NOW YOU CAN GET UNBELIEVABLE SOUND AT A PRICE THAT SOUNDS UNBELIEVABLE.

It's time to buy a world-class console. But until now, the two or three that you'd consider all carried price tags that you wouldn't.

Catch the M700, the console with unbelievable sound at a price you'll find hard to believe: About $70,000.*

When you're looking for a world-class console, your first consideration is,

what does it sound like. And because the final instrument for testing sound quality is your own two ears, you've got to hear the M700. You'll then find out how well it compares to the consoles that defined "great sound."

Then get some hands-on experience. The M700 is designed around familiar industry standards with no surprises to slow you down. Everything is where it should be, from full parametric EQ to its 12 auxiliary sends, which makes operating speed another of the M700's best features.

You'll get superb routing flexibility, with 40 in-line monitors, 80 inputs, 32 subgroupings and quad outputs.

When you decide to move up to digital, to accompany your console, one option to consider is the DASH format DA800 24-track digital recorder with award-winning ZD circuitry. Currently available for $99,000.*

it's destined to be the best-sounding 24-track around.

So before you invest in any console, you owe it to yourself to hear the M700. We think you'll agree that the only thing more unbelievable than the sound of the M700 & DA800 combination is its price tag.

*Manufacturer's suggested retail price. Actual price may vary from dealer to dealer.

TASCAM.®

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OPEN-REEL TAPE DECKS

SPEED CODE
A—7½, 3¾
B—7½, 3¾, 1⅞
C—7½, 3¾, 1⅞, 15/16
D—15, 7½
E—15, 7½, 3¾

MANUFACTURER	Model (RI) = Remote Included, (RO) = Remote Optional	Speeds—See Letter Code	Maximum Reel Size, Inches	Number of Heads	Number of Tracks	Number of Channels, Record/Play	Number of Motors	Drive to Capstan	Frequency Response, Hz to kHz, ±dB, with Best Tape at Highest Machine Speed	Wow & Flutter, Wtd. Peak, %	S/N, "A" Wtd., −dB	Output Level at 0 VU, mV	Mike Mixing?	Mike Input Impedance, Ohms; Balanced = B	Record Level Indicator(s), Number and Type	EE Tape Capable?	Dimensions, Inches	Weight, Lbs.	Price, $	Notes
FOSTEX	R8	D	7		8	8			40-18 ±3	0.06	78				LED		12½ x 13⅛ x 6⅞	28	2800.00	Dolby C NR.
	E8	D	10½		8	8			40-18 ±3	0.05	80				LED		17 x 17½ x 9¼	78	4495.00	As above.
	E2	D	10½	3	2	2			40-30 ±3	0.05	74				3 VU Mtrs.		17 x 17½ x 9¼	78	3750.00	
	E22	†	10½	3	2	2			40-30	0.05	74				3 VU Mtrs.		17 x 17½ x 9¼	78	3995.00	†"D" speeds plus 30 ips.
	G16S	D	10½	2	16	16			40-18 ±3	0.05	86				LED		19 x 19½ x 9	81	8995.00	Dolby S NR.
	G24S	D	10½	2	24	24			40-18 ±3	0.05	88				LED		19 x 19½ x 9	89	14,500.	As above.
REVOX	B77 MKII	†	10½	3	2/4	2	3	Direct	30-22 +2,-3	0.06	67	775	Yes	22k, 110k	2 Mtrs. & 2 Peak LEDs	No	16½ x 17¾ x 8¼	37½	2995.00	†Any two adjacent speeds from 15/16 to 15 ips.
TASCAM	22-2	D	7	3	2	2	3		40-22 ±3	0.04	68			200	VU Mtr. & Peak LEDs		16⅜ x 16⅛ x 9⅛	38⅞	1099.00	
	32	D	10½	3	2	2	3		40-20 ±3	0.05	68			200	VU Mtr. & Peak LEDs		16¾ x 18¾ x 10⅛	44	1749.00	
TEAC	X-300	A	7	3	2/4	2/4	3	Belt	40-30 ±3	0.04	65		Yes		2 VU Mtrs.	Yes	16⅛ x 12⅞ x 9⅛	30.9	1300.00	
	X-300R	A	7	3	2/4	2/4	3	Belt	40-30 ±3	0.04	65		Yes		2 VU Mtrs.	Yes	16⅛ x 12⅞ x 9⅛	33	1450.00	Auto reverse.
	X-2000R(RO)	A	10½	3	2/4	2/4	3	Belt	40-33 ±3	0.03	100		Yes		2 VU Mtrs.	Yes	17 x 17⅞ x 10⅜	46.3	2350.00	As above.
UHER	4000	C	5	3	2	1	1	Belt	20-25 ±2	0.2	64	775	Yes	200	1 VU Mtr.	Yes	11 x 3½ x 9	8	1927.00	12 hours record time.
	4200	C	5	3	2	2	1	Belt	20-25 ±2	0.2	64	775	Yes	2000	2 VU Mtrs.	Yes	11 x 3½ x 9	8	2066.00	As above.
	4400	C	5	3	4	2	1	Belt	20-25 ±2	0.2	62	775	Yes	2000	2 VU Mtrs.	Yes	11 x 3½ x 9	8	2066.00	24 hours record time.
	6000	†	5	3	2	1	4	Belt	20-22 ±3	0.2	62	775	Yes	220	1 VU Mtr.	Yes	11 x 3½ x 9	8	2513.00	†"C" speeds plus 15/32 ips. As above.
	SG 631	B	10½	4	4	2	4		20-22 ±3	0.1	67		Yes	200	2 VU Mtrs.	Yes	20 x 4½ x 16	29	2599.00	
VTL	Playback Module						0/1		10-30 ±1		86	775							650.00	Plug-in module for Studer A-80.
	Record Module						1/0		10-30 ±1		86								650.00	As above.

BLANK TAPE

ANALOG CASSETTE TAPE TYPE CODE
I — Normal Ferric
II — Chrome/Chrome Equivalent
IV — Metal Particle

MANUFACTURER	Brand	Tape Type—See Code	ANALOG CASSETTES C-30	C-45 or C-46	C-60	C-74, C-75, or C-76	C-90	C-100	C-120	OPEN REEL 1800 Feet	3600 Feet	DAT CASSETTES R-46	R-60	R-90	R-120	Notes
ADAMS MAGNETIC PRODUCTS	AMP-SCF	I	1.48	1.64	1.76		2.12									
	AMP-D	I	1.58		1.86		2.22		5.50							Leaderless.
	AMP-SCR	II			3.99		4.19									
BASF	DAT												9.99	10.99	11.99	
	Chrome Maxima	II			3.29		4.29									
	Chrome Super	II			2.99		3.69									
	Chrome Extra II	II			2.69		2.99	3.29								
	Ferro Extra I	I			1.49		1.69	1.89								
DENON	R-DT												10.99	12.99	14.99	
	R-20DM															20-minute Demo-Master R-DAT, $9.99. DAT cleaning tape, $12.99.
	K-10CL															
	MG-X100	IV						8.99								
	HDM	IV				4.99	5.50	5.99								
	HD8	II			3.75	4.25	4.75	4.99								
	HD7	II				3.50	4.00	4.25								
	HD6	II				2.75	3.25	3.50								
	S • PORT Metal	IV						3.49†								†Sold in two-pack only, $6.98.
	S • PORT High	II						2.49†								†As above but $4.98.
	DX1	I			1.75		2.25									
DIC DIGITAL	DIC											8.99	9.99	10.99	11.99	R-30, $7.99.
FUJI (Continued)	DR-I	I			1.49		1.99									
	DR-II	II			2.49		2.99	3.49								Double-coated.

