



# LEGACY BUSINESS REGISTRY EXECUTIVE SUMMARY

**HEARING DATE: DECEMBER 1, 2021**

*Filing Date:* November 2, 2021  
*Case No.:* **2021-011278LBR**  
*Business Name:* Hyde Street Studios  
*Business Address:* 245 Hyde Street  
*Zoning:* RC-4 (Residential- Commercial, High Density) Zoning District  
80-T Height and Bulk District  
*Block/Lot:* 0336/020  
*Applicant:* Jack Kertzman  
245 Hyde Street  
*Nominated By:* Supervisor Matt Haney  
*Located In:* District 6  
*Staff Contact:* Gretel Gunther – 628-652-7607  
[gretel.gunther@sfgov.org](mailto:gretel.gunther@sfgov.org)

**Recommendation:** Adopt a Resolution to Recommend Approval

## Business Description

Hyde Street Studios is a musical recording studio opened by Michael Ward at 245 Hyde Street in March of 1980. Hyde Street Studios is the successor to renowned recording studio Wally Heider Recording, which occupied the facility from 1969 to 1980 and is known for producing the “San Francisco Sound” through artists such as Grateful Dead, Jefferson Airplane, Santana, and Creedence Clearwater Revival, to name a few. Hyde Street Studios carries on the legacy of Wally Heider Recording and is the longest running multi-room recording studio still operating in the Bay Area. Hyde Street Studios offers professional music and other audio recording and mixing services in its historic and acoustic engineer-designed studios. Hyde Street Studios has been continuously owned by Michael Ward since 1980.

Hyde Street Studios first opened in 1980 in the Tenderloin neighborhood at 245 Hyde Street, where it has remained to this day. Located in the historic Art Deco style Film Exchange Building, the facility was originally designed by Wally Heider to optimize the building for recording. The studio rooms were designed by famed

studio architects to create technically accurate and clear recordings. Further, the studios were designed to maximize sound isolation, with several of the individual studios having a floating floor and a “room within a room” layout to prevent any outside noise. The studios have subsequently been updated to meet modern music-producing needs, with each studio outfitted with the latest and most advanced recoding equipment. One of the studios, Studio A, possesses a reconditioned Neve 8038 console, which is considered one of the best pieces of recording equipment created by the famed audio engineer Rupert Neve. Other specialty equipment in the facility includes an echo chamber and reverb plate to create natural reverb, a rarity in recording studios today.

Hyde Street Studios’ clients are primarily Bay Area independent artists and groups, including, but not limited to, the San Francisco Symphony Chorus and the Gay Men’s Chorus, although the studios have also served big names in the punk, rock, and hip-hop genres since 1980, such as the Dead Kennedys, Green Day, and Tupac Shakur, all of whom have recorded albums at the studios. Other internationally known artists including Kanye West, Earth Wind and Fire, Kesha, Ellie Goulding and OneRepublic, also have recorded in some capacity at Hyde Street Studios. Regardless of its notable reputation, Hyde Street Studios has a professional and experienced staff of engineers and producers to create the best audio for any type of project, including for other non-musical recordings such as voice-overs, advertisements, podcasts, audiobooks.

Hyde Street Studios continues to give back to the communities it serves, particularly the Tenderloin neighborhood of San Francisco and the Bay Area’s local and independent musician community. Hyde Street Studios has continuously offered affordable prices for its high-level recording, producing, and mixing services at an hourly rate, in order to remain accessible to independent musicians in the Bay Area. Hyde Street Studios, in addition to remaining committed to affordability for all musicians, has also donated its space for use by local organizations including City Hope Community Center and Outward Bound California.

The business’s primary location at 245 Hyde Street is a Category A (Historic Resource Present) structure on the west side of Hyde Street between Eddy and Turk Streets in the Tenderloin neighborhood. It is within an RC-4 (Residential- Commercial, High Density) Zoning District and an 80-T Height and Bulk District. It is also located within the North of Market Residential 1 Special Use District and a Fringe Financial Services Restricted Use District. 245 Hyde Street is also within the Tenderloin Community Benefit District.

## Staff Analysis

### Review Criteria

1. *When was business founded?*

The business was founded in 1980.

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes. Hyde Street Studios qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

a. Hyde Street Studios has operated continuously in San Francisco for 41 years.

- b. Hyde Street Studios has contributed to the history and identity of the Tenderloin neighborhood and San Francisco.
- c. Hyde Street Studios is committed to maintaining the physical features and traditions that define the organization.

