUDIOS**; 7 Burdett Pl.; Fairview, NJ 07022; (201) 945-1517. Owner: David Bellocchio. Studio Manager: Frank Fagnano.

[2] **MASTERDISK CORPORATION**; 16 W. 61st St.; New York, NY 10023; (212) 541-5022. Owner: Doug Levine. Studio Manager: Jill Dix.

[4] **MASTERS BY JOHNSON**; also *REMOTE RECORDING*; 832 Montgomery Ave., Narberth, PA 19072; (215) 664-1188. Owner: Stephen Johnson. Studio Manager: Tommy Sandell.

[8] **MEDIA FX**; also *REMOTE RECORDING*; c/o 260 W. 52nd St., Ste. 20-D; New York, NY 10019; (212) 262-9792. Owner: David Musial. Studio Manager: Robert Wohler.

[8] **MEDIAPHONIC STUDIO**; 3114 Westview Dr.; Reading, PA 19605; (215) 929-0257. Owner: Henry Gass.

[8] **MELANGE MUSIC**; 80-06 47th Ave.; Elmhurst, NY 11373; (718) 429-1201. Owner: Jeff Ganz. Studio Manager: Jeff Ganz.

[8] **MELVILLE PARK STUDIO**; also *REMOTE RECORDING*; 115 Central Ave.; Boston, MA 02136; (617) 361-6107. Owner: Steve Friedman.

[8] **MHS RECORDING STUDIO**; also *REMOTE RECORDING*; Broad St., Manasquan, NJ 08736; (201) 528-8825. Owner: Manasquan Bd of Ed. Studio Manager: Lee N. Weisert.

[4] **MICHEWA RECORDING STUDIOS**; also *REMOTE RECORDING*; 988-94 Columbus Ave.; New York, NY 10025; (212) 864-0921. Owner: Michewa Productions. Studio Manager: Michele Henry. Engineers: Warren Henry, Randy Mahon. Dimensions: Studio 10 x 15, control room 10 x 15. Mixing Consoles: Tascam 4 x 4. Audio Recorders: Tascam 244 4-track, TEAC X-300 2-track. Cassette Recorders/Duplicators: Nikko ND-550, Technics RSM-205. Noise Reduction Equipment: dbx Type 1. Integrals: Echo, Reverb, & Delay Systems: ADM 1020 Effectron I, Korg DRV-1000 digital reverb, DOD RB40 spring reverb. Other Outboard Equipment: dbx 163X

compressor/limiter, (2) DOD R430 15-band graphic EQ, TEAC EQA-20 w/spectrum analyzer, Technics SL-F1 turntable, TEAC PB-64 patch bay. Microphones: (2) Audio-Technica Pro 3H dynamic mics. Monitor Amplifiers: Sherwood S-202EP. Monitor Speakers: (2) Yamaha KS10, (2) EPI A-70. Musical Instruments: Roland Juno-1 Alpha synth, Yamaha TX81Z FM tone generator, Casio RZ-1 digital drum computer, Yamaha CS01 synth, Casiotone MT-35 piano, Tama Royalstar 5-pc. drum kit w/Zildjian and Sabian cymbals. Rates: Available upon request.

[8] **MIGRAINE MUSIC**; 667 Carroll St.; Brooklyn, NY 11215; (718) 638-6441. Owner: Billy Annaruma. Studio Manager: Billy Annaruma. Engineers: Billy Annaruma, Larry DeCarmine. Dimensions: Studio 8 x 11, control room 8 x 11. Mixing Consoles: Ramsa 8210A 10 x 4. Audio Recorders: Fostex A80 8-track, Fostex A20 2-track. Cassette Recorders/Duplicators: Denon DRM44, Denon DRM30, Denon DRM10. Noise Reduction Equipment: dbx 118. Echo, Reverb, & Delay Systems: Alesis XT, ART Proverb, Lexicon PrimeTime, DeltaLab 1024. Other Outboard Equipment: Scholz Rockman X-100B, Aphex Type B Aural Exciter, DOD R-430 graphic EQ. Microphones: Fostex M88RP, Beyer M600, Beyer M69N, AKG D330BT, AKG D2000, AKG D200E, Shure SM58, Shure SM57, TEAC MC-201, AKG D120E. Monitor Amplifiers: Canver M400T. Monitor Speakers: Yamaha NS-10M. Musical Instruments: Casio CZ-1000, Roland D-50, Roland TR-707, Rickenbacker 4001 bass, Jackson soloist, 1965 Fender Stratocaster, Rickenbacker 12-string electric, Gibson ES-335, Gibson SG, Takamine acoustic guitar, Dauphin classical guitar. Other MIDI Equipment: Roland MSQ-100 sequencer. Other: Fostex T-10 headphones, Tristech Mincube direct box, Peavey Vintage amp, Marshall 100, Vox Super Berkeley. Rates: \$30/hr.

[8] **MUNSON'S OF MASCOMA**; also *REMOTE RECORDING*; Box 105, Shaker Blvd.; Enfield, NH 03748; (603) 632-7545. Owner: Robert C. Neale. Studio Manager: Jennette M A Neale.

[4] **MUSKRAT PRODUCTIONS, INC.**; also *REMOTE RECORDING*; 44 N. Central Ave.; Elmford, NY 10523. Owner: Smith Street Society Jazz Band. Studio Manager: B. McNichols.

[4] **MUTTLEY MUSIC MACHINE**; also *REMOTE RECORDING*; RD #1, Box 129; Barto, PA 19504; (215) 845-3133. Owner: Vincent J. Indelicato. Studio Manager: Vincent J. Indelicato.

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4 & 8 TRACK

STUDIOS

Yamaha MM30 4 x 4 x 2. Audio Recorders: Tascam T38 8-track, Yamaha MT44 4-track, Tascam T32 2-track, TEAC 2300S 2-track. Cassette Recorders/Duplicators: JVC KDA-8 (real time), Yamaha MT44 (real time), Echo, Reverb, & Delay Systems: Yamaha RE7 digital reverb, (2) Yamaha SPX90 digital reverb, Ibanez HD-1000 digital delay/harmonizer, Ibanez SDR-1000 digital reverb. Other Outboard Equipment: (2) Valley People 440 comp/exp/lim/de-essers, Valley People Dyna-Mite, (2) Valley People GateX. Microphones: (2) AKG C414, Neumann U87, E-V RE20, (2) Shure SM81, (4) Sennheiser MD-421, (2) Audio-Technica AT-801 Monitor Amplifiers: (2) Carver PM-200 Monitor Speakers: JBL 4425 w/Bi-radial horns. Musical Instruments: Ensoniq Mirage (digital sampling keyboard), Oberheim Matrix-12, (2) Yamaha DX7, Moog Memorymoog, Yamaha RX11 drum machine. Video Equipment: Basic VHS duplication services. Other: (2) Rane HC-6 headphone amplifiers, (8) AKG K141 headphones, all Whirlwind input bays, cables, and direct boxes, JVC 2-track digital mastering available upon request. A full line of rental equipment can be made available at additional charge upon request. Rates: Hourly and production rates are available upon request. Extras & Direction: We also offer a musician's lounge, and during the summer months—an outdoor musician's lounge, heated pool and spa. Our goals are not only to cater to the well rehearsed musician—(hourly rate). We also offer a full in-house production staff, to meet all of the musician's needs (production rate), including: use of studio instruments, an audio engineer, session musicians, a producer and anything else one could think of. Production rates will vary, depending on the exact type of service which is made available.

[4] **NATURAL SOUNDS**; also *REMOTE RECORDING*; 4523 Garrison St. NW; Washington, DC 20016; (202) 966-9894. Owner: Chris Bosshart.

[8] **JOHN NAZARENKO PRODUCTIONS**; also *REMOTE RECORDING*; 108 Traver Rd.; Gansevoort, NY 12831; (518) 584-6905. Owner: John Nazarenko. Studio Manager: John Nazarenko.

[8] **NETWORK SOUND STUDIO**; also *REMOTE RECORDING*; 119 Peachwood Dr.; Swedesboro, NJ 08085; (609) 467-1682. Owner: Vito Fera. Studio Manager: Rhonda Tellish.

[8] **NEVADA SOUND**; 345 Union St.; Holbrook, MA 02343; (617) 767-1592. Owner: Jon Finn. Studio Manager: Beth Finn.

[8] **NEW CLEAR PRODUCTIONS**; 129 W. Wendell St.; Endicott, NY 13760; (607) 754-8517. Owner: Jeff Stahara

[8] **NEW FRONTIER SYNTHESIZER STUDIO**; RD #1, Box 514; Stockton, NJ 08559; (609) 397-2716. Owner: Robert Sands

[8] **NEW YORK AUDIO PRODUCTIONS**; also *REMOTE RECORDING*; 135 Sixth Ave., Ste. 7; Brooklyn, NY 11217; (718) 783-3886. Owner: Paul M. Barboza. Studio Manager: M. Goldberg

[2] **NEW YORK DIGITAL RECORDING, INC.**; also *REMOTE RECORDING*; 253 W. 73rd St., Ste. 1F; New York, NY 10023; (212) 874-4660. Owner: MacDonald Moore. Studio Manager: MacDonald Moore

[8] **NONCHALANT**; also *REMOTE RECORDING*; PO Box 64; Ardmore, PA 19003; (215) 626-4484. Owner: Frank Kurz. Studio Manager: Bob McNamara

[8] **JERRY NORELL PRODUCTIONS**; 231 Cedar St.; Hempstead, NY 11550; (516) 483-7800. Owner: Jerry Norell. Studio Manager: Jerry Norell.

[8] **NORTH COUNTRY SOUNDS/TOM BARTLETT TELEVISION PRODUCTIONS**; 175 Bunker Hill Rd.; Auburn, NH 03032; (603) 483-2662. Owner: Tom Bartlett. Studio Manager: Tom Bartlett

[8] **NORTH STAR RECORDING STUDIO**; 54 Lake St.; Belleville, NJ 07109; (201) 751-9636. Owner: G. Vecchione. J. Robinson. Studio Manager: G. Vecchione.