MORE ARTISTS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES PUT TOGETHER.

Every artist pictured here has earned the prestigious Ampex Golden Reel Award for creating a gold album exclusively on Ampex audio tape. Find out what makes Ampex tape right for your sound. Just call or write for a copy of our new 456 Technical Brochure, and see why Grand Master®456 is engineered like no other tape in the world.

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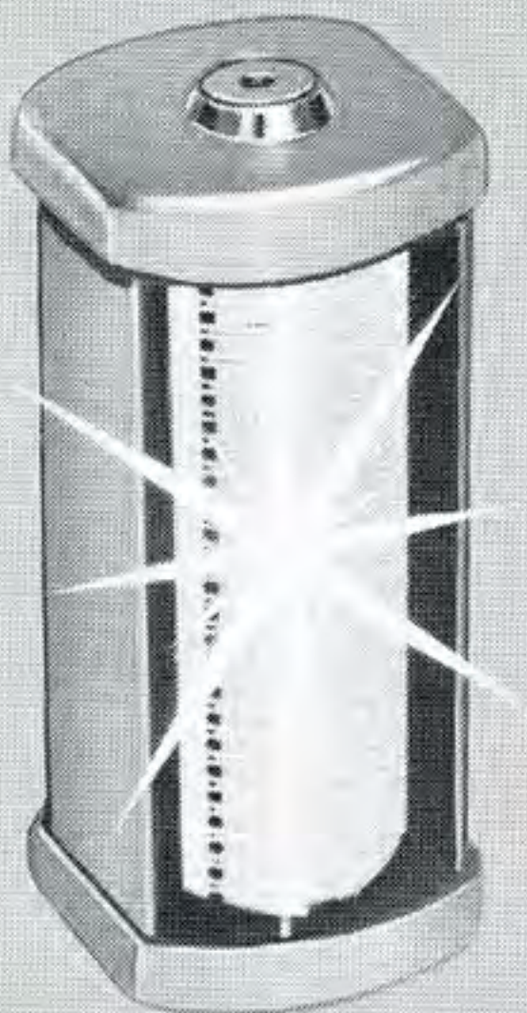

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In the right hands they're incredible tools.

We'd like to introduce you to the Crown PZM®-30F and 30R*, two extremely versatile and indispensable microphones for the recording studio.

Like other professional tools, it takes some experience and skill to discover everything they're capable of doing. But, when used properly, they do what no other microphones *can* do.

Unlike conventional mics, the pressure-zone design of the 30 series uses a miniature condenser mic capsule to receive direct and reflected sound simultaneously. Direct sound from the source and reflected sound from a wall, floor or other boundary combine in-phase to produce a wide, smooth frequency response free from phase interference. The result is increased sensitivity, superior clarity and "reach" with little or no off-axis coloration. All you receive is clear, natural sound.

Because of their unique PZM design, the 30 series excels when used to record sound near hard reflective surfaces such as pianos or instruments surrounded by reflective baffles. They're also an excellent choice for recording room ambience or, when used in pairs, for recording near-coincident or spaced-pair stereo.

With some experimentation, you'll find the 30R and 30F open a whole range of possibilities and solutions not available with any other microphone. We think you'll find them an important part of your recording "toolkit."

Like all Crown professional mics, the 30 series carries a full three year unconditional warranty against malfunction with a lifetime warranty on the acoustic system.**

Call for your free copy of the Boundary Microphone Application Guide

For more information on our complete line of PZMs or a free copy of the Boundary Microphone Application Guide see your Crown dealer or call toll-free: 1-800-535-6289.

*The PZM-30F features a flat frequency response, the 30R features a rising response. Also available with a smaller profile as PZM-6F and 6R

** See your Crown dealer for complete warranty details.

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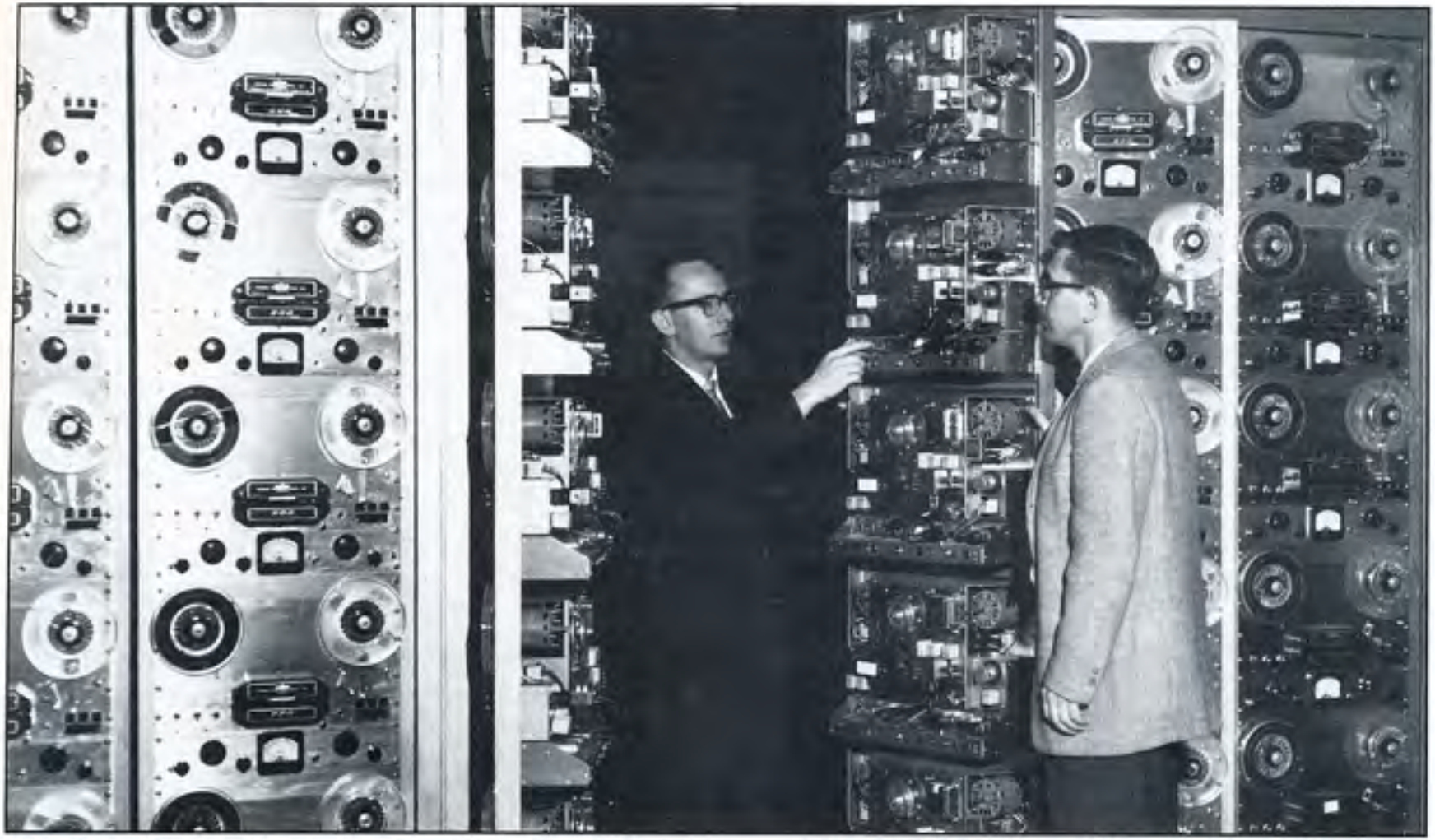
MICROPHONES • HEADPHONES • BOOM SETS • RF WIRELESS • INFRA-RED TECHNOLOGY

