

## JAMES NEWTON HOWARD & FRIENDS

### Rock Instrumentals for Synthesizers, Drums, and Percussion

Produced and Engineered by Bill Schnee

1. CAESAR (3:20)  
D. Paich (Hudmar Publishing Co.) ASCAP
2. GONE BUTTLEFISHIN' (4:08)  
J.N. Howard, D. Paich (Newton House Music/Hudmar Publishing Co.) ASCAP
3. SHE (2:26)  
S. Porcaro, D. Paich (Porcaro Music/Hudmar Publishing Co.) ASCAP
4. L'DADDY (2:56)  
D. Paich (Hudmar Publishing Co.) ASCAP
5. TANDOORI (1:10)  
J.N. Howard, Joe Porcaro, Jeff Porcaro, D. Paich (Newton House Music/Jocaro Music/Cowbella Music/Hudmar Music Publishing Co.) ASCAP
6. BOREALIS (0:44)  
J.N. Howard (Newton House Music) ASCAP
7. E-MINOR SHUFFLE (3:12)  
D. Paich (Hudmar Music Publishing Co.) ASCAP
7. SLIPPIN' AWAY II (2:50)  
D. Paich (Hudmar Music Publishing Co.) ASCAP
8. AMUSEUM (4:52)  
J.N. Howard, W.S. Howard (Newton House Music/Lavender Music) ASCAP



**Sheffield Lab**

*"Direct from the Masters"*

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## Performance Credits

James Newton Howard, synthesizers  
David Paich, synthesizers and grand piano  
Steve Porcaro, synthesizers  
Jeff Porcaro, drums  
Joe Porcaro, percussion

## Technical Information

This Sheffield Lab Compact Disc is manufactured from our live two-track digital master tape which was recorded simultaneously with the original direct disc performance. This Compact Disc offers a dramatic increase in transparency and phase linearity due to the exclusive use of our own custom electronics and microphones. Because this Compact Disc is manufactured from an original, live, two-track master tape, many generations of signal degradation from multi-track recorders and dub-downs are completely eliminated. This Sheffield Lab Compact Disc has all the unique musical excitement and energy that can only be found in live, unedited performance recordings.

## Production Credits

Produced and Engineered by Bill Schnee  
Assistant Engineer: Jack Puig  
Executive Producers: Doug Sax and Lincoln Mayorga

Recorded December 16, 17, 19, 1983  
Sheffield Lab Studios at MGM, Culver City, California  
Sheffield Lab Chief Engineer: Steve Haselton  
Engineering Technician: Tom Pessagno  
Keyboard Technician: Ed Simeone  
Album Coordinator: Linda Jones  
Refocillation Services: Andrew Teton  
Album Design: Richard C. Runyon Design, Julie Morris  
Cover Photos: William Hawkes  
Insert Photos: Kevin and Marilyn Brooks

Sheffield Lab wishes to thank YAMAHA for use of the DX7, DX9, and GS1 synthesizers which are featured on this album

Special thanks to: Doug Buttleman, Barnie Reed, Jeannette Rivera, Marina Vishanoff, Richard Pico, Bill Bauer, Larry Boden, Dick Doss, Rick Goldman, Fitzgerald Hartley Co., Paul Jameison, Mike Reese, Ron Lewter

David Paich, Steve Porcaro, and Jeff Porcaro appear courtesy of Columbia Records.

**M**y distrust of things new is the result of my experience—not merely my advancing age. Particularly in matters audio, I have found so many examples of the new and improved to be inferior to the old and obsolete that I am forced to remind myself, “Just because it’s new doesn’t mean it’s bad.” When Bill Schnee came to me in early January ’83 exclaiming that he had “something new” for Sheffield to record, I exhibited cautious enthusiasm—cautious because it was new, and enthusiastic because I know him to possess impeccable taste in music. “Yamaha has developed a new series of digital synthesizers and has commissioned James Newton Howard, David Paich, and Steve Porcaro to compose and demonstrate new music on these instruments at the N.A.M.M. convention in Anaheim.” “Just electronic instruments?” I squeaked. “No,” consoled Schnee, “they’re going to have Jeff Porcaro on drums and a percussionist.” “Anaheim?” I whimpered. “I’ll drive,” said Schnee.