[8] **NORTHERN LITES AND SOUND STUDIOS**; also *REMOTE RECORDING*; 36 Cedarwood Terr.; Georgia, VT 05468; (802) 893-1220. Owner: Tracy L. Lord, P.R. Appleget. Studio Manager: P.R. Appleget

[4] **NOVA SOUNDS AND SIGHTS**; also *REMOTE RECORDING*; 878 Broadway; Somerville, MA; (617) 641-3521. Owner: Dee Sarkis. Studio Manager: Deine Schon

[4] **NOVATIC STUDIO**; also *REMOTE RECORDING*; Box 225 Lower Rd.; New Hampton, NY 10958; (914) 355-4121. Owner: Robert Nieracka. Studio Manager: Steve Jewett.

[8] **NU TRAX RECORDING STUDIO**; 141 W. Ruscomb St.; Philadelphia, PA; (215) 456-9141. Owner: Paul M. Helfrich. Studio Manager: Paul M. Helfrich.

[4] **NUGISOUND RECORDING STUDIO**; also *REMOTE RECORDING*; 335 Cedarhurst St.; Pittsburgh, PA 15210; (412) 488-1436. Owner: Stanley C. Fields. Studio Manager: Stanley C. Fields

[8] **OCASONIC RECORDING STUDIO**; also *REMOTE RECORDING*; 62 S. West Ave.; Vineland, NJ 08369; (609) 794-2377. Owner: Peter Ocasio III. Studio Manager: Peter Ocasio III

[8] **OCEA ENGINEERING**; also *REMOTE RECORDING*; Lodgreen Dr.; East Falmouth, MA 02536; (617) 540-0629. Owner: Louis Pinder. Studio Manager: Arthur Newhall.

[8] **OPEN EAR RECORDERS**; 373 Trapelo Rd.; Belmont, MA 02178; (617) 484-6938. Owner: Paul F. Terrasi. Studio Manager: Paul F. Terrasi, Chns Walsh

[8] **PA DA RECORDING**; also *REMOTE RECORDING*; 27 Washington Square N., Rm. 4D; New York, NY; (212) 228-1808. Owner: Ruth A. Miller. Studio Manager: Eddy R. Davis.

[8] **PANETTA STUDIOS**; also *REMOTE RECORDING*; 6 Miller Ave.; Elmwood Park, NJ 07407; (201) 791-0254. Owner: Angelo Panetta. Studio Manager: Angelo Panetta

[8] **PERROW AUDIO PRODUCTIONS**; also *REMOTE RECORDING*; 146 Second St.; Hallowell, ME 04347; (207) 623-5101. Owner: Scott E. Perrow. Studio Manager: Scott E. Perrow

[8] **PHESANT HILL FARM**; 13 Essex St.; South Hamilton, MA 01982; (617) 468-2200. Owner: Glenn T. McElwain. Studio Manager: Jane Garabedian

[8] **PHILADELPHIA MUSIC WORKS**; PO Box 947; Bryn Mawr, PA 19010; (215) 825-5656. Owner: Andy Mark

[8] **PLAYTIME MUSIC COMPANY**; also *REMOTE RECORDING*; PO Box 444, Back Bay Annex; Boston, MA 02117; (617) 266-1460. Owner: Playtime Conglomerate. Inc. Studio Manager: Tom Dube. Engineers: Tom Dube, Ips DeKatt. Dimensions: Studio 14 x 18, control room 14 x 18. Mixing Consoles: Soundcraft 400B 24 x 4, Tascam M30 8 x 4. Audio Recorders: Tascam 38 8-track, Tascam 32 2-track. Cassette Recorders/Duplicators: TEAC V-380C, Sony TC-FX320 Noise Reduction Equipment: (2) dbx 150 Echo, Reverb, & Delay Systems: Lexicon PCM70, Yamaha SPX90, Yamaha D1500, (2) live chambers. Other Outboard Equipment: Loft 400 quad gate, Loft 410 dual comp/expander, (2) Loft 401 parametric EQ, dbx 263X de-esser, Aphex Type C Aural Exciter, (2) Yamaha 6C2020 dual comp/gate, Carver C-9 sonic hologram generator. Microphones: AKG C414EB, Beyer M88, (2) AKG C451EB, (2) Shure SM58, (2) AKG D310, (2) E-V RE15, E-V Cardax Monitor Amplifiers: QSC 1400, Nikko Alpha II, Yamaha CA800 Monitor Speakers: (2) Boston Acoustics A-400, ADS 500 Musical Instruments: Sequential Circuits Drumtraks, Kubicki Telecaster, Fender Telecaster, Yamaha F6420EC, Kurzweil Emulator, Linn, et al upon request. Other MIDI Equipment: Roland MC-500, Roland MSQ-100, Rates: Vary, determined by nature of project

[8] **POLATY MEDIA ARTS**; also *REMOTE RECORDING*; 4309 Wendy Ct.; Monrovia, MD 21770; (301) 865-5728. Owner: Bo Polatty. Studio Manager: Bo Polatty

[2] **POMEROY (DIGITAL) AUDIO**; only *REMOTE RECORDING*; 193 Baltic St.; Brooklyn, NY 11201; (718) 852-8505. Owner: Doug Pomeroy

[2] **POSTHORN RECORDINGS**; only *REMOTE RECORDING*; 142 W. 26th St.; New York, NY 10001; (212) 242-3737. Owner: Jerry Bruck. Studio Manager: Michael P. Hesse

[4] **POWEROUT**; also *REMOTE RECORDING*; 100 Red Lion Rd.; Philadelphia, PA 19115; (215) 671-8256. Owner: Barry Hark. Studio Manager: Barry Hark

[2] **PRIME CUTS EDITING, INC.**; 1776 Broadway, Rm. 1001; New York, NY 10019; (212) 265-1800. Owner: Mark Kamins. Tuta Aquino. Studio Manager: Dennis Muyet. Engineers: Tuta Aquino, Dennis Muyet, Latin Rascals (A. Cabrera, T. Moran), Chep Nunez, Roger Pauletta, Carlos Berrios. Dimensions: Room 1: control room 14 x 12. Room 2: control room 12 x 10. Mixing Consoles: Tascam M-208 8 x 4. Audio Recorders: (4) Otari MTR-12 2-track. Cassette Recorders/Duplicators: (2) Akai GX-9, (2) Akai GX-912. Echo, Reverb, & Delay Systems: (2) Ibanez SDR-1000 stereo digital delay/reverb Monitor Amplifiers: Sansui AU-X701, JVC A-X900. Monitor Speakers: (4) Yamaha NS-10M, (2) UREI 809, E-V Sentry 500. Musical Instruments: Roland TR-707. Other: (2) Sony DTC-1000ES DAT recorder. Rates: \$40/hr. studio, plus \$35/hr. editor. Extras & Direction: This is the only specialized editing studio in the U.S., catering all major producers/record co., w/a staff of the top ten creative music editors around.

[8] **PRIME TIME MUSIC**; 2 Homestead Ln.; New City, NY 10956; (914) 634-8374. Owner: Mark Greenberg. Studio Manager: Joanna Greenberg

[8] **PRIVATE SESSIONS STUDIOS**; PO Box 2476; Ventnor, NJ 08406; (609) 822-1577. Owner: Rolf Venzie.

[8] **PRO AUDIO REMOTE**; only *REMOTE RECORDING*; 416 Glenmary Dr.; Owego, NY 13827; (607) 687-0374. Owner: Ian Marks. Studio Manager: Ian Marks

[8] **PROCTOR STUDIO**; Proctor Academy; Andover, NH 03216; (603) 735-5962. Owner: Proctor Academy Studio Manager: Paul Silverman

[8] **PUMP POSITIVE PRODUCTIONS**; 26 Melrose Ave.; Newark, NJ 07106; (201) 374-6775. Owner: Rashad Muhammad. Studio Manager: Rashad Muhammad

[8] **PVR, AUDIO/VIDEO PRODUCTIONS**; 465 W. Anderson St.; Hackensack, NJ 07601; (201) 646-0277. Owner: Charles Lallo. Studio Manager: Charles Lallo

[8] **QEC RECORDING**; 65 Stirling Ct.; Metuchen, NJ 08840; (201) 549-0023; (201) 494-7237. Owner: R. Quinto, M. Walsh. Studio Manager: Paul Alleman. Engineers: Bobby Quinto, Aaron Leoni, Mike Walsh. Dimensions: Studio 13 x 31, control room 10 x 18. Mixing Consoles: Tascam M312 12 x 8 x 2.

[4] **QUANTA**; RD#2 Felter Hill Rd.; Monroe, NY 10950; (914) 496-7993. Owner: Byron Lovell.

[4] **QUIK CASSETTE CORP.**; also *REMOTE RECORDING*; 250 W. 57th St., Ste. 2101; New York, NY; (212) 977-4411. Owner: QUIK Cassette Corp. Studio Manager: Ron Klipstein.

[8] **RAMA DAMA RECORDS**; also *REMOTE RECORDING*; 219 State Rd.; Eliot, ME 03903; (207) 439-5541. Owner: Lonnie Londin. Studio Manager: Lonnie Londin

[8] **REAL TO REEL**; also *REMOTE RECORDING*; 1119 W. 7th; Erie, PA 16502; (814) 456-1527. Owner: Bruce Bennett. Studio Manager: Karen Bennett.

[8] **RECORDED PUBLISHING LABORATORIES**; also *REMOTE RECORDING*; 1100 State St.; Camden, NJ; (800) 235-2679. Owner: John Ollano, Ron Ollano. Studio Manager: Sidney E. Morton

[8] **RECORDED SOUND LTD.**; also *REMOTE RECORDING*; 630 Fulton Bldg.; Pittsburgh, PA; (412) 288-9998. Owner: Jack Givens.