Manufacturing Plant: D-3002 Wedemark, Germany

Historical PERSPECTIVES



The Earlham College Monster Language Lab was used by students in 1962-1963 at Earlham College in Indiana. The one-of-a-kind Language Lab, designed by Crown Engineer Wayne Blakesley (right), was used to record and play back for students in foreign language classes. Max Scholfield, the head of engineering at Crown during the early 1960s, is pictured at left.

MIDI Spoken Here

and here...

and here...

here, too.

Fostex offers you by far the most sophisticated MIDI control in all of the most popular recording formats.

Choose either 16 - or 8 - track open reel or 4 - track cassette and Fostex lets you use MIDI commands to control the recorder via the MTC-1.

It simply plugs into the R8 or 280 and provides a bridge between SMPTE time code and MIDI time code. For the G-16, the MTC-1 is on the optional Model 8330 plug-in synchronizer card.

Dip switches allow you to set a MIDI System Exclusive address (0-16), an address-free mode and MIDI note information.

Thus truly sophisticated MIDI control* with full system integration is now possible.

If you own an Atari™ or Macintosh™ computer, you'll make the most of MIDI control with MidiRemote™ – a Fostex Desk Accessory. In addition to standard tape transport and monitoring control, the software will let you select tracks, locate and loop among ten cue points, automatically punch-in/out, set zone limits, display MIDI time code and generate SMPTE code (all 4 formats).

* The 280/MTC-1 interface does not offer all of the functions available with the open reel interface. • Atari and Macintosh are registered trademarks.

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The Macintosh software works with Performer and Master Tracks Pro. The Atari software works with Master Tracks Pro and Dr. T's KCS.

Steinberg's Cuebase sequencer has a device driver for the MTC-1 and 8330 built-in, so you don't need MidiRemote software with it.

As with all computer interfacing certain restrictions apply. So check the details at your local Fostex Dealer or call Fostex.

No other tape recorder company offers a better combination of hardware and software.

FOSTEX

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Norwalk, CA 90650
(213) 921-1112.

Both methods record incredible stereo. Crown's SASS-P makes it fast and easy.

Crown's new Stereo Ambient Sampling System™ (SASS™) and the DAT recorder combine to create a new generation of stereo recording. Unlike traditional recording methods, this powerful new combination is easy to use, more dependable and less expensive. The result is a system that records natural, beautifully imaged stereo just as your ears would hear it.

Crown's SASS-P* eliminates traditional stereo recording compromises in sound quality, ease-of-use, and cost. No longer do you have to settle for weak low-end or off-axis coloration common to Midside, X-Y and near-coincident pair mics. Assembly and positioning time is also reduced significantly compared with conventional stereo micing techniques.

Lightweight and easy to set up, the SASS/DAT combination is a high-quality portable recording system that goes everywhere.

The SASS-P features switchable battery or phantom power and Crown's finest studio-grade PZM® capsules. You'll enjoy full ambience without coloration, excellent sum to mono, and extraordinary broad frequency response. With SASS's superb imaging capabilities, every sound is audibly reproduced in its precise position, resulting in a stereo experience of uncanny realism.

Readily adaptable to all common stands, the SASS includes a carrying case and accessories.

No matter what your stereo recording requirements—from sampling to electronic news gathering to remote recording of live events—you'll find the SASS-P the clear choice.

See your Crown representative for more information or call toll-free: 1-800-535-6289.

SASS Sample CD!

Now you can hear for yourself just how great SASS sounds. This CD includes a wide selection of live and studio music, stereo sound effects and samples, including A-B comparisons with some of the best stereo mics available. The SASS CD is free, but we must charge $4.95 for shipping and handling charges. Send check or money order to: Crown SASS CD, P.O. Box 1000, Elkhart, IN 46515-1000. Please allow 3-4 weeks for delivery.

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Elkhart, Indiana 46515-1000 • 219/294-8000

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Historical

Rudy Vallee, a popular crooner during the 1930s and 1940s, performs with a Shure Brothers Model 55C microphone, a variation of the Model 55 mic which was produced in the late 1930s. The mic is significant because it was the first single cartridge uni-directional mic ever made. It's worthy of note that Shure still makes and sells a version of this mic.

THE FIRST AUTOMATED MIXER THAT WAS COMPOSED, NOT IMPROVISED.

If you'd rather mix than mess around with a bunch of outboard boxes, we suggest a serious look at the new M-3700 Series from Tascam.

The M-3700 Series is a professional-quality mixing console with a perfect memory of its fader settings. A console whose automation isn't a pain in the pots. And whose under $14000 suggested retail price isn't either.

Ours is the only automated console that provides you with both *snapshot* automation (to recall any pre-set levels or switch positions stored as "scenes") and *dynamic* automation (to recall levels and switch positions locked to real-time locations).

The M-3700 also features an onboard disk drive; SMPTE timecode generator/reader; write/update mode; choice of 24- or 32-channel configuration; and the ability to automate the main, monitor and aux send mutes, and EQ ON/OFF for each channel. Without outboard computer screens, wires, mouses or the usual added-on hassles.

From us, you'll get a compact, familiar-looking system that'll help you create the mix you want. And precisely recall any previous mix, so you can tweak some channels without affecting others. All without wasting your valuable time or talent.

The musician-friendly M-3700 Series automated mixing console. Now waiting to wow you at your nearest Tascam dealer.