As we approached Anaheim I started to think that this could be real good. I had met James nine years ago when he came to try a piano I had. He was unimpressed with the piano, but I was surely impressed with his playing. Since then his rise in our industry as musician, composer, arranger, and record producer has been swift and deserved. Many seek his talents, not the least being the group Toto. That group, formed of Hollywood studio musicians of which David, Steve, and Jeff are key members, has achieved great commercial and artistic success, and has proven that these prized artists are masters at creating music in the layered multi-track idiom. Twenty-four tracks to them are great for demos, but 48 tracks are the minimum necessary when you’re really getting serious. I was anxious to hear what they would produce under live conditions.

I was stunned. Schnee exulted, “This is new (that word again) and important music—it would make a great Sheffield Lab record.” I agreed. More than exciting and inventive, I was most of all bowled over by a special feel and propulsion that defied you to not move your body. It was agreed by all that a

Sheffield Lab record should be made of this music.

Actually getting these guys into the studio proved to be another matter. Their bodies are being fought over by record companies searching for producers; producers looking for that special musical touch for their artists; and artists seeking out hit tunes. Not only can’t you get them on the phone, you can’t even get their managers on the phone. A May recording date was set and later cancelled. “Got to get out our new Toto album.” “I can do it in July, but David will be in London.” “James will be tied up producing a new album.” Schnee pushed and shoved, “Sheffield has got to have a new album for the January ’84 CES in Las Vegas. The last possible moment that we can record and still make that deadline is December 16th.” “O.K.” comes the word through channels, “we’ll give you one weekend.” “Sax, you’re not even excited,” marvelled Schnee. “When they are all in the studio,” I snorted, “and I can lock the doors from the outside, then I’m going to be real excited.”

Now the phone calls started in a flurry, but this time they were trying to reach us—even their manager was calling. Bill met regularly with Steve Haselton, our chief engineer, outlining what he would need. Haselton sweated over our new 32 channel console, little realizing we would be using every inch of it.

The sessions started as planned, with everyone on time. David, James, and Steve were surrounded with DX 7’s and GS 1’s, Yamahas all. Jeff was armed with his usual drum set (all that he will ever need) and a bunch of extra drum heads. Father Joe Porcaro quietly unloaded boxes of percussion instruments and lent the whole project an air of serenity. A veritable jungle of cords finally got everyone patched into the console.

It should be pointed out that every sound you hear on this album is being produced by the synthesizers, with the exception of the percussion and drums. All of the various colors are pre-set on the synthesizer in the same manner that various stops can be set on a church organ. Schnee would have the task of learning the music, who was playing each line, and on which of his synthesizers

he was playing it. His face was grim as the session started in earnest. "Bring up that solo," I pleaded. Schnee looked down at the console in agony, and barked, "When I find out who is playing it, and which input it is on, you'll get it." I left the recording booth for the sanctity of the disc cutting room and didn't return until the record was over. Bill and his faithful engineering companion Jack Joseph Puig thanked me later for my absence.

One of the synthesizers developed amnesia in its pre-set box, and a replacement had to be found and programmed. AC cords mysteriously became unplugged, and occasional buzzes and wheezes would develop. Our serenity was going fast, but slowly things became refined and finalized. "More back beat," hollers David, "this song floats on the backbeat." Schnee looks pained. "I need more of that harmony figure," suggests James. Schnee nods. Mike Reese has the chore of putting this energy onto the disc and mumbles something about failing deodorant pads.