3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Yes. The business is associated with the San Francisco Counterculture music scene.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

Yes. Hyde Street Studios, the successor to Wally Heider Recording, is associated with the Counterculture movement of the San Francisco. Hyde Street Studios is also located within the National Register and California Register Uptown Tenderloin Historic District. The National Register of Historic Places nomination for the Uptown Tenderloin Historic District describes the historic district area as a largely intact, visually consistent, inner-city high-density residential area constructed during the years between the earthquake and fire of 1906 and the Great Depression. The district is formed around its predominant building type: a 3- to 7- story, multi-unit apartment, hotel, or apartment-hotel constructed of brick or reinforced concrete. In addition, there are a few building types that are not directly related to the residential neighborhood. While not necessarily related to residential life, the union halls (for example, those serving waitresses and musicians) and the film exchanges are related to the overlay of entertainment businesses in around the neighborhood. The business's primary location, the building located at 245 Hyde Street, is a Category A (Historic Resource Present) building built between 1930-1931 and designed in the Art Deco style. 245 Hyde Street was included in the Upper Tenderloin Historic Survey (2009). The subject property was also included in the Foundation For San Francisco Architectural Heritage Historic Survey (1978), where it received a survey rating of "B" (major importance). It was also included in the 1976 DCP (Department of City Planning) Historic Survey.

5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

Yes. The business' primary location, located at 245 Hyde Street in the Film Exchange Building, is in a two-story reinforced-concrete Category A (Historic Resource Present) building. The Film Exchange Building is a contributing resource to the National Register and California Register Uptown Tenderloin Historic District.

6. *Is the business mentioned in a local historic context statement?*

No, not as of the date of this Executive Summary. The subject property, however, is included in the Citywide Historic Context Statement for LGBTQ History in San Francisco (2015) for its association with the Tenderloin Clinic at 251 Hyde Street, which was within the Film Exchange Building.

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. There have been several books and many articles that reference, or are about, Hyde Street Studios. Hyde Street Studios has been covered extensively in recording industry trade magazines including in *Mix*, *TapeOp*, *ProSound News*, and *REP*. Hyde Street Studios has also been featured in multiple books including *If These Halls Could Talk* by Heather Johnson (2006) and *A Vintage Odyssey*, an audio book by Dan Alexander (2011) and multiple articles including in *KQED*.

## Physical Features or Traditions that Define the Business

Location(s) associated with the business:

Current Locations:

- 245 Hyde Street (1980 – Present)

### Recommended by Applicant

- Music recording and mixing studio.
- Individual recording studios designed by well-known acoustic engineers and studio architects.
- Professional staff of music and audio producers and engineers.
- High quality and specialty recording and mixing equipment (including, but not limited to, Pro Tools, the Neve 8038 console, and an in-studio echo chamber and reverb plate).
- Recording services for non-music audio (including, but not limited to, voice-overs, advertisements, podcasts, audiobooks).

### Additional Recommended by Staff

- Engagement with the Bay Area independent musical artist and Tenderloin neighborhood communities.

## Basis for Recommendation

The Department recommends the Historic Preservation Commission adopt a resolution recommending the business listed above be adopted by the Small Business Commission to the Legacy Business Registry.

### ATTACHMENTS

Draft Resolution

Legacy Business Registry Application:

- Application Review Sheet
- Section 1 – Business / Applicant Information
- Section 2 – Business Location(s)
- Section 3 – Disclosure Statement
- Section 4 – Written Historical Narrative
  - Criterion 1 – History and Description of Business
  - Criterion 2 – Contribution to Local History
  - Criterion 3 – Business Characteristics
- Contextual Photographs and Background Documentation



# HISTORIC PRESERVATION COMMISSION DRAFT RESOLUTION NO. ###

**HEARING DATE: DECEMBER 1, 2021**

*Case No.:* **2021-011278LBR**  
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*Zoning:* RC-4 (Residential- Commercial, High Density) Zoning District  
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*Located In:* District 6  
*Staff Contact:* Gretel Gunther – 628-652-7607  
[gretel.gunther@sfgov.org](mailto:gretel.gunther@sfgov.org)

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR HYDE STREET STUDIOS CURRENTLY LOCATED AT 245 HYDE STREET, BLOCK/LOT 0336/020.

**WHEREAS**, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

**WHEREAS**, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

**WHEREAS**, the subject business has contributed to the City's history and identity; and

**WHEREAS**, the subject business is committed to maintaining the traditions that define the business; and

**WHEREAS**, at a duly noticed public hearing held on December 1, 2021, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE, BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Hyde Street Studios qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby recommends** safeguarding of the below listed physical features and traditions for Hyde Street Studios.