[8] **THE RECORDING UNIT**; PO Box 246; Princeton, MA 01541; (617) 464-5808. Owner: C.A. Calaman. Studio Manager: C.A. Calaman.

[4] **REISSOUND**; also *REMOTE RECORDING*; 87 Barrow St., #5C; New York, NY; (212) 989-2998. Owner: Marilyn Ries. Extras & Direction: Engineer/producer specializing in post-production audio for film, video, radio, music and speech recording. Extensive music and sound effects library in-house. Creation of music and sound effects for your particular needs (DX7, PrimeTime, Yamaha SPX90, Roland TR-505) Remote recording with digital or analog equipment. Extensive work with actors, audioizing books, designing sound for theater productions. Clients include: Warner Audio, Random House, Bantam Books, Troll Associates, West German Radio, National Public Radio, Folkways, Redwood, Sweet Honey in the Rock, Holly Near, Alive, Berlitz, Frank Silvera Workshop, Peter Wallach Enterprises

[2] **RENAISSANCE TELEVISION PRODUCTIONS**; Ste. 315, 2034 Swallowhill Rd.; Pittsburgh, PA 15220; (412) 276-0497. Owner: Ronald J. Bruno. Studio Manager: Ron Bruno.

[8] **RENDEZVOUS**; also *REMOTE RECORDING*; 5959 Main St., PO Box 441; Fogelsville, PA 18051; (215) 395-8294. Owner: Ron & Karen Deveau. Studio Manager: Ron Deveau

[8] **DAVID RENZZ PRODUCTIONS**; 30 Union City Rd.; Prospect, CT 06712; (203) 758-3168. Owner: David Renzz. Studio Manager: David Renzz.

[2] **REVONAH RECORDS**; also *REMOTE RECORDING*; PO Box 217; Ferndale, NY 12734; (914) 292-5965. Owner: Paul Gerry. Studio Manager: Patricia James.

[8] **RIDGE RECORDING INC.**; 177 Rt. #46; Lodi, NJ 07644; (201) 471-0061. Owner: Joseph D'Arrigo. Henry Bootle

[8] **RK1 PRODUCTIONS AND RECORDING STUDIO**; 1757 Scribner Pl.; Crofton, MD; (301) 858-0098. Owner: RK1 Productions and Recording. Studio Manager: Robert Kellner.

[8] **ROANE RECORDING STUDIOS**; also *REMOTE RECORDING*; 7 N. Cottenet St.; Irvington-on-Hudson, NY; (914) 591-9187. Owner: Stephen Roane. Studio Manager: Stephen Roane.

[8] **ROARK ASSOCIATES STUDIO**, 22 Brookview Ave., Delmar, NY 12054; (518) 439-8205. Owner: Michael J. Roark. Studio Manager: Michael J. Roark.

[4] **ROCKIN DOCTORS' RECORDING CO.**; also *REMOTE RECORDING*; 22 Ridgeview Ave., West Orange, NJ; (201) 669-0431. Owner: Michael Frank. Studio Manager: Ariene Lamee

[8] **ROSEMARY MELODY LINE**; PO Box 1078; Vineland, NJ 08360; (609) 696-0943. Owner: Dennis Link. Studio Manager: Dennis Link.

[8] **JAY ROSE'S ATTIC**; also *REMOTE RECORDING*; 20 Marion St.; Brookline, MA 02146; (617) 277-0041. Owner: Jay & Carla Rose. Studio Manager: Krystal Pucci.

[8] **ROSEWOOD PRODUCTIONS**; also *REMOTE RECORDING*; Box 364; New Castle, PA 16101; (412) 654-3023. Owner: Wes Homner. Studio Manager: Wes Homner

[4] **ROSS CREATIVE MUSIC**; 51 Barton Pl.; Port Chester, NY 10573; (914) 939-0317. Owner: Dr. Mark A. Ross. Studio Manager: Dr. Mark A. Ross.

[8] **ROSS-GAFFNEY INC.**; 21 W. 46th St.; New York, NY 10036; (212) 719-2744. Owner: James Gaffney. Studio Manager: Richard Weigle

[8] **ROYAL STAR STUDIOS**; 200 Pixley Rd.; Rochester, NY; (716) 247-8107. Owner: Rudy Valentino. Studio Manager: Kevin Hart

[8] **RUBBER BALL PRODUCTIONS**; also *REMOTE RECORDING*; 696 Edgewood Pl.; North Brunswick, NJ; (201) 249-9241. Owner: Terry Hughes. Studio Manager: Terry Hughes

[8] **RUFF CUT**; Flipside Studio; Village Green Center Ln.; Levittown, NY; (516) 735-4426. Owner: Ray, Bill. Studio Manager: Bill

[8] **SAFE HARBOR RECORDINGS**; also *REMOTE RECORDING*; 90 Jacob St.; Malden, MA 02148; (617) 322-5727. Owner: Dean Cappello. Studio Manager: Dean Cappello

[8] **SAFE SOUND**; 251 W. 30th St., Rm. 6RE; New York, NY 10001; (212) 594-2414. Owner: Al Basi. Studio Manager: Paul Goodrich

[8] **M.C. SANNER PRODUCTIONS LTD.**; also *REMOTE RECORDING*; 37 7th Ave. N.; Huntington Station, NY; (516) 673-3557. Owner: WRS Electronics Ltd. Studio Manager: Susan Schulz

[8] **SAXON RECORDING**; also *REMOTE RECORDING*; 26 Sidney St.; Rochester, NY 14609; (716) 288-3150. Owner: Dave Anderson

[8] **FRANK SCHEIDT AUDIO PRODUCTIONS, INC.**; 15 Charlotte St.; Rochester, NY 14607; (716) 232-5210. Owner: Frank Scheidt. Studio Manager: Milly Scheidt

[4] **SEA BREEZE STUDIO**; also *REMOTE RECORDING*; 58 Henderson Ave.; Staten Island, NY 10301; (718) 981-5178. Owner: Gary Paul Hermus

[8] **SECOND STREET**; 618 N. 2nd St.; Philadelphia, PA 19123; (215) 923-1919. Owner: Larry Freedman. Studio Manager: Larry Freedman

[8] **SELGER SOUND**; also *REMOTE RECORDING*; 731 Harrison Ave.; Boston, MA 02118; (617) 267-9358; (617) 469-0688. Owner: Ken Selcer. Studio Manager: Ken Selcer

[8] **SHOESTRING STUDIO**; also *REMOTE RECORDING*; 10 Pinebrook Dr.; Belchertown, MA 01007; (413) 323-4930. Owner: Rusty Annis. Studio Manager: Tim Biggins

[4] **SIDE TRACK PRODUCTIONS**; also *REMOTE RECORDING*; 409 Sunrise Terr.; Springfield, MA 01119; (413) 782-5471. Owner: David L. Isabelle. Studio Manager: Sandra J. Isabelle

[4] **PEDRO SILVA STUDIO**; 165 Clermont Ave.; Brooklyn, NY 11205; (718) 852-6143. Owner: Pedro P. Silva

[8] **JACK SKY PRODUCTIONS INC.**; also *REMOTE RECORDING*; 218 N. Church St.; Moorestown, NJ 08057; (609) 234-6095. Owner: Jack Sky. Studio Manager: Jack Sky

[8] **SMALL WORLD PRODUCTIONS**; 440 W. 34 St., 5B; New York, NY; (212) 947-4677. Owner: Nathan Ouderkirk. Studio Manager: Nathan Ouderkirk

[2] **SMILING EARS SOUND**; only *REMOTE RECORDING*; 10167 Pasture Gate; Columbia, MD 21044; (301) 730-3695. Owner: Gary Zeichner. Studio Manager: Phil Feldman

[8] **SNEAK SOUND**; also *REMOTE RECORDING*; 104 Forest Glen; Highland Park, NJ 08904; (201) 249-4288. Owner: Bob Snieckus. Studio Manager: Bob Snieckus

[4] **"S.O.B.I. THE SOUNDS OF BLANDFORD RADIO PRODUCTION"**; also *REMOTE RECORDING*; R212, Rte. 23; Blandford, MA 01008; (413) 848-2157. Owner: Alan R. Peterson. Studio Manager: Alan R. Peterson

[8] **SOUND ADVERTISING, INC.**; 12 String Bridge; Exeter, NH 03042; (603) 772-6629. Owner: Raymond Shaw. Studio Manager: Darrell Murphy