All of a sudden side one is done, it is on the disc, and everyone likes the playback. On to side two and rehearsal. Take one is for familiarization. After the second pass I know we have a record. I enter the control room, champagne in hand, and suggest we all go home. James looks at me with disdain, "It's not as good a feel as side one." Steve agrees, Jeff agrees. I fade back to the lathe room. One more pass, Mike gets it on the disc, everyone smiles and I get a pie in the face.

Although we've made twenty five direct to disc records, Lincoln and I both agree that we have never had a more competent or exciting group of musicians to work with. More than just sterling musicians, they are creative. This is their music, from their heads. Truly an L.A. effort, born and bred. New instruments making new sounds. New music, young musicians, reference standard feel, remarkable playing. Who says new ain't better?

—DOUG SAX



## Care and Handling

The performance of the Compact Disc is achieved with a unique combination of digital playback and laser optics. For the best results, you should apply the same care in storing and handling the Compact Disc as with conventional records. No further cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case directly after playing. Should the Compact Disc become soiled by fingerprints, dust or dirt, it can be wiped (always in a straight line, from center to edge) with a clean and lint-free, soft, dry cloth. No solvent or abrasive cleaner should ever be used on the disc.

## Sheffield Treasury Albums

The original direct disc editions of these albums sold hundreds of thousands of copies and have become collector's items. We are not able to produce any more direct disc editions, but offer these audiophile quality editions mastered from our own live two-track reference tapes recorded during the original direct disc performance.

- ST 200 **I'VE GOT THE MUSIC IN ME** **Thelma Houston and Pressure Cooker.** A blend of r&b and rock featuring vocalist Thelma Houston.
- ST 500 **DISCOVERED AGAIN** **Dave Grusin.** This recording of a jazz quintet features distinguished film and television composer-pianist Dave Grusin, with Lee Ritenour, Ron Carter, Larry Bunker and Harvey Mason.

## Sheffield Lab Direct Discs

In the direct disc process each side of the record is recorded live and without interruption as a "master lacquer disc" is cut. No tape recorder is used, thus creating a dramatic reduction in distortion as well as an equally dramatic increase in dynamic range, phase linearity and transparency. We have spent years designing our own recording chain, from cutting amplifiers to mixing consoles to the microphones themselves. Since pioneering the first modern direct disc in 1968, Sheffield Lab continues to produce the finest source of musical and sonic fidelity available today in a record album.

- LAB 1 **LINCOLN MAYORGA AND DISTINGUISHED COLLEAGUES VOLUME III** (Pop Instrumentals). GRAMMY NOMINATION for Engineering Excellence.
- LAB 3 **THE KING JAMES VERSION** **Harry James and His Big Band.** GRAMMY NOMINATION for Engineering Excellence.
- LAB 4 **BRAHMS Variations and Fugue on a Theme by Handel; CHOPIN Mazurka in A Minor.** Lincoln Mayorga, pianist.
- LAB 6 **COMIN' FROM A GOOD PLACE** **Harry James and His Big Band.** Winner of Audio Technica's FIRST PLACE AWARD FOR EXCELLENCE.
- LAB 7 **WAGNER: Excerpts from Die Walküre, Tristan und Isolde, Götterdämmerung, and Siegfried.** Erich Leinsdorf conducting the Los Angeles Philharmonic. GRAMMY NOMINATION for Engineering Excellence.
- LAB 8 **PROKOFIEV: Excerpts from the ballet, ROMEO AND JULIET.** Erich Leinsdorf conducting the Los Angeles Philharmonic.
- LAB 9 **CONFEDERATION** **Larry McNeely, Geoff Levin, Jack Skinner.** (Bluegrass vocals and instrumentals)
- LAB 10 **MICHAEL NEWMAN** **Classical Guitarist.** Bach, Albènz, Turina, Sainz de la Maza. The debut album of an extraordinary young guitarist.
- LAB 11 **STILL HARRY AFTER ALL THESE YEARS** **Harry James and His Big Band.** Winner of Audio Technica's FIRST PLACE AWARD FOR EXCELLENCE.
- LAB 12 **NEW BABY** **Don Randi and Quest** (Jazz sextet, instrumentals). GRAMMY NOMINATION for Engineering Excellence.
- LAB 13 **GROWING UP IN HOLLYWOOD TOWN** **Amanda McBroom and Lincoln Mayorga** (Pop vocals and instrumentals). GRAMMY NOMINATION for Engineering Excellence.
- LAB 14 **THE SHEFFIELD LAB DRUM RECORD** **Jim Keltner and Ron Tutt.** An extraordinary demonstration and test record. Each side features a drummer in a 7 minute improvisation of remarkable sonic and musical impact.