*Location(s):*

Current Locations:

- 245 Hyde Street (1980 – Present)

*Physical Features or Traditions that Define the Business:*

- Music recording and mixing studio.
- Individual recording studios designed by well-known acoustic engineers and studio architects.
- Professional staff of music and audio producers and engineers.
- High quality and specialty recording and mixing equipment (including, but not limited to, Pro Tools, the Neve 8038 console, and an in-studio echo chamber and reverb plate).
- Recording services for non-music audio (including, but not limited to, voice-overs, advertisements, podcasts, audiobooks).
- Engagement with the Bay Area independent musical artist and Tenderloin neighborhood communities.

BE IT FURTHER RESOLVED that the Historic Preservation Commission's findings and recommendations are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file to the Office of Small Business December 1, 2021

Jonas P. Ionin  
*Commission Secretary*

AYES:

NOES:

ABSENT:

RECUSE:

ADOPTED: December 1, 2021



# Legacy Business Registry

# Application Review Sheet

*Application No.:* LBR-2021-22-009  
*Business Name:* Hyde Street Studios  
*Business Address:* 245 Hyde Street  
*District:* District 6  
*Applicant:* Jack Kertzman, Studio Manager  
*Nomination Letter Date:* November 2, 2021  
*Nominated By:* Supervisor Matt Haney

**CRITERION 1:** Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?

Yes  No

245 Hyde Street from 1980 to Present (41 years)

**CRITERION 2:** Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?

Yes  No

**CRITERION 3:** Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?

Yes  No

**NOTES:** N/A

**DELIVERY DATE TO HPC:** November 3, 2021

Richard Kurylo  
Program Manager, Legacy Business Program

## Legacy Business Program

Office of Small Business  
City Hall Room 140  
1 Dr. Carlton B. Goodlett Place  
San Francisco, CA 94102  
(415) 554-6680  
legacybusiness@sfgov.org  
[www.legacybusiness.org](http://www.legacybusiness.org)







**MATT HANEY**

November 2, 2021

Regina Dick-Endrizzi, Director  
San Francisco Small Business Commission  
1 Dr. Carlton B. Goodlett Place, Room 110

Dear Director Dick-Endrizzi,

I am honored to nominate Hyde Street Studios, a forty-one year old Recording Studio in San Francisco's Tenderloin neighborhood.

In the 1980s and 1990s, Hyde Street Studios was a hub for the emergence of the punk and hip-hop scenes, producing pivotal records by Dead Kennedys, Green Day, Tupac, Digital Underground, and others. During that time, and in the years since, it has continued to service more traditional genres such as rock, world music, and jazz artists such as Chris Isaak, Train, Tower of Power, Zakir Hussein, and Pharaoh Sanders. Throughout its history, Hyde Street Studios has remained a top destination for major touring recording artists, including Kanye West, Earth Wind and Fire, Kesha, Ellie Goulding and OneRepublic.

Hyde Street Studios and its predecessor Wally Heider Recording have been producing music on a daily basis for 52 years and running, a feat rarely achieved in the recording industry.

Hyde Street Studios is a unique part of the San Francisco landscape and a wonderful success story, well deserving of the distinction and honor of Legacy Business status.

Please contact William Ward and Jack Kertzman, 415-331-8934, [info@hydestreet.com](mailto:info@hydestreet.com), to inform them of their nomination.

Thank you for your consideration,

Matt Haney

A handwritten signature in blue ink, appearing to read "Matt Haney".

## Section One:

### Business / Applicant Information.

Please provide the following information:

- The name, mailing address and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

<b>NAME OF BUSINESS:</b>	
Hyde Street Studios	
<b>BUSINESS OWNER(S)</b> (Identify the person(s) with the highest ownership stake in the business):	
William Michael Ward	
<b>CURRENT BUSINESS ADDRESS:</b>	<b>TELEPHONE NUMBER:</b>
245 Hyde St. San Francisco, CA 94102	415-441-8934
	<b>EMAIL ADDRESS:</b>
	info@hydestreet.com
<b>MAILING ADDRESS – STREET ADDRESS:</b>	<b>MAILING ADDRESS – CITY AND STATE:</b>
<input checked="" type="checkbox"/> Same as Business Address	
	<b>MAILING ADDRESS – ZIP CODE:</b>
<b>WEBSITE ADDRESS:</b>	
www.hydestreet.com	
<b>FACEBOOK PAGE:</b>	
www.facebook.com/hydestreetstudios	
<b>TWITTER NAME:</b>	
@hydeststudios	
<b>APPLICANT'S NAME:</b>	<b>APPLICANT'S TELEPHONE NUMBER:</b>
Jack Kertzman	415-441-8934
<b>APPLICANT'S TITLE:</b>	<b>APPLICANT'S EMAIL ADDRESS:</b>
Studio Manager	info@hydestreet.com
<b>SAN FRANCISCO BUSINESS ACCOUNT NUMBER:</b>	
0141356	
<b>SECRETARY OF STATE ENTITY NUMBER (If applicable):</b>	