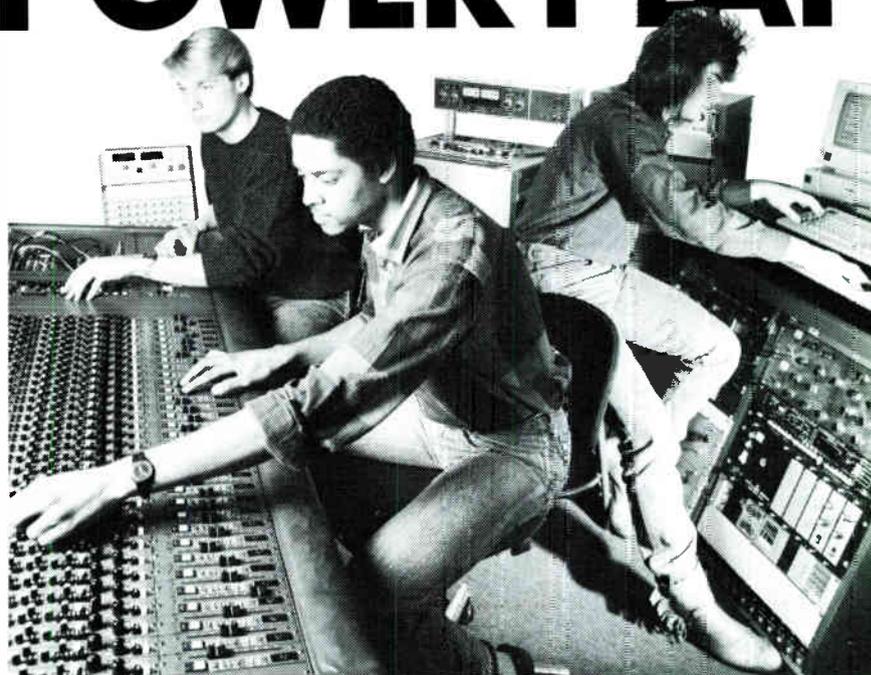
[8] **SOUND DESIGNS RECORDING STUDIO**; 341 W. 45th St.; New York, NY 10036; (212) 757-6427. Studio Manager: O. Nissim. Engineers: M. Costanzo, O. Nissim, G. Morrison. Dimensions: Studio 20 x 30, control room 20 x 35. Mixing Consoles: Soundtracks 40 x 8 x 2, Yamaha 1608 16 x 8. Audio Recorders: Otari MX-5050III 8-track, Otari MX-5050III 2-track, Sony PCM-501 2-track digital. Cassette Recorders/Duplicators: Nakamichi Dragon, (2) Akai GDX91. Noise Reduction Equipment: (4) dbx 160 Echo, Reverb, & Delay Systems: Yamaha SPX90, Roland DEP-5, Lexicon PCM42, Ibanez SDR-1000, Yamaha REV7. Other Outboard Equipment: Orban 442, Roland SDE-3000, dbx 166, dbx 167, UREI 170S, EXR Exciter. Microphones: (2) Neumann TLM 170, (2) E-VE20, (2) Shure SM81, others. Monitor Amplifiers: Adcom 6F 555. Monitor Speakers: Yamaha NS-10, E-V Sentry 500, Fostex 6301 mini-monitor. Musical Instruments: Yamaha TX216 rack, Yamaha DX7, E-mu SP-12 turbo, Akai S900 sampler, Oberheim Matrix-



SOUND DESIGNS RECORDING STUDIO
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—CONTINUED ON THE NEXT PAGE

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6, Ensoniq Mirage, Casio CZ-5000. Video Equipment: Panasonic 6810 VHS-SMPTE video recorder, Sony 19" monitor. Other Equipment: IBM-AT computer, Octave Plateau Mark III, Sharp CD player.

[8] THE SOUND FOUNDRY; also *RECORDING RECORDING*; Box 527; Cohasset, MA 02025; (617) 545-9273. Owner: Dustbowl Productions. Studio Manager: Bill Barton

[4] SOUND OF GLASS; 127 Central St.; West Boylston, MA 01583; (617) 835-2005. Owner: Charles Blaum. Studio Manager: Charles Blaum

[8] THE SOUND PATROL LTD.; also *REMOTE RECORDING*; 6 E. 39th St., New York, NY; (212) 213-6666. Owner: Richard F. Wach. Studio Manager: Richard F. Wach

[8] SOUND PRODUCTIONS; 6 Canaan Dr.; Bethel, CT 06801; (203) 748-0694. Owner: James Corrao. Studio Manager: James Corrao

[8] SOUND SORCERER; also *REMOTE RECORDING*; PO Box 37; Manorville, NY 11949; (516) 878-6049. Owner: G.L. Bush Jr. Studio Manager: Larry Bush

[8] SOUND SYNDICATE STUDIO; 308 2nd St., Morris Park; Phillipsburg, NJ 08865; (201) 454-3621. Owner: Frank "Duke" Kish. Studio Manager: Frank "Duke" Kish. Engineers: Duke Kish, Jake Kish, Fred Bailey, Warren Getch, Ken Wilson, Don Mickel. Dimensions: Room 1 studio 16 x 16, control room 14 x 14. Room 2 studio 20 x 25. Mixing Consoles: Amek 16 x 8, Tascam Model 10 12 x 4, Tascam Model 2 6 x 4, Tapco 2000 6 x 2. Audio Recorders: Ampex 440 8-track w/VSO, Tascam 3340 4-track, 3M 64 1/2-track, Sony 756 1/2-track, Telxon 888 1/2-track. Cassette Recorders/Duplicators: Tascam W430C 2-track stereo double cassette, Advent 2-track, Akai 2-track, Sony 8-track cartridge unit. Noise Reduction Equipment: Creative Concepts 8 channels (plus 6 auxiliary). Synchronization Systems: Hybrid Arts MIDI/mate Pro w/SMPTE, (60 MIDI tracks synched to Ampex 440 analog), Atari 1040ST computer w/color SG monitor. Echo, Reverb, & Delay Systems: Yamaha REV7, Yamaha SPX90, Alesis Micro, Deltalab TimeLine, (2) Roland Space Echos, Roland RV-2 digital reverb, Electra digital rev/delay, (10) assorted digital and analog units. Other Outboard Equipment: DVP-1 vocal processor, (2) Aphex Aural Exciters, Yamaha compressor/limiter, Kahler Human Clock, Wavetek VCG, Barcus-Berry Electronics Maxie sonic maximizer, dbx de-esser, Symetrix 522 stereo compressor/limiter/gate/ducker, Creative Concepts gate/expander, Furman PQ6 parametric, Westec Wes Black parametric EQ sweep, (2) Roland graphic EQ. Microphones: Neumann U87, AKG 414, E-V RE20, E-V RE15, (5) Shure SM57, (3) Audio-Technica 813, AKG D12, Audio-Technica ATM33R, Hockey Puck transducer, Sony EC-30, Shure SM58. Monitor Amplifiers: Crown 300, Bose 1800, Crown 150, Harman Kardon 630, Sansui 551. Monitor Speakers: (2) JBL 4412, (2) Altec 604, (2) Auratone, (2) Yamaha NS-10M, (2) custom 5-way, (2) Fostex 765, (2) Minimus 7. Musical Instruments: Korg DSS-1 sampling keyboard, Yamaha DX21, (2) Yamaha FB01, Yamaha RX11 rhythm and Yamaha RX21 Latin unit, Roland TR-626 rhythm composer, Roland CR-1000 digital drummer, Powerhouse tape/rhythm, Lester acoustic piano, Deagan vibes, Korg CX-3 organ, Lyricon w/JL Cooper MIDI interface, Telecaster, P-Bass, Ovalton acoustic Camco wood shell drums, many brass, Hammond B-3 keyboard products, (2) Conn saxophones, Rickenbacker guitar, Ampeg B-15 vintage. Other MIDI Equipment: 360 Systems patcher 8 x 8, JL Cooper MSBU patcher 8 x 8, Atari 1040ST w/Hybrid Arts 60 MIDI channels, Yamaha RX21 L, Roland Octapads, Roland PD-31 pads, 360 Systems Pro MIDIbass. Video Equipment: Sharp VCR, Mitsubishi VCR, Emerson VCR, Sylvania GT 21" monitor, Toshiba 3301 copy machine. Other: Atari RG color monitor, Atari disk, Roland MKS-70 module (Super JX), Roland D-550 linear synth module, Yamaha OX-21 sequencer, 60-point MIDI patch bay, BIC series Z turntable. Extras & Direction: 8 tracks analog/60 tracks MIDI. Master demos, production, jingles etc. We specialize in working with songwriters on a per tune basis. Serving creative people in a quiet, relaxed atmosphere without "Big City" pressures. Our goal is to maintain "state-of-the-art" for creative people. Staff arrangers and musicians. 35 years recording experience. Just completed *Earl Edwards* album and *Songs of Lembit Koorts* album. Located in the "Little Apple," the Lehigh Valley, 70 miles west of NYC and 45 miles NE of Philadelphia. Close to motels and food. West Coast-trained engineers with "name" experience.

[8] THE SOUND WORKSHOP; 69 Washington St.; Newburyport, MA 01950; (617) 465-2602. Owner: P. Walker. Studio Manager: P. Walker

[8] SOUNDS EXQUISITE; also *REMOTE RECORDING*; 12917 Clarion Rd.; Fort Washington, MD 20744; (301) 292-6145. Owner: Kenneth LaCapria. Studio Manager: Kenneth LaCapria

[8] SOUNDS GOOD; 28500 Kempton Rd.; Damascus, MD 20872; (301) 253-1264. Owner: Thomas Acuna. Studio Manager: Thomas Acuna

[8] SOUNDS GOOD PRODUCTIONS; 59 Prescott Ave.; Chelsea, MA 02150; (617) 884-0781; (617) 884-6546. Owner: Nicolas Villamizar. Studio Manager: Nicolas Villamizar. Extras & Direction: Our self-contained facility allows interfacing of computers, digital and analog synthesizers, sequencers, FM tone generators, samplers (Kurzweil 250), multi-track recorders, digital PCM, VCR and stereo-equipped video monitor. We are capable of integrating multiple MIDI and SMPTE configurations for most efficient uses of the system. Our recording room allows us to record acoustical instruments, vocals and/or narration so we can combine the best of the traditional recording with digital technology and electronic sound generation. Our creative team includes: composers, arrangers, audio engineers and synthesizer programmers as well as a casting service for musicians, singers and multilingual narrators (English, Spanish, Portuguese). Film scoring, music for video and industrials, TV and radio commercials, customized music for television and radio are our specialties. Please contact: Nicolas Villamizar or Judy Ebling, Sounds Good Productions, (617) 884-0781/884-6546, 59 Prescott Ave., Chelsea, MA 02150

[8] SOUNDS SUPERIOR; also *REMOTE RECORDING*; 7609 Rosdshou Ct.; Chevy Chase, MD 20815; (301) 656-2818. Owner: Lorne M. Greene. Studio Manager: Joshua Mills

[4] SPANKIN' PRODUCTIONS; also *REMOTE RECORDING*; 1409 Aisquith St.; Baltimore, MD 21202; (301) 752-2232. Owner: John Vincent Schmidt. Studio Manager: John Vincent Schmidt

[8] SPIDER SOUND STUDIO; Box 74; Sennett, NY 13150; (315) 253-7591. Owner: Bud & Velma Thompson. Studio Manager: Spider Murphy

