

MIX MAGAZINE PRESENTS

# TEEC

The  
1985  
Technical |  
Excellence & Creativity  
Awards

MONDAY, OCTOBER 14, 1985  
NEW YORK CITY



# Solid State Logic

Oxford • New York • Los Angeles • Hong Kong

# TEC AWARDS THE NOMINEES

## ■ THE NOMINEES

The nominees for the 1985 TEC Awards represent the highest levels of technical excellence and creative achievement during the 1984 calendar year, as judged by the readers of *Mix Magazine*. Nominations have been made in three major categories: Outstanding Technical Achievement, Outstanding Creative Achievement and Outstanding Institution awards. The voting ballots are being tabulated by a certified public accounting firm. The results will be placed in sealed envelopes and the winners made known during the TEC Awards ceremony. This year's nominees are as follows:

### I. Outstanding Technical Achievement

Awarded to those individuals, companies and/or innovations that have made the most significant contributions to the advancement of audio technology during the past year.

#### A. Recording Technology

- Akai Professional Products—12 track recording system
- Bruel and Kjaer Instruments—studio microphones
- CompuSonics Corporation—computer audio recording system
- Lexicon—PCM-60 reverberation unit
- George Massenberg Labs—automation system
- Meyer Sound Labs—833 studio monitor
- Mitsubishi Digital Audio Systems—digital recorders
- Rupert Neve Inc.—DSF digital mixer
- Sony Pro Audio—digital recorders

#### B. Acoustic Technology

- Crown International—Tecron 10 TEF Analyzer

#### • Chips Davis Design—LEDE control room design

- Sierra Audio Acoustics, Ltd.—variable acoustics for studios
- Manfred Schroeder—RPG Diffusion System
- Perception, Inc.—control room designs
- Valley Audio—Acorn Studio design

#### C. Sound Reinforcement Technology

- Garver Corp.—power amplification
- Clair Brothers—S-4 Series II loudspeaker system
- Community Light and Sound—M-4 loudspeaker system
- Crown International—Microtech amplifiers
- JBL—Constant Directivity horns
- Meyer Sound Labs—MSL-3 speakers
- Peavey—DECA power amplifiers
- Turbosound—TMS loudspeaker

#### D. Film and Broadcast Sound Technology

- Adams-Smith—System 2600
- dbx/Zenith—stereo television broadcast system
- Lucasfilm—technical innovation
- Nagra—Nagra IV time code system
- NBC TV—Tonite Show stereo broadcast
- Solid State Logic—SL 6000 recording console

#### E. Musical Instrument Technology

- Fairlight—CMI Synthesizer
- Kurzweil—250 keyboard
- New England Digital—Synclavier II
- Passport Designs—computer interface for DX-7
- Roland—Midi components
- Simmons—SDS-7 Drum machine
- Yamaha—DX synthesizers

### II. Outstanding Creative Achievement

Awarded to those persons who, over the last year, have made exceptional creative contributions to professional audio.

#### A. Recording Engineer

- Bob Clearmountain (Bruce Springsteen, Huey Lewis)
- Jim Gaines (Huey Lewis, Santana)
- Humberto Gatica (Chicago, Kenny Loggins)
- Cal Harris (Lionel Richie, Diana Ross)
- Roger Nichols (John Denver, Donald Fagen)
- Rik Pekkonen (Joe Jackson, Womack and Womack)
- Alan Sides (Olivia Newton-John, Supertramp)
- Bruce Swedien (Quincy Jones, Jacksons)

#### B. Recording Producers

- David Foster (Chicago, Kenny Loggins)
- Rupert Hine (The Fixx, Tina Turner)
- Trevor Horn (Frankie Goes to Hollywood, Malcolm McLaren)
- Quincy Jones (Michael Jackson, James Ingram)
- Mutt Lange (The Cars, Def Leppard)
- Giorgio Moroder (Irene Cara, Berlin)
- Michael Omartian (Rod Stewart, Donna Summer)
- Richard Perry (Pointer Sisters, Julio and Willie)
- Phil Ramone (Billy Joel, Julian Lennon)

#### C. Mastering Engineer

- Greg Fulginetti (Artisan Mastering)
- Bernie Grundman (Bernie Grundman Mastering)
- Steve Hall (Future Disc Systems)
- George Horn (Fantasy Mastering)
- George Marino (Sterling Sound)
- Doug Sax (Mastering Lab)
- Wally Traugott (Capitol Mastering)

(Continued on the back side of this sheet.)

# TEC AWARDS THE NOMINEES

(Continued from the front side of this sheet.)

## D. Film and Broadcast Sound Engineer

- Angel Balistier (Group IV)
- Bruce Botnick (Digital Magnetics)
- Ben Burt (Lucasfilm)
- Steve Maslow (Warner Hollywood)
- Tim Sadler (Taj Soundworks)

- Tom Scott (independent)
- Armin Steiner (Digital Magnetics)

## E. Sound Reinforcement Engineer

- Gene Clair (Clair Brothers)
- Bob Esmin (BEST Audio)
- Bruce Jackson (independent)
- Bob Kingsland (independent)
- M.L. Prociase III (Showco)

## F. Recording Session Musician

- Jeff Baxter (guitar)
- Michael Boddicker (keyboards)
- Steve Gadd (drums)
- Jerry Hey (trumpet)
- Steve Lukather (guitar)
- David Paich (keyboards)
- Alan Pasqua (keyboards)
- Jeff Porcaro (drums)
- Steve Porcaro (keyboards)

## III. Outstanding Institutional Awards

Awarded to those companies and/or facilities which have contributed most significantly, in terms of technical or creative achievement, during the past year.

### A. Recording Studio

- Cherokee, Los Angeles
- Compass Point, Bahamas
- CTS Studios, London
- Ocean Way, Los Angeles
- The Plant, Sausalito, CA
- Power Station, New York City
- Record Plant, Los Angeles
- Sound Emporium, Nashville
- Unique Recording, New York City
- Woodland Sound, Nashville

### C. Sound Reinforcement Company

- A-1 Audio, Los Angeles
- Audio Analysts, Plattsburgh, NY
- BEST Audio, Los Angeles
- Clair Brothers, Lititz, PA
- McCune Sound, San Francisco
- Sound on Stage, Brisbane, CA
- Showco, Dallas, TX

- Eastman School of Music
- Fullerton College
- Institute of Audio Research
- Middle Tennessee State University
- University of Miami
- University of Southern California
- University of Surrey

### B. Mastering Facility

- Artisan, Los Angeles
- Fantasy, Berkeley
- Frankford Wayne, New York City
- Future Disk, Los Angeles
- Bernie Grundman, Los Angeles
- Kendun, Burbank, CA
- Masterdisk, New York
- Sterling Sound, New York City
- Tape One, London

### D. Record Company

- CBS
- Geffen
- GRP
- Motown
- Warner Bros.
- Windham Hill
- Nimbus Records

### F. Remote Recording Facility

- Digital Services, Houston, TX
- Fanta, Nashville
- Greene-Crowe, Burbank, CA
- L Mobile, New York City
- Mobile Audio, Rome, GA
- Record Plant, Los Angeles
- Record Plant, New York City
- Reel Sound, Manchaca, TX

### E. Recording School/Program

- Berklee School of Music
- Center for Media Arts
- College for the Recording Arts

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 LOPEZ  
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 DAVID KIMM  
 Schubert  
 Charlie Morgan  
 CHIPS DAVIS  
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 G. G. H.  
 Margolis  
 Morgan  
 George Auggspurger  
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 -Best  
 McCune

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 Gordon  
 Parvyl Goldstein  
 JBL: Daniels  
 Hamilton  
 VRES: Kelly  
 Lunkett  
 Beau Austin  
 Dave Martin

# THE 1985 TEC AWARDS

## PROGRAM UPDATE

### Master of Ceremonies:

Mr. Howard Hesseman

*Actor, comedian, well-known for his role as Dr. Johnny Fever on  
"WKRP in Cincinnati"*

## AWARDS PRESENTATION SCHEDULE

### I. Outstanding Institutional Achievement

1. Recording Studio
2. Mastering Facility
3. Sound Reinforcement Company
4. Remote Recording Facility

### II. Outstanding Creative Achievement

5. Recording Producer
6. Recording Engineer
7. Mastering Engineer
8. Film & Broadcast Sound Engineer
9. Sound Reinforcement Engineer

### III. Outstanding Technical Achievement

10. Sound Reinforcement Technology
11. Acoustic Technology
12. Film & Broadcast Sound Technology
13. Musical Instrument Technology
14. Recording Technology

### IV. Outstanding Creative and Institutional Technology

15. Recording Session Musician
16. Record Company
17. Recording School/Program

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## LIVE MUSICAL ENTERTAINMENT

Herbie Hancock  
and The Rockit Band

*Featuring*  
DST  
and  
Bernard Fowler

*Courtesy of Fairlight Instruments*



# THE 1985 TEC AWARDS CEREMONY

## SCHEDULE OF EVENTS

*The Publishers of Mix Magazine are pleased to present:*

### THE 1985 TECHNICAL EXCELLENCE AND CREATIVITY AWARDS

A recognition of superior achievement in the  
professional sound and recording industries.

**MONDAY, OCTOBER 14, 1985**

**7:00 P.M. — MIDNIGHT**

The Puck Building Ballroom

295 Lafayette Street

New York, New York

### SCHEDULE OF EVENING:

**7:00 — 9:00 P.M. Cocktails, Champagne, Buffet Dinner**

Catering By: Neil Michael Dixon, Los Angeles, California

**9:00 — 10:15 P.M. — THE AWARDS PRESENTATION**

Keynote Speaker: Lawrence Meli, Vice-President, Sports Channel

#### AWARD PRESENTERS:

Hal Blaine, drummer, session musician

Suzanne Ciani, composer, musician, Ciani/Musica

Richard Elen, technologist, author

Mr. Bonzai, author, Editor at Large

Gary Helmers, Executive Director, S.P.A.R.S.

Erika Lopez, Communications Manager, Soundcraft Electronics

Ken C. Pohlmann, Director of Music Engineering, University of Miami

Anne A. Robinson, President, Windham Hill Records

**10:15 — 10:30 P.M. — PRESENTATION OF PROCEEDS**

DEAFNESS RESEARCH FOUNDATION: Presented by Hillel Resner

Associate Publisher/Advertising Director, *Mix Magazine*

Accepted by Albert Levine, Executive Director, DRF

AUDIO ENGINEERING SOCIETY SCHOLARSHIP FUND: Presented by David Schwartz

Publisher/Editor, *Mix Magazine*

Accepted by Donald Plunkett, Executive Director, AES

RECORDING SCHOOL OR COURSE: Presented by Penny Riker Jacob

Publisher/General Manager, *Mix Magazine*

### INTERMISSION

**11:00 — 12:00 P.M. — MUSICAL ENTERTAINMENT BY:**

Herbie Hancock and The Rockit Band

Courtesy of Fairlight Instruments

# A LETTER FROM THE PUBLISHERS

DEAR FRIENDS,

14 October, 1985

For the past couple of years the publishers of *Mix Magazine* have been developing the Technical Excellence and Creativity Awards. This concept started with the same basic premise that launched *Mix Magazine*: "Wouldn't it be a good idea if. . .?"

We thought that it would be a good idea to have a yearly awards program to honor, under one umbrella, outstanding achievement in audio/music technology and, that more elusive accomplishment, creative excellence in recording and sound. At the same time, it occurred to us that it would be appropriate for this program to benefit causes as important to all of us as audio education and research into hearing disorders. Thus—the **TEC Awards**.

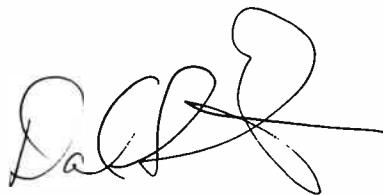
The **TEC Awards** are a way of bringing recognition to those members of our industry, many of whom work in relative obscurity, who excel in that mixture of art and science that characterizes modern sound and music production. This program will also serve to benefit the Deafness Research Foundation and the Audio Engineering Society's Scholarship Fund with grants provided by ticket revenue from the **TEC Awards** ceremony. More information on both of these worthy organizations is provided elsewhere in this program book.

We are pleased to have you join us in this effort to recognize Technical Excellence and Creativity and to celebrate the best that our industry has to offer.

Sincerely,



**Penny Riker Jacob**  
Publisher/General  
Manager



**David M. Schwartz**  
Editor/Publisher



**Hillel Resner**  
Associate Publisher/  
Marketing Director



# REFINING THE FINEST

Advanced recording equipment demands advanced recording tape. Which is why for ten years Ampex has continued challenging machine capabilities. Through a decade of technological improvements, Grand Master 456 remains an audio tape of unequalled sophistication and consistency. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

**AMPEX**

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**AND THE BEAT GOES ON**

# THE TEC AWARDS

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# THE STRONGEST LINK

Otari's new EC-101 synchronizer module, when combined with the MTR-90 audio machine, creates an entirely new audio post-production system that uses a time-code-only link, via mic cable, with the master. This unique "pre-engineered" combination offers performance well beyond that of any other audio tape recorder.



- Bi-directional frame-lock from 0.2X to 2X play speed
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Telex: 9103764890



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# ***YOUR WORLD***



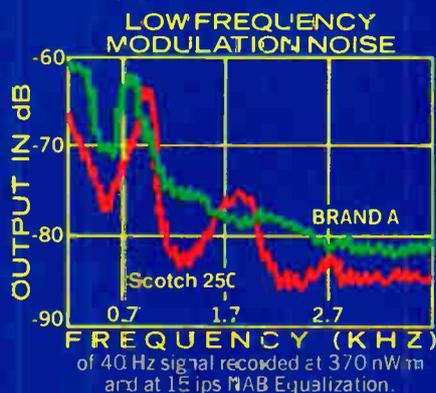
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For you, it's the sixth session of the day. For them, it's the biggest session of the year. So you push yourself and your board one more time. To find the perfect mix between four singers, 14 musicians, and at least as many opinions. To get all the music you heard on to the one thing they'll keep. The tape.

We know that the tape is the one constant you have to be able to count on. So we make mastering tapes of truly world-class quality. Like Scotch 226, a mix of Scotch virtuosity and the versatility to meet your many mastering needs—music, voices, effects. And Scotch 250—with the greatest dynamic range and lowest noise of any tape, it is simply the best music mastering tape in the world.

Both offer a clearer, cleaner sound than any other tape. Getting you closer to your original source. Plus, they're both backed by our own engineers a call away. They are just two of the tapes that make us... number one in the world of the pro.



# OUR TAPE

MASTERS OF CLARITY.



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AUDIO & VIDEO TAPES

**NUMBER ONE IN THE WORLD OF THE PRO**

**3M**

# A LETTER FROM THE PRODUCER

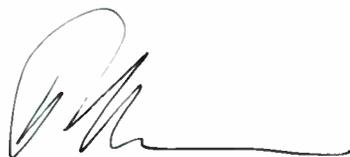
## A YEAR OF GIVING GENEROUSLY

**W**hat a great idea — recognition for the people and companies that work “behind the scenes” in audio production. Why not? We have the Oscars, the Grammys, the Clios, the Emmys, the Bammies, and now the “Tekkies.” It’s about time. This must be the Year of Giving Generously, what with Band Aid, Live Aid, *We Are The World*, Farm Aid and now the **TEC Awards**—our humble attempt to raise money to help some of the two million Americans who are unable to hear the music we make.

It took me all of 30 seconds to make a decision to accept *Mix’s* kind invitation to be the Producer for the first **TEC Awards Ceremony** (but don’t repeat that to Penny, David or Hillel. . . .)

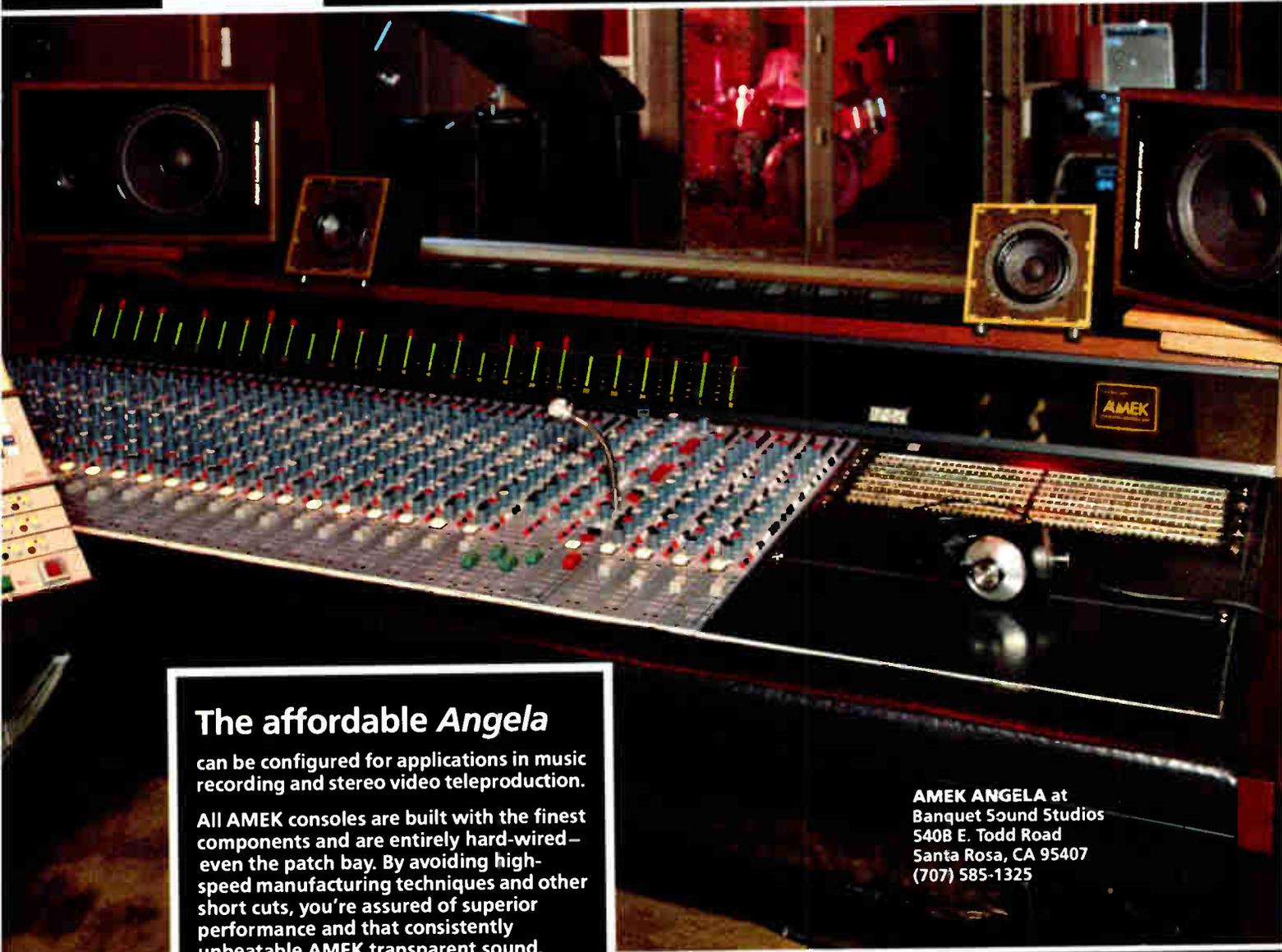
I would simply like to say, “Thank You” to everyone who’s worked with me to help make this first event a success. Most of you are recognized elsewhere in this Program, but if you’ve been somehow overlooked, please accept this formal “Thank You.”

CONGRATULATIONS!



**Ron Neilson**  
**Producer/Director**  
**The 1985 TEC Awards**

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# THE 1985 TEC AWARDS CEREMONY

## ACKNOWLEDGEMENTS

### EXECUTIVE PRODUCER

Penny Riker Jacob

### PRODUCER/DIRECTOR

Ron Neilson, Neilson Associates

### ASSOCIATE PRODUCER

Robert Rivlin, Co-Publisher, Video Effects and Graphics

### PRODUCERS' ASSISTANT/STAGE MANAGER

Elizabeth Rollins

---

The TEC Awards Producers would like to express their sincere appreciation to the following people and organizations who have participated in the presentation of this event:

**VIDEO/STAGING/LIGHTING:** Cindy Becker, Steve Gordon, Nick Liatsis — Camera Mart, New York City; Gus Skinnis, Curtis Chan, Phil DeSantis, Ron Petty — Sony Corporation; Geltzer & Company, New York City.

**SOUND REINFORCEMENT:** David Andrews — Andrews Audio Consultants, New York City; Courtney Spencer — Martin Audio, New York City; John Carey — Marketing Manager, Otari Corporation, Belmont, California.

**VIDEO PRE-PRODUCTION:** Peter Takeuchi, Dan Johnson — San Francisco Production Group, San Francisco, California.

**MUSIC PRODUCTION:** Carol Davis — Vice President, American Gramophone Records, Omaha, Nebraska for Fresh Aire Music Series — Mannheim Steamroller; David Porter, Keith Hatschek — Music Annex Studios, Menlo Park, California.

**MUSIC VIDEOS:** Ed Steinberg, Kris Sofley — Rockamerica, New York City.

**PUBLICITY:** Howard Sherman — Howard Sherman Public Relations, New York City; Rose Clayton Publicity Services, Nashville, Tennessee; Frank Borsky Associates, Hoboken, New Jersey; Ken Rose and Joel Denver — Radio & Records, Los Angeles, California.