- LAB 15 **WEST OF OZ** Amanda McBroom and Lincoln Mayorga (Pop vocals and instrumentals).
- LAB 16 **ITALIAN PLEASURES** Michael Newman. Classical guitarist Michael Newman performing early Italian music, and including a guest appearance by the Sequoia String Quartet.
- LAB 17 **TOWER OF POWER DIRECT** Rock/R&B group featuring a six-man horn section.
- LAB 18 **STRAUSS AND DVOŘÁK** Arnold Steinhardt, violinist; Lincoln Mayorga, pianist. Richard Strauss' Sonata in E-Flat Major (Opus 18) and Dvořák's Romantic Pieces (Opus 75) are featured on this single stereo microphone recording.
- LAB 19 **SCHUBERT: Sonata in A Major for Piano, Jerome Rose, pianist.**
- LAB 20 **THE SHEFFIELD LAB TRACK RECORD.** This special record is designed for component testing and features rock and roll instrumental tracks. To allow the lathe engineer to cut for the greatest possible sonic impact, this album is 16 minutes long.
- LAB 21 **THE NAME IS MAKOWICZ (ma-kó-vitch).** This album features pianist/composer Adam Makowicz performing with a quintet, with guest saxophonist Phil Woods.
- LAB 22 **THE CHICAGO SYMPHONY WINDS** Mozart: **Serenade #11, in E-flat Major for Wind Octet, K.375.** Grieg: **Four Lyric Pieces.** Transcribed by Willard Elliot. A single-point stereo microphone with tube electronics was used to record this album.
- LAB 23 **JAMES NEWTON HOWARD AND FRIENDS.** High energy rock instrumentals composed for synthesizers, drums, and percussion featuring James Newton Howard, David Paich, Steve Porcaro, Jeff Porcaro and Joe Porcaro.
- LAB 24 **STRAVINSKY: The Firebird Suite (1910); DEBUSSY: Afternoon of a Faun.** Erich Leinsdorf conducting the Los Angeles Philharmonic. Recorded using a single-point stereo microphone.

The "TLP" series is manufactured from the original two-track analog tape masters.

- TLP 25 **THE MOSCOW SESSIONS** The Moscow Philharmonic. Lawrence Leighton Smith conducting works by Tchaikowsky and Glinka.
- TLP 26 **THE MOSCOW SESSIONS** The Moscow Philharmonic. Lawrence Leighton Smith conducting Shostakovich; Dmitri Kitayenko conducting works by Barber and Piston.
- TLP 27 **THE MOSCOW SESSIONS** The Moscow Philharmonic. Lawrence Leighton Smith conducting works by Shostakovich and Glazunov; Dmitri Kitayenko conducting works by Copland, Gershwin, Griffes and Ives.
- TLP 1000 **THE MOSCOW SESSIONS** A collector's set of the three Moscow Sessions albums.