[4] SPIRIT SONG RECORDING; 10 Camelot Ct., #2-1; Brighton, MA 02135; (617) 254-1971. Owner: Tom Carдозa. Studio Manager: Tom Carдозa

[8] SPLICE OF LIFE, INC.; also *REMOTE RECORDING*; Brighton, MA; (617) 782-3384. Owner: Arnie Beth Dorf. Studio Manager: Erika Luckett. Engineers: Brian Ales, Coleman Rogers, David Zuckerman. Dimensions: Room 1 studio 23 x 24, control room 11 x 13. Mixing Consoles: Sound Workshop Series 30 w/17 inputs & VCR subgrouping. Audio Recorders: Otari MX-5050 MkIII 8-track, Otari MX-5050B 2-track, Tascam A7300 2-track, Sony TC-640 1/4-track. Cassette Recorders/Duplicators: Sony TC-K81, (6) Nakamichi BX-1 Noise Reduction Equipment. (4) dbx 150 dbx 155 (4-channel) Echo, Reverb, & Delay Systems: Lexicon PCM70, Lexicon PCM60, Lexicon PCM41, (2) Trois EDC parametric EQ, Trois X-com, Roland SDE-2500 delay, Ashly SC52 compressor, Ashly SC66A stereo parametric EQ, Ashly SC33 stereo noise gate. Aphex Type CAural Exciter. Other Outboard Equipment: Valley People Dyna-Mite compressor/expander, dbx 161 compressor/limiter. Microphones: Neumann U87, (2) AKG 414EB, (2) AKG C451B, E-V RE20, (4) Sennheiser MD-421U, (4) Shure SM57, AKG D12E, Beyer M500. Monitor Amplifiers: Hafler 220, SAE MkIV CM, Biamp TC-60. Monitor Speakers: (2) Tannoy SRM-12B Little Red monitors, (2) Yamaha NS-10M, (2) Acoustic Research AR18BX, (2) Audio Research ROR B, (2) Auratone. Musical Instruments: Kawai 6' grand piano, Oberheim Matrix-6 synth, Korg DDD-1 drum machine. Rates: Call for more information

[8] SPRING PEEPER AUDIO RECORDING; also *REMOTE RECORDING*; PO Box 361; Reading, MA 01867; (617) 944-5381. Owner: Andy Pinkham. Studio Manager: Andy Pinkham

[8] SPRING STUDIO; Fishkill Rd.; Nelsonville, NY 10516; (914) 265-2625. Owner: Don Hurlig. Studio Manager: Don Hurlig

[8] STARBOUND RECORDING STUDIO; 904 Blue Ridge Dr.; Annapolis, MD 21401; (301) 757-2193. Owner: Harry V Brookes. Studio Manager: Harry V Brookes

[8] STARLIGHT SOUND PRODUCTIONS & RECORDING; 2405 Rossett St.; Fort Lee, NJ 07024; (201) 944-7826. Owner: Thomas F. Giacinto. Studio Manager: Cathy McGrath

[8] STEA SOUND; also *REMOTE RECORDING*; 26 Buena Vista Dr.; Westport, CT 06880; (203) 227-7113. Owner: Leonard Stea

[8] STEELWORKS; 15 Irving Ave.; Floral Park, NY 11001; (516) 328-1587. Owner: Ben Steel. Studio Manager: Valerie G.

[8] STONEWALL RECORDING CO.; also *REMOTE RECORDING*; 6783 Stonewall Ct.; Adamstown, MD 21710; (301) 874-2406. Owner: Charles F. Baker. Studio Manager: Charles F. Baker

[8] STRAIGHT UP MUSIC; 125 Park Ave.; Arlington, MA 02174; (617) 641-4060. Owner: Larry Luddecke

[8] STROBE-LIGHT SOUND STUDIO; 1219 Bergen St.; Brooklyn, NY 11213; (718) 771-3411. Owner: Andrei Strobert. Studio Manager: Andrei Strobert

[8] STUDIO A; also *REMOTE RECORDING*; 87 Sherry Ave.; Bristol, RI 02809; (401) 253-8428. Owner: Jack Anderson. Studio Manager: Ellen Lynch

[8] STUDIO APARTMENT & SHERPA COMPUTER PRODUCTIONS; 27 Orchard St.; New York, NY 10002; (212) 925-0468. Owner: Leslie Winston, Jennifer Smith. Studio Manager: Leslie Winston, Jennifer Smith

[4] STUDIO "B"; also *REMOTE RECORDING*; 12 Lorkim Ln.; Atco, NJ 08004; (609) 767-8037. Owner: Robert Fitzpatrick. Studio Manager: Roscoe T. Patrick

[4] STUDIO 55 PRODUCTIONS; also *REMOTE RECORDING*; 42-55 Colden St., Ste. 11P; Flushing, NY 11355; (718) 762-1264. Owner: George Lerner. Studio Manager: George Lerner. Engineers: George Lerner, B.S. Dimensions: Main studio 16 x 28, auxiliary 14 x 16, control room 12 x 16. Mixing Consoles: Fender M1224 two of above, one right-channel, one for left-channel, completely customized. Audio Recorders: TEAC 5100 4-track (reel-reel), Phase Linear 8000 2-track Cassette Recorders/Duplicators: TEAC 860A 4-track, (2) Pioneer 8181 (customized) Echo, Reverb, & Delay Systems: (2) Phase Linear 1100 dynamic expander and noise reduction, MXR system for delay, Roland Chorus Master. Other Outboard Equipment: (2) SAE MkXXVII-B 1/3-octave EQ, (3) Phase Linear parametric EQ, Phase Linear 5100 sound analyzer, (2) Phase Linear 8100 linear turntables. Microphones: Shure SM58, Shure SM57, Shure SD565, AKG D1000, E-V. Monitor Amplifiers: (3) Phase Linear D500, SAE MkXXV, Pioneer SPEC 1, Pioneer SPEC 2. Monitor Speakers: (6) Altec Lansing A19 custom, ESS Professional #6. Musical Instruments: Gretsch (full drums), Gibson Les Paul (lead guitar), keybarrts, (2) Marshall 100-watt stacked lead and bass, 2(4 x 12) 2(4 x 15), others upon request. Video Equipment: 1/2-track VHS color at request, 24-hour notice. Rates: On request

[4] STUDIO GO; also *REMOTE RECORDING*; 1530 Locust St., Ste. 77; Philadelphia, PA 19602; (215) 574-0419. Owner: David Orr. Studio Manager: Taylor Scott

[4] STUDIO K GOSPEL RECORDING; also *REMOTE RECORDING*; 79 Lewiston St., PO Box 177; Mechanic Falls, ME 04256; (207) 345-9073. Owner: Mustard Seed Ministries. Studio Manager: Stephen Kilbreth

[4] STUDIO 7; also *REMOTE RECORDING*; 6 Darien Ct.; Whiting, NJ 08759; (201) 350-8004. Owner: Frank Elmiger. Studio Manager: Anton Schmidt

[8] STUDIO 2003; PO Box 416; Germantown, MD; (301) 972-6437. Owner: James E. Kupperian, III

[8] SUMMER SOUND STUDIO; 1551 Monroe Ave.; Rochester, NY 14618; (716) 442-1631. Owner: Robert Marini. Studio Manager: Robert Marini

[4] SYNTHETICS; also *REMOTE RECORDING*; 58 Walker St.; New York, NY 10013; (212) 431-4112. Owner: Synsthetics, Inc. Studio Manager: Charles Harbutt

[8] SYNTAX RECORDING; PO Box 622, Kenmore Stn.; Boston, MA 02215; (617) 625-3481. Owner: John Hartcorn. Studio Manager: John Hartcorn

[8] SYRACUSE UNIV.-SCHOOL OF MUSIC; 215 Crouse College; Syracuse, NY 13244; (315) 423-4107. Owner: Syracuse Univ. Studio Manager: Mark Drews

[8] TAPE TRACKS (DIVISION OF CLACK, INC.); also *REMOTE RECORDING*; 56 W. 45th St., 17th floor; New York, NY 10036; (212) 575-9673. Owner: Clack, Inc. Studio Manager: Frank Tomanno, Karen Taylor

[8] AL TEARE RECORDING; only *REMOTE RECORDING*; 9076 Willoughby Rd.; Pittsburgh, PA 15237; (412) 367-1526. Owner: Alan Teare

[8] TECHNISOUND PRODUCTIONS, INC.; 140 Madison Ave.; Westfield, NJ 07090; (201) 233-2026. Owner: Stephen Kay. Studio Manager: Stephen Kay. Extras & Direction: Record, film score, jingle, demo production and session work featuring a fully loaded Fairlight CMI Series III, the state-of-the-art digital synthesizer/sampler/audio production device. Gigabyte sound library. Fully equipped 8-track studio/MIDI control center (soon to be 16-track), digital FX, DX7IFD w/1,500+ sounds, TX802 rack, Prophet VS rack, 7.4" Yamaha grand, two vintage customized ARP 2600s, Macintosh+, Sony Digital Mixdown, more. Complete your project in-house (production,

composition and arrangement available) or do pre-production for transfer at a larger facility. Will travel with Fairlight III and rack to location of your choice for session work. Fourteen years of professional experience. Credits include Julius Hargett (Virgin Records), MTV, Pepsi-Cola, Gianettino & Meredith Advertising, Resorts International, 1st runner-up Keyboard magazine Soundpage Contest, House of Music, Intergalactic, E.A.R.S., sound production and consultation for Sound Genesis Corporation. Call for more information and a demo tape

[2] **TELE-COMMERCIAL PRODUCTIONS INC.:** 25 Spring St.; West Springfield, MA 01089; (413) 739-0500. Owner: Fred erick & Helen Speckels. Studio Manager: Helen Speckels

[4] **3RD STREET RECORDING:** 166 Second Ave., #10E; New York, NY 10003; (212) 260-6802. Owner: Bob Kreizel. Studio Manager: Bob Kreizel

[8] **3D-TV CORPORATION;** also *REMOTE RECORDING*; c/o PO Box 133; Rego Park, NY 11374; (718) 843-6839. Owner: F. Didik. Studio Manager: F. Didik.