**LIVE ENTERTAINMENT:** Bobbi Marcus — Bobbi Marcus Publicity, Los Angeles, California; Rita Lambert — Manager of Client Relations, Fairlight Instruments, Los Angeles, California; David Rubinson — Rubinson & Friends, San Francisco, California; Herbie Hancock.

**CONTINUING SUPPORT AND ASSISTANCE:** Rudy Hurwich, David Riker, Rosetta Newhall, Abigail Korol, Steve Thornton, Karen Dash, Lynn Colter; Albert Levine and Sally Strickler of the Deafness Research Foundation.

**SPECIAL THANKS:** To Elizabeth Rollins for all her persistence and effort on the TEC Awards Program Book.

**AWARD DESIGN:** Dave Marrs

**PROGRAM BOOK DESIGN:** Tim Gleason



JBL



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ELECTRONIC  
PRODUCTS

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When you see "JBL" on a speaker, sound system or our newly acquired partner UREI Electronic Products, you're looking at a great deal more than a company logo. You're looking at the synergy of science and sound. At the marriage of advanced scientific research and innovative application.

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Our quality control network remains the most comprehensive, most demanding in the industry. Every single part, component, and system is put through a rigorous, uncompromising battery of tests and inspections. At the end of each production

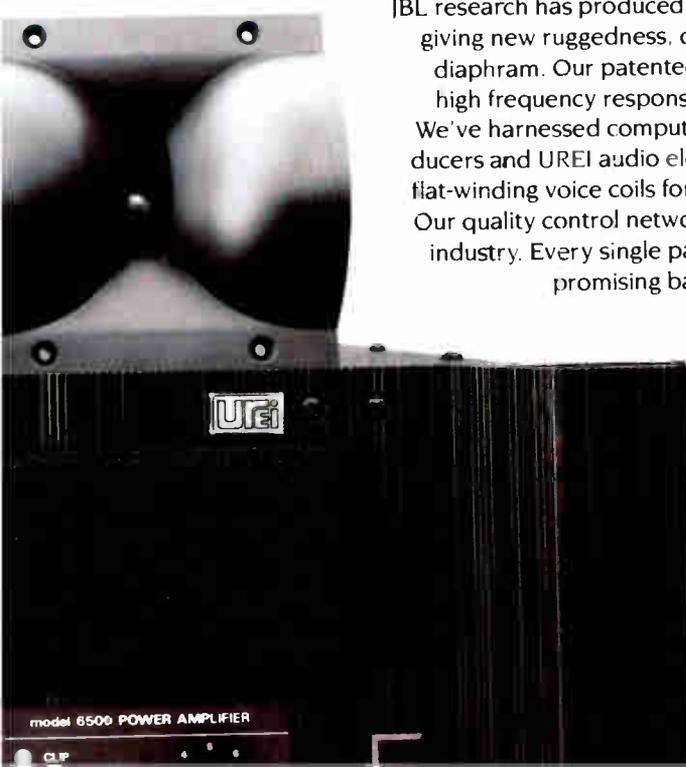
phase, every product is graphed and compared against its exacting design goals. Finally, products move to Quality Assurance where they are life-cycle tested to insure pro-rugged dependability.

At JBL, we are committed to sound and the sciences that bring it to life. Because we know the caliber of our performance plays an integral part in yours.

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California 91329 U.S.A.



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model 6500 POWER AMPLIFIER

World Radio History

# THE STORY OF THE TEC AWARDS

**T**he Technical Excellence and Creativity Awards have been established by the publishers of *Mix Magazine* to honor outstanding achievement in the professional recording and sound production industries. Encompassing three general categories (Technical, Creative and Institutional Achievement) and 17 sub-categories, the TECs give audio and music professionals the opportunity each year to recognize the accomplishments of their peers.

## WHY A TEC AWARD?

Although there are various awards programs in existence which recognize achievement in the fields of recording, sound and music, the publishers of *Mix* felt that an awards program was needed which would span these separate yet interrelated fields. As design engineers seek to meet the needs of producers and creative artists, and as artists become increasingly more dependent upon technology to aid their self-expression, Technical Excellence and Creativity become, truly, two sides of the same coin. The **TEC Awards** will

recognize those who achieve notable success in this era of technical and creative fusion.

## WHO BENEFITS FROM THE TEC AWARDS?

Members of the professional audio industry are an uncommonly fortunate group. Not only does our daily activity expose us to musical performance, stimulating technical challenges and fine arts, but our love of and commitment to our work allows us a luxury of time and purpose that few other professions can match.

For this reason, a major purpose of the **TEC Awards** is to benefit others less fortunate than ourselves, others who need resources that the **TEC Awards** are in some way able to provide. Specifically, all revenue generated from the sale of tickets to the awards ceremony is being divided into donations to the Deafness Research Foundation, the Audio Engineering Society Scholarship Fund, and the scholarship program of the winner of the Educational Institution category.

*Now, a Lexicon for those  
who always wanted a Lexicon.*



Lexicon digital reverb sound. Big. Clean. Hot. The sound used by the top artists. Found in the top studios. But, frankly, unaffordable to many who wanted it.

Until now.

Because now, with the new Lexicon PCM 60 digital reverberator and room simulator, we've brought Lexicon sound to even more artists and studios. At a very affordable price.

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When you audition the PCM 60 at your Lexicon dealer, you'll hear for yourself its superb Lexicon sound. The exact same sound you hear on your favorite recordings. And now, a sound that is yours.

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# THE TEC AWARDS

## PROCEDURES

**T**he 1985 TEC Award nominees and winners were voted for by the readers of *Mix*. In January, readers were supplied with a ballot on which to give their nominations in 17 categories of awards to reflect superior achievement during the previous year. Their responses were tabulated and the most nominated names were compiled and circulated to the members of the TEC Advisory Panel (see page 19) who reviewed them for

accuracy and eligibility.

The approved nominations were then presented to *Mix* readers on a non-reproducible voting ballot which appeared in the May issue. Returned voting ballots were submitted, unopened, to the Certified Public Accounting firm of Mark Elsberg and Associates, where the names of the winners have been kept in strictest confidence until tonight's awards presentation.

*Congratulations!*

**TO ALL THE TEC NOMINEES  
AND ESPECIALLY THOSE  
WITH WHOM WE ARE PROUD  
TO BE ASSOCIATED**

**TANNOY**  
The Name for Loudspeakers

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## THE TASCAM MS-16: FOR THOSE WHO'VE HEARD IT ALL BEFORE.

We designed our new 1" 16-track especially for the skeptics. Those who have heard all the other 16 tracks... and all the other claims. Hearing is believing, and the MS-16 delivers enough audio quality to convince the most critical ears. But that's just part of the story. The fact is, the closer you look into the MS-16, the better it gets.

The MS-16's superlative performance begins with our new micro-radius heads. They virtually eliminate "head bumps" and ensure flat frequency response. Put this together with direct-coupled amplifiers throughout, plus ultra-quiet FETs, and you get exceptional transient and low frequency response with extremely low distortion.

Unlike most tape machines, the record/sync and playback heads on the MS-16 are identical in performance, so you can make critical EQ and processing decisions on overdubs or punch-ins without having to

go back and listen a second time. You get what you want sooner and with fewer headaches.

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The MS-16 takes the grief out of locking up with other audio and video machines as well. The 38-pin standard SMPTE/EBU interface affords speedy, single-cable connection with most popular synchronizers and editing systems. And the MS-16's new Omega Drive transport stands up to continual shuttling while handling tape with kid-glove kindness.

Take a closer look at the MS-16. See your TASCAM dealer for a demo, or write us for more information at 7733 Telegraph Road, Montebello, CA 90640.

THE TASCAM MS-16 SIXTEEN TRACK



**TASCAM** THE SCIENCE OF BRINGING ART TO LIFE.

The scope and challenges of today's music keep expanding daily. Basic musical craft remains the indispensable foundation for success. But there is also a whole new dimension of music technology. It is an inseparable part of our musical present and future.

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# THE TEC AWARDS

## ADVISORY PANEL

It has been of the utmost importance to the organizers of the TEC Awards to solicit input from recognized leaders in all of the TEC Awards categories. A panel of distinguished members of the professional audio community has volunteered to review the nomination and voting procedures of the awards.

The members of the 1985 TEC Awards Advisory Panel are:

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Universal Recording, Chicago, IL

**DAVID ANGRESS**

Sound Genesis, San Francisco, CA

**G.L. AUGSPURGER**

Perception, Inc., Los Angeles, CA

**JERRY BARNES**

United Western Studios, Los Angeles, CA

**CHARLES BENANTY**

Soundworks Recording, New York, NY

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session musician, Marina del Rey, CA

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Chips Davis Designs, Las Vegas, NV

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Spectra Sonics, Ogden, UT

**KENT R. DUNCAN**

Sierra Audio Acoustics, Arcadia, CA

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**MARK R. GANDER**

JBL Inc., Northridge, CA

**BERNIE GRUNDMAN**

Bernie Grundman Mastering, Los Angeles, CA

**ALBERT GRUNDY**

Institute of Audio Research, New York, NY

**JEEP HARNED**

MCI/Sony, Ft. Lauderdale, FL

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Reelsound Recording, Manchaca, TX

**HARRY HIRSCH**

Center for Media Arts, New York, NY

**SHIRLEY P. KAYE**

Coconuts Recording, N. Miami Beach, FL

**ORRIN KEEPNEWS**

Landmark Records, San Francisco, CA

**JIM KELTNER**

Keltner Drum Corp., Los Angeles, CA

**STEVE KRAMPF**

Otari Corp., Belmont, CA

**LEO DE GAR KULKA**

College for Recording Arts, San Francisco, CA

**BERNIE LEADON**

Likely Story Music, Topanga, CA

**JOHN MEYER**

Meyer Sound Laboratories, Berkeley, CA

**THOMAS E. MINTNER**

Studer Revox America, Nashville, TN

**JOHN A. MORAN**

Digital Services Recording, Houston, TX

**RON NOONAN**

Lexicon, Inc., Waltham, MA

**THOMAS E. OBERHEIM**

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**DAVID OREN**

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**LES PAUL**

Instructo Corp., Mahwah, NJ

**LENARD PEARLMAN**

Editel-Chicago, Chicago, IL

**HARTLEY PEAVEY**

Peavey/AMR, Meridian, MS

**KEN POHLMANN**

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independent recording engineer, Baton Rouge, LA

**NORBERT PUTNAM**

Standard Studio Systems, Nashville, TN

**JOHNNY ROSEN**

Fanta Professional Services, Nashville, TN

**LARRY ROSEN**

GRP Records, New York, NY

**ROY SEGAL**

Fantasy Records, Berkeley, CA

**DAVID SHEIRMAN**

Concert Sound Consultants, Los Angeles, CA

**WARREN SIMMONS**

Ampex Corp., Redwood City, CA

**COURTNEY SPENCER**

Martin Audio, New York, NY

**CHRISTOPHER STONE**

Record Plant, Los Angeles, CA

**JOSEPH D. TARSIA**

Sigma Sound Studios, Philadelphia, PA

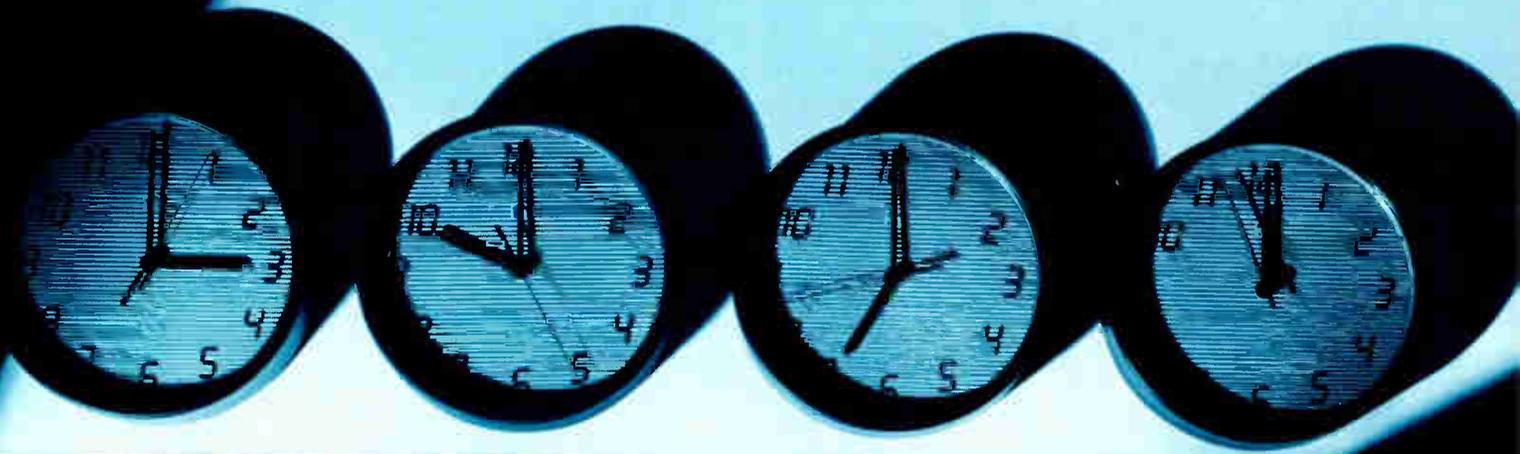
**TERRY TAYLOR**

TOA Electronics, South San Francisco, CA

**BOB WALTERS**

Power Station Studios, New York, NY

# LOCK AROUND THE CLOCK.



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The ability to synchronise video and audio recorders is an increasingly vital facility required in studios all over the world. As much as three-quarters of today's audio recordings involve a visual aspect, and recording is more international than ever before. Basic tracks in New York, string and brass overdubs in London, dubbing in Los Angeles... modern international productions need an international standard for machine synchronisation, and there's really only

one: Q-Lock by Audio Kinetics.

It's the same all over the world. The simple, uncluttered controls. The custom interfaces that suit your machines. The remarkable software capability. The integrated system with built-in expansion possibilities. It all adds up to accuracy and ease of use, and that means speed and creative flexibility. It means Q-Lock. If you're looking for an international standard, you've found it.

Now, more than ever, you need to keep in sync with the times. Lock around the clock - with Q-Lock.

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AUDIO KINETICS

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Suite 209, North Hollywood, California 91607, USA  
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# THE 1985 TEC AWARDS NOMINEES

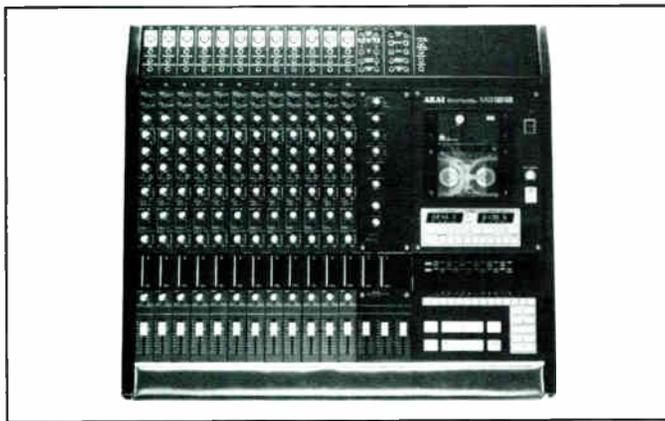
## OUTSTANDING TECHNICAL ACHIEVEMENT

*The nominees for the 1985 TEC Awards represent the highest levels of technical excellence and creative achievement during the 1984 calendar year, as judged by the readers of **Mix Magazine**. Nominations have been made in three major categories: Outstanding Technical Achievement, Outstanding Creative Achievement and Outstanding Institution awards. The voting ballots have been tabulated by a certified public accounting firm and the results have been placed in sealed envelopes. The winners will be made known during the TEC Awards Ceremony. This year's nominees are as follows:*

### I. Outstanding Technical Achievement

Awarded to those individuals, companies and/or innovations that have made the most significant contributions to the advancement of audio technology during the past year.

#### RECORDING TECHNOLOGY



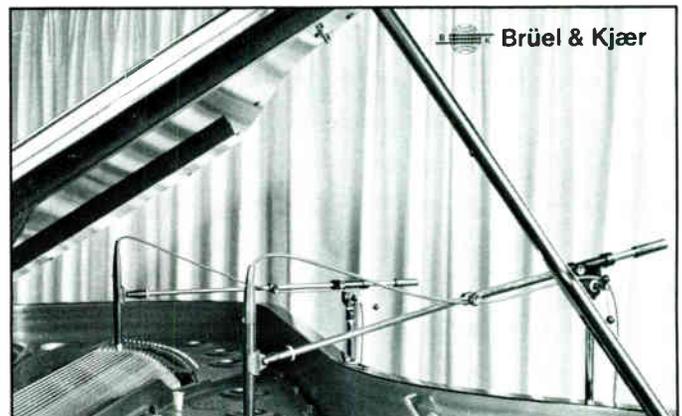
#### Akai Professional Products

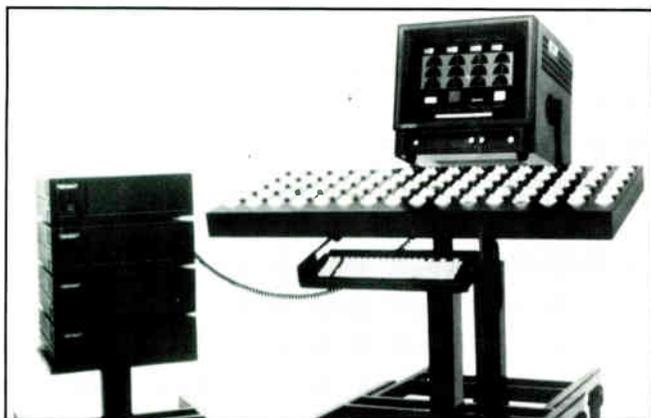
##### MG1212 12-TRACK SYSTEM

In 1984, Akai introduced the MG1212, the first 12-channel mixer/12-track recorder in a single compact unit. The MG1212 uses half-inch audio cassette tape with a Lambda loading system, the super GX multi-track head and built-in dbx Type One noise reduction system. A microprocessor controls the programmable channel/track selector to replace connector cables with push-buttons; punch-in and punch-out, automatic channel muting, and ping-pong effects are also functions of this type of computer-controlled system. In the year since the MG1212 has been introduced, recording artists such as James Taylor, Steven Stills, Stevie Wonder and Foreigner have purchased systems.

#### Brüel & Kjaer Instruments STUDIO MICROPHONES

The digital revolution has removed from the audio chain many of the distortions that previously masked microphone deficiencies, zeroing-in on the microphone as the next component requiring upgrading. Brüel & Kjaer drew upon their 25 years of experience in audio instrumentation microphones to design a line of professional studio condensers specifically optimized for music recording. The 4000 Series differ from most contemporary designs by being not only highly linear in frequency response, but also in phase response, a critical characteristic that affects transient reproduction and stereo imaging. With their wide dynamic range and high linearity, the 4000 Series are Brüel & Kjaer's entry for the genuinely universal microphone for the digital era.





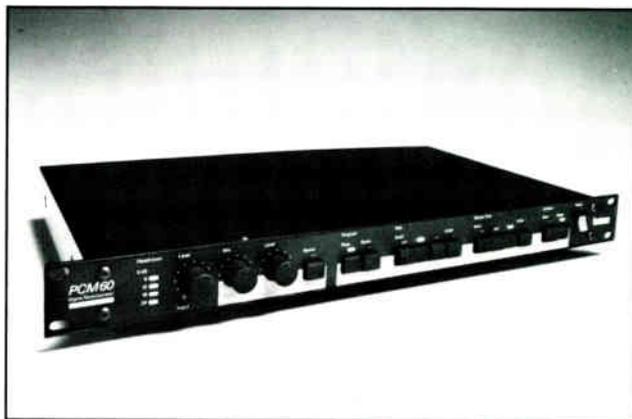
**CompuSonics Corporation**  
*COMPUTER AUDIO RECORDING SYSTEM*

In May 1984, CompuSonics Corporation introduced the world's first microcomputer-based series of all-digital multi-track mixers/recorders. The DSP-2000 Series is a super-micro, multi-processor computer that uses patented proprietary technology to perform complete digital audio signal processing. The system consists of a Motorola 68000 microprocessor-based Central Processing Unit (C.P.U.), RGB color video monitor, full stroke keyboard, trackball-arrayed control panel, printer, storage modules, signal processors, and input/output module—all configured as a single user workstation.

**Lexicon**

*PCM60 DIGITAL REVERBERATOR*

For more than a decade, Lexicon has been designing and manufacturing high-quality digital reverberation systems, delay lines and other digital audio processing equipment for recording studios, performing artists, radio and television broadcasting and for the teleproduction industry, worldwide. The Lexicon PCM60 Digital Reverberator is a high-performance low-cost digital reverb designed for small studio applications and for use on stage by performers. The design is based on the digital processing technology developed for the company's sophisticated large-studio systems. The PCM60 features two main reverb programs, Room and Plate, which can be programmed to create more than 100 distinct effects.