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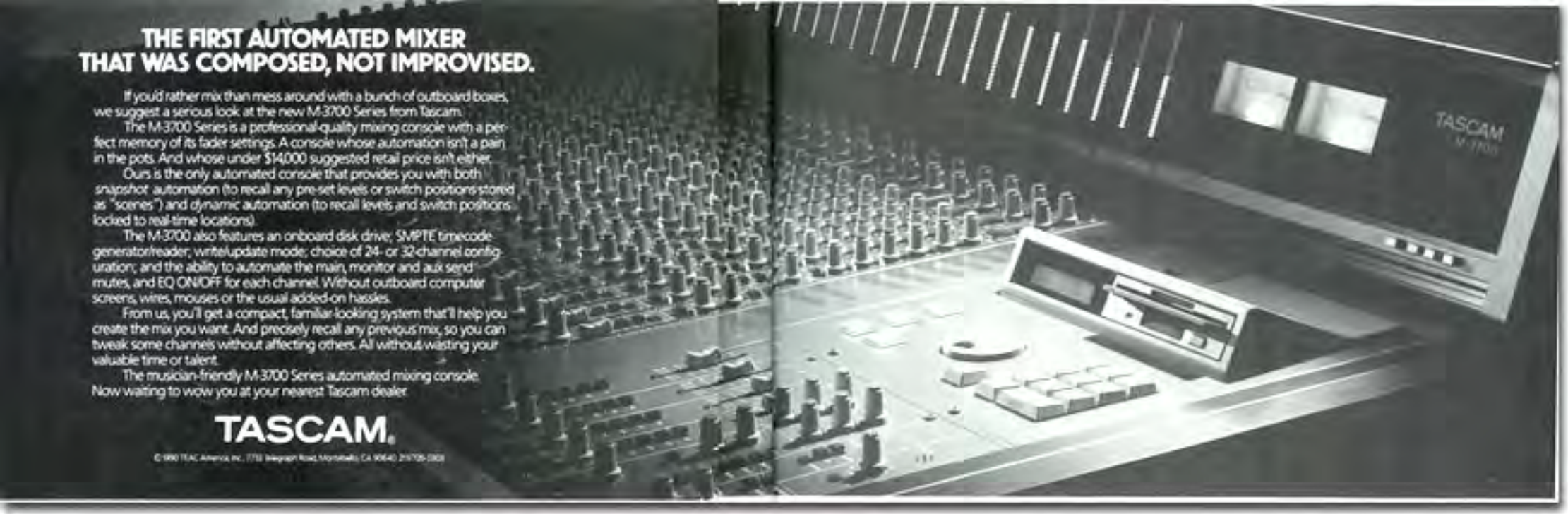

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and here...

here, too.

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As with all computer interfacing certain restrictions apply. So check the details at your local Fostex Dealer or call Fostex.

No other tape recorder company offers a better combination of hardware and software.

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It Has Outperformed, Outclassed, Outsold, Outdistanced And Outlived Every Mixer That Ever Hit The Road.

Nothing compares to the Shure M267 Mixer. Nothing even comes close. The M267 is the most rugged, reliable, remote mixer ever made. And it has a road record to prove it. In fact, there's only one word to describe it: Outstanding.

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Figure 1. At a WWII Radio Stuttgart installation, an operator threads a Magnetophone tape recorder. Photo courtsy The Pavek Museum.

ONLY A MACHINE THIS SUPERIOR COULD MAKE $35,000 SOUND LIKE A BARGAIN.

If you think $35,000* for the ATR-80 sounds like a lot of money, try to find a machine as good for under $50,000.

Found one yet? Didn't think so. Because, at that price, the ATR-80 is simply the best 2" 24-track around.

Best in editing characteristics: special circuitry provides transparent punch ins for gapless edits.

Best in lock up capabilities, too: lightning fast and limited only by the performance of your other equipment.

So get into your Tascam dealer today and check out the ATR-80. Sit down and admire the craftsmanship firsthand. Feel the power, the speed, the smooth response. Experience the incomparable sonic quality.

With the ATR-80, you'll see how much $35,000 will buy.

TASCAM.

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*Manufacturer's suggested retail price

Figure 3. The Fostex R8 gives you a full eight-tracks on quarter-inch open reel.

48 TRACK TECHNOLOGY:

Photo courtesy of Musicon Recording and Duplicating, Portland, Oregon. To book this state-of-the-art studio (including dual Studer A827-24 48-track analog recording and the Dyaxis 2+2 Digital Audio Workstation) for music recording and/or video post production, call 800/637-9493 - FAX: 503/682-3043.

ANALOG OR DIGITAL.

STUDER TECHNOLOGY GIVES YOU THE DECISIVE COMPETITIVE EDGE.

Take the digital multitrack market. Is it oversold with the 24- and 32- track variety? Probably.

With 48-track DASH now a reality, it doesn't take a rocket scientist to figure out that the 24- and the 32- track digital formats are now ordinary. And, if history repeats itself, you need the extraordinary, like Studer's D820-48, to attract the top artists and producers.

The D820-48 is all new, with powerful features including built-in synchronizer, variable crossfade times, 40 second RAM sound memory for track slipping, and digital ping pong. And they say it's the best sounding digital multitrack around.

Studer D820-48. The Digital Supermachine.

If you waited for the right time to invest in digital, the right time is now. And the right product is the Studer D820-48, the Digital Supermachine. The Decisive Competitive Edge—in limited supply.

Or take the analog 24-track market (we're talking real professional studios) where 9 out of 10 major market studios are relying on Studer's great sound and unequalled reliability.

The flagship A820-24 with the optional built-in Dolby® SR (which includes SR auto alignment and switching) is the very best analog can offer, and the choice of most leading artists and producers who prefer analog over digital. And with dual machines, you get the flexibility of 48-track and 24-track.

Whatever your choice is, Studer will be there to give you the best value in equipment and in superior service. And, again, if history repeats itself, your Studer machines command the highest resale values. You get The Decisive Competitive Edge.

Call today to receive our color brochures and detailed product information.

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COMING FACE TO FACE WITH THE FUTURE IS A LOT MORE FAMILIAR THAN YOU MIGHT THINK!

We don't ship tape recorders to you in pieces; you won't get our new disk recorders that way either.

Our new DDR-10 digital disk recorder is a fully integrated system that comes ready to roll in and turn on. There's no assembly, no cabling, nothing more to buy. *And because it looks great, clients simply love it!*

If you know tape recorders, you're ready to go the minute you sit down at the DDR-10's control panel. The buttons and knobs are familiar, and they do what you expect. It's the only audio disk recorder in the world designed in this way – designed for the professional.

With up to 60 hours of the highest quality, full-bandwidth digital audio, *and* extensive editing capabilities, the DDR-10 delivers the best "power-to-price" ratio you can buy. And its standard Macintosh® SCSI buss (rather than a proprietary design), means you're free to take advantage of future advances in the computer industry. This way, you're not locked-in to a system which seemed "special" at first, but quickly became *ancient.*

For your convenience, CD replication directly from your DDR-10 soundfile is now available. For more information about this service, and the DDR-10, call Otari; a company famous for technical support and customer service, worldwide.
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OTARI®

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Now the world's favourite recording console has added the ultimate moving fader system

THE SUCCESS of Solid State Logic's SL 4000 Series console is legendary.