## Sheffield Lab Compact Discs

- \*CD-S10 **THE MISSING LINK** Lincoln Mayorga and Distinguished Colleagues Vol. II. Instrumental arrangements of songs including "Blackbird," "Norwegian Wood," "Both Sides Now," "We've Only Just Begun," "Peace Train," "Limehouse Blues," "If" and four others.
- \*CD-2 **I'VE GOT THE MUSIC IN ME** Thelma Houston and Pressure Cooker. A blend of R&B and rock featuring vocalist Thelma Houston. Vocals include "I've Got The Music In Me," "To Know You Is To Love You," "Don't Misunderstand," "Got To Get You Into My Life," and four instrumentals. "There is enough bass energy and punchiness to satisfy any audiophile. . . The show piece is a fantastic rendition of 'I've Got The Music In Me' by Thelma Houston." —HIGH/PERFORMANCE REVIEW—GRAMMY NOMINATION for Engineering Excellence.
- \*CD-3 **THE KING JAMES VERSION** Harry James & His Big Band. GRAMMY NOMINATION for Engineering Excellence. This album features such standards as: "Cherokee," "Corner Pocket," "Sweet Georgia Brown," "Don't Be That Way," "Blues Stay Away," and four more. "The sound is all there—clear, effortless, sparkling, and with very wide dynamic range." —HIGH FIDELITY
- \*CD-5 **DISCOVERED AGAIN** Dave Grusin. This recording of a jazz quintet features distinguished film and television composer-pianist Dave Grusin. Songs include "A Child Is Born," "Baretta's Theme," "Sun Song," "Captain Bicardi," "Cripple Creek Break-Down," and four others. "This recording from Sheffield Lab is, quite simply, one of the finest records, technically and musically, I have ever heard." —THE SENSIBLE SOUND. GRAMMY NOMINATION for Engineering Excellence.
- \*CD-7/8 **WAGNER: Excerpts from Die Walküre, Tristan und Isolde, Götterdämmerung, and Siegfried.** Erich Leinsdorf conducting the Los Angeles Philharmonic. GRAMMY NOMINATION for Engineering Excellence. "The recording is uniformly excellent: percussion, brass, strings and woodwinds are superb." —STEREO
- PROKOFIEV: Excerpts from the ballet, ROMEO AND JULIET.** Erich Leinsdorf conducting the Los Angeles Philharmonic. "Simply stupendous, with staggering dynamic range. This is an absolute must addition to every record collector's library." —STEREOPHILE

- \*CD-13 **GROWING UP IN HOLLYWOOD TOWN** Amanda McBroom & Lincoln Mayorga (pop vocals and instrumentals). Included are "The Rose," "Portrait," "Dusk," "Growing Up In Hollywood Town," and "Amanda," as well as four instrumentals. "This production offers stunning technical merits... it is a striking and complete artistic success." —BILLBOARD GRAMMY NOMINATION for Engineering Excellence.
- \*CD-14/20 **THE SHEFFIELD TRACK RECORD** and **THE SHEFFIELD DRUM RECORD**. These albums, combined on one Compact Disc, were recorded for the maximum sonic impact as a component testing and evaluation tool. The Sheffield Track Record has "...Unstrained, crystalline clarity... incredible gut-shaking impacts... the sound is beyond belief!" —THE SENSIBLE SOUND. "The sonic fidelity of the Sheffield Drum Record is enthralling." —INTERNATIONAL AUDIO REVIEW.
- †CD-15 **WEST OF OZ** Amanda McBroom & Lincoln Mayorga (pop vocals and instrumentals). Songs include "Dorothy," "My Father Always Promised," "Reynosa," "I'm Not Gonna Say I'm Sorry," "Gossamer," "Only With You," "Happy Ending," and three instrumentals. "McBroom's singing is a joy for listeners... The scoring, arranging, playing, microphoning and mixing are some of the finest heard anywhere... For talent that sparkles and production to match—this is definitely the place." —BILLBOARD
- †CD-17 **TOWER OF POWER DIRECT** Rock/R&B group featuring a blazing six-man horn section. This album includes "You Know It," "You're Gonna Need Me," "Squib Cakes," "That's Why I Sing," "What Is Hip," and "Never Let Go of Love." "Tower of Power's strength is their great playing... the sound on this record is exceptional." —AUDIO
- †CD-21 **THE NAME IS MAKOWICZ (ma-kó-vitch)** Adam Makowicz. This album features pianist/composer Adam Makowicz performing with a quintet, with guest saxophonist Phil Woods. Songs include "Pearl Grey," "Past Tense," "You Do Something To Me," "Moon-dust," and four others. "Five Stars!... One of the finest jazz recordings I've ever heard." —DICK SINNOT/GANNET SYNDICATE
- †CD-23 **JAMES NEWTON HOWARD & FRIENDS**. This album of high energy rock instrumentals composed for synthesizers, drums and percussion features James Newton Howard, David Paich, Steve Porcaro, Jeff Porcaro and Joe Porcaro. Songs include "Caesar," "Gone Buttlesfishin'," "L'Daddy," "Amuseum," and three others. "Best sounding record (and CD!)? Probably Sheffield Lab's 'James Newton Howard & Friends.' Great playing—alive, daring, powerful—aided by a superbly clean and dynamic recording." —JIMMY HUGHES/Hi-Fi ANSWERS