**George Massenburg Labs**  
*AUTOMATION SYSTEM*

The GML Moving Fader Automation System was conceived as an early and integral part of the GML consoles designed for the custom recording studios of the American Recording Company in 1978. The system design rule evolved from extensive review of the stated mixing requirements of various engineers from record, motion picture, and television production. For instance, the system's quarter-frame resolution was implemented in response to requests from the film industry. The system was developed from the ground up, and the designers were able to virtually ignore restrictions due to interfacing with existing hardware (there was none) and inadequate or archaic processing (the MC68000 was chosen as the system processor in 1979).

**John Meyer Sound Labs**  
*833 STUDIO MONITOR*

The three-piece Meyer 833 system is designed with basic and sought-after qualities for the studio in mind: accuracy, wide dynamic range, and low noise and distortion. Each L833 loudspeaker comprises a vented enclosure housing a single 15-inch low frequency driver and a 1.4-inch throat high frequency driver mounted on a 40 x 80 degree modified radial horn. The C833 Control Electronics Unit incorporates phase and frequency response alignment circuitry, Meyer patented SpeakerSense™ driver protection circuitry, a user-adjustable tracking peak limiter, and two 20 segment LED bar displays (one per channel) calibrated to indicate average amplifier power.



**For the past decade,  
SONY has revolutionized digital audio.**

**That's why the top selling Compact Discs  
are mastered on SONY digital equipment.\***

**We thank the Mix readers for listening.**

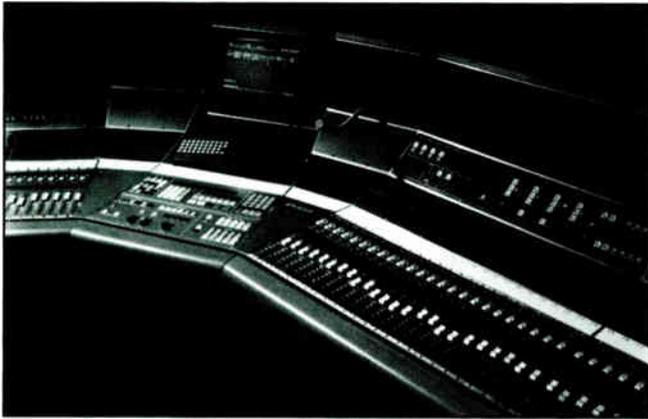
**SONY®**  
**Professional Audio**

\*19 out of the 20 top selling pop and classical Compact Discs listed in Billboard August 3, 1985 issue, were mastered on Sony digital equipment.

Sony Communications Products Company, Sony Drive, Park Ridge, NJ 07656. © 1985 Sony Corp. of America. Sony is a registered trademark of Sony Corp.

### Mitsubishi Digital Audio Systems *DIGITAL RECORDERS*

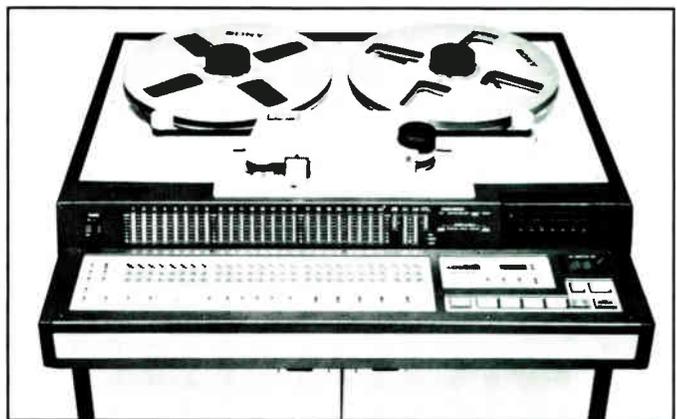
Mitsubishi first introduced the X-80 Series Digital Master Recorder in 1980. The 2-track machine, which uses ¼-inch tape and a fixed-head recording system, will be replaced in 1986 by the X-86 Recorder, and both machines will be fully compatible. The X-800 32-track Digital Multi-track, first introduced in 1983, will also soon be updated with the release of the X-850. Again, these machines, which use one-inch video tape, will be compatible. Other Mitsubishi Digital products include: the DDL-1 Digital Delay Unit for disk mastering—a unit dedicated for use with the X-80/86 Series recorders.



### Rupert Neve Inc. *DSP DIGITAL MIXER*

The Digital Signal Process (DSP) console does exactly what its name implies: It processes signals entirely in the digital domain. Gain, equalization, dynamic range control and delay are processed with dynamic ranges up to 180 dB within the system. Direct interface with digital tape machines eliminates degradation of multiple analog/digital and digital/analog conversions. The console was designed with operational flexibility in mind. An engineer can program functions of the controls, store those particular settings, and then reset the same controls for another function. The DSP's design combines fiber optic and the latest computer technology to enable easy expansion.

### *Chips Davis* LEDE DESIGNS, Inc.



### Sony Pro Audio *DIGITAL AUDIO RECORDERS*

Sony Pro Audio first developed a 2-track, stationary head digital audio recorder using 2-inch tape back in 1974. The DASH format is now the company's standard 11 years later, and the current PCM-3324 24-track digital recorder uses ½-inch tape. Other products in the Sony digital system include the new PCM-3202 twin DASH 2-track, the K-1105 eight channel mixer, the PCM-1610 Digital Audio Processor, the DAE-1100 editing unit, and the DRE-2000 Digital Reverberator. More than 100 Sony digital multi-track machines are being used nationally.

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## We've earned our great track record mixing great record tracks

After twenty-five years, Neve remains the industry standard in audio mixing; a name synonymous with quality sound.

Those who have benefitted most from our achievements are those who have contributed most to our success: our customers.

Twenty-five years is a long time to stay on top in a technically-sensitive business where the demands for greater track capacity and processing power show no signs of slowing down.

That's why today, as always, Neve responds: to our customers, our industry, ourselves.

We respond with the finest totally instinctive automation system, Necam; the state-of-the-art in digital recording, DSP; and millions of dollars in analog and digital research to ensure our record of leadership in the studios of today and tomorrow.

For twenty-five years, respected record producers and engineers have relied on Neve for audio excellence and the extra conveniences that help deliver a hit.

We've earned quite a reputation from their achievements. After twenty-five years we're still leading the race in audio technology. And we're about to establish even greater records.

# Neve

*RUPERT NEVE INCORPORATED: Berkshire Industrial Park, Bethel, CT 06801 (203) 744-6230 Telex 969638 Facsimile: (203) 792-7863 • 7533 Sunset Blvd., Hollywood, CA 90046 (213) 874-8124 • P.O. Box 40108, Nashville, TN 37204 (615) 385-2727 Telex 786569 • RUPERT NEVE OF CANADA, LTD, represented by: Sonotechnique, 2585 Bates, Suite 304, Montreal, P.Q. H3S 1A9 Canada (514) 739-3368 Telex 055-62171 • NEVE ELECTRONICS INTERNATIONAL, LTD. Cambridge House, Melbourn, Royston, Hertfordshire, SG86AU England Phone (0763) 60776 • RUPERT NEVE GmbH: 6100 Darmstadt Bismarckstrasse 114, West Germany Phone (06151) 81764.*



**Crown International**  
*TECRON TEF SYSTEM 10*

The TECRON TEF measuring system is a portable spectrum analyzer that can perform the following functions: energy/time curves to establish reflection time—RT 60 values can be easily computed from this; frequency/energy curves ("frequency response") at any time up to 240 seconds after signal output; phase/frequency; phase/energy (the Nyquist xPlot); time/energy/frequency automatically with 31 sweeps over a selected time period; sound velocity determinations on locations to determine effects of temperature, altitude or humidity.

**Chips Davis Design**  
*LEDE CONTROL ROOM DESIGN*

In 1978, Chips Davis built the world's first control room using the new technology that was to become known as LEDE™, or Live End, Dead End™ acoustics. Chips Davis is now recognized as a leading authority on the science of LEDE-based acoustic design. Davis is also numbered among the very first acoustic researchers to use the new technology of TEF™ (Time, Energy, Frequency) measurements in the study of room acoustics and electronic circuit characteristics. He has taught many classes and participated in numerous seminars internationally on LEDE/TEF principles and his papers are the basis for understanding and development of this advanced acoustic design.

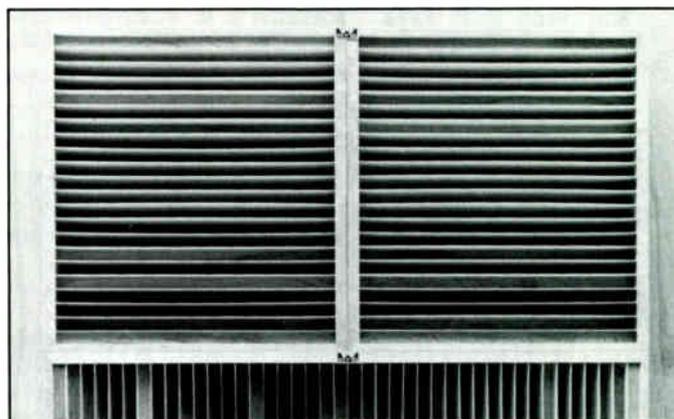


**Sierra Audio Acoustics, Ltd.**  
*TOM HIDLEY DESIGN*

Sierra Audio was founded in the mid-'70s by Kent R. Duncan, and serves as the international representative for Tom Hidley Design, Hidley being the founder of both Westlake and Eastlake Audio. Together, Sierra and Hidley refined the design of variable acoustics applied to studios, using automated louvres in the vertical mode coupled with horizontal control effected by sliding reflective walls that tune ports to bass traps behind, providing variability in decay time in three frequency bands horizontally, and two bands vertically. Sierra and Hidley specify and guarantee a finished room decay time specification by frequency, at four frequency bands (control room and studio) prior to room construction.

**Manfred Schroeder**  
*RPG DIFFUSION SYSTEM*

The RPG is a new modular diffusive surface treatment which uniformly distributes a broad bandwidth of acoustical energy over a wide angular range, without absorption. The RPG consists of a series of wells of equal width, but different depths, separated by thin dividers. Well depths are based on mathematical number theory sequences. The spacial and temporal sound diffusion provided by the RPG minimizes frequency coloration by controlling room reflections, and enhances the binaural perception of spatial textures by increasing the lateral energy and binaural dissimilarity.





### Perception, Inc.

#### CONTROL ROOM DESIGNS

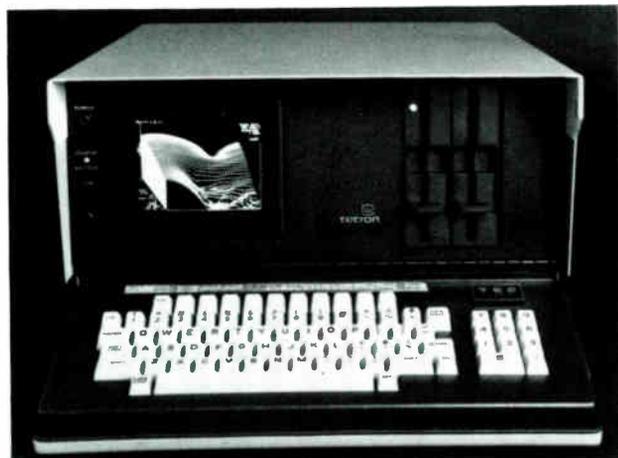
Perception, Inc. is headed by acoustician and studio design expert George Augspurger, whose experience covers TV, film, and both independent recording studios and those owned by major record labels. Perception, Inc. provides professional consulting and design services to architects, builders and studio owners; acoustics testing is also part of the company's repertory of services.

### Valley Audio ACORN STUDIO DESIGN

Valley Audio of Nashville has been designing studios and providing acoustical consulting services for 13 years. One of the company's most recent successes has been the control room for the Oak Ridge Boys' Acorn Studios. The LEDE design used adjustable "Haas Kickers" to enable accurate adjustment of the initial reflection to arrive within the correct time window at the mix position. Careful placement of RPG Diffusors enabled a significant amount of the scattered acoustical energy over a broad frequency spectrum to be directed into the mix position — without any frequency anomalies. The resulting effect in the Acorn control room is enhanced ambience and spatial imaging.



# WE'RE HONORED



Techron® is very proud to have been honored with the nomination of the TEF® System 10 Analyzer for a TEC Award. Our ultimate goal has always been and will be to create new technology for audio and music professionals.

The next step in Techron's acoustic analyzer development is on its way. More award winning technology, convenience and first-time accuracy available in one small package.

Thank you from everyone at Techron!

## **TECHRON**

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### **Carver Corporation** *POWER AMPLIFICATION*

According to Bob Carver, president and founder of Carver Corporation, there are two concepts associated with the Magnetic Field Amplifier that combine to give it its small size and weight. The "magnetic field" power supply shares, to some extent, energy between the electric field that exists between the plates of the filter capacitors, and the magnetic field that exists in the core of the magnetic field coil. (The magnetic field coil looks like a transformer, but actually delivers high power for power requirements that have a high peak-to-average ratio). The second concept is that the output of the amplifier is, in reality, the output of the power supply being switched on and off at a rate directly related to the incoming audio frequency.

### **Clair Brothers S-4** *SERIES II LOUDSPEAKER SYSTEM*

Roy and Gene Clair began a partnership in the late '60s based on a shared enthusiasm for music and electronics. By the time they incorporated in 1970 in Lititz, Pennsylvania, they were just in time to catch the wave of a growing national touring industry. Bands were beginning to carry their own systems, rather than rent equipment in each city. Clair Brothers has not only handled some of the biggest tours with artists such as Bruce Springsteen, The Jacksons, U-2 and the Police, but they've designed equipment to suit the rigors of the road. The S-4 is one of Clair's trademark speaker enclosures, and has become a standard in the industry.



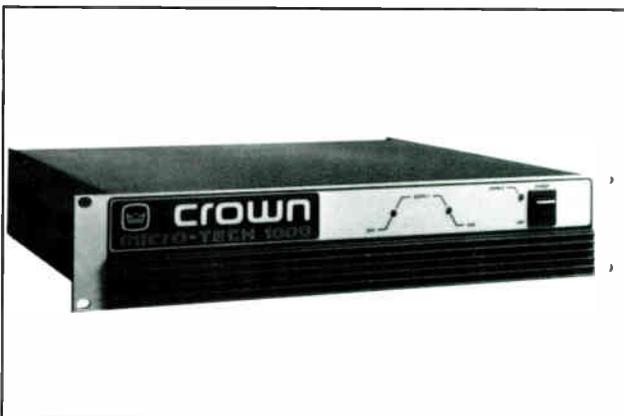
### **Community Light and Sound M-4** *LOUDSPEAKER SYSTEM*

Community Light and Sound engineers Bruce Howze and Clifford Henricksen designed a compression loudspeaker meant to handle specifically the mid-range decade: 200 Hz to 2000 Hz. The M-4 loudspeaker can be used in a full range audio system, thus negating the need for a crossover in the middle of the broad frequency range that most musical instruments and the human voice fall into. The M-4's efficiency and lack of distortion allow it to be used in music, warning or announcing systems with fidelity and intelligibility.



### **Crown International** *MICRO-TECH AMPLIFIERS*

The Crown Micro-Tech 1000 is a miniature stereo power amplifier for sound reinforcement and studio monitoring. The Micro-Tech can deliver 1000 watts continuous average power in mono mode at less than one percent THD into one or four ohms. Patented Crown circuitry allows extreme voltage swings without putting output transistors in series. The "Output Device Emulator Protection" (ODEP) circuit simulates the output transistors, and allows the amplifier to detect and compensate for overheating and overload. The unit is also protected against output shorts, open circuits, mismatched loads and high frequency overloads. A self-contained forced-air cooling system is another protection feature.





**JBL, Inc.**

*CONSTANT DIRECTIVITY HORNS*

JBL's Bi-Radial uniform-coverage horns are the product of a research effort begun in the late '70s, which was spearheaded by Don Keele. The computer program Keele developed is of such a general nature that the design of specific horns with a wide range of coverage angles and cutoff frequencies can be accomplished in very short order. The output of the program is a dimensioned set of drawings, which can then be given to a model-maker for prototyping. Bi-Radials have been put to work in concert halls, motion picture theaters and studio control rooms (the studio line was introduced in the early '80s). "Flat front" Bi-Radials have replaced older models in JBL's extensive line of horn hardware.

**Meyer Sound Labs, Inc.**

*MSL-3 LOUDSPEAKERS*

Meyer Sound Labs' MSL-3 loudspeaker is designed to be used either stand-alone, or in multiples to build arrays for various venues and coverage problems. It is a bi-amplified system with two proprietary 12-inch low frequency cone drivers in a horn-loaded vented enclosure, a single high frequency driver with 70 degree horn, and a very-high-frequency tweeter array. The accompanying Meyer M-3 Control Electronics Unit includes electronic crossover, patented SpeakerSense™ driver protection circuitry, and amplitude and phase response alignment circuitry. Frank Zappa, Dire Straits, and Rush are among the performers who have purchased the system.

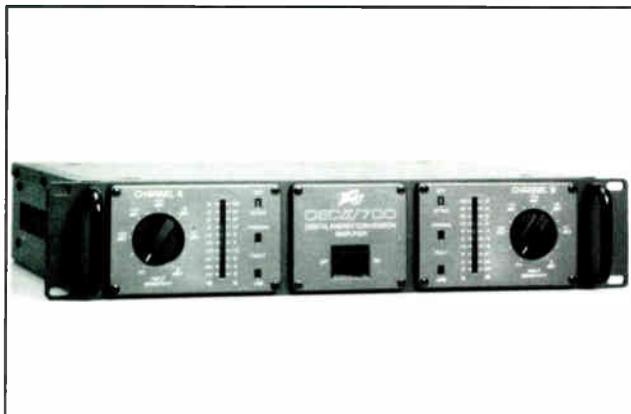


Meyer Sound would like to thank the readers of **Mix Magazine** for nominating our loudspeaker products in **two Outstanding Technical Achievement** categories.

We would also like to thank the publishers of **Mix Magazine** for organizing the **1985 TEC AWARDS**, the first program of its kind in the audio industry.



Meyer Sound Laboratories, Inc.  
2832 San Pablo Avenue  
Berkeley CA 94702  
(415) 486-1166



### Peavey Electronics Corp.

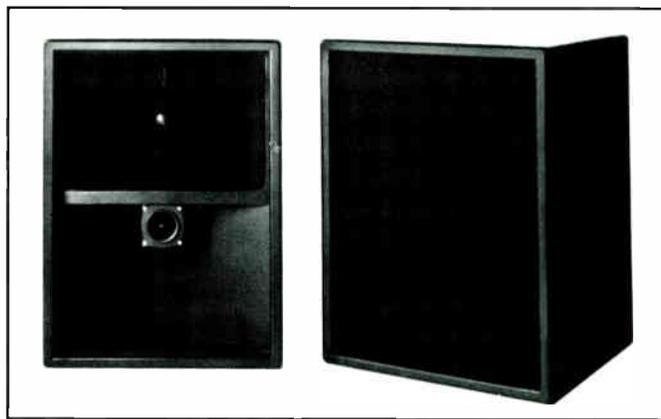
#### DECA POWER AMPLIFIERS

In 1980, Peavey began an intensive research program to come up with an amplifier with decreased weight and bulk, and increased efficiency and reliability. Trial and error dissuaded engineers from both the Class A/B and switchmode amplification systems. What they did decide to manufacture was the DECA (Digital Energy Conversion Amplification), which has yielded seven patent applications. In their 20th year of operation, Peavey is proud to claim a power amplification system alternative that demonstrates typically better than 90 percent efficiency rate.

### Turbosound

#### TMS SERIES LOUDSPEAKER

Turbosound TMS Series loudspeaker enclosures use the patented TurboMid™ and TurboBass™ devices, which are the result of research and development by Tony Andrews, Turbosound's chief design engineer, and his associates. Turbosound has earned the first principle (utility) patents for loudspeaker enclosures for sound reinforcement in many years. Andrews has developed a new enclosure technology based on methods of loading bass and midrange cone loudspeakers to reduce driver excursion, and increase transient response. This enables a 10-inch midrange loudspeaker to cover the entire vocal range without a crossover point in that critical region, and without the need for artificial compensating electronics.



Crown International would like to express appreciation to the publishers of Mix magazine for establishing the Technical Excellence & Creativity Awards. We thank the readers of Mix for nominating the Micro-Tech 1000 in the category of Outstanding Technical Achievement.

# THANK YOU, RECORDING INDUSTRY

## Dear Fellow Audio & Music Professionals:

About a year ago, we at *Mix Magazine* conceived the idea for what have become the Technical Excellence and Creativity Awards, a first-of-its-kind program to honor technical and creative achievement in the audio and music production fields. We expected a positive response, because we felt the TECs were an idea whose time had come. Frankly, though, we were unprepared for the level of enthusiasm that you, the members of our industry, have demonstrated. Dozens of busy professionals volunteered their valuable time to serve on the Advisory Board; many, many *Mix* readers validated our concept by participating in the nominating and voting procedures; hundreds of you have purchased tickets to the **TEC Awards Celebration**, contributing in the process to several worthwhile causes; and more than 50 companies supported this unique event by advertising in the program guide you are holding in your hands. In addition, other companies have contributed time, expertise and equipment to help us realize our vision, and numerous individuals have given much time and energy to make the first **TEC Awards Celebration** a success.

Truly, we are overwhelmed by the response the **TEC Awards** have received. It has proved to us that our idea was a good one, and makes us look forward with great anticipation to future **TEC Awards**. There are no words adequate to express our thanks, but we'll try anyway . . . Thanks a Million—and we hope to see you here next year!