[4] **THUNDER TRAX RECORDING STUDIO:** 31 Woodland Dr.; East Islip, NY 11730; (516) 581-3169. Owner: Anthony Vecchio. Studio Manager: Joseph Santago

[8] **TILDEN HILL RECORDING:** 1915 Tilden Ave.; New Hartford, NY 13413; (315) 732-0031. Owner: Gary J. Mazza. Felix Nolan. Studio Manager: Gary J. Mazza, Felix Nolan

[8] **TOM & MEG'S STUDIO;** PO Box 808; Haverhill, MA; (617) 372-8866. Owner: Tom & Meg Daley. Studio Manager: Meg Daley

[8] **TOMCYN STUDIOS;** RD 1, Box 87-B1; Youngsville, PA 16371; (814) 489-3197. Owner: Thomas A. Yurick. Studio Manager: Cynthia Yurick. Engineers: Thomas A. Yurick. Dimensions: Studio 14.5 x 27, control room 8.5 x 14. Mixing Consoles: Sunn SPL-2212 12 x 2. Audio Recorders: Foxtex Model 80 8-track, Pioneer RT-909 4-track stereo. Noise Reduction Equipment: (8) dbx 911. Echo, Reverb, & Delay Systems: Roland SRV-2000 MIDI digital reverb, Ibanez DM-1100 digital delay. Other Outboard Equipment: Ashly CL52 dual compressor/limiter, Ibanez MSP-1000 multi-signal processor, (2) Foxtex 3010 patch bay, (4) Foxtex 8047 8-channel snake cables. Microphones: (2) Shure SM58, (2) AKG C460/CK-62ULS, (3) RS Dynamic, Crown P2M Monitor Amplifiers: Sunn SA-21. Monitor Speakers: (2) Yamaha NS-10M studio, (2) Sunn Model 14. Musical Instruments: Fender Stratocaster, Gibson vintage Flying "V", Yamaha concert 12-string, Roland JX-3P synth, Korg DW-6000 synth, Korg DDM-110 drum machine, Sunn Enforcer guitar amp w/4 x 12, Marshall 3520 200-watt bass amp, Electro fretted/fretless bass guitar, Fender sidekick 15-chorus guitar amp. Other MIDI Equipment: Atari 1040ST computer w/20-track sequencer. Other: Simmons SDS9 available by request, Boss assorted pedals, Korg chromatic tuner, (6) mic stands. Rates: Call for current rates.

[8] **TRADEMARK PRODUCTIONS, INC.;** also *REMOTE RECORDING*; 68 Loon Hill Rd.; Dracut, NJ; (617) 452-0337. Owner: Steven Abdinoor. Studio Manager: Fred Vigent

[8] **TRAX-EAST;** 32 Beebe Ave.; Spotswood, NJ 08884; (201) 251-3187. Owner: Eric Rachel. Studio Manager: Eric Rachel

[8] **THE TUNESALON;** Human Voice Productions; 140 Boylston St.; Boston, MA 02116; (617) 423-1634. Owner: Philip Tatro. Studio Manager: Dom

[4] **UNITED CINE & SOUND;** only *REMOTE RECORDING*; PO Box 403; Times Square Station; New York, NY 10108; (212) 247-5678. Owner: John Cacciatore. Mixing Consoles: Soundcraft 200B 16 x 4 x 2. Audio Recorders: (2) Super Beta Hi-fi decks, VHS back-up deck, PCM 501ES digital processor modified with audio/design CTC. Cassette Recorders/Duplicators: Sony TC-K777, Sony TC-D5M. Other Outboard Equipment: Custom Gotham audio snake, all gold-plated connectors. Microphones: AKG 414, AKG "Tube," Neumann KM84, Neumann U89, Neumann KM86, Beyer M-88, Beyer M-130, Beyer M-160, Sennheiser 431, Sennheiser 421, Sanken CU-41, RCA 77DX, Shure, Countryman direct boxes. Monitor Amplifiers: Bryston. Monitor Speakers: Visonik 9000, UREI 809 Extras & Direction: United Cine & Sound specializes in direct to 2-track digital recording on location. All wiring is high-quality Gotham Audio cable and all connectors are Neutrik gold-plated XLRs. Many concert halls, barns, lobbies available through us for recording sessions. Equipment is quiet and very portable. UC&S can travel anywhere for sessions. Multi-track digital available on request. Rates vary with size of orchestra, etc. Also capable of live mixes for video, film and radio.

[8] **UNIVERSAL REHEARSAL & RECORDING;** 17 W. 20th St.; New York, NY 10011; (212) 929-3277. Owner: Hy Fenster. Studio Manager: Mollie

[8] **UNIVERSITY OF DELAWARE;** Department of Music; Newark, DE 19716. Owner: University of Delaware. Studio Manager: Charles Clark

[8] **UNREEL STUDIO;** also *REMOTE RECORDING*; PO Box 357; Storrs, CT 06268; (203) 456-3043. Owner: Denise Dixon, Ken Bliven. Studio Manager: Denise Dixon, Ken Bliven

[8] **THE VALKROS' STUDIO;** Turnpike Rd., Box 74; Sennett, NY 13150; (315) 253-7591. Owner: The Valkros. Studio Manager: Ron Frech LaVancher

[8] **W.4 RECORDERS;** 324 W. 4th St.; New York, NY 10014. Owner: R.A. Derby. Studio Manager: Vera Beren

[2] **WALDEN CREATIVE SERVICES;** only *REMOTE RECORDING*; 6 Kent St.; Newburyport, MA; (617) 462-7281. Owner: Glenn Richards. Studio Manager: Glenn Richards

[8] **WALTZ AUDIO PRODUCTIONS;** also *REMOTE RECORDING*; 60 The Fenway, Ste. 10; Boston, MA 02115; (617) 533-1817. Owner: Thomas R. Waltz. Studio Manager: Amy Cunningham

[2] **WAMU-FM;** also *REMOTE RECORDING*; 4400 Massachusetts Ave. NW; Washington, DC 20016; (202) 885-1030. Owner: The American University. Studio Manager: Bruce Youngblood

[8] **WASHINGTON COMMUNICATIONS;** also *REMOTE RECORDING*; 21145 Katorama Stn.; Washington, DC 20009; (202) 232-1810. Owner: M. Berkey. Studio Manager: R. Frazier

[8] **"WCKW" STUDIOS;** On The Hill; Maynard, MA 01754; (617) 897-4703. Owner: B. Kelley, Curtos Vee. Studio Manager: Prof. Vee

[8] **WERS-FM STUDIO C;** also *REMOTE RECORDING*; 126 Beacon St.; Boston, MA 02116; (617) 578-8823. Owner: Emerson College. Studio Manager: Fran Berger

[4] **WHEEL TO WHEEL;** only *REMOTE RECORDING*; 238 Hickory Cr. Rd.; East Windsor, NJ 08520; (609) 448-5889. Owner: Hans Schneider. Studio Manager: Hans Schneider

[8] **WHITE CLOUD REC. STUDIO LTD.;** also *REMOTE RECORDING*; 2396 Elinore Ave.; Merrick, NY 11566; (516) 868-4768. Owner: H. Stein. Studio Manager: P. Antonucci

[8] **WHITE KNUCKLES STUDIO;** 89 Houston Ave.; Milton, MA 02186; (617) 698-1204. Owner: David F. Wilson. Studio Manager: David F. Wilson

[8] **WHITEHALL STUDIO;** 26 Whitehall Rd.; Rochester, NH 03867; (603) 332-8614. Owner: Alphonse B. Thernen. Studio Manager: Alphonse B. Thernen

[4] **WILLCO RECORDING STUDIOS;** also *REMOTE RECORDING*; PO Box 768; Dennis, MA 02638; (617) 385-4543. Owner: Troy Williams. Studio Manager: Troy Williams

[8] **MARGARET WILLIAMS THEATRE;** 2039 Kennedy Blvd.; Jersey City, NJ 07305; (201) 547-3441. Owner: Jersey City State College. Studio Manager: Joseph Musco

[8] **WINDY ACRES;** Old Village Rd.; Shelburne Falls, MA 01370; (413) 625-9036. Owner: John Baker. Studio Manager: John Baker

[8] **WITF INC.;** also *REMOTE RECORDING*; Box 2954, 1982 Locust Ln.; Harrisburg, PA 17105; (717) 236-6000. Owner: WITF Inc. Studio Manager: Bill Pearson. Engineers: Bill Pearson. Dimensions: Studio 22 x 19, control room 19 x 9. Mixing Consoles: Neotek Series I 24 x 8 production console, Interface Electronics 200B 12 x 2 (remote recording). Audio Recorders: Ampex ATR-102 2-track, Tascam ATR-60 8-track, (2) Studer A810 2-track, (2) Technics PCM digital, Sony 14- and 16-bit, VHS and Beta Cassette Recorders/Duplicators: Yamaha C200, (2) Technics RSB-100 Noise Reduction Equipment: dbx 140A Echo, Reverb, & Delay Systems: Lexicon PCM60 reverb, Yamaha SPX90 reverb/effects. Other Outboard Equipment: Valley People Dyna-Mite limiter/compressor. Microphones: (4) Neumann U87, (6) Sennheiser 421, (3) Beyer M500, (2) AKG 451, (2) Philips. Monitor Amplifiers: Crown, McIntosh. Monitor Speakers: Polk, AR, DLW. Video Equipment: (3) Sony BVT-2000 Type C 1" VTRs, (4) Ampex AVR-2 2" VTRs, Ampex ADO 2000 digital effects, complete video post-production facilities, including 3/4" and Betacam. Other: Video satellite uplink facilities (C-band) and downlink in both C and Ku bands