The system remains successful by growing alongside the creative individuals who use it. An example of this evolution was the introduction of G Series electronics, where new technology allowed subtle improvements to be made to the entire audio path. Now, SSL has changed the face of console automation by devising an automation system which combines the best features of both moving faders and VCAs.

Called ULTIMATION™, this unique dual automation system has been fully integrated with the G Series console. It reads existing G Series mix data, and its commands are immediately familiar to all SSL users. The system's unique dual signal path circuitry allows the engineer to select operation – either as a full feature moving fader system, or as standard G Series automation. Ultimation even allows moving faders to perform SSL-style Trim updates without resorting to complex subgrouping software.

Today's G Series consoles, with Ultimation, take the art of recording one stage further. Together they set new standards, continuing in the innnovative tradition of the world's most respected console system.

Solid State Logic

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Paris (1) 34 60 46 66 · Milan (2) 612 17 20 · Tokyo (3) 54 74 11 44 · New York (212) 315 1111 · Los Angeles (213) 463 4444 · Toronto (416) 363 0101
US Toll Free: 800–343 0101

If Bob Clearmountain didn't have so many good things to say about our digital multitracks, we might've had room for his picture.

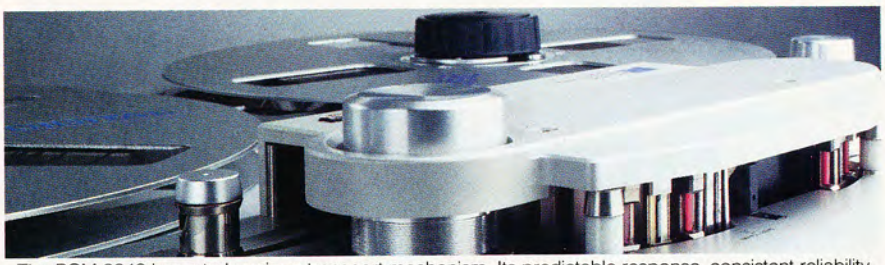
It's not that Bob Clearmountain is camera-shy. It's just that when you consider he's one of the most respected names in the recording industry, his reasons for buying a Sony PCM-3348 DASH 48-track look even better.

Sony's PCM-3348 makes digital editing so precise, you may never use one of these again.

He bought it for the transport. "The first time I ever used a 3348, the transport was so incredibly fast and responsive, I was addicted to it immediately."

He bought it for its reliability. "I've never had any real downtime because of a Sony digital multitrack. Either the 24- or the 48-track. And believe me, there are other machines that have cost me weeks of my life."

He bought it for digital editing.



The PCM-3348 has a truly unique transport mechanism. Its predictable response, consistent reliability, and incredible speed actually make the 3348 a lot of fun to use.

"Editing on the 3348 is unbelievably quick and easy. I can edit and re-edit without destroying an original take. And that leaves me an infinite number of options."

He bought it for creativity. "Sony's multitracks create an atmosphere where you can just let it all happen and have nothing get in the way. That really makes for better music and even better records."

He bought it for the sound. "The 3348 sounds fantastic. Everything I record sounds exactly the way it went in, no matter how long I work with the tape."

And he bought it because he wouldn't consider buying anything else. "I don't think there's another machine that even comes close to the 3348."

To learn why you should buy our digital multitracks, call the Sony Professional Audio Group at 1-800-635-SONY ext. 902.

Since it's the music that matters, the on-board sampler, internal track "ping-pong" and advance digital output let you be more creative.

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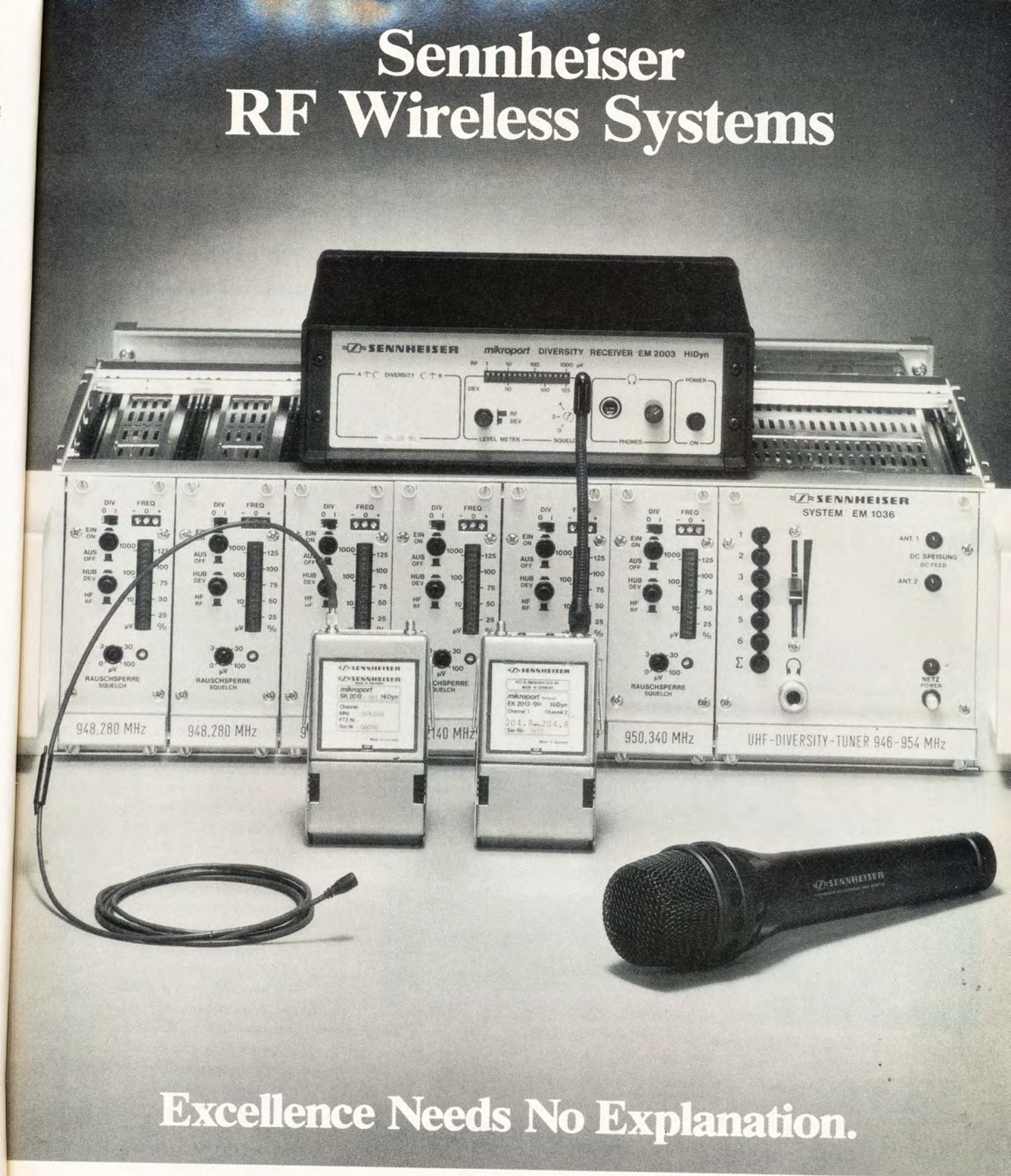

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The complexity of today's studio environment demands an operational flexibility not available in a single console, until now! The VECTOR 432 from Trident.