**The Publishers and Staff of *Mix Magazine***



### Adams-Smith

#### SYSTEM 2600

Adams-Smith offers the modular 2600 Series for a variety of audio-for-video applications. The studio owner can target his purchases to the purpose he requires, whether it's time code reading, generation, and translation with one unit, or synchronization of ATRs and VTRs, or editing capability with multiple event storage with controller units. The newest 2600 module offers double-system video and audio editing.

### dbx/Zenith

#### STEREO TELEVISION BROADCAST SYSTEM

Multi-channel television audio needed a good companding system. Through a combination of pre/de-emphasis and spectral and wideband amplitude companding, dbx's stereo television audio technology combines with the Zenith system's subcarrier allocation and modulation to produce true high-fidelity stereo performance for all viewers within the current range of TV signals. For the second-audio-program (SAP) channel, the dbx/Zenith system provides good performance in strong-signal areas, and adequate performance beyond that. Full compatibility with TV sets now in use has been maintained, while new receivers offer stereo and SAP reception. Adapters are also available to convert from mono to stereo.



### Lucasfilm

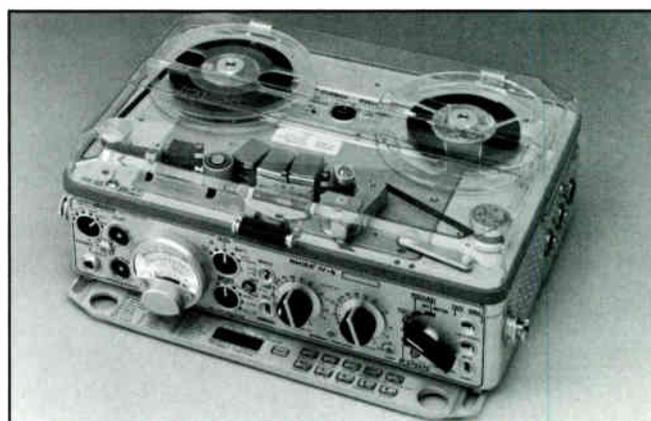
#### AUDIO WORKSTATION

James A. Moorer was one of the co-founders of the Stanford Center for Computer Research in Music and Acoustics, and was technical advisor at the Institute de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris. In 1980, Lucasfilm, Ltd. asked Dr. Moorer to form a research group in digital audio for film work. In 1985, the digital audio group and the video editing group were spun off from Lucasfilm and are now a separate company entitled The Droid Works. The work of the digital audio group has been to create and now market a high-performance audio workstation which, by loading different software into it, can serve as a sound editing station, a mixing station, or a sound analysis and synthesis station.

### Nagra

#### NAGRA IV TIME CODE SYSTEM

Stephan Kudelski developed the Nagra portable 1/4-inch tape recorder in the late 1950s. It very soon became recognized as the standard of both quality and dependability in the tape recorder industry. The latest location recorder from the Kudelski factory in Lausanne, Switzerland, the Nagra model IVS-TC incorporates SMPTE/EBU time code for synchronization. A complete SMPTE/EBU time code generator and reader has been built inside of the stereo model of the Nagra. This provides two audio tracks as well as a 0.35mm track in the center for the time code. By providing SMPTE/EBU time code to the film community, the process of editing film on videotape has greatly reduced both time and cost.



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The Nagra IV-S TC

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## NBC-TV

### THE TONIGHT SHOW STEREO BROADCAST

NBC has three years worth of *Tonight* shows recorded in stereo on their library shelves. Chief engineer Ron Estes' interest in television stereo goes back even further than that, however. In the early '80s, he gerry-rigged the 20-year-old *Tonight Show* custom console to produce stereo output so he could monitor both channels. With the help of engineer John Strain, Estes created a stereo system that would not interfere with the quality of the mono sound that virtually all viewers were hearing. On July 26, 1984, WNBC-TV, New York, broadcast an experimental stereo *Tonight Show* and a year later, the network feed converted to stereo each night.

## Solid State Logic

SL-6000

In 1984, Solid State Logic introduced the SL-6000. The console has three stereo mix buses for music, effects and dialogue, plus master stereo and mono composite for simultaneous video playback or program transmission. The mix matrix which accomplishes this can also format stereo plus SAP feeds or stereo plus center-channel dialogue feeds matched to the American Multichannel Television Sound standards (FCC approved, 1984). In addition to this output flexibility, the SL's patch-free audio subgrouping and push-button signal processing are credited by operators with providing them creative flexibility and efficiency.



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### Fairlight Instruments

#### CMI COMPUTER MUSIC INSTRUMENT

Since its introduction in 1980, the Fairlight CMI has gained wide acceptance in the music world. The latest upgrade in August of this year (CMI Series III) offers more than 180 seconds of 16-bit sampling, expandable to more than 20 minutes when sampling to hard disk, 16-voice polyphonic, MIDI and SMPTE interfaces, and user-friendly software.

### Kurzweil Music Systems

#### THE 250 KEYBOARD

Ray Kurzweil's challenge in developing the 250 keyboard was to get a sampling synthesizer to produce acoustic sounds. To capture and digitize the sounds of real instruments, Kurzweil engineered Contoured Sound Modeling™. This blend of instrument, performer, acoustics, recording technology and applied intelligence yielded the Grand Piano, Strings, Human Choir, and 42 other voices, plus 124 keyboard set-ups. All voices are instantly accessible from the front panel. The K250 has a 7,900 note, 12-track internal sequencer with editing capabilities for composing. The 88-key, wooden, velocity-sensitive keyboard is MIDI expandable.



### New England Digital Corp.

#### SYNCLAVER

Founders Sydney Alonso and Cameron Jones designed the first commercially available digital synthesizer, the Synclavier, in 1976. New England Digital's Able Computer is combined with digital sound generators that allow the user to create unique sounds, as well as emulate the sounds of traditional instruments. The heart of the system is a 16-track (soon to be expanded to 32-track with software upgrades) digital memory recorder that gives the musician composing, editing, and recording capabilities. The 76-note keyboard is velocity/pressure sensitive for control of phrasing and dynamics. The sample-to-disk option makes it possible to digitally record instruments, voices or sound effects and then perform these sounds on the keyboard or digital guitar.

### Passport Designs

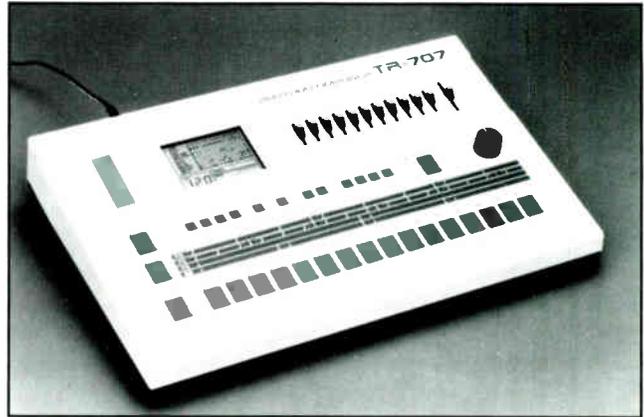
#### MIDI INTERFACE

The Passport Designs MIDI interface is a piece of hardware that lets a personal computer talk to a MIDI instrument; a musician can compose, record, edit, score, print and store music more easily using this configuration. The Passport MIDI interface is compatible with a large library of music applications software currently on the market. It syncs to and from MIDI, tape, and drum machines. The following computers can be used with the Passport interface: the Commodore 64, Apple II+, II, and IIe and compatibles. Passport Designs is located in Half Moon Bay on the Northern California coast.



**RolandCorp**  
MIDI COMPONENTS

Since RolandCorp was founded in Japan in 1972, it has grown to comprise ten factories, 12 R&D facilities and more than 800 employees within its four divisions. Management is proud to have been one of the pioneers in the development of the MIDI standard, and today, all Roland synthesizers, drum machines, sequencers, synchronizers, sound modules, instrument controllers, interface units, and signal processors are equipped with MIDI interfaces. Last year, the MPU-401 hit the market as the first intelligent MIDI interface, which can be used with IBM, Apple and Commodore computers.

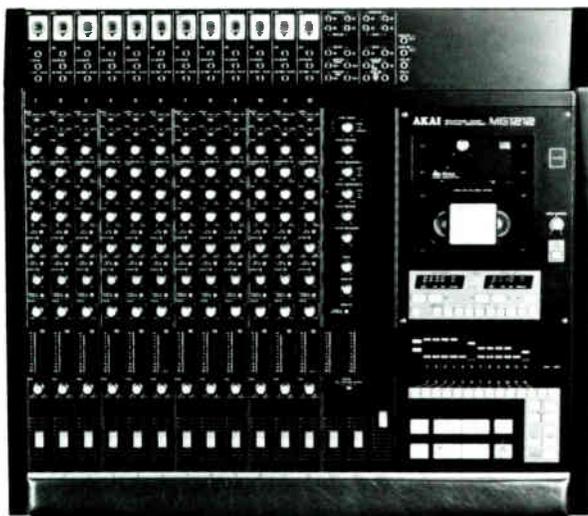


**Simmons Electronics**  
THE SDS7 DRUM MACHINE

The successor to the SDS5, the Simmons SDS7 electronic drum kit is capable of producing 12 separate voices: snare, bass, high, mid, and low toms, plus various additional effects that can be added through modular cards and playing pads. The voice module incorporates both analog and digital sound sources which can be independently adjusted for pitch bend, modulation, noise, decay, click and sensitivity functions. Once an effect is selected, the SDS7 can store up to 1,200 different sounds. The SDS-EPB (Simmons Digital Sampler/EPROM Blower) is an add-on that uses 8k or 16k memory chips to store virtually any acoustic or electric sound source which can then be loaded into the SDS7 and triggered by either pads or the SDS6 Sequencer.



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DX SYNTHESIZERS

The Yamaha DX Series of synthesizers uses the frequency modulation (FM) Digital Synthesis principle for sound generation. DX's use "operators," or digital sine wave generators that can be used alone or in a combination (which is called an "algorithm") for enhanced programming flexibility. The DX7 is the cornerstone of the series, and was the first from Yamaha that used FM synthesis. The DX5 is a 76-note keyboard with the electronics of two DX7s inside it. It also has full performance control memory, which provides 64 sets of pre-programmed performance data. The DX1, the flagship model of the line, also has the electronics of two DX7s, the performance memory of the DX5, plus a 73-note wooden-weighted keyboard.

Congratulations  
to all the  
TEC nominees.

And  
may the best man,  
machine,  
musical instrument,  
and  
institution win.



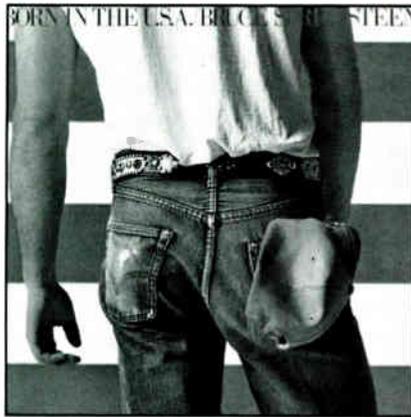
# THE 1985 TEC AWARDS NOMINEES

## OUTSTANDING CREATIVE ACHIEVEMENT

### II. Outstanding Creative Achievement

Awarded to those persons who, over the last year, have made exceptional creative contributions to professional audio.

#### RECORDING ENGINEER



#### Bob Clearmountain

Clearmountain began his career at age 19 when he was hired at Mediasound Studios in New York as a delivery boy. Within a few years he was engineering projects for artists such as The Climax Blues Band, Maynard Ferguson, Sister Sledge, and Kool and the Gang. In 1977, Clearmountain signed on at the newly formed Power Station as chief recording engineer; he also contributed to the original design of the studio. Since then, as an independent producer/mixer, Clearmountain has worked with a steady stream of hit-makers, including: Hall and Oates, The Rolling Stones, Bryan Adams, David Bowie, Huey Lewis and the News, Bruce Springsteen, Men at Work, Kiss, Roxy Music, the Clash, and John Waite.

#### Jim Gaines

Gaines has been in the studio business for more than 20 years. His career began in Memphis, Tennessee, where he racked up ten years of experience at Pepper Tanner Studios. Gaines then relocated to the Pacific Northwest, and later to the San Francisco Bay Area, where he has built up an impressive client roster, including: The Jefferson Starship, Tower of Power, Santana, Pablo Cruise, Steve Miller, Huey Lewis and the News, and Journey. Famous for the "Jim Gaines drum sound," he is also known for his "down home, country attitude" both inside and outside of the studio. In addition to his personal career as an engineer and producer, Gaines is general manager of The Plant Studios in Sausalito, California.



#### Humberto Gatica

Engineering the "We Are the World" record may well be Humberto Gatica's most flamboyant credit in a long list. This past year he won a Grammy for his work on the Chicago 17 album. He's also contributed to the success of hit albums from Tina Turner, Michael Jackson, and Lionel Richie in the past couple of years. At 16, the Chilean native moved to the United States, worked on an assembly line, then got a job at MGM. One day when an engineer got sick, Gatica stepped in and got the chance to prove his engineering abilities. Since then he's recorded artists as diverse as Debby Boone, Deniece Williams, Tony Bennett, and David Bowie.

**NEW ENGLAND  
DIGITAL  
CORPORATION**



*On behalf of all of us at New England Digital I would like to thank MIX Magazine for their excellence in educating consumers on technical advancements for the music industry. New England Digital is proud that the Synclavier is among the nominees for this year's TEC Awards.*

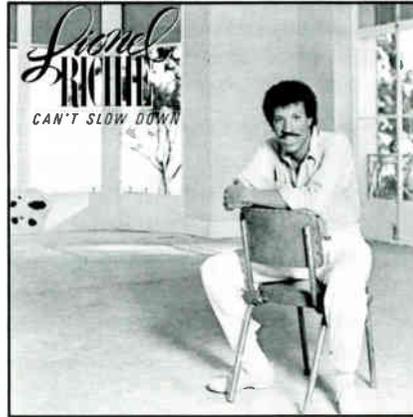
*In addition, I would like to express my sincere and personal thanks to the many Synclavier customers worldwide for their support.*

*Sincerely,*

*Bradley Kepner*  
President

### Cal Harris

Hollywood's Harmony Recorders gave Cal Harris his first engineering job in 1960. From there he went to Gold Star, and in 1966, he became chief engineer at Motown Records, where he worked with their hot '60s roster including Diana Ross, The Temptations, et al. In 1977 Harris incorporated as a freelance engineer. Since then he's built his own 24-track studio (including a digital multi-track), and spent much of his time recording Lionel Richie and the Commodores, and more recently, Richie solo. Other artists Harris has recorded in the past few years are Kenny Rogers, and Atlantic Star, which he co-produced.



### Roger Nichols

Nuclear engineering was Roger Nichols' first profession, but in the late 1960s he switched to music engineering when he and a group of friends opened Quantum, a studio in Torrance, California. Later he left Quantum for ABC Records, where he engineered for The Grass Roots, Joe Frank and Reynolds, and the Four Tops. The Grammy Awards started tumbling in after Nichols teamed up with Steely Dan to engineer all of their albums. During this time, he began working on "Wendell," his beloved 50-kiloHertz, 16-bit linear drum machine, which has been used on many albums he's engineered. Other musicians he's worked with include Donald Fagen (solo) and John Denver.

*If you're  
in the studio,  
you're in the*

**Mix**



### Rik Pekkonen

Pekkonen's 20 years as an engineer have spanned many aspects of recording—from jazz, R&B, pop and rock albums, to soundtracks for major motion pictures, such as *Alamo Bay*, *Rambo*, and *An Officer and a Gentleman*. Pekkonen got his start as a staffer for Columbia at Wally Heider's. He may be best known for his work on 17 Crusader/Joe Sample albums, but other artists he's recorded with include Maynard Ferguson, B.B. King, Kenny Loggins, Joe Cocker, Eddie Money and Joe Jackson. This past year, Pekkonen has completed projects with *Womack and Womack*, Cruzados, and Teddy Pendergrass.

## WE COULDN'T HAVE DONE IT WITHOUT YOU

**T**he Publishers of *Mix* wish to express their deepest gratitude to the staff of Mix Publications, without whose dedication and tireless efforts the 1985 TEC Awards would not have been possible. Thanks to all of you.

Kathy Badertscher  
Cathy Boyum  
Melinda Breitmeyer  
Athena Craig  
Linda Dierking  
Mark Elsberg  
Harton Firmin  
David Gans  
Tim Gleason  
Mark Gunther  
Cecilia Hernandez  
Allison Hershey  
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### Allen Sides

Sides has been building studios and engineering for the last 17 years, and is currently owner of Ocean Way Recording in Hollywood. He's recorded everyone from Frank Sinatra to Frank Zappa, with Supertramp, Olivia Newton-John, Don Henley, Neil Diamond, George Benson, Count Basie, Ella Fitzgerald, John Williams and others in between. Two of his live-to-2-track recordings have been nominated for Grammy Awards: Tom Scott's *Target*, and *Diahann Carroll and the Duke Ellington Orchestra*. Recently, Sides finished mixing Olivia Newton-John's newest album, and has produced a direct-to-disk album using 30 top L.A. studio musicians, for release on Sides' and Bernie Grundman's new audiophile label, "Ora."

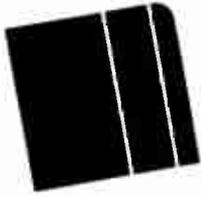
### Bruce Swedien

At age 14, Bruce Swedien began working at a small studio in his hometown of Minneapolis. He continued this part-time training until he graduated high school. Two years later, Swedien got the chance to record major groups such as The Tommy Dorsey Band when he became operator of the Schmitt Music Company's recording facility. In 1957 he moved to Chicago to work for RCA Victor Studios and for Universal Recording. During the following ten years he recorded artists such as Count Basie, Duke Ellington, Oscar Peterson, and Sarah Vaughn. It was then that he formed a working relationship with Quincy Jones that has lasted happily to the present. In 1969, Swedien began his freelance career, which has kept him busy mostly in Los Angeles on album projects and motion picture scores.



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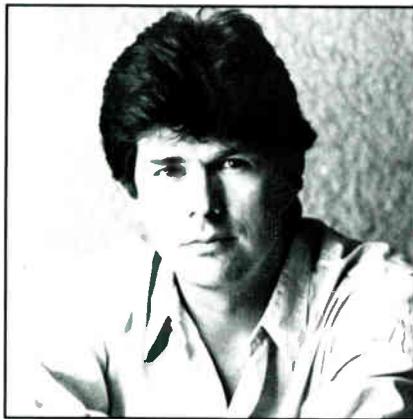
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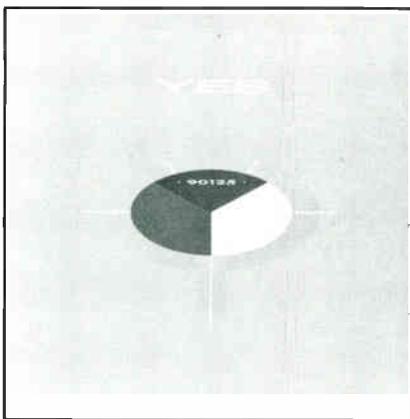


### David Foster

This year brought David Foster six Grammy nominations, and he walked away with the Producer of the Year award (which he shared in a tie with the team of Lionel Richie and James Anthony Carmichael). The *Chicago 17* album, the Kenny Loggins single, "I'm Free," and the *Two of a Kind* movie soundtrack with Olivia Newton-John were some of the credits with which he earned that recognition. Aside from producing, Foster is known for his keyboard playing and for his talents as a composer/arranger. Foster studied at the Toronto Royal Conservatory of Music for eight years, and eventually moved to Los Angeles. He worked his way into producing, and some of his other notable credits include: Earth, Wind, and Fire's "After the Love Has Gone," and Jennifer Holiday's "I'm Telling You I'm Not Going."

### Rupert Hine

Tina Turner, The Fixx, Howard Jones, Chris DeBurgh—these names are associated with Rupert Hine because he produced their recent hits. Although his reputation in the United States has been built as a producer, Hine is also an active musician with three albums to his credit; a composer with two cuts featured on Tina Turner's *Private Dancer* album; a director/producer for two videos with The Fixx; owner of The Farmyard studio in England; and one of the most active studio musicians/synthesists in London.



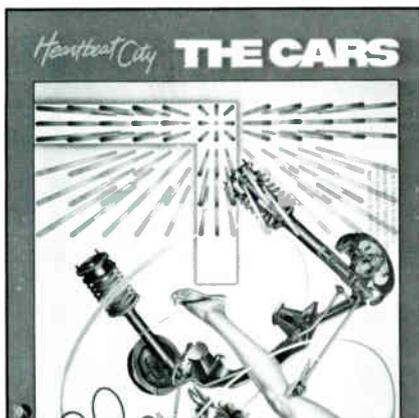
### Trevor Horn

Horn began his musical training on classical double bass at age 12, and at 19, he made the commitment to become a professional musician. His big break came with "Video Killed the Radio Star," a single he co-wrote, produced, and performed on with The Buggles. Horn enjoyed brief success as lead-vocalist, writer, and producer with Yes before they disbanded, and other credits as producer include: ABC's *Lexicon of Love*, Malcolm McLaren's "Buffalo Gals," and Frankie Goes to Hollywood's *Welcome to the Pleasure Dome*.