[8] **WIX PIX PRODUCTIONS, INC.;** also *REMOTE RECORDING*; RD #1, Box 266; Mineral Point, PA 15942; (814) 322-4886. Owner: Dale E. Wicks. Studio Manager: Bill Furkivec

[4] **WMRG STUDIOS INC.;** only *REMOTE RECORDING*; PO Box 73; Cheltenham, PA 19012; (215) 635-4815. Owner: Bill Gellhaus. Studio Manager: Paul Keller

[8] **WOLFRIDGE RECORDING STUDIO;** 30 Hanrock St.; Rochester, NH 03867; (603) 332-2827. Owner: Dan Cormier. Studio Manager: Dan Cormier

[8] **WOOLY MAMMOTH STUDIO;** Box #492; Alpine, NJ; (201) 768-5797. Owner: Bill Willis. Studio Manager: Bill Willis

[8] **ROBERT WYNN PRODUCTIONS;** also *REMOTE RECORDING*; 913 Gregory Way; Voorhees, NJ; (609) 770-0311. Owner: Robert Wynn. Studio Manager: Robert Wynn

[8] **YOSH PRODUCTIONS;** 1900 Washington St.; Auburndale, MA 02166; (617) 965-6883. Owner: Yonatan Yoshpe. Studio Manager: Sigal Yoshpe

[8] **ZALMO SOUNDS;** also *REMOTE RECORDING*; Ditmas Ave. & E. 8th St.; Brooklyn, NY 11218; (718) 633-4166. Owner: Sherman Schreiber. Studio Manager: Shomer Shabbos

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equipment at Capitol might be purchased. We have purchased some equipment to get into aluminum polishing, and we have also looked at some equipment from Capitol, but a lot of it we have already. If we buy anything, we would buy the things that we feel we could use to improve the product or improve the efficiency. We wouldn't buy any of their equipment based on an expectation of increased demand. Mainly we would be interested in things like filters that would increase the quality of the product.



Finished discs are inspected visually for any impurities or uneven coating.

Mix: How do you feel about the long-term outlook for the LP? Do you see a body of phonograph owners out there whose reluctance, for whatever reason, to invest in the CD will keep the LP market viable for years to come?

Buehler: Firstly, we are making the lacquers, but we don't know what is going on in the heads of the record companies. But I think the market is going to remain at this level for some period of time, a good three or even five years. And then there is still going to be something after that. It all depends what happens with the CD and DAT, but I still think that the record companies, the big ones, are still committed to records for at least a few more years. At some point in time, if that philosophy changes, there is still going to be a need for our lacquers,

because there are still going to be people with record players who will want to have records, and there will be maybe more custom houses that are still putting them out.

tion, that we haven't really had time to think about that. But I think that if we do generate profits from this business, we are going to look into diversifying. Our problem with diversifying

“Right now, just our factory could probably meet the total world demand. We are already meeting quite a bit of it.”

Mix: Even with continued LP activity at some level, it seems safe to say that the long range outlook would be for decline rather than expansion. How does that affect the extent to which your company can continue to invest in a future of producing lacquers?

Buehler: We plan to make lacquers as long as they are needed. This is all we do; we don't have other product lines. I think a lot of people were nervous when Pyral and Capitol got out of the business, and thought maybe Transco would do the same. But we are very happy with the amount of business that we have right now, and we certainly want to keep it. So the investments we will be making are going to be those that will ensure that we can continue to make lacquers for quite a long time: investments in alternative sources of raw materials, inventorying product and buying equipment that will increase the quality of the product. But we don't have to invest in more coating machines to meet the demand, because we have more capacity than we are using right now.

Mix: As the demand for lacquers lessens, do you see Transco expanding into other activities?

Buehler: My partner Bob Cosulich and I bought this business knowing what was going on in the record industry, and we have every intention of staying in. It is an interesting business and a profitable one. We are hoping that someday we could diversify in another direction. But we have had enough problems over the last three years, with quality and with competi-

tion within the record industry is that we are not really totally involved in the record business. We are really more in chemicals and manufacturing. We don't see any room for us in CDs or anything like that. So it might have to be in another area of manufacturing.

Mix: Certainly there is more than one powerful industrial concern that would have an interest in hastening the demise of the LP to make room for one or another digital format. What might your reaction be to a top dollar offer for Transco from someone that you felt was likely to cease production after taking over?

Buehler: Nobody has done that yet, for one thing. And I don't think that anybody will be ready to do that for quite a while. They still need the records to help pay for some of that digital stuff. Maybe down the road the record companies will say they don't need records anymore, but for now, and for quite a while, records are a profitable form, and they need those profits. I just don't think that anybody is going to do that, and, with all those record players out there, I imagine that consumers would balk at it to some degree. Again, nobody has made us that offer, and from a business standpoint, I think that records are still profitable enough and there is enough demand for them that they will continue to be made. ■

Phil DeLancie is our resident expert on record mastering and manufacturing, tape duplication, CD replication, storage and formats. He's also a mastering engineer at Fantasy Recording Studios in Berkeley, CA.

—FROM PAGE 21

tion to their own live playback. According to Bruce Myers, considerable interplay and occasional intimidation were required to resolve the aims of each group, to achieve the best possible results for their application.

At Canmore Nordic Center, just east of Nakiska, a similar design approach was taken, but different problems were encountered. An AC-powered base station was shared between the cross-country start/finish line, and the biathlon located six miles away. The 25-watt FM transmitter was tuned to 90.1 to avoid interference with Nakiska. Five FM remote stations were used for the cross-country events, and one FM remote and one hard-wired remote for biathlon. The start/finish line used a column of four 802s and three columns of two 802s to address 10,000 outdoor spectators. The largest remote station used three stacked pairs of 802s.

As always, adventures in the field ran rampant. In one case, installers had to work hard to convince an Olympic official that the best way to achieve a 150-millisecond delay was not to "simply add 150 feet of extra cable." In another case, installers arrived one morning to find a power trench added to their one-mile unbalanced audio cable run. At Canmore, because the broadcast path was across the mountain, severe multi-path problems resulted from the granite faces. The transmitter power was reduced to four watts, and 1 dB gain directional antennas were employed.

JBL equipment was also used at the games. Speaker systems, components and JBL/UREI amplifiers and signal processors were used at McMahon Stadium, the Olympic Oval, the Saddledome, and the Centennial Hockey Arena. The McMahon Stadium system was designed by Dan Moran of AME, and installed by AGT (Alberta Government Telephone) using JBL's Central Array Design Program. All JBL and UREI equipment was supplied by JBL's Canadian distributor, Gould Marketing.

The proof of any installation lies in the listening. From speaking to athletes and spectators, and listening for myself, it was clear that the sound systems for the games were satisfactory indeed. For the first time, athletes could clearly hear their own times, and those of their competitors, and

spectators could concentrate on the sports themselves without having their attention drawn to bad sound. In other words, the most unperceived sound system is the best.

In terms of hardware longevity in a harsh environment, the Bose record was perfect. According to Myers, in the 500 Bose loudspeakers provided, not a single driver was lost in the course of the games. In accepting the role of official supplier, Bose has demonstrated clearly what it set out to do: not only are its systems highly applicable to small and mid-size venues, but also highly qualified for use in the largest venues.

In terms of personal sacrifice, the

—FROM PAGE 109, SKYLINE

MIDI engineers and handed out a questionnaire to each of them to help make decisions. Some questions: "What are your preferences in computer hardware? Do we need an IBM compatible? Do you care if synths are plugged into mic or line inputs, and if so which one do you prefer? Will the DXP-1 player be good enough for E-II stuff or will you need an E-II to do editing with?"

"We don't buy a thing without seriously discussing it," says Manzella. "We buy what people want and what they're going to use. Frankly, we don't have as much outboard gear as some of the other studios we compete with. But the fact that we don't have three AMS's and three Publisons doesn't seem to be a major drawback.

"The way everything is done here is that one of us comes up with an idea, Paul draws it up, and then we shoot holes in it," continues Manzella, "until we get to the best utilization of the space. One example was the machine room approach: whether clients wanted to see the tape machines in the room or not. We compromised—we put the main 2-track and the multi-track in a soffeted, sound-absorptive area that minimizes distraction and doesn't interfere with the main space in the room. In a little room off to the side we keep auxiliary 2-tracks and duping machines."

"The use of the [MIDI] room will go beyond synthesizer work but will stop at mixing," says Donnelly. "We're not going to provide the type of outboard people expect; we're not going to automate the console. People have

system installers did what their job required: accomplishing the impossible for the unreasonable. Would they do it again? Myers is already keenly aware of 1992, the Winter Games in Albertville, France, and the Summer Games in Barcelona, Spain. Stay tuned. ■

Ken Poblmann's an author (Principles of Digital Audio, Compact Disc Handbook), educator (assistant professor of music, program director of music engineering at University of Miami), inventor (has designed and built real-time computer music systems, aural lab testing devices), and quasimaniacal motorcyclist.

budgets to work within. It allows us to offer recording at affordable prices. That room will be used for printing MIDI stuff, overdubbing for rock tracks and voiceover and A/V work."

Manzella used the polling method to determine what to purchase for the MIDI room. He went for compatibility, keeping in mind that players own a lot of the same equipment. He bought a Macintosh Plus computer with 20-Meg hard disk and an Atari 1040ST, and is considering adding an IBM. Mark of the Unicom's *Performer* program and Opcode sequencing, editing and librarian programs have been acquired.

All the actions and reactions that have brought Skyline to where it is—and determine its future—underscore the vicissitudes of operating a studio in the Big Apple. "With the studio situation in New York City," says Donnelly, "you have to know what market you're going for and you have to be a bit better than you thought you might have to be. You really have to pay attention."

Adds Wickliffe, "If someone were thinking about getting into the business to get rich, I would say don't bother. You have to do it because you love making records." Both do production work at other facilities, and Donnelly says, "That really opens my eyes up to what's out there. You need to know who you want to be like. There are places we respect and we trade expertise with them. We've learned a lot from that." ■

Mix contributing editor Dan Daley is a freelance journalist and novelist based in NYC.