Equally comfortable in Music or Post Production and built to Broadcast standards, the VECTOR is truly the console of choice. All this and Trident sonics at an affordable price.

Examine our competition and then investigate the VECTOR. We are sure you will find your options are few.

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It's time to buy a world-class console. But until now, the two or three that you'd consider all carried price tags that you wouldn't.

Catch the M700, the console with unbelievable sound at a price you'll find hard to believe: About $70,000.*

When you're looking for a world-class console, your first consideration is, what does it sound like. And because the final instrument for testing sound quality is your own two ears, you've got to hear the M700. You'll then find out how well it compares to the consoles that defined "great sound."

Then get some hands-on experience. The M700 is designed around familiar industry standards with no

NOW YOU CAN GET UNBELIEVABLE SOUND AT A PRICE THAT SOUNDS UNBELIEVABLE.

surprises to slow you down. Everything is where it should be, from full parametric EQ to its 12 auxiliary sends, which makes operating speed another of the M700's best features.

You'll get superb routing flexibility, with 40 in-line monitors, 80 inputs, 32 subgroupings and quad outputs.

When you decide to move up to digital, to accompany your console, one option to consider is the DASH format DA800 24-track digital recorder with award-winning ZD circuitry. Currently available for $99,000,* it's destined to be the best-sounding 24-track around.

So before you invest in any console, you owe it to yourself to hear the M700. We think you'll agree that the only thing more unbelievable than the sound of the M700 & DA800 combination is its price tag.

*Manufacturer's suggested retail price. Actual price may vary from dealer to dealer.

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Spirit Live consoles, with a unique mono bus, come in three models: 8x3, 16x3 and 24x3. Spirit Studio consoles, with inline tape monitoring, come in two models: 16x8x2 and 24x8x2. For the price, you won't find a fuller array of professional features than those in the Spirit line. To add Spirit to your mix, visit your authorized Soundcraft dealer.

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Neodymium-Aligned Technology and Variable-D® Design are Combined to Create the New RE27N/D

Twenty years ago, Electro-Voice introduced the legendary RE20, which soon became an industry standard in broadcast production and recording. Today, the Variable-D design concept pioneered by the RE20 is still world class.

The new RE27N/D not only utilizes this time-proven design, but takes it one step further with the addition of EV's N/DYM® technology. Electro-Voice was the first audio manufacturer to harness the power of this rare-earth super magnet. N/DYM actually delivers four times the power of conventional magnets. The RE27N/D also offers three switchable filters, one high frequency and two low frequency. Due to the increased sensitivity provided by N/DYM, the switchable filters enable the selection of either a flat high-end response or a shelving emphasis above 4 kHz for enhanced vocal presence, and the option of two low-frequency rolloffs.

The net result: a microphone that is designed in the tradition of the RE20, but exhibits higher output and even wider frequency response, providing a high-performance version of the Variable-D design concept.

N/DYM and Variable-D are the ingredients of a perfect blend — the new RE27N/D.

For additional information, contact Ivan Schwartz of Electro-Voice at 616/695-6831.

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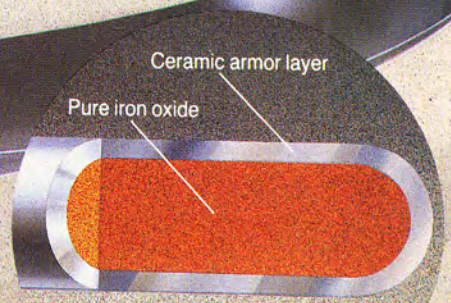

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HOW CERAMIC ARMOR WORKS ITS MAGIC

Because the ceramic armor layer is second only to diamond in hardness, overall particle strength is remarkably increased. And by adding this ceramic armor layer at the first stage of magnetic particle production, Maxell produces extremely strong needle-shaped particles free of deformation and breakage during processing. The ceramic layer also insures each particle's resistance to oxidation, and greatly improves the tape's surface durability.

PLUS

Our high-performance cross-linking binder system and extremely precise cassette mechanism, built to micron-level accuracy, assure stable tape travel during editing, repeated playbacks, and even in the severe environments of ENG and EFP. And a conductive back coating prevents static build-up which helps reduce dust and debris.

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In fact, Maxell Ceramic Armor Metal Tape is so advanced, you really have to see it for yourself to fully appreciate its unmatched performance and reliability. For an eye-opening demonstration, call your Maxell representative.

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NEW X-86E Editing and Master Recorder, *for razor cut-and-splice editing. Newly enhanced cueing system for greatly improved cueing by hand.*

150 studios, over 300 recorders and more than 10 years after the first PD format recorder was installed, and the Mitsubishi multichannels and 2-channels are still the most admired digital recorders around... Just a friendly reminder.

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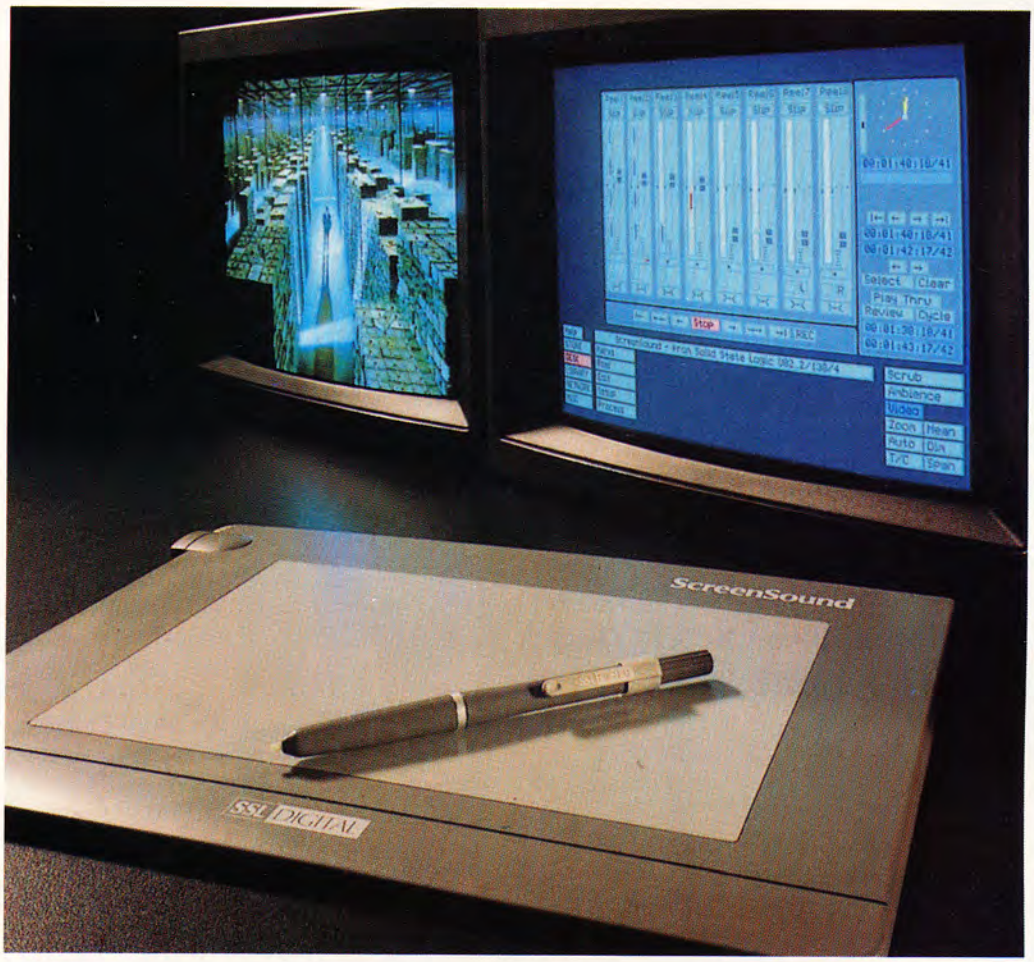