### Quincy Jones

A 16-time Grammy winner, Jones was first nominated 25 years ago for Best Arranger on Ray Charles' "Let the Good Times Roll." Since then he's been decorated by the motion picture and television industries (in 1977, an Emmy for his score for the *Roots* series) and by organizations as diverse as the NAACP, the Texas State House of Representatives, and the Hollywood Foreign Press Association. His contributions have been articulated in many ways—as artist, composer, arranger, conductor, record company executive, and producer. His music has crossed the stylistic boundaries of jazz, pop, funk, classical, Latin and African. Some more recent successes as a producer include both of Michael Jackson's solo albums, James Ingram's *It's Your Night*, and of course, the USA for Africa recording, "We are the World."





### Mutt Lange

The rigors of commercial radio production readied Robert John "Mutt" Lange for success as a music producer later in his career. When he finished college, the Johannesburg native spent three years with a South African commercial production house. In the beginning, he was an engineer, but gradually began writing, playing, and eventually, producing jingles. The next step was to tackle the music industry as an independent producer. In 1972, Lange produced his first gold release in South Africa. Two years later, he moved to Britain, where he's lived ever since. He produced such acts as Graham Parker and the Rumour, The Outlaws, The Boomtown Rats, and City Boy in the '70s. More recent successes include: Foreigner, AC/DC, Def Leppard and The Cars.

### Giorgio Moroder

Born in the Dolomite Mountains of Northern Italy, Moroder first experimented with the guitar in his teens, and left school at age 19 to play with a dance group. In 1973, his association with Donna Summer began when he hired her to be a back-up singer, then began choosing material and eventually producing her. The result was hits such as "Love to Love You Baby," "On the Radio" and others. Moroder has written several successful movie scores: *American Gigolo* (Blondie's single "Call Me"), *Midnight Express* (for which he won a Grammy), *Cat People*, *Flashdance* (for which he received four Grammy nominations), and *Metropolis*, an update of the 1926 silent classic.



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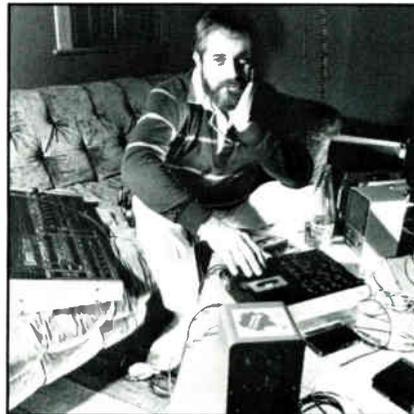
### Michael Omartian

When he was four years old back in Evanston, Illinois, Omartian began playing the piano, and when he turned five, he graduated to the drums. During his teenage years he arranged and composed for Chicago area bands. In 1970, Omartian moved to California to pursue a songwriting career. Shortly thereafter, he became a studio keyboard player, and that eventually evolved into arranging and production work. In 1975 he became a staff producer at ABC, then later at Warner Brothers. He is currently independent and can claim credit for albums with Christopher Cross, Rod Stewart, The Imperials and Jermaine Jackson. Omartian has written songs recorded by Donna Summer, Roger Voudouris, and Leo Sayer and Dolly Parton.



### Richard Perry

Richard Perry has produced 21 albums that have earned gold status; eight of those have gone platinum. Carly Simon, Barbra Streisand, Leo Sayer, Manhattan Transfer, Ella Fitzgerald and Fats Domino are some of the artists with whom he has worked to produce classic albums. In 1984, Perry produced five top ten hits, four of which were from the Pointer Sisters' triple platinum *Break Out* album. The Academy of Country Music recognized the Julio Iglesias and Willie Nelson duet "To all the Girls I've Loved Before" as Single Record of the Year, 1984 (produced by Perry). *Billboard* magazine honored him as producer of the Year in 1984 and 1977. Perry has recently begun to branch out by directing music videos.



### Phil Ramone

Phil Ramone has won eight Grammy awards, and is best known for producing artists such as Billy Joel, Barbra Streisand, Paul Simon, Chicago, and Kenny Loggins. Last year, Ramone received critical acclaim for his production work on Julian Lennon's premier album, *Valotte*. In the past few years, he's branched out to work as music supervisor for the movies *Flashdance* and *White Nights* (the upcoming release featuring Gregory Hines and Mikhail Baryshnikov), as well as sound consultant for *Pippin*, *Chicago*, *Promises, Promises*, *Hair*, *The Magic Show*, *The Wiz*, *Peg*, and *Little Shop of Horrors*.

Bernie Grundman  
**MASTERING**

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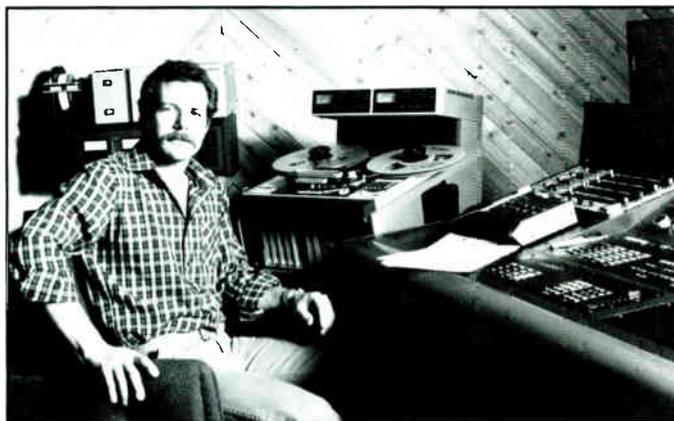
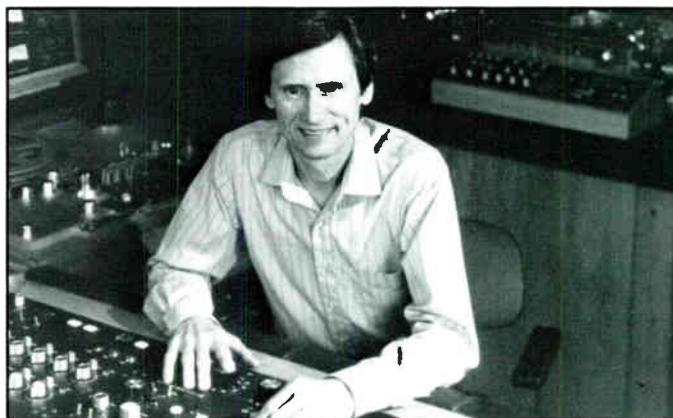


**Greg Fulginiti**  
*ARTISAN MASTERING*

Greg Fulginiti is not yet 35 years old, but he's already received 30 Grammy nominations, and has worked on more than 40 gold and platinum albums. He started as an A&R coordinator and assistant producer in 1969 for Elektra Records. After a couple of years, Fulginiti moved on to Sterling Sound in New York where he stayed until 1975 as mastering engineer and studio manager. Albums from the Beatles, James Brown, Eric Clapton and Janis Joplin are a few that he mastered during this time. His current position at Artisan Sound Recorders in Los Angeles as general manager and chief engineer has yielded albums from Pat Benatar, Irene Cara, Ella Fitzgerald, John Lennon, and Tina Turner, to name only a few.

**Bernie Grundman**  
*BERNIE GRUNDMAN MASTERING*

Bernie Grundman launched his career in the music business as a drummer for various bands in the Phoenix, Arizona area. In 1966, Grundman moved to Los Angeles and worked for the Contemporary Jazz label in all aspects of recording, including mixing, mastering and maintenance. When the new A&M Studios opened in 1968, he was put in charge of the then small mastering room. During his 15 years at A&M, Grundman was instrumental in building the department up to three double-lathe cutting room capacity. In 1984, he opened Bernie Grundman Mastering in Hollywood, where he continues to cut many of the top albums in the industry.



**Steve Hall**  
*FUTURE DISC SYSTEMS*

Steve Hall has been mastering for 11 years. He began his career at Whitney Recording Studios in Glendale, California, where he worked on projects from Blondie, Pat Benatar, The Knack, and Barry White. In 1982, Hall moved to Future Disc Systems, and with the facility's high-end digital and analog equipment, he's mastered albums for Al Jarreau, Rod Stewart, Jean-Luc Ponty, Donna Summer, Jermaine Jackson, New Edition, Sheena Easton, REO Speedwagon, and many other jazz, R&B, rock, and contemporary Christian projects.

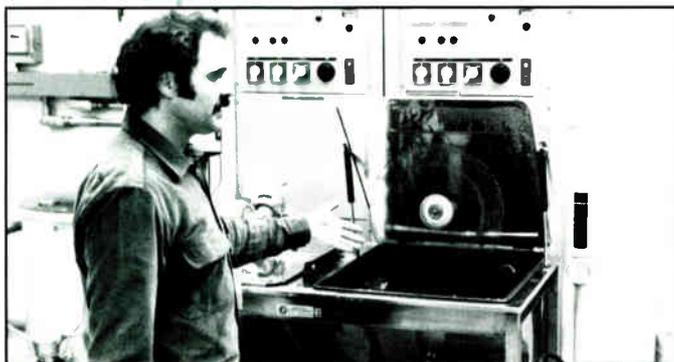
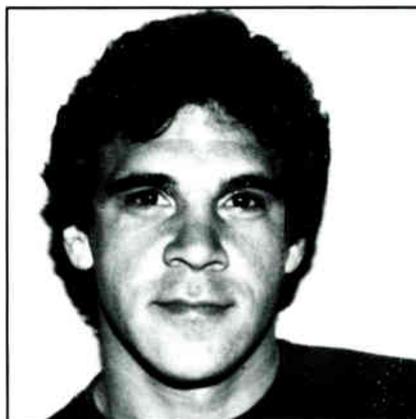
**George Horn**  
*FANTASY MASTERING*

George Horn, a San Francisco native, got his start in the mid-'60s working with the Kingston Trio as studio operator and mixer. After a two-year stint as mixer with Mercury Records, Horn joined CBS Studios in San Francisco, where he spent the next eight years as engineering supervisor and mastering engineer. He was hired at Fantasy Studios in Berkeley, California in 1980. Among the hundreds of artists whose albums Horn has mastered are: Greg Kihn, Simon and Garfunkel, Santana, Herbie Hancock, Boz Scaggs, Blood Sweat and Tears, and Crosby, Stills, Nash and Young. Horn also mastered the *Amadeus* soundtrack album.



**George Marino**  
*STERLING SOUND*

George Marino's disk mastering career began in 1969 when Capitol Recording Studios in New York hired him. Two years at Capitol gave him experience in the nuances of cutting different genres of music, such as jazz, classical, and rock. Marino mastered the Beatles' *Abbey Road* album during that time as well. In 1971, he and Chris Stone opened the Master Cutting Room in New York. It was a one-man operation, but managed to turn out hundreds of albums, one of which was Stevie Wonder's *Innervisions* LP. In 1974 when Chris Stone left the Record Plant/New York for the west coast, Marino decided to move to Sterling Sound in New York, where he has been ever since.



**Doug Sax**  
*MASTERING LAB*

The trumpet has been Doug Sax's instrument since he was nine years old. After the Los Angeles native graduated UCLA with a major in music, he became a symphonic trumpet player. In 1965, Sax opened The Mastering Lab with his brother Sherwood and a friend, Lincoln Mayorga. Owning his own cutting equipment gave Sax the freedom to experiment with the disk medium, and in 1968, he and Mayorga started Sheffield Records, one of the first audiophile labels. Some of Sax's recent mastering credits include albums from Toto, Heart, Glen Frey, Don Henley, Whitney Houston, and Amy Grant. The most recent Sheffield Lab recording is the Los Angeles Philharmonic, conducted by Eric Leinsdorf.



**Wally Traugott**  
*CAPITOL MASTERING*

Before Wally Traugott moved to Los Angeles in 1966, he'd been a studio violinist for the Canadian Broadcasting Company in Toronto for 11 years. After a six-month apprenticeship at Capitol Mastering he was on his own, and began bringing in business perhaps because his musical background enabled him to communicate so well with the musicians whose work he was mastering. During his 19 years with Capitol, Traugott has earned credits such as: Pink Floyd's *Dark Side of the Moon*, the *Footloose* and *Saturday Night Fever* movie soundtracks, Duran Duran's "A View to a Kill," several of Julio Iglesias' American releases, and several albums by Bob Seger.

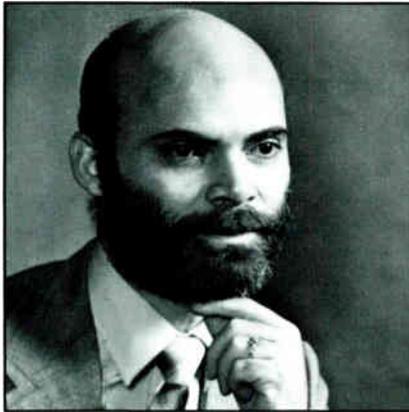
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**Mark Berger**  
INDEPENDENT

Berger had already served in the Peace Corps, and worked on an educational TV program in Colombia before he began his career as a film sound engineer for documentaries. A job in the film department at San Francisco's KQED-TV (PBS) eventually led to his first feature: *The Godfather, Part II*. After that, the list of films Berger worked on included: *One Flew Over the Cuckoo's Nest*, *Apocalypse Now* (which won an Academy Award for Best Sound, 1980), *Invasion of the Body Snatchers*, *The Right Stuff* (Academy Award, Best Sound, 1984) and *Amadeus* (Academy Award, Best Sound, 1985).

**Angel Balestier**

GROUP IV, LOS ANGELES

Balestier began in the music business as a 15-year-old stage-hand for the Alan Freed rock shows in the mid-'50s. That experience sent Balestier up to the next rung as staff engineer at A&R Recording Studios in New York City. He arrived at TTG Recording Studios in Los Angeles in time to work through the mid-'60s psychedelic period with such bands as The Jimi Hendrix Experience, The Animals and the Velvet Underground. During the following ten years Balestier worked for Motown and MGM Records. It was at MGM that he met his partner Dennis Sands; the two formed Group IV Recording Studios in 1977.



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**Ben Burt**  
LUCASFILM

Three-time Academy Award-winner Ben Burt is chief Sound Designer for Lucasfilm in San Rafael, California. Upon earning his M.A. in motion picture production from the University of Southern California in 1975, Burt went to Graphic Film and began working on film projects for The Jet Propulsion Laboratory and NASA. When producer Gary Kurtz heard of his work, he asked Burt to create sound effects for the movie he was working on at the time: *Star Wars*. Lucasfilm has been his employer ever since. The two *Star Wars* sequels and two Indiana Jones movies kept him busy as Sound Designer, and Burt has also acted as editor and/or creator of special sound effects for *Invasion of the Body Snatchers*, *Alien*, *The Dark Crystal*, and *ET, the Extra-terrestrial*.



**Tim Sadler**  
TAJ SOUNDWORKS

Sadler sparked his recording career in Montreal and later in Manhattan, but when the late Bill Robinson offered him a staff engineering position at L.A.'s Sunset Sound, Sadler gladly went west. Alas. When the recording industry went sour in the late '70s, so did the career of a new freelance record engineer. Soon afterwards, he was introduced to Foley effects recording and since then has become accomplished at this esoteric film sound skill. Sadler started Taj Soundworks in 1982, and his work can be heard in many feature films, including: *Trading Places*, *Terms of Endearment*, *Footloose*, *Gremlins*, *The Breakfast Club*, *The Goonies*, *Explorers*, *Back to the Future*, *Silverado*, and *The River*.

**Bruce Botnick**  
DIGITAL MAGNETICS

Veteran of some of the most famous sessions at Sunset Sound in the '60s, Botnick can claim credit for recording bands such as The Doors and Buffalo Springfield. In the '80s he's established a reputation for specializing in digital recording. After he'd finished producing the digital soundtrack for the movie *Star Trek* in 1979, Botnick decided to open an all-digital facility in L.A. with partner Armin Steiner, called Digital Magnetics. Other soundtracks he's worked on include: *Poltergeist*, *Gremlins*, *Indiana Jones and the Temple of Doom*, and the movie *The Twilight Zone*.



**Steve Maslow**  
WARNER HOLLYWOOD

Back in 1977 when Maslow first started at Warners, one of his first projects was mixing the music for *The Empire Strikes Back*. That film yielded an Academy Award for Maslow, and he received a second one for mixing *Raiders of the Lost Ark*. In the past several years he has worked on a long list of films, including: *Gremlins*, *Stop Making Sense*, *Dune*, *Staying Alive*, *The Last Waltz*, and *Divine Madness*. Before he went to work for Warners, Maslow enjoyed a successful career as an independent recording engineer.





**Armin Steiner**  
20th CENTURY FOX

Although he'd grown up playing with electronics in his father's home recording studio, an engineering gig at Electrovox in Hollywood in 1950 was Steiner's first official job. He later ended up making a career of building studios: first came Steiner Recorders, then Sound Recorders, next Sound Labs, and in 1980, he and Bruce Botnick built one of the first digital studios, Digital Magnetics. Over the years, Steiner has engineered over 100 gold and platinum albums with artists such as Neil Diamond, Helen Reddy, and Barbra Streisand. He recently recorded the *Cocoon* and *Silverado* soundtracks at 20th Century Fox, where he has worked for the past four years.

**Tom Scott**  
INDEPENDENT

Two Academy Awards for Best Sound in recognition of his mixing work on *The Right Stuff* and *Amadeus* may well be Tom Scott's most prized accolades. His career has spanned much more than film score mixing, however. In 1969, he helped design Wally Heider's six studios (in Los Angeles and San Francisco) and remote vehicles. A couple of years later he performed pretty much the same service for The Record Plant's San Francisco studios, and in 1979, Scott consulted for American Zoetrope, and acted as assistant mixer on *Apocalypse Now*. After that, he became a consultant for Dolby Labs. In addition to his mixing for several Saul Zaentz productions, Scott has acted as a sales engineer for Gifford Computer Systems



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- American Music Awards
- Academy Awards
- American Film Institute
- Democratic and Republican Conventions
- NBC Affiliates Meeting
- Ford and Lincoln Industrial Shows
- Los Angeles Dodgers
- President Reagan's Major Campaign Events on the West Coast and all ten Official Inaugural Balls
- The Salvation Army International Convention

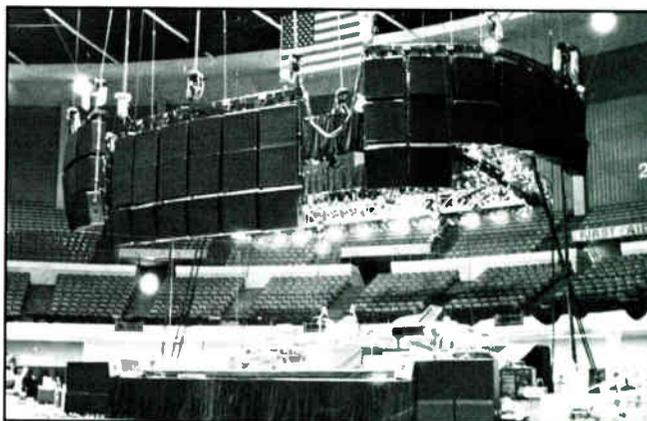
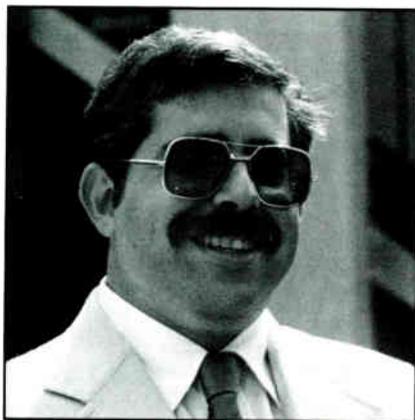
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### Gene Clair

Gene Clair incorporated in 1970 with his brother Roy to form Clair Brothers, an international sound reinforcement touring company in Lititz, Pennsylvania. His hobbies, music and electronics, had become his career. Clair's particular passion for The Moody Blues led him to be known in the industry for mixing nearly all of their tour dates. He's also worked with artists such as Diana Ross, Kim Carnes, and a long list of others. Clair has played an active role in developing the proprietary designs his company uses for touring consoles and speaker enclosures. Clair Brothers has grown from a garage in the late '60s to a corporation that can handle up to ten major touring systems simultaneously.



### Bob Estrin

Bob Estrin is chief operating officer and director of the Estrin Associates group of companies, including Best Audio, Best Scoring Services, Webber Sound, and Best Audio Visual. Some of his major credits include engineering for such television programs as the Academy Awards, the Miss America pageant, the Grammy Awards, and the television networks' annual affiliates meetings. Estrin also acted as lead sound reinforcement and monitor mixer for the opening and closing ceremonies of the 1984 Los Angeles Olympics. He has supervised installations of permanent sound systems in both Radio City Music Hall in New York City, and the Sporting Club in Monte Carlo.