FEEDBACK

Sound Memories

I found Nicholas Pasquariello's interviews with film sound professionals (Dec. '87) both interesting and informative, reading along with great anticipation.

Over the last nine years I have mixed, along with Robert J. Litt, close to 70 feature films here at Warner-Hollywood Studios. Mr. Litt mixes dialog, I mix sound effects and Steve Maslow usually handles the music (although I occasionally dabble with music mixing when schedules conflict or other mixers are brought in).

Together we have worked with Leslie Shatz, Mark Mangini, and most of the premier supervising sound editors and sound designers. In fact, I recently completed mixing sound effects for Mr. Mangini on *Innerspace* and pre-mixed sound effects along with Mike Minkler on *Explorers*, then going on to final mix music, with Mr. Minkler final-mixing sound effects.

This is where I take issue with Mr. Minkler's memory. Perhaps he is getting *Explorers* confused with another motion picture he mixed. In the 43 days we spent mixing, I never saw a digital recorder on the dubbing stage. We mixed to 35mm split-surround 6-track magnetic film, to be later transferred onto the 70mm print.

Elliot Tyson
Hollywood, CA

License Revoked

Re your story by Richard Elen (Jan. '88) "The Great R-DAT Scare," I beg to differ.

He plans for a buyer of a CD or whatever to pay for a license to tape or otherwise reproduce the product.

I remind the writer from Britain that we in "the colonies" started the

good old USA to get rid of England's taxes of which a "licence" is a relative.

Elen does not mind going to his post office yearly to pay his "licence" or tax fee so he can play his radio. Ditto so he can continue to legally play his "telly" (TV). Does anyone dare propose that in the USA?

He is conditioned to paying for licenses. We want no more. Keep Uncle Sam out of our pockets, by legislation or whatever means.

The record companies want the government to protect them with legislation, or so it seems. Look at the fiasco the Copyright Office (U.S. government), ASCAP and EMI are having trying to license and collect from jukebox operators. I subscribe it won't fly right *ever!* Who fought for that legislation? The same music industry people who now seek DAT legislation.

Many moons ago, a great A&R man, musician, teacher and conductor, Mitch Miller (then with Columbia Records) did his own market research to find out why people bought phonograph records. A fantastically high percentage did so after hearing a record played by a friend (not on the radio).

So I say, make good product, stop the phony hype and push for protective packages, not protective legislation.

If it doesn't fly, back to the drawing board. That's the American... the *free* way.

Frank Luppino, Jr.
Glenview, IL

U-matic Confusion

I thoroughly enjoyed Alan Parsons' article on producing the CD version of *Tales of Mystery and Imagination*. Toward the end he twice men-

tions U-matic equipment being used. Being primarily a television producer, I had never heard of U-matic except in reference to the 3/4-inch videotape format. Could you elaborate a bit on the differences or similarities of audio and video U-matic equipment?

Mark K. Clardy
Video Producer
Tracor Aerospace, Inc.
Austin, TX

Dear Mark,

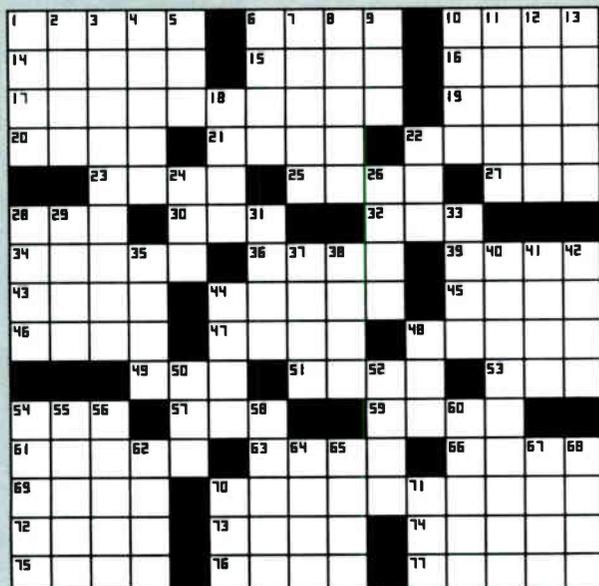
While the 3/4-inch U-matic format was originally developed for video applications, its industry-wide acceptance made it an ideal storage format for the digital data stream outputs of digital audio processors, such as the Sony PCM-1610/1630 and the JVC BP-900. While any standard U-matic VCR could be used for these purposes, a number of units incorporating special features for digital audio production have been developed over the years, such as the Sony DMR-2000/4000 and BVU-800DA recorders.

Correction

In our 1988 Mix Annual Directory, the cover credit was accidentally omitted. The facility is Streeterville Recording Studio's Studio 2, equipped with an SSL 4000E with Total Recall and a Synclavier Digital Music System. The photo was taken by Dale Cleaver.

In our February article, "Getting A Piano Sound," we incorrectly stated that C-ducer tape mics were made by C-Tape Developments, Inc. They are actually manufactured in England by Audio Marketing Group and distributed in the U.S. by C-T Audio Marketing, Inc. in Boynton Beach, FL. *Mix* regrets the error. ■

MIX WORDS



©1988 By Armand St. Martin

MUSIC MOOD

ACROSS

1. Sixth sense
6. Kind of plasm
10. Certain medium
14. Omit
15. Maw
16. Doctorate wear
17. Musical mood
19. Word of regret
20. Active person
21. Raw material for a 55D
22. Cabinet position
23. Top name in consoles
25. Being
27. Gain
28. More, in Madrid
30. Superfund agcy.
32. Conger
34. Similar
36. Tempo
39. Sci-fi visitors
43. Light gas
44. ___ of field
45. Muse
46. Hawaiian bird
47. Cosmetic additive
48. Mess hall events
49. Group of ones
51. Big rig
53. Studio tuner
54. Outboard gear mfr.
57. Negative conjunction
59. Canadian player
61. Effect or marshal
63. Wheel adjunct
66. Dies ___
69. Get into take-off position
70. Enhancing of a recording
72. Catch-all phrase
73. Shoe size
74. "Help Me ___"
75. Go on and on
76. Venezuelan town
77. Show-biz benefactor

DOWN

1. Peruse
2. A sax
3. Production can

give this to a song

4. Love a lot
5. Legal thing
6. Outboard item
7. Type of paper
8. Fodder plants
9. Be beholden
10. Certain stoolie
11. ___ Heights
12. Ebb
13. Breaker button
18. ___ school
22. Papal ___
24. T-shirt style
26. Biblical name
28. Flutist Herbie
29. Away from the wind
31. Biblical brother
33. Editor Henry
35. Was familiar with
37. Major tale
38. Something to be

done to

40. Adding color to a song
41. Certain paintings
42. Average
44. Type of joint
48. Fix it in the ___
50. Another conjunction
52. Converge
54. Following
55. Signature item for 56D
56. Lone star man
58. Less refined
60. Spanish tree
62. Song
64. Alien-wary prefix
65. Swan's best friend
67. Indian tribe
68. On a par, in Paris
70. Depot abbr.
71. Bygone ___

Solution to April Mix Words



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JULY

- Audio Education Supplement
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MATERIALS DUE:

MAY 15

AUGUST

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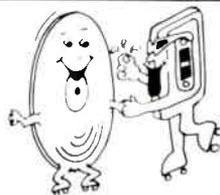
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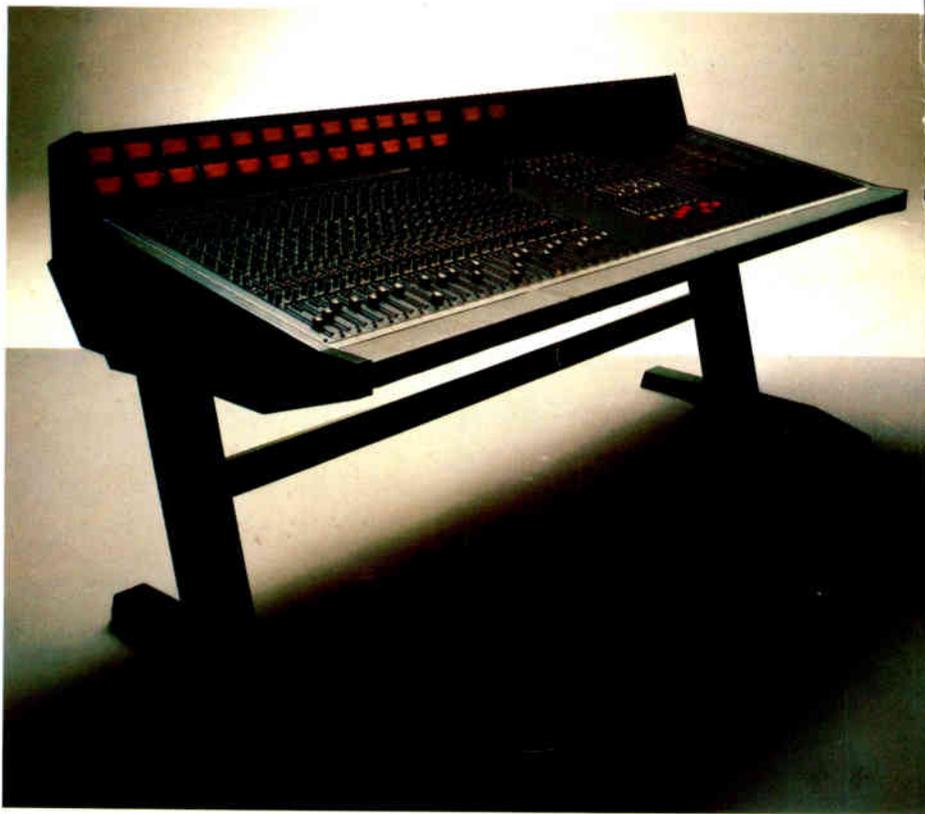
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