Post production facilities need to take advantage of the efficiency offered by today's technology. Speed and creative flexibility are essential to commercial success. Digital sound quality is no longer a luxury.

ScreenSound is a fully integrated audio for video editing suite. It combines digital audio storage and editing with machine control of multiple VTRs, Laserdisc or film reproducers. It also interfaces with Quantel's digital video editor, Harry.

Simple to learn and fast to use, a cordless pen, tablet and RGB monitor provide control of all ScreenSound functions.

Multiple sound reels enable music, dialogue and effects to be laid back to picture and synchronised to the exact video frame.

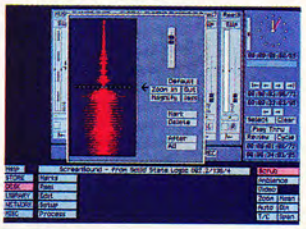
Edit, review, time offset, track slipping, cross fades and many other production techniques are available at the touch of a pen. Gain and stereo pan controls can be automated to timecode.

AES/EBU interfacing keeps digital audio transfers free of analogue distortions and losses, preserving the highest audio integrity through to the final format.

Above all, ScreenSound is a dedicated system - purpose-built to bring the advantages of hard disk sound manipulation to audio post production.

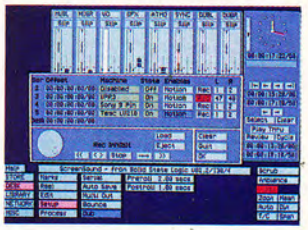
AUDIO STORE
The hard disk store of sound clips gives title and duration, in addition to powerful search and sort routines.

SCRUB EDITOR
Provides accurate edit marking and scrub of audio waveform.



OPTICAL LIBRARY
An off-line library of sound clips and effects can be compiled on a Write Once Read Many (WORM) optical disc.

MACHINE CONTROL
For control of multiple VTRs, laserdisc or film reproducers.



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UNIVERSITY OF LOWELL; Course/Program Title: Sound Recording Technology; **College of Music; Lowell, MA 01854; (508) 934-3850. Chief Administrator:** Dr. William Moylan. **Program:** The University of Lowell offers three degree programs in Sound Recording Technology: the Bachelor of Music degree with a major in Sound Recording Technology and minors in SRT for Electrical Engineering and Computer Science majors. The program's facilities include: 24-track studio (automated and digital), video post-production and 8-track studio, sound synthesis and MIDI studio, beginning mixing, sound synthesis and editing studio. The major program, Bachelor of Music in Sound Recording Technology, is offered through the College of Music. The program produces musically sophisticated and sensitive professionals with sufficient technical knowledge to excel in the present production industry and to easily keep pace with the changing technology. The program combines studies in physics, electrical engineering, computer science and calculus with traditional studies in music and at least nine courses in the art and technology of recording. The University of Lowell's interns have been placed "from Tanglewood to Hollywood."

UNIVERSITY OF MIAMI; Course/Program Title: Music Engineering; **School of Music; Coral Gables, FL 33124; (305) 284-2245. Chief Administrator:** Ken Pohlmann. **Program:** The Music Engineering program at the University of Miami offers a four-year Bachelor of Music Engineering degree, with a minor in electrical engineering, as well as a two-year Master of Science Audio Engineering degree. Courses in undergraduate curriculum include recording engineering, digital audio, acoustics and studio design, studio maintenance, video production, computer programming, circuit theory, music business, music theory, arranging and performance. The graduate curriculum includes study in advanced digital audio, video, psychoacoustics, electrical engineering and a research thesis. Only students of the highest caliber are considered for admission to these programs. The principle recording studio houses an automated Sony MXP-3036 console, Sony APR-24 and APR-5002 recorders, Macintosh with Digidesign, Audio Kinetics synchronization system, Sony 3/4" video recorders, a Synclavier system and other equipment. Our recent graduates enjoy the highest placement rate in the professional audio industry, and have engineered gold, platinum and Grammy-winning albums.

UNIVERSITY OF NEW HAVEN; Course/Program Title: BA/BS in Music & Sound Recording; **300 Orange Ave.; West Haven, CT 06516; (203) 932-7101. Chief Administrator:** Michael G. Kaloyanides. **Program:** The University of New Haven offers a Bachelor of Arts and a Bachelor of Science in Music and Sound Recording. Courses in the curriculum of both programs include 36-40 credits in Music history, theory, musicianship and performance, 38-43 credits in arts and sciences, and a minimum of 15 credits in sound recording methodology and techniques. The recording classes, which include Recording Fundamentals, Multitrack Recording I and II, and Recording Seminar I and II, cover such topics as acoustics, recording-related electronics, multitrack recording, equipment maintenance, sequencing, digital audio and MIDI. The Bachelor of Science program provides a stronger background in the science and technology of recording through courses in calculus, physics and electrical engineering. The new 24-track on-campus recording facility was designed to excel as both a teaching and professional recording environment and is equipped with a Tascam ATR80 24-track recorder, Allen & Heath consoles, UREI and JBL monitors and Crown power amps. Outboard gear includes products by E-mu, Alesis, Symetrix, Fostex, Yamaha, Roland, Valley People, BBE and DeltaLab. Microphones are by Sennheiser, AKG, Audio-Technica, Sony and Shure. Minors are available in Electrical Engineering, Communications, Computer Science, Management and Marketing.