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**THANKS to all the engineers and audio crews we have associated with in the past**

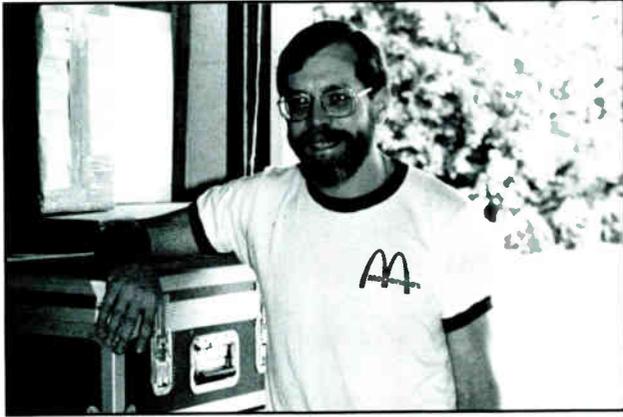
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### Bruce Jackson

In 1967, Bruce Jackson started his own concert sound reinforcement company in Australia called Jands. Three years later after he'd met people from Clair Brothers, he sold his company, joined Clair on the road, and stayed with the company until 1978. Understandably, it was the offer to work as Bruce Springsteen's concert sound mixer that tore him away. After that tour was over, he acted as the United States distributor for the Australian company that developed the Fairlight CMI, and then hopped right back on the next Springsteen tour, which lasted 14 months. Jackson just finished up his third tour with Springsteen.

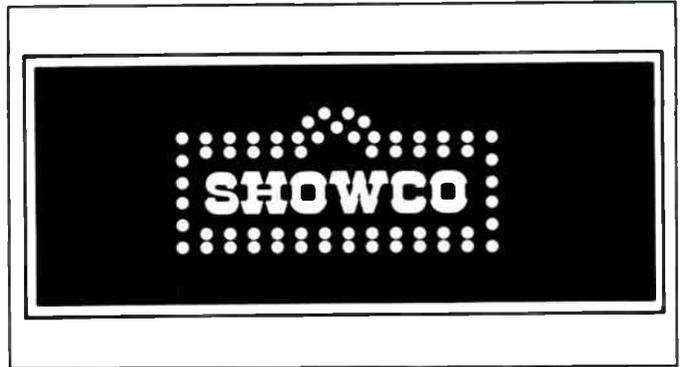


**M. L. Procise III**

Ethos was the name of the first signed band that Martin Luther Procise III mixed, back in his hometown of Fort Wayne, Indiana. Ten years ago he moved to Dallas to work with Showco, where he engineered the monitor mix for Genesis, ELO, Joan Armatrading and Thin Lizzy. It was on the Bee Gee's 1979 Saturday Night Fever tour that Procise first mixed for the house, and he's been doing that ever since. He's mixed on three tours with the Jacksons, and right now he's in the middle of his second ZZ Top concert tour.

**Rob Kingsland**

Rob Kingsland bought a guitar in 1964 after seeing the Beatles on "The Ed Sullivan Show" and that spurred an interest in acoustics and recording. After studies at IAR and Brigham Young University, Kingsland was hired by Paragon Studios in Chicago. His first session with the Ohio Players brought him his first platinum album. Seventeen more gold and platinum albums have followed, including seven in a row with the Chicago group, Styx. Two Styx albums, *Cornerstone*, and *Kilroy Was Here*, have received Grammy nominations for Best Engineered Recording. Since 1979, Kingsland has worked exclusively for Styx, developing their concert sound system and coordinating their live recording efforts, as well as mixing the house sound.



**DIGITAL BY DICKINSON congratulates the following Institutions and Audio Professionals on their TEC Awards nominations:**

<b>CBS</b>	<b>FRANKFORD WAYNE</b>	<b>GEFFEN</b>
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<b>RECORD PLANT</b>	<b>ALAN SIDES</b>	<b>STERLING SOUND</b>
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*Frank Dickinson, Lila Wassenaar, Mark Wilson*

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### Jeff Baxter

GITAR

Six-time Grammy winner Jeff Baxter has been a mainstay in studios for many years as a lead guitarist and pedal steel player with rock bands such as Steely Dan and the Doobie Brothers, as well as a producer/session player with many top names in the music business. Nineteen-eighty-four was a typically active year for Baxter, who assisted on sessions for artists like Deniece Williams, Carly Simon, Air Supply, and the Spinners. He toured during the past year with the Stray Cats, and produced an album by Bobby and the Midnites. Additionally, he was instrumental in a wide variety of jingles for clients such as Beatrice Foods, the US Marine Corps, California Cooler, IBM, Nissan and Miller beer, and performed soundtrack work for many major motion pictures.

### Michael Boddicker

SYNTHESIZER

Boddicker's resume is not only extensive, it's a romp through top of the pops culture. He's composed music for movies such as *Flashdance* (1983 Grammy, Composer) *Buckaroo Banzai*, *The Natural* (Academy Award nomination for Best Musical Score, 1984—co-produced with Randy Newman), and *Outland*. Commercial compositions run the youth-appeal gamut from Levi's to Honda to He-Man. Some special projects have included designing music and sound effects for three Disney video games. As a synthesist, Boddicker has performed on a parade of hits: "We Are the World;" both of Michael Jackson's solo albums; "Ya Mo Be There," by James Ingram; and *Can't Slow Down*, by Lionel Richie.



### Steve Gadd

DRUMS

When Gadd was just beyond the toddler stage, his uncle, who was a drummer in the army, showed him what to do with two sticks and a drum. Soon he was playing John Philip Sousa marches, and at age seven, drumming lessons began. Performing became fun, too, and Gadd would tap dance at Vet hospitals and homes for the elderly with his brother. In college Gadd played with Chick Corea, and as he grew into one of the most versatile drummers the industry has ever seen, Gadd played with every type of artist: Steely Dan, Weather Report, Paul Simon, Al DiMeola, The Bee Gees, Bob James, Judy Collins, and James Brown, to name a few.

### Jerry Hey

FLUGELHORN AND TRUMPETS

Flugelhorn and trumpet player Jerry Hey was a member of Seawind, which recorded four albums in the early '80s. He has done session work with Earth, Wind and Fire, Mark Almond, Elton John, The Pages, Michael Reid and performed many chores on the *Thriller* album.





## Steve Lukather

GUITAR

One of the most in-demand studio guitarists, Steve Lukather is also a charter member of the hugely successful six-time Grammy-winning rock band, Toto. As songwriter and arranger, in addition to his unique guitar stylings, Lukather's session background includes work with Boz Scaggs, John Mayall and Elton John, in addition to co-writing the 1982 Grammy-winning rhythm and blues hit, "Turn Your Love Around." His most recent activity has included studio work with Eric Clapton, Don Henley, Fee Waybill, and the soundtrack to *St. Elmo's Fire*.

## David Paich

KEYBOARDS

The group Toto is, as much as anything else, a collection of super-session players. Coming from a successful musical family (his father, Marty, being a longtime Hollywood string arranger), Paich has been assisting on sessions since his childhood, putting down tracks for the likes of Joe Cocker, Donovan, Neil Diamond, and Steely Dan. Activity over the past year has included rhythm tracks for the USA for Africa project, and work for Don Henley, Billy Squier and the *St. Elmo's Fire* soundtrack.



*LaSalle would like to congratulate all the nominees for the first annual 1985 TEC Awards Program.*

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**Alan Pasqua**  
KEYBOARDS

In the past 12 months, keyboardist Alan Pasqua has played in various studio settings, from tracking on small rhythm section dates, to playing in 90-piece orchestras for motion picture soundtracks. His most recent album credits include Laura Branigan, Joe Cocker, Al Jarreau, Graham Nash, Juice Newton, Philip Bailey, Teddy Pendergrass, Womack and Womack, and Alan Holdsworth. In the last year Pasqua has worked with composers such as Jerry Goldsmith, Dave Grusin, Tom Scott, Ry Cooder and Jack Nitzsche on several motion picture soundtracks. This fall, Pasqua will record his first solo album with producer/engineer Bruce Botnick.



**Jeff Porcaro**  
DRUMS

Another Toto member, Porcaro has been continually active in production as well as drumming for many years. His early work includes record dates with Steely Dan, Donald Fagen, Donna Summer, John Sebastian, Hoyt Axton, Gary Wright, Seals and Crofts, and Tommy Bolin. More recently, Porcaro has added the beat to the music of Eric Clapton, Michael McDonald, Lionel Richie, Ricki Lee Jones and Joe Walsh.

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**Steve Porcaro**  
KEYBOARDS

Not to be outdone by his brothers, Steve Porcaro has also cultivated a stellar studio career, credited as musician, arranger and songwriter on the *Thriller* album, and a wide variety of session work for artists like Gary Wright and Adrian Gurvitz. This past year Porcaro assisted on projects for Kenny Loggins, Don Henley, DeBarge and USA for Africa.

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Murray Allen/President  
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# THE 1985 TEC AWARDS NOMINEES

## OUTSTANDING INSTITUTIONAL AWARDS

### III. Outstanding Institutional Awards

Awarded to those companies and/or facilities which have contributed most significantly, in terms of technical or creative achievement, during the past year.

#### RECORDING STUDIOS



#### Cherokee Recording, Los Angeles

First started in Chatsworth, California in 1971, Cherokee Recording moved its entire operation to its current Fairfax Avenue location in Hollywood in 1975. Ten years later, Cherokee is still overhauling and adding-on. In 1984, a new 48-track room (Studio 4) was completed, and many sonic upgrades were performed on the Trident A-Range consoles and the monitor systems in all studios. Cherokee also purchased new Otari tape machines for all studios, as well as digital signal processing devices.

#### Compass Point, Bahamas

The management at Compass Point prides itself on its high-tech, low-tension environment. The two studios are located off the beaten track, in Nassau, just 30 miles off the coast of Florida. Studio A is approximately 1,000 square feet, equipped with an MCI JH-500 series console and MCI 24-track tape machines. Studio B, at 1,250 square feet, houses an SSL 4000 series console, and Studer A-800 MK 3 24-track tape machines. A wide variety of outboard equipment is available.



#### CTS Studios, London

CTS was founded in 1960 with the goal of applying the most advanced record production techniques to the film scoring industry. In 1972, the company moved to its current Wembley four-studio complex in front of the international football stadium. With its all-digital Studio 1 (the world's first), CTS can maintain the finest quality for CD recordings from the microphone conversion input through to the final digital mix. The newly completed Studio 4 was designed as a synthesizer room. Although film scoring has continued to be a priority during the past 25 years, pop albums, advertising jingles, and disk mastering also fill the production schedule.



### Ocean Way, Los Angeles

Allen Sides' three-studio complex has been operating in Hollywood for seven years. A collection of more than 200 tube condenser microphones, and the large, live studios designed by Bill Putnam are two attractions that Ocean Way is known for. Studios A and B have essentially custom-built API consoles with 48 channels of GML Moving Fader Automation. Studio 1 has a 56 input Neve console with Necam Automation. All three studios use modified Ampex ATR 124 multi-tracks, Q-lock 310 synchronizers, and ATR 100 2- and 4-tracks. Studio 1 has full 6X speed projection interlocked with twin 6-track mag machines for scoring. Some Ocean Way clients include: Kenny Loggins, Frank Sinatra, James Ingram, Melissa Manchester, Philip Bailey, Willie Nelson and Kim Carnes.

### The Plant, Sausalito, CA

This Northern California facility that used to be known as the Record Plant underwent ownership and management changes in 1984 which seem to have helped re-establish high visibility in the San Francisco Bay Area. The new Trident/Studer Studio C was christened in '84 with production on John Fogerty's platinum-selling *Centerfield* album. Huey Lewis, Santana, Journey and The Jefferson Starship are some of the other bands that have recorded at the studio complex in the past couple of years. Perhaps it's a combination of an idyllic location (in Marin County just across the Golden Gate Bridge), the wealth of recording talent in the Bay Area, and the relaxed, but professional attitude of the staff that have led The Plant to such success in its 12th year of operation.



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*Joanne and Bobby Nathan*



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### The Power Station, New York City

The Power Station remodeled all three of its studios last year. Studio A got a new Neve 8088 automated console, while B is now equipped with a Solid State Logic SL 6000, and C has an SL4000. (Both are automated with Adams-Smith synchronizers.) New tape machines include two digital Sony 3324 24-tracks, Studer A800's and A80's. Seven years after it first opened, The Power Station can boast a client list including: Mick Jagger, Madonna, Brian Ferry, Duran Duran, The Power Station, Pat Metheny, David Bowie, Bryan Adams, and the Hooters. Two Broadway soundtracks recorded at the Power Station include *Cats* and *The Tap Dance Kid*.



### The Record Plant, Los Angeles

Chris Stone's company comprises three remote units, plus four studios (which are currently being re-located to Sycamore Street) and the massive scoring stage M on the Paramount lot. Some film scores that have been recorded by the Record Plant include: *The River*, *Under the Volcano*, *Police Academy*, *Once Upon a Time in America*, *The Natural*, *The Woman in Red*, and *Streets of Fire*. Artists such as Tom Petty, The Police, REO Speedwagon, The Eurythmics, Charlie Daniels, Fleetwood Mac and Dave Edmunds are some who've recorded albums in their studios. "Live From the Record Plant" was a nationally syndicated radio program that originated from the facility.

*Mix Magazine  
extends its  
congratulations  
to the  
1985 TEC Award  
nominees and winners.*

*Keep up  
the good work!*



### Sound Emporium, Nashville

Since it opened in the mid-'60s, the Sound Emporium has attracted clients in country music such as: Waylon Jennings, Willie Nelson, Kenny Rogers and Roy Clark. The newly renovated Studio A features a 35' x 40' x 22' room with a 10' x 20' string alcove. The 20' x 22' Control A is equipped with a new Neve 8128 48-input, 32-channel output console with Necam 96 automation. Three-quarter-inch video syncing is also available. Studio B measures 14' x 23' with a 10' x 7' drum booth. The control room is outfitted with a Harrison 2828 automated console and Studer tape machines.



### Unique Recording, New York City

It started as a rehearsal studio, evolved through 8-, 16- and 24-track stages, and now, Unique Recording offers two 48-track rooms and one with 24 tracks. Solid State Logic consoles with total recall adorn the larger rooms, and the 24-track studio is nicknamed "MIDI City." Owners Joanne Georgio-Nathan and Bob Nathan have been interested in synthesizers since they traveled as working musicians, and now they encourage clients to experiment with new sounds by offering the newest technology, plus a separate "programming room." Yamaha, Linn, P.P.G., Octave-Plateau, Roland and EMU Systems are some of the manufacturers represented at Unique. Billy Ocean, Diana Ross, Hall and Oates, New Edition, Malcolm McLaren, and The Cars are some musicians who have recorded there.

### Woodland Sound, Nashville

In 1967, an old movie theater on Woodland Street was transformed when the Crescent Company decided to start a recording studio complex. Engineer Glenn Snoddy was hired away from CBS in Nashville to run the studio, and he's stayed on ever since. A growing client list brought the addition of a second studio, editing rooms, and disk mastering facilities. In recent years, Woodland has kept current by offering digital recording capability. Some musicians who have recorded at Woodland include: Barbara Mandrell, Jerry Lee Lewis, George Jones, Kansas, Little Richard, Kenny Rogers, Ray Stevens, and Neil Young.



## 1ST ANNUAL TEC AWARDS



*Thanks to the recording community for nominating THE PLANT STUDIOS*



**Fantasy Studios**  
BERKELEY, CA

Although Fantasy Studios in Berkeley, California has maintained a mastering facility since 1972, the studio complex was not open to the public until 1980, at which time a new mastering room designed by Tom Hidley was unveiled. Engineer George Horn joined Fantasy at the new room's inception and has managed it ever since, assisted by engineer Gary Hobish. Horn and his staff master as many as ten or twelve albums by outside clients weekly, in addition to handling all of Fantasy Records' product. Fantasy's output includes new recordings as well as an ambitious ongoing jazz reissue program that currently numbers more than 200 titles. Horn also mastered the best-selling film soundtrack album, *Amadeus*.

**Artisan Mastering**  
BURBANK, CA

Artisan was started in 1963 by mastering engineer Bob MacLeod, who owned it until 1979, when Kent Duncan, owner of Kendun Recording, bought it. Duncan expanded the facility to include a live studio in 1981. When Duncan divested himself of his entire recording and mastering complex in May of this year, Artisan was sold to the Latorre family of Texas. Albums from artists such as Pat Benatar, Irene Cara, Ella Fitzgerald, Elton John, John Lennon, Tina Turner and many others have been cut at Artisan.



**Frankford-Wayne**  
NEW YORK CITY

Owner Tom Steel first began mastering transcription disks for radio commercials in the basement of his family home in Philadelphia. In 1967, he teamed up with Wayne Wilfong, and soon the company moved to studio space. Proximity to Sigma Recording, which recorded the bulk of "The Sound of Philadelphia" in its heyday, led to shared success for Frankford-Wayne. Eventually, the company became known for cutting dance music of all kinds, a reputation that lingers today. In 1974, Steel opened another cutting studio in New York, again right next to Sigma's new studio. Recent projects include albums for Shannon and Sade, in addition to singles for Paul Young, Cyndi Lauper, and Madonna.



**Future Disc Systems**  
LOS ANGELES, CA

Future Disc opened three years ago with Steve Hall as its chief mastering engineer. Hall's reputation, in combination with the company's emphasis on quality, has brought Future Disc clients such as Al Jarreau, Jean-Luc Ponty, Rod Stewart, New Edition, and Debarge. In early '84, the company added Mitsubishi digital equipment, and this past year followed with Sony digital.





### **Bernie Grundman Mastering**

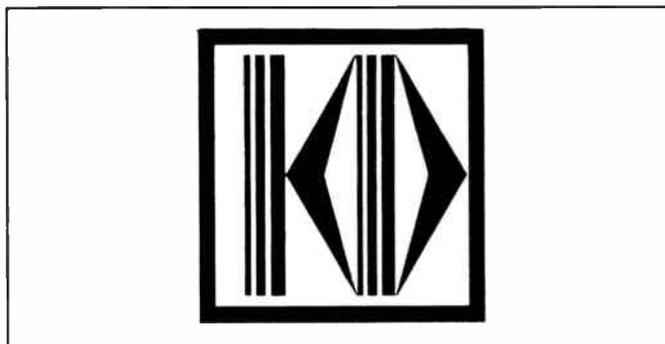
LOS ANGELES, CA

In February, 1984, as the culmination of his 17-year career as a mastering engineer, Bernie Grundman opened his own facility in Hollywood. Most formats for mastering can be accommodated, including Mitsubishi or Sony digital, and the typical 1/4- or 1/2-inch. Besides making high-quality disk masters, the facility can make sub-masters for CD, disk, or cassette duplication. Bernie Grundman Mastering has two complete and identical mastering rooms and a staff of three cutting engineers: Bernie Grundman, Brian Gardner, and Chris Bellman. Each studio has two CompuDisk-controlled Scully lathes with Haeco/Westrex cutting heads. Most of the electronics were designed by partner Karl Bischof.

### **Kendun Recorders**

BURBANK, CA

Kent Duncan started Kendun as a mastering room in 1970, but it soon grew to include five studios and two additional cutting rooms (Artisan Mastering actually has those two mastering rooms). In May of this year, Duncan sold the entire building complex to the Latorre family of Texas. Some memorable albums cut at Kendun include: *Black and Blue* from the Rolling Stones, and *Body Heat* from Quincy Jones, as well as music from Bob Dylan, Joe Cocker and The Jefferson Starship.



## *Sanken wishes to congratulate the nominees for the* **1985 TEC AWARDS**

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**CMS-2 MS Stereo Microphone** - Ideal for quality music, radio and television studio recording, the CMS-2 microphone is small and lightweight.

**CU-31 Axis Uni-Directional Condenser Microphone** and **CU-32 Right Angle Uni-Directional Microphone** - Designed for Music, TV and movie studio recording, these microphones are renowned for their high quality and remarkable reliability.



Japan's most original microphone maker

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**Studio Supply Company, Inc.**  
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Nashville, TN 37210 - (615) 366-1890

**Masterdisk**  
NEW YORK

Three mastering studios at Masterdisk offer the latest in Studer, Neumann, and Zuma audio equipment, as well as a Sony PCM-1610 digital mastering and editing system. F1 digital copies are available in both VHS and Beta formats. Some of the most notable albums that have been mastered at Masterdisk in the past couple of years are: Bruce Springsteen's *Born in the USA*, The Cars' *Heartbeat City*, *Tonight*, by David Bowie, and *Chicago 17*. Some other artists the company has worked with include: Ted Nugent, the Pat Metheny Group, The Rolling Stones, Steely Dan and Bob Marley.



**Sterling  
Sound**

**Sterling Sound**  
NEW YORK CITY

As one of Manhattan's top mastering facilities, Sterling Sound has cut albums such as *Speaking in Tongues* and *Stop Making Sense* from Talking Heads, *The Ghost in the Machine* from The Police, and Cyndi Lauper's *She's So Unusual*. This past summer, 39 of the top 100 albums on the *Billboard* chart were mastered at Sterling. The company has five cutting rooms, each with two lathes, and one editing room, which can accommodate both Mitsubishi and Sony digital.

