

Look Out, DAT—Here Comes the Mini Disc · Toots Thielemans

U.S. \$4.95 CANADA \$5.95 AUGUST 1991

MIX

**The Class of '91:
15 Hot New Rooms**

**Understanding
and Using
Test Equipment**



Sound Design for Broadway's
"Miss Saigon"

**Studio Design
and Acoustics Issue**

**Directory:
Facility Designers
and Suppliers**



1991

A LOOK AT SOME OF AMERICA'S HOTTEST NEW ROOMS

Right: Showplace Studios, Dover, N.J. Showplace is a collaboration between club owners/promoters Larry Gribler and Steve Shiff and engineer/producer Ben Elliott. Equipped with an Amek Mozart console, the studio opened in March 1991 and was designed by Horatio Malvino (designer of a Barcelona recording and post-production complex for use in the 1992 Olympics). Far right, Photomagnetic Sound Studios, Studio E, New York City. A rear-wall window lets the sun shine in on a Neve V Series console with Necam 96 automation. Design is by Jim Maher of Sound House Design; the room opened in March 1991.



Right: Music Nouveau, Hollywood, Calif. The staff of Music Nouveau must whistle while they work—they handle ads for every film done by Disney's movie companies. The facility, designed and installed by Vertigo Recording Services, opened in February 1991 and relies on an Amek Mozart console and Tannoy monitors. Far right, Digital Sound and Picture, Los Angeles, Calif. Equipped with a Euphonix CS II digitally controlled analog console, the John Ross-designed mixing room was completed in August 1990 and has Tannoy monitoring, two D.A.W.N. workstations and a Fairlight Series 3.



Right: Rumbo Recorders, Studio C, Canoga Park, Calif. Studio C began life as a lowly storage area, but with the help of owner Daryl Dragon and designer Greg Edwards, the room opened in August 1990 as a full-fledged studio. A 32-input Trident Series 80 shares space with an Otari MTR-90.