UNIVERSITY OF NORTH ALABAMA; Course/Program Title: Bachelor of Arts/Science in Commercial Music; **Box 5040, University of North Alabama; Florence, AL 35632-0001; (205) 760-4361. Chief Administrator:** Dr. James K. Simpson. **Program:** General Studies: 44 to 55 semester hours. Music Core: Music Theory, 12 to 15 sem. hrs.; Music Literature & Music History, 9 sem. hrs.; Conducting, 2 sem. hrs.; Orchestration, 2 sem. hrs.; Musical Activities, 5 sem. hrs.; Class and/or Applied Music, 7 sem. hrs.; Music Electives, 4 sem. hrs. Prescribed Business Administration minor and supporting sources (24 semester hours): Accounting 291, 292 (6), Elementary Accounting, Business Law 280 (3), Business Law I, Management 330 (3), Principles of Management, Marketing 360 (3), Marketing 373 (3), Principles of Advertising, Math & Computer Science (6), Commercial Music (18 semester hours); Music Publishing (3), Record Company (3), Studio Techniques (3), Production (3), Commercial Music Practicum (3). Music Department is a member of the National Assoc. of Schools of Music. Survey of the Music Industry (3) is a new course we have added. Popular Songwriting (2) is an elective course.

UNIVERSITY OF NORTH CAROLINA-ASHEVILLE; Course/Program Title: Bachelor of Science in Music with Recording Arts; **UNCA Department of Music; Asheville, NC 28804-3299; (704) 251-6432. Chief Administrator:** Dr. Wayne J. Kirby. **Program:** Bachelor of Science in Music and Recording Arts or Bachelor of Arts in Music. Distinguished music faculty includes Dr. Robert Moog, the inventor of the Moog synthesizer.

—LISTING AND PHOTO/LOGO CONTINUED TOP OF NEXT COLUMN

Music with Recording Arts

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UNCA

University of North Carolina Asheville

UNIVERSITY OF NORTH CAROLINA-ASHEVILLE
Asheville, NC

The BS degree program is designed for aspiring musicians interested in both the creative and technological aspects of music recording and production. This program includes practical experience in on-campus facilities, which house a multitrack recording studio, computer-based electronic music/digital synthesis laboratory, digital editing lab and maintenance/repair lab. Studies include MIDI, SMPTE, digital recording, sound reinforcement, synthesis, sound sampling, multitrack recording, acoustics and studio performance. Electives include: composition, jazz improvisation, arranging, music business and other profession-oriented courses. Minors are available in computer science, management, communications and theater. Internships are available to qualified students. In-state tuition and fees for one semester, approximately $614; out-of-state, approximately $2,805. Limited enrollment by audition.

WILLIAM PATERSON COLLEGE OF NEW JERSEY; Course/Program Title: Music Department/Audio Recording; **Wayne, NJ 07470; (201) 595-2315. Chief Administrator:** Dr. Stephen Marcone.

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AUSTIN COMMUNITY COLLEGE; Course/Program Title: Commercial Music Management Program; **PO Box 140707; Austin, TX 78714; (512) 832-4806; (512) 832-4780. Chief Administrator:** David Jones.

CAPITAL UNIVERSITY CONSERVATORY OF MUSIC; Course/Program Title: Music Industry; **2199 E. Main St.; Columbus, OH 43209; (614) 236-6411. Chief Administrator:** Bob Breithaupt. **Program:** A Bachelor's degree (four-year program) with elective options in music merchandising and music media. Designed to provide undergraduates with a solid base of traditional and contemporary musical training. Music study is supplemented with studio recording techniques taught in conjunction with The Recording Workshop in Chillicothe, Ohio. This degree can be combined with a second major (business, communication, etc.) or a minor in one of the liberal arts areas.

CEDAR VALLEY COMMUNITY COLLEGE; Course/Program Title: Commercial Music Recording Technology; **3030 N. Dallas Ave.; Lancaster, TX 75134; (214) 372-8127. Chief Administrator:** Helen Spencer, Ph.D. **Program:** Commercial Music Recording Technology (two-year associate degree). This two-year program is designed to provide the technical and musical skills necessary in the field of recording technology. Musical skills include vocal, instrumental and MIDI-based, computer-driven synthesis. Technical skills include electronic and acoustical theory, multitrack recording, automated mixing, session planning, session procedure, digital recording and troubleshooting.

THE CLEVELAND INSTITUTE OF MUSIC; Course/Program Title: Audio Recording degree program; **11021 East Blvd.; Cleveland, OH 44106; (216) 791-5000. Chief Administrator:** Tom Knab, department head. **Program:** The Cleveland Institute of Music offers an intensive conservatory setting for learning audio/music production while pursuing a BM degree in Audio Recording. Courses cover audio system design and operation, digital audio, advanced microphone techniques, multitrack recording, signal processing, acoustics, maintenance, digital editing, audio-for-video and MIDI/synthesis. Internship, independent projects and four years professional experience in audio service round out the program. Classical music recording studies are conducted under the guidance of multiple Grammy winner Jack Renner of Telarc International. Acoustics studies are undertaken with Dr. Peter D'Antonio of RPG Diffusor Systems. The Institute offers excellent orchestras and top-quality musicians for collaboration. Musical and aural acuity as well as technical excellence are emphasized. Two well-equipped studios and limited enrollment allow for plenty of hands-on studio time and personalized instruction. Strong

—LISTING CONTINUED ON NEXT PAGE

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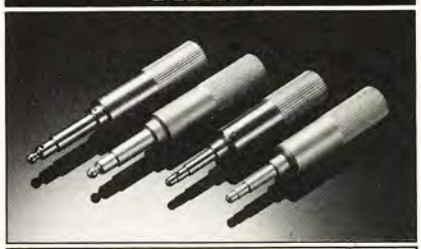

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Mix goes to the movies in September with a special look at the use of digital audio workstations in film sound work, and the powering of sound systems in the new "digital cinemas." Also, Iain Blair checks out jingle production, and Larry Oppenheimer puts the Lexicon 300 to the test.

Plus: interviews with engineer Ed Cherney and heavy metal producer Beau Hill—and how to buy a sound reinforcement system.

All in September. Only in *Mix*.

Ad Close: July 8
Materials Due: July 15

Jonnie Most seated at
Neve's VR72 Console with Flying Faders Automation
The Hit Factory, NYC, Studio A1

Neve ... when the mix is Most important.

"Clarity is really important to me...I often record and mix digitally and use every inch of the console. Headroom is a major concern when I mix.

"But the headroom on the VR allows for much more creativity and flexibility. Along with the signal-to-noise ratio, the VR's performance makes even the most complex mix stand out...

"The automation is very musical. You don't have to stop and think about how to use it. Flying Faders allows you to concentrate on the mix, *not* on the automation system."

Jonnie Most, Mixing Engineer— Representation: Richard Flanzer (212) 249-1999
Recent credits: Imana's "Over 3 Million Sold" (LP); Tiffany's "New Inside" (LP); Keith Sweat's "Make You Sweat"; Bendik's "Say No More" and "Night Train"

CT: (203) 744-6230 • NY: (212) 956-6464 • CA: (213) 461-6383 • TN: (615) 329-9584 • IL (312) 645-9889 • Ontario: (416) 365-3363

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