Thank you  
*Mix* readers  
for this prestigious  
nomination

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disc mastering**



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(212) 582-5473

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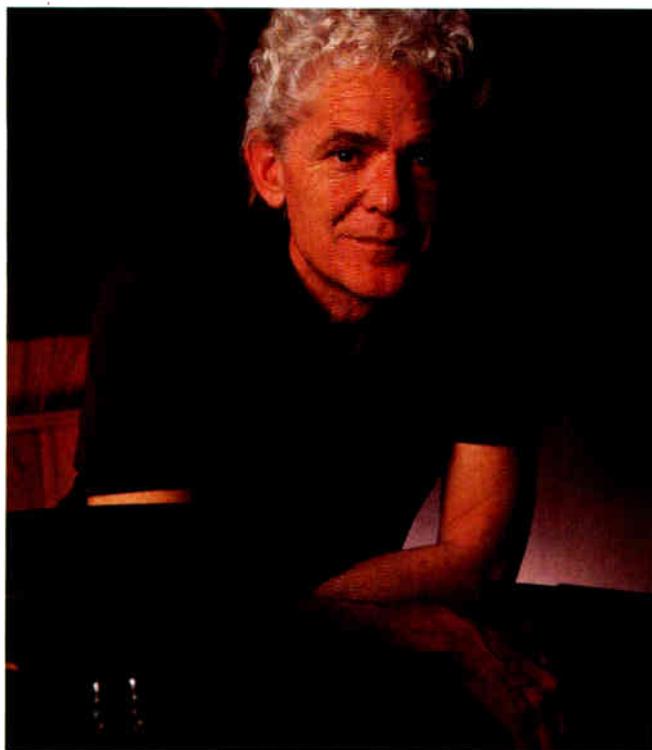
**quality and service  
since 1966**

**Tape  
One**

**Tape One**  
LONDON

Engineers Bill Foster and Barry Ainsworth started a radio production studio in 1975, and a year later Tape One became a mastering facility when the company purchased its first lathe. Three years later, Foster and Ainsworth decided to buy one of the first Neumann VMS-80 lathes, and they've continually tried to stay a step ahead of developing technology. In 1982, when it became apparent that digital was here to stay, the team bought a 1610 DAE-1100 system, so that with the launch of the Compact Disc later that same year, they became one of the first studios to be equipped for CD master preparation outside the pressing plants. Tape One is expecting delivery soon of their second Neve DSP digital console.

# Before you choose speaker components, listen to Tom Hidley.



It's a good bet that of all the people reading this ad, 10 out of 10 know the name Tom Hidley.

One engineer we spoke with called him "the best engineer in the world." Another described him, a bit more colorfully, as "pretty damn hot."

But most of you know him as perhaps the foremost studio designer in the world today.

The reason we bring this up is that the speaker components Tom prefers for his clients are the ones we make.

TAD.

---

*"I WILL USE ONLY TAD, UNLESS A CLIENT DEMANDS OTHERWISE."*

---

In fact, he does more than prefer them. Insists Tom, "I will use only TAD, unless a client demands otherwise."

We, of course, are delighted that Tom feels so strongly. But it should also be of more

than passing interest to you, since you want the speaker components you use to be the best.

And on the subject of "best," Tom has some very definite opinions about TAD. "They are the most state-of-the-art, consistent quality products today. Nothing touches their performance, honesty, stability and transient response."

---

*"NOTHING TOUCHES THEIR PERFORMANCE, HONESTY, STABILITY AND TRANSIENT RESPONSE."*

---

There are some sound technological reasons for such enthusiasm. For example, we use only pure beryllium diaphragms in our compression drivers for high speed sound propagation and exceptional efficiency. We also assemble every component by hand, with tolerances as close as a millionth of an inch. And we use exhaustive and esoteric evaluation techniques — such as the Doppler laser and anechoic chamber — every step of the way, from original design right through to manufacturing.

---

*"TAD MAKES THE BEST SOUNDING COMPONENTS I'VE EVER HEARD."*

---

But for Tom, that's all frosting on the cake. "At the end of the day," he says, "it's what comes out of that speaker that determines success or failure. No matter what it measures, it all comes down to what it sounds like. TAD makes the best sounding components I've ever heard."

If you're in the market for professional speaker components, for yourself or a client, we hope you'll seriously consider what Tom Hidley has to say about TAD.

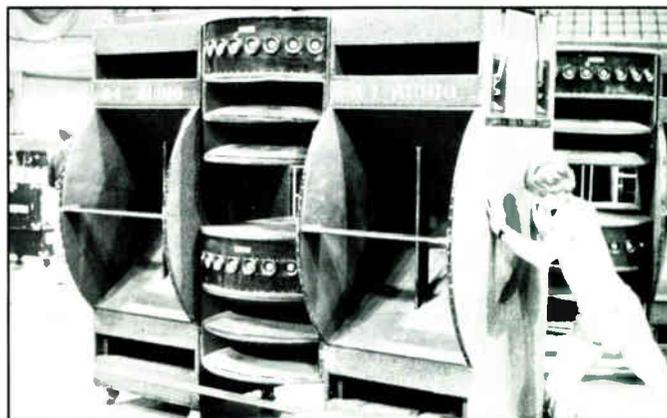
And thanks for listening.

**TAD** Technical Audio Devices

Professional Products Division of Pioneer Electronics (USA) Inc.,  
5000 Airport Plaza Dr., Long Beach, CA 90815. (213) 420-5700.

**A-1 Audio**  
*LOS ANGELES*

The main office for this international touring company is in Hollywood, and three branch offices are located in Las Vegas, Atlantic City, and Lake Tahoe/Reno, Nevada. All design, fabrication and repair of equipment is done in the Hollywood facility. Full-scale, flown systems for contemporary artists such as Barry Manilow, Wayne Newton, Frank Sinatra and Johnny Mathis are the company's specialty. A-1 also designs audio-visual systems for corporate presentations, and implements fixed installations such as those found in Caesar's Palace, The Dunes in Las Vegas, and the Britannia Beach Hotel in the Bahamas.



**Audio Analysts**  
*PLATTSBURGH, NY*

Fifteen years ago, Bertrand and Pierre Pare started Audio Analysts in Montreal, and though there is still an office there, the company has since moved its headquarters to Plattsburgh, New York. Customized equipment that serves each client individually is a priority. A proprietary 40-channel snake system for the stage is one example, but the Gamble and Soundcraft consoles are also modified to their specifications. Audio Analysts uses its own S-4 four-way cabinet system for auditoriums, and the smaller, lighter S-3 system for theaters and smaller halls. Some of the company's credits include supplying sound reinforcement for the 1976 Olympic Summer Games in Montreal (which covered 26 sites), and tours for Van Halen and Journey.



wishes to thank the  
MIX readers for the  
nomination for  
Sound Reinforcement  
Company of the Year.



**Best Audio**  
*LOS ANGELES*

A division of Estrin Associates, Best Audio is primarily an audio engineering, consultation, and facilities rental company. It provides specialized engineering services to a wide variety of clients worldwide, such as major television networks, the Los Angeles and Seoul Olympic Organizing Committees, the Brisbane World Expo '88, and the White House. This engineering expertise specifically relates to sound reinforcement, live show production, mixing, technician communications, talent cuing and facilities interface. Best Audio has offices in North Hollywood and Orange, California.



## Clair Brothers

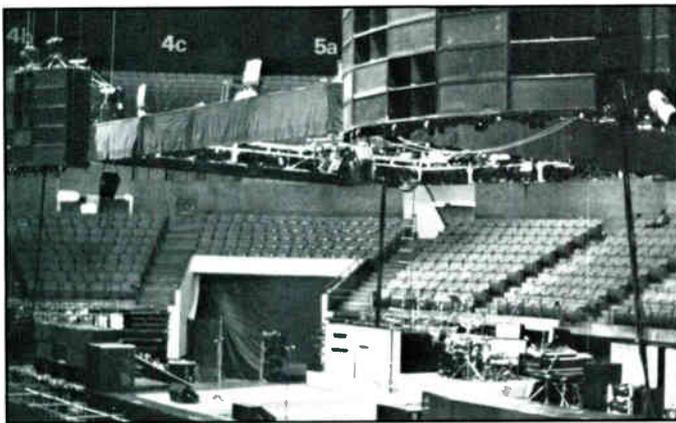
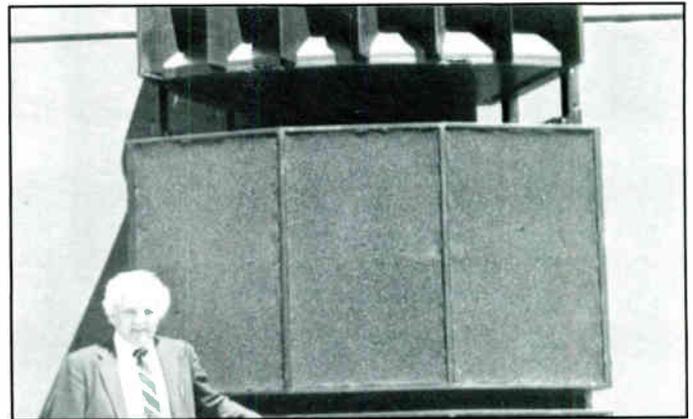
LITITZ, PA

Roy and Gene Clair began a partnership in the late '60s based on a shared enthusiasm for music and electronics. By the time they had incorporated in 1970 in Lititz, Pennsylvania, they were just in time to catch the wave of the growing national touring business; bands began to carry their own systems rather than renting equipment in each city. Clair Brothers has not only handled major tours with artists such as The Jacksons, Bruce Springsteen, U-2, and the Police, but they've designed equipment to take the rigors of the road. The S-4 is one of their trademark speaker enclosures which has become a standard of the industry. It was designed in the early '70s to be easy to load and aesthetically pleasing, as well as sonically correct.

## McCune Sound

SAN FRANCISCO

McCune Sound has 53 years of experience in sound reinforcement to draw on. Some of the company's proudest accomplishments have been proprietary innovations, including: bi-amped and tri-amped speakers, hanging sound systems, custom-built consoles, single-source systems for stadium events, and the introduction of high-fidelity sound reinforcement on Broadway. McCune's popular speaker system, the JM3 and SM lines, are constantly upgraded to incorporate technological advancements. The company now has 23 offices throughout California.



## Sound on Stage

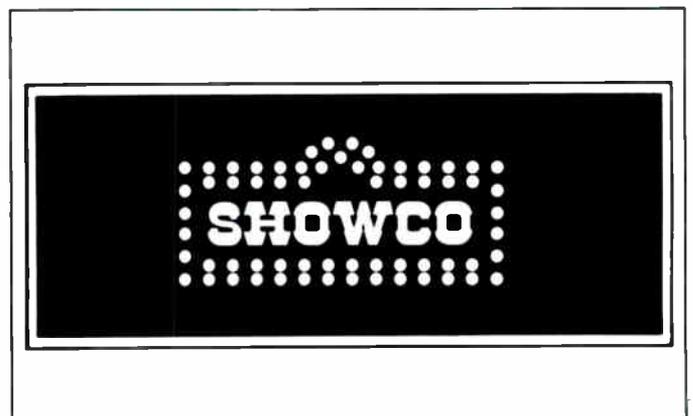
BRISBANE, CA

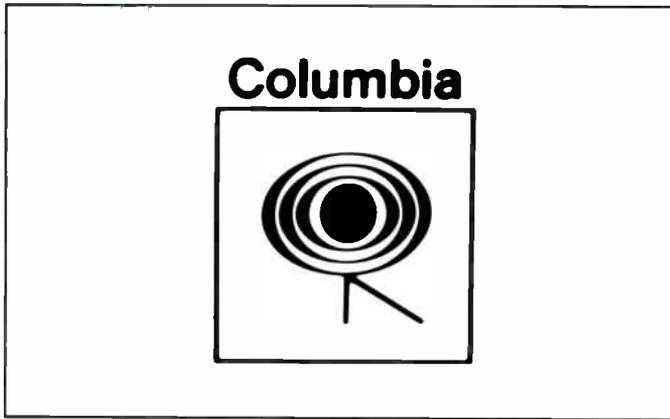
Located just outside of San Francisco, Sound on Stage has been supporting national as well as regional tours for 12 years. Their proprietary Power Physics 4-way speaker systems are uniformly designed for efficient load-in/out and flying, yet maintain flexibility because of their modular design and ease of stacking. The company uses Gamble house and monitor consoles with Mogami 48-pair snaking systems and splitters. Bands such as Huey Lewis and the News, and Night Ranger have chosen Sound on Stage to handle their tours, and award shows such as the Bammies, fairs, TV series and specials are also events that the company is experienced at servicing.

## Showco

DALLAS

The company was formed in 1970, and largely because of lucky breaks given to them by Dallas-based Concerts West, Showco started doing sound for Led Zeppelin and Three Dog Night. These local shows led to entire tours, and Showco began to expand their services to include lighting, staging, laser light show equipment rental, equipment design and manufacturing, and even artist management. In the late '70s the company pulled back on some of those branches, but simultaneously began to develop the Vari-Lite computerized lighting system. (In 1981, Vari-Lite split off from Showco to become a separate company.) In 1983 the company began to lease a full-blown soundstage for pre-tour artist rehearsal in the Dallas Communications Complex.



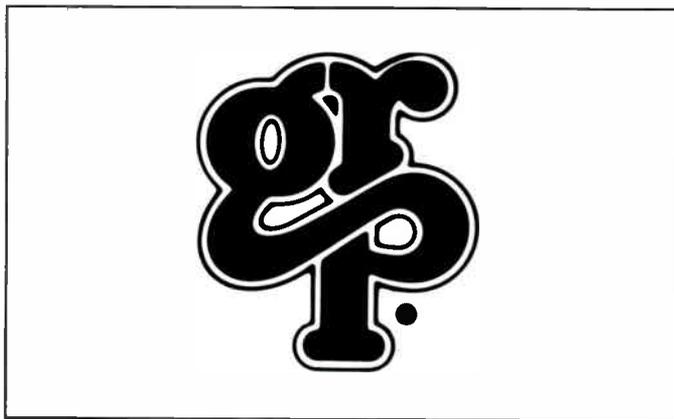


### CBS Records Group

CBS is a full-line music and entertainment company that comprises recording operations in the United States (CBS Records Division) and worldwide (CBS Records International), as well as music publishing (CBS Songs), direct marketing (Columbia House), and music video (CBS Music Video Enterprises). With Sony Corp. of Japan, CBS owns and operates the first compact disc factory in America, the Digital Audio Disc Corp. in Terre Haute, Indiana, and has been in the forefront of the development of this new recording configuration. The company has recently entered the field of music-related merchandise through the acquisition of an interest in Winterland Productions, the largest marketer of such merchandise in the industry.

### Geffen Records

David Geffen, the man who co-founded Asylum Records in 1971, started the label that bears his name in 1980. Some of the first artists he signed proved to be good bets: Donna Summer, Elton John, John Lennon and Yoko Ono, Quarterflash and Asia all scored smash hits. Ventures in film and theater have also been successful, evidenced by *Personal Best*, the *Dreamgirls* soundtrack, and the long-running Broadway hit *Cats*. Some of Geffen's more recent hits have come from Peter Gabriel, Don Henley and Lone Justice.

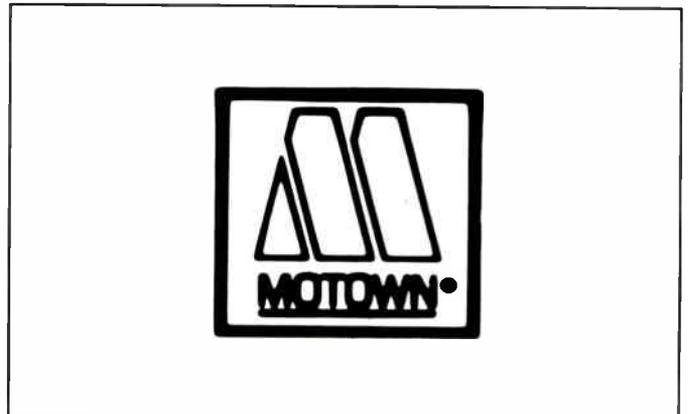


### GRP Records

Dave Grusin (composer-arranger-conductor-producer-keyboardist) and Larry Rosen (engineer-producer) started their own company called Grusin-Rosen Productions in 1976. That was the precursor to the current label, GRP Records, which they started in 1978. The company has fostered the careers of such diverse talents as Earl Klugh, Angela Bofill, Tom Browne, Noel Pointer, and Patti Austin. Some artists on the current roster include Lee Ritenour, Billy Cobham, Dizzy Gillespie, Special EFX, and of course, Dave Grusin himself. As a film scoring artist, Grusin has been nominated for four Academy Awards, and he has worked on such films as *Gremlins*, *On Golden Pond* and *Tootsie*.

### Motown Records

Entertainment impresario Barry Gordy signed Smokey Robinson as his first artist when he started Motown Records in Detroit in 1959. The '60s brought a gold rush of hits from black pop acts such as the Temptations, the Supremes, Little Stevie Wonder, the Four Tops, and many more. The sound was so popular and so distinctive that history has remembered "the Motown Sound" as a unique genre. Gordy has branched out into film (*Lady Sings the Blues*, *Mahogany*, and recently, *The Last Dragon*); and television specials such as *Motown's 25th Anniversary*, and *Motown Returns to the Apollo* have been very successful. Lionel Richie's Grammy Award winning *Can't Slow Down* album has been one of the company's greatest successes in recent memory.





### Nimbus Records

From small beginnings, Nimbus Records has gone on to open the first Compact Disc manufacturing facility in the UK—a project which has been so successful that the company has embarked upon the construction of a second CD plant. Nimbus Records has a history of originality—they record their primarily classical product with an Ambisonic surround-sound microphone system and no conventional multi-mike techniques. All releases are recorded in the Ambisonic UHJ format, and no compression, EQ or limiting is used in any part of the recording process—which is today almost exclusively digital.

### Warner Brothers Records

In 1958 the hit “Kookie, Kookie, Lend Me Your Comb” by Ed Byrnes launched the newly formed Warner Brothers onto the charts, along with material from The Everly Brothers and Bob Newhart. In 1961 the company merged with Frank Sinatra’s Reprise label, and 20 years later, Warner Brothers bought the British Sire label, which it had been distributing for three years. Some chartbusters in the past couple of years have been Prince, Madonna, Van Halen, and The Pretenders.



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The nomination alone is our trophy.

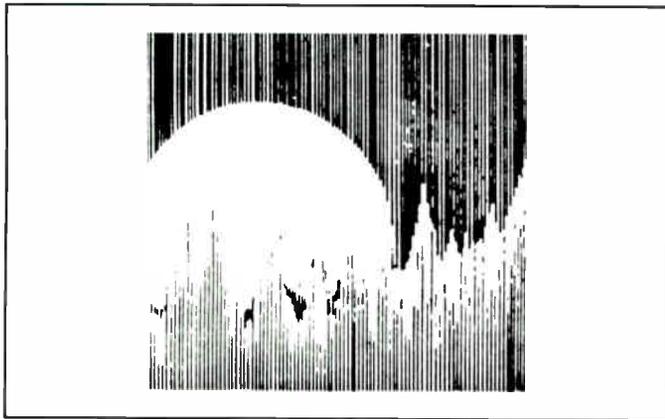
Although our world of professional audio is often technical and very complex, there is room for simplicity.

The best way we can think of to thank you for your nomination is simply by saying just that . . . *Thank You*

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*The Acorn control room utilizes the SYN-AUD-CON LEDE concept*

## ■ RECORDING COMPANY



### Windham Hill

Windham Hill was established in Palo Alto, California by Will Ackerman and Anne Ackerman-Robinson in 1976. The first releases featured Will Ackerman playing acoustic guitar, but gradually, artists such as George Winston, Shadowfax and Liz Story began signing with the label. Expansion into three new subsidiary labels signaled the way for carefully selected jazz musicians such as Anthony Braxton on the new Magenta label, the Nylons on Open Air, and Bola Sete's *Ocean*, on Lost Lake. Recently, Windham Hill has formed a partnership with Pioneer's LaserDisc Division and Dann Moss Productions, and has released four ambient Laserdiscs featuring music by Windham Hill artists.

## ■ RECORDING SCHOOL/PROGRAM

### Berklee College of Music BOSTON

Berklee offers a Bachelor of Music degree as well as a Diploma Program, designed to prepare musicians for all aspects of today's music and entertainment industries. The Music and Engineering major, developed from 1982-85, features three parallel series of courses. First, acoustics and sound technology, second, business training, and finally, production and engineering to train students in the six multi-track studios. Berklee has three 24-track rooms, equipped with grand pianos, synthesizers, two automated consoles, video interlock, and digital reverb. The three 8-track rooms are used for first-level, hands-on experience. Thirty-six audio and video lines connect the studios with the Berklee Performance Center, a 1200-seat auditorium.



### Center for Media Arts NEW YORK

Nearly two-and-a-half years ago, the Audio Arts Division of the Center for Media Arts opened in New York. The school itself was the result of a merger of The School of Television Arts, The Pels School of Commercial Art, and the Germain School of Photography. Nearly 700 hours of mostly hands-on curriculum is offered to students in the Audio Arts program. Recording studio business and a history of the industry are also included. A fully equipped 24-track recording studio allows students to learn editing, mixing and audio-for-video production first-hand.



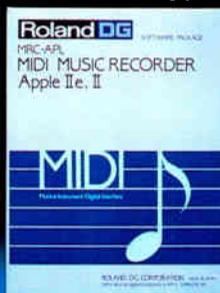
### The College for the Recording Arts SAN FRANCISCO

This one-year vocational school was founded by Leo de Gar Kulka and Herbert Haas in 1973. Kulka is known for his work in stereo and disk mastering techniques, and for contributing to what characterized "the San Francisco Sound." He has recently been recognized by the California State Senate for his professional, educational and public service work. Curriculum focuses on engineering, music production, and studio electronics. Diploma students are required to complete studies in business, law and audio-visual aspects, as well. The College for the Recording Arts was originally accredited by the NARAS Institute, and subsequently by the National Association of Trade and Technical Schools.