- \*CD-24 **STRAVINSKY: The Firebird Suite (1910)**. **DEBUSSY: Afternoon of a Faun**. Erich Leinsdorf conducting the Los Angeles Philharmonic. This recording features the expanded orchestration of the original Firebird Suite, complete with the finale. "There is a marvelous spatial sense and an awe-inspiring sense of dynamic power. One of the very best orchestral records I have ever heard." —Hi Fi NEWS & RECORD REVIEW
- †CD-25 **THE MOSCOW SESSIONS** The Moscow Philharmonic. GLINKA: Russlan and Ludmilla, TSCHAIKOWSKY: Symphony No. 5 in E Minor, conducted by Lawrence Leighton Smith. Recorded in Moscow in 1986, presenting the first recording of an American conductor leading a Soviet orchestra.
- †CD-26 **THE MOSCOW SESSIONS** The Moscow Philharmonic. SHOSTAKOVICH: Symphony No. 1; conducted by Lawrence Leighton Smith. PISTON: The Incredible Flutist, BARBER: First Essay for Orchestra; conducted by Dmitri Kitayenko. Recorded in Moscow in 1986, presenting the first recording of an American conductor leading a Soviet orchestra, and the first recording by a Soviet orchestra of American music.
- †CD-27 **THE MOSCOW SESSIONS** The Moscow Philharmonic. SHOSTAKOVICH: Festive Overture, GLAZUNOV: Valse de Concert in D; conducted by Lawrence Leighton Smith. COPLAND: Appalachian Spring, GERSHWIN: Lullaby (for string quartet), GRIFFES: The White Peacock, IVES: The Unanswered Question; conducted by Dmitri Kitayenko. Recorded in Moscow in 1986, presenting the first recording of an American conductor leading a Soviet orchestra, and the first recording by a Soviet orchestra of American music.
- †CD-1000 **THE MOSCOW SESSIONS** A collector's set of the three Moscow Sessions Compact Discs.
- †CD-KODO **KODO: Heartbeat Drummers of Japan** This recording features the world renowned KODO drummers playing a variety of wooden drums, including the massive 700 pound o-daiko drum, in addition to other traditional Japanese wind and string instruments. A single-point stereo microphone was used for this recording. "Definitely for those of you who enjoy feeling rather than hearing your music... your inner organs will vibrate right along with the rest of your body." —LUCKY CLARK/NEW ENGLAND NEWS SYNDICATE
- CD-CRM **CRÈME DE LA CRÈME** This compilation disc contains songs selected from ten of Sheffield Lab's contemporary music Compact Discs.

\* Made from the analog master tape

† Made from the digital master tape

Check with your dealer for the latest listing of Sheffield Lab Direct Discs & Compact Discs.