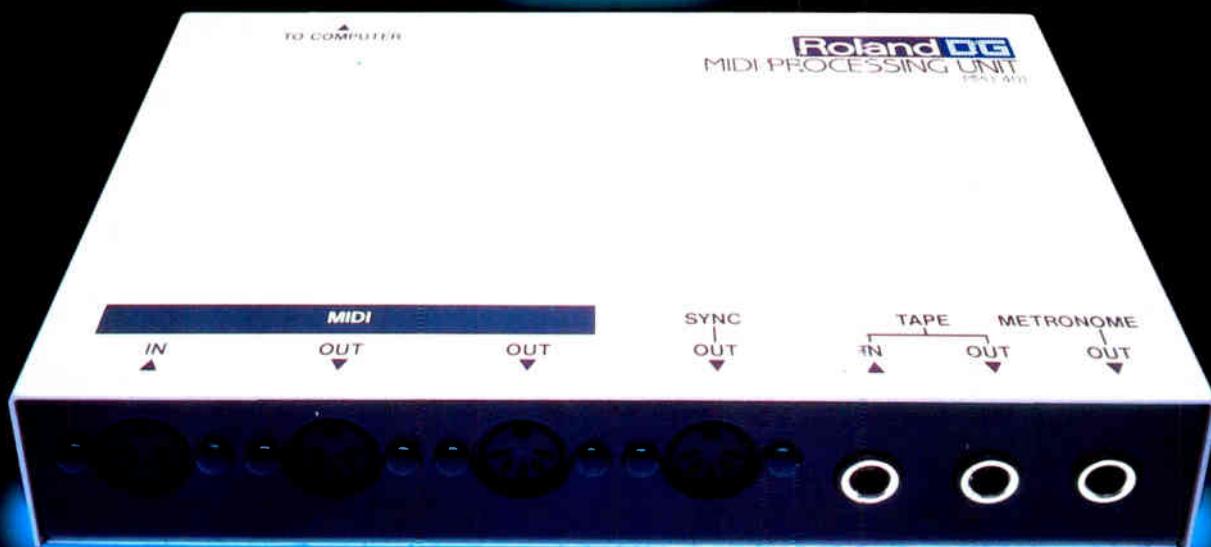
# MIDI EXPRESS

The Roland MPU-401 MIDI Processing Unit gets MIDI moving faster and more efficiently than ever before. It forms a truly intelligent interface between your MIDI instruments and your computer, thanks to an onboard 1 MHz 6801 micro-processor (a full 8-bit computer) and special LSI firmware. Unlike conventional UART (dumb) MIDI interfaces, the intelligent MPU-401 plays an active role in managing MIDI data. It keeps the music rolling along, eliminating the lags and data bottlenecks that have slowed down MIDI users in the past. The MPU-401 makes things easy for your computer. It organizes packets of MIDI data into complete MIDI events and actually masks redundant data, enabling your computer to process MIDI much more rapidly than it could ever do on its own. And while the MPU-401 handles basic record and playback functions, your computer is free to take on other tasks—like saving and loading music to disk, printing out a score or displaying on-screen graphics. The MPU-401 makes things easy for you. It contains a complete set of software commands which make programming a breeze. Eight fully programmable timers coordinate event timing for you with calibrated accuracy. Set the built-in metronome in beats-per-minute and enter your music in real time. It's that simple. Interface is a breeze, because the MPU-401 provides jacks for MIDI In, MIDI Out (2), Sync Out, as well as jacks for Tape Sync In and Out. Coupled with Roland MIDI Music Recorder software, the MPU-401 transforms your personal computer into a high-speed, 8-channel MIDI sequencer. Record, overdub, edit and play back 8 fully polyphonic MIDI channels in a flash. Sync the MIDI Music Recorder to tape and to external drum machines or sequencers. You can even tie in additional MIDI Processing Units for expanded track capacities. Roland makes the interface cards you need to use the MIDI Processing Unit with the Apple II+, IIe, Commodore 64 and IBM PC-type computers. With the MIDI processing power it brings to these personal computers, the MPU-401 is a sound investment today. But its value and usefulness will increase as time goes on because the MPU-401 is fast on its way to becoming the industry standard computer/MIDI interface—accepted by many of the top MIDI-companies. What's more, Roland's music scoring software for the MPU-401 what are you waiting for? Get on the fast track with the Roland MIDI Express. Roland Corp. U.S., 7200 Dominion Circle, Los Angeles, CA 90040.



ness will increase as time goes on because the MPU-401 is fast on its way to becoming the industry standard computer/MIDI interface—accepted by many of the top MIDI-companies. What's more, Roland's music scoring software for the MPU-401 what are you waiting for? Get on the fast track with the Roland MIDI Express.

Roland



## Roland Makes It Happen!

# Eastman School of Music

## Eastman School of Music

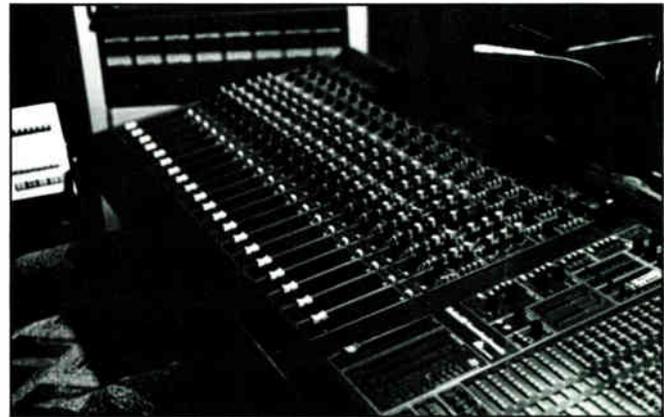
ROCHESTER, NY

The school's Summer Recording Institutes program started in 1967 as a one-week workshop, and has expanded to the current two-course department. The basic course runs for six weeks and covers electronics as applied to audio, plus microphones, magnetic tape and systems, studio systems, remote recording, classical and studio pop recording, maintenance, and control room mixing. The advanced course is three weeks long and delves deeper into the nuances of studio and live recording, mixing and video pre- and post-production. Students in the advanced group are directed by experts in commercial recording, where they are assigned various live and studio recording sessions with a variety of artists.

## Fullerton College

FULLERTON, CA

One of the oldest public community colleges in California, Fullerton is in the process of establishing a certificate in Music Recording/Production. The Music Department already offers a two-semester curriculum in recording, as well as Electronic Music and Music Business courses. Each year, the music faculty produces a classical, a dixieland, and a jazz band LP using the department's 16-track studio (which is now equipped with a 2-track digital recorder). Fullerton College currently enrolls more than 17,000 students, and is fully accredited by the Western Association of Schools and Colleges, and by the California State Department of Education.



## The Institute of Audio Research

NEW YORK

The Institute of Audio Research in Greenwich Village has maintained an instructional philosophy during its 16-year lifetime: the successful engineer understands how and why the technical devices work, and is sophisticated in the technology as well as the techniques involved in producing sound. IAR graduates have the kind of solid base that provides them with the ability to grow and develop along with rapid hardware changes. The Multi-track Recording Technology Program is 619 hours and can be completed in nine months. The Institute also offers in-house multi-track studios.

## Middle Tennessee State University

MURFREESBORO

Of the school's 10,000 students, 350 are enrolled in the Recording Industry Management (RIM) program, which offers curricula leading to a Bachelor of Science degree. Forty-eight semester hours cover music business and audio engineering. Audio courses include: an introductory course, a hands-on multi-track recording course, an acoustics and maintenance course, studio production, studio administration, and audio internship and a contemporary styles/history/listening/hi-fi course. Video production is introduced to students through a required minor in Mass Communications, and a second minor must be chosen from Business Administration, Electronics, or Music.





### The University of Miami

CORAL GABLES, FL

This was the first school in the U.S. to offer a Bachelor's degree program based on curricula balanced among music, audio, and electrical engineering disciplines. The ten-year-old Music Engineering program offers courses such as: music theory, orchestration, arranging, film scoring, recording techniques, digital audio, acoustics and studio design, video production, circuit theory, computer technology, and electronics laboratories which introduce students to audio engineering. Hands-on classes in the University's recording studio give an understanding of techniques and applications. Recently, the department has been expanded to include a Master of Music Engineering degree, with special graduate courses in the design of audio circuits.

### The University of Southern California

LOS ANGELES

The Music Department at USC is looking forward to establishing a Bachelor of Music program in Recording Arts with a Business minor, although it offers no degree right now. Current offerings include classes in Basic Recording Technique (two semesters), Advanced Multi-channel Mix-down (one semester), Music Business/Record Production (one semester), Studio Musician Workshop (one semester), and Studio Maintenance (two semesters). The University has one 24-track studio/classroom, and plans have been drawn up for another to be built within the next year to 18 months. The Recording Arts department has been active at USC for nearly ten years.

# University of Southern California

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## RECORDING SCHOOL/PROGRAM



### University of Surrey SURREY, ENGLAND

For too long the academic study of music has been separated from performance training, with composition sitting uneasily between the two, and recording techniques not entering the world of education at all. The clear need to bring these disciplines together is being fulfilled by the Department of Music. Two degree courses are offered: the BMus and BMus (Tonmeister)—and postgraduate studies leading to the degrees of MMus, MPhil and PhD. There are also short-term courses designed for the needs of overseas students. The department has a multi-track recording studio (including digital hardware) and a mobile recording facility.

## REMOTE RECORDING FACILITY

### Digital Services HOUSTON

John Moran started Digital Services in Houston in 1979 with a Neve console and a Sony PCM-1600 digital recording and editing system. With the next upgrade to a PCM-1610 system, mix-down and mastering work began to roll in with clients such as Dionne Warwick, the Chicago Opera, and several other artists on CBS, Warner Bros. and MCA. In early 1983, Digital Services became the first owner of the Sony PCM 3324 digital multi-track in the United States when they took delivery on two units. Neil Young, Neil Diamond and Barbra Streisand are some artists who have worked with the system. In 1983 the remote truck was acquired, equipped with an MCI automated console, JBL monitors, and digital and analog recorders.



### Fanta NASHVILLE

Johnny Rosen and a group of people who later formed Fanta got together in 1971 to build a remote recording truck for Neil Young and Eliot Mazer. After Young took the truck out to Southern California, the group decided to build their own facility to record records for a few musicians in Nashville. In 1973 they began with a 40-foot semi, which gradually got filled with not only sophisticated audio equipment, but a wide variety of equipment to enable audio-for-video sweetening in a number of formats (quad 2-inch, C-type one-inch, 3/4-inch). The business grew in scope, and some credits Fanta can claim include work with Kenny Loggins, Teddy Pendergrass, Charlie Daniels and the PBS series *Great Performances*.

“Your place or ours?”

# Digital Services

48-Track Sony Digital Recording

Remotes

Post-Production

Solid Stage Logic 6000E Stereo Video System

## Digital Services

2001 Kirby Dr., Suite 1001, Houston, TX 77019 Telex 790202

## ■ REMOTE RECORDING FACILITY



### **Greene-Crowe** BURBANK, CA

In 1981, a group of television engineers working on the NBC series, *The Big Show*, got together to build a remote truck after the series was cancelled. They assembled equipment from the soundstage they had been working on, with the goal of designing a truck that would meet the specialized needs of the remote television industry. Ed Greene, Keith Winikoff and Gene Crowe started Greene-Crowe with both video and 24-track audio capability (the audio console has 96 resident inputs to two 24-track machines). Some events the truck covered in '84 include: the Grammy Awards ceremony, the Olympic gymnastic competitions, the Democratic and Republican conventions and the Kennedy Center Honors Gala.

### **Le Mobile** LOS ANGELES

Le Mobile is the product of owner/engineer Guy Charbonneau's three lifelong obsessions: cars, music, and audio electronics. In 1973 Charbonneau started doing direct-to-2-track remotes for a Montreal radio station. The next year he built his first recording truck, then upgraded a few years later to the ultimate 24-/48-track mobile unit. In 1978, Le Mobile became the first facility of any kind in North America to own a Studer A800 recorder. The current equipment roster includes twin Studer A800s, a Neve 8058 console with Necam automation, a Studer TLS4000 audio/video synchronizer, and a vast array of outboard equipment and microphones. In the past year, Le Mobile has relocated to the Southern California market.



### **Mobile Audio** ROME, GA

Burgett Moody III, president of the News Publishing Co., got the idea to start a remote recording facility to serve the Southeast back in 1979. Since then the Mobile Audio truck has traveled beyond the bounds of that region; it was used, for example, at the Philadelphia Live Aid concert. Other credits include work with Prince, the Kendalls, Kris Kristofferson, Dwight Twilley, and many gospel groups in Nashville.

### **Record Plant** LOS ANGELES

1984 was a particularly active year for the Record Plant's three mobile units, which covered the Olympic Games in L.A., the Grammy Awards, the Academy Awards, the American Music Awards, the Video Music Awards, the Jerry Lewis Telethon, and historic tributes presented by the American Film Institute. Major concert tours recorded by the Record Plant Remote include Bruce Springsteen (digital), The Jacksons' Victory Tour (digital), Prince, Yes, The Thompson Twins, Iron Maiden, and The Starship.



## ■ REMOTE RECORDING FACILITY



### Record Plant NEW YORK CITY

The Record Plant Remote truck's maiden voyage was the Concert for Bangladesh in 1971. Management was expanding on the successful Record Plant recording studios in Manhattan. In 1978 a second truck (the black truck) was equipped with a custom API console with 88 microphone inputs. Since then, both trucks have been constantly in use for albums, radio and television. Credits include live work with Julian Lennon, Alabama, the Police, and Huey Lewis; recording Pavarotti at Madison Square Garden for PBS. The Record Plant has also done the last four MTV New Year's Eve celebrations, and the first annual MTV Video Awards.

### Reelsound Recording MANCHACA, TX

Reelsound is based in the Austin area, with a second unit in Nashville. Since it started 16 years ago as a 2-track on-location service, Reelsound has grown to its current 56-track capability, and has acquired several gold and platinum album awards along the way. Westwood One and DIR are two major radio programming syndicators with whom Reelsound has been working recently. Audio work on PBS specials, and on *Austin City Limits* are among their list of television credits. Reelsound has recorded more than a thousand concerts since it first hit the road.



\*Best wishes to all the Tec Award nominees,  
and thank you for your contributions,  
*Bob Skyles*

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# THE DEAFNESS RESEARCH FOUNDATION

**T**he Deafness Research Foundation (DRF) is the only national voluntary health organization that is entirely committed to directing public attention and support for basic as well as clinical research into the causes, treatment and prevention of deafness and hearing impairment.

The DRF was founded in 1958 by ear-nose-and-throat specialists, business people and other public spirited citizens. They were inspired by Collette Ramsey, a New Jersey woman, whom surgery had allowed to hear her children's voices for the first time six years before.

The DRF's principal work is that of awarding grants to finance promising new medical and scientific research projects nationwide. Areas of research include auditory testing, cochlear implants, congenital hearing loss, early detection and prevention, Muniere's disease, noise induced hearing loss, middle ear infection, ototoxic (harmful to the ear) drugs, hearing loss in the elderly and new types of amplification devices.

Major objectives of the DRF are to increase the number of young scientists engaged in otological research, to urge individuals with ear disorders to bequest their inner ear structures to science, and to conduct public education programs to increase the nation's awareness of the need to support productive deafness research.

In 1985, DRF awarded 79 grants at leading hospitals, medical centers and universities around the country totaling \$762,955. Over the past 26 years DRF has awarded 858 grants for almost \$7,500,000.

The Foundation is unique in that every publicly donated dollar goes directly to the research grants program. Its overhead expenses are defrayed by membership dues paid by over 2,000 ear-care doctors, allied professionals and almost all related medical societies.

More than 14 million people in the United States suffer from hearing impairments. Moreover, two million others—nearly one percent of the population—are profoundly deaf. Of the 7 million with significant hearing loss in both ears, 7% are under 17 years old, 13% are between 17 and 44 years old, and 80% are 45 or older. One out of every 12 people in the United States stands to benefit directly from the research funded by the Deafness Research Foundation.

If you or your company would like to give further support to the work of the DRF, please contact them by writing or calling:

Deafness Research Foundation  
Albert Levine, Executive Director  
9 East 38th Street  
New York, New York 10016  
(212) 684-6556

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# THE AUDIO ENGINEERING SOCIETY

## EDUCATIONAL FOUNDATION

**T**he groundwork for the establishment of the AES Educational Foundation was laid on October 23, 1980 when the treasurer of AES received a letter from a member of the Society which began: "It has long been my belief that one of the greatest services which the Audio Engineering Society could provide for the audio field would be to help assure continued entrance into the profession of young people of talent and expand the knowledge of those already in the field. To do this, I believe, requires specific efforts in implementing a continuing, long range plan and money for scholarships and other activities calculated to achieve this objective." A substantial contribution was attached to the letter with the stipulation that the member remain anonymous. This latter wish has been and will be honored.

With this donation, the Foundation was established as a non-profit organization and was officially approved by the Board of Governors of the AES. The Foundation was constituted as separate and apart from the Society and has its own Board of Directors. The present officers include: Emil Torick, President; Dr. Duane Cooper, Vice President; Walter Stanton, Treasurer; Donald Plunkett, Secretary; and Julius Fouts, Assistant Secretary. Serving as directors are G. Alan Ballantine, Dr. John Hillard and Norman C. Pickering.

As a first step in implementing the activities of the Foundation, as outlined in the bylaws, a program of grants was approved by the Foundation and these grants were given to graduate students in the field of

audio engineering. The first grants were made in 1984 following a solicitation process via the Society journals and other audio engineering media.

Grants of \$1,500 were made to Anthony Romano of Pennsylvania State University, James Mastracco of Rensselaer Polytechnic Institute in Troy, New York, and Charles Poderas of the Swiss Federal Institute in Zurich. These gentlemen are continuing their educational pursuits in 1985-86.

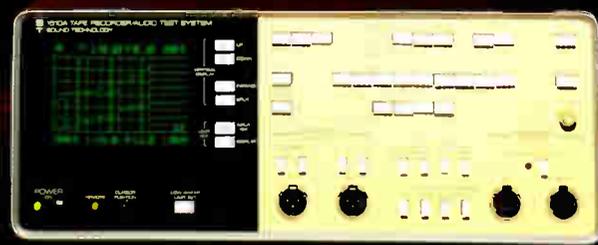
The Foundation also approved two more grants for the year 1985-86 during its meeting on June 16, 1985. The grants were issued to R. Hanse for graduate study at Iowa State University, and Dan Riordan for graduate work at Michigan Technological University.

Since the original starting contribution for the Foundation, a second contribution was received from another member of AES concerned with furthering the goals of the Foundation. The AES board also voted a donation for the year 1985 at their meeting in May.

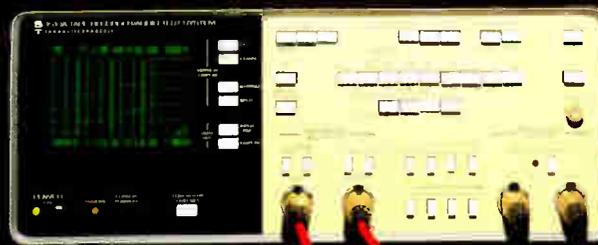
The AES Educational Foundation is incorporated as a non-profit organization with the tax category of 501-C-3. All contributions are tax deductible under the U.S. Internal Revenue regulations.

Many of the strides made in the field of audio engineering over the last four decades can be traced to the various activities of the AES such as conferences, conventions and publications. It is hoped that the efforts of the AES Educational Foundation will help to advance the progress of audio engineers for the remainder of this century and the years beyond.

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# AES EDUCATIONAL FOUNDATION

In 1948 March a small group of engineers and technicians, involved primarily in the recording industry, met to exchange information and to form what was to become the Audio Engineering Society. Within a few months the new organization, devoted to the advancement of audio engineering and its allied arts, numbered 500 members, and within a year it held its first convention and exhibit of technical products. In 1953 the AES published Vol. 1, Number 1 of the *Journal*. With the development of audio technology the AES expanded across the nation to the West Coast and overseas to Europe and Japan.

Today the AES is an international organization with members in 71 countries. As the only professional society devoted exclusively to audio technology and related fields of audio applications and acoustics, the AES maintains its original purpose of disseminating vital information through its section meetings, the world-respected *Journal* and special publications, and international conventions and conferences. The AES serves another important function: to foster and educate future audio engineers.

As part of the AES's educational aims, the AES established

an Educational Foundation, separate from the AES and inspired by a substantial donation in 1980 from an anonymous AES member. The AES Educational Foundation, a nonprofit, tax exempt (501 C3) organization which accepts contributions that are tax deductible, has implemented a program of grants awarded to graduate students in audio engineering, beginning in 1984, to help encourage and develop a reservoir of talent to continue the work of the AES. This program is already bearing results.

The AES and the AES Educational Foundation wish to congratulate *Mix Magazine* for establishing the TEC Awards, and to thank *Mix* for donating 25% of the proceeds from ticket sales to the scholarship fund of the AES. This spirit of encouragement and generosity will benefit the worldwide audio community in upholding and continuing standards of engineering excellence in the decades to come.

**For further information about the AES Educational Foundation, please contact: Audio Engineering Society, Inc., Att: The Secretary, 60 E. 42nd Street, Rm. 2520, New York, NY 10165-0075, Tel: (212) 661-8528, Telex: 620298 AES UW**

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