## Section Two:

### Business Location(s).

List the business address of the original San Francisco location, the start date of business and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS	ZIP CODE	START DATE OF BUSINESS
245 Hyde St. San Francisco, CA	94102	March 15, 1980
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATION	
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	3/15/1980-Present	

OTHER ADDRESSES (If applicable)	ZIP CODE	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (If applicable)	ZIP CODE	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (If applicable)	ZIP CODE	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (If applicable)	ZIP CODE	DATES OF OPERATION
		Start:
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OTHER ADDRESSES (If applicable)	ZIP CODE	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (If applicable)	ZIP CODE	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (If applicable)	ZIP CODE	DATES OF OPERATION
		Start:
		End:

## Section Three:

### Disclosure Statement.

#### San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified. A business deemed not current with all San Francisco taxes, business registration and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for grants through the Legacy Business Program.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

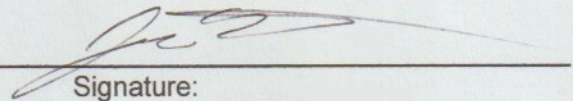
Jack Kertzman

6/9/2021

Name (Print):

Date:

Signature:



## **HYDE STREET STUDIOS**

### **Section 4: Written Historical Narrative**

#### **CRITERION 1**

**a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.**

Hyde Street Studios located at 245 Hyde Street in the Tenderloin was founded in 1980.

Predating Hyde Street Studios at its present location was Wally Heider Recording, which opened its doors at 245 Hyde Street in 1969. During these early years, the studio produced many monumental recordings by groups such as the Grateful Dead, Jefferson Airplane, CSNY, Santana, Creedence Clearwater Revival, and many others. San Francisco in that era was truly a special place and time in music history, and studio stories from the late 1960s to the early 1970s could fill volumes.

In 1980, Michael Ward and partners Tom Sharples and Dan Alexander took over the facility formerly occupied by Wally Heider Recording and started Hyde Street Studios.

In the 1980s and 1990s, Hyde Street Studios was a hub for the emergence of the punk and hip-hop scenes, producing pivotal records by Dead Kennedys, Green Day, Tupac, Digital Underground, and others. During that time, and in the years since, it has continued to service more traditional genres such as rock, world music, and jazz artists such as Chris Isaak, Train, Tower of Power, Zakir Hussein, and Pharaoh Sanders. Throughout its history, Hyde Street Studios has remained a top destination for major touring recording artists, including Kanye West, Earth Wind and Fire, Kesha, Ellie Goulding and OneRepublic.

Hyde Street Studios and its predecessor Wally Heider Recording have been producing music on a daily basis for 52 years and running, a feat rarely achieved in the recording industry.

**b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?**

Not applicable. Hyde Street Studios didn't close for very long after the Loma Prieta Earthquake in 1989, as there was no earthquake damage. The business did shut down completely during the coronavirus pandemic starting early/mid-March 2020, but was able to reopen for some work in June 2020 with film production and other media businesses.

**c. Is the business a family-owned business? If so, give the generational history of the business.**

The business is not a “family-owned business,” defined here as any business in which two or more family members are involved and the majority of ownership or control lies within a family.

**d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.**

Michael Ward founded Hyde Street Studios with partners Tom Sharples and Dan Alexander. Eventually, Sharples and Alexander left the business and Michael Ward has been the sole owner since 1984.

The ownership history of Hyde Street Studios is as follows:

1980 to 1984:	Michael Ward, Tom Sharples, and Dan Alexander
1984 to Present:	Michael Ward

Tom Sharples left about 6 months before the partnership was officially dissolved, both events occurring during 1984.

**e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

Documentation of the existence of the business verifying it has been in operation for 30+ years is provided in this Legacy Business Registry application.

**f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.**

The historic resource status of the building at 245 Hyde Street is classified by the Planning Department as Category A, Historic Resource Present, with regard to the California Environmental Quality Act.

The 1930-1931 property was surveyed in 1976, 1978, and 2009 and determined to be of major importance both architecturally and because it housed the Tenderloin Clinic, a support organization for the LGBT community, at 251 Hyde Street.

The studios are recognized by the Uptown Tenderloin Museum as an historic site. A sidewalk plaque was installed outside the business in 2012. In May 2009, Michael Ward donated his business records and booking calendars to the Rock & Roll Hall of Fame. The Rock & Roll Hall of Fame asserts that the records “document the inner workings of a prominent recording studio and provide a behind-the-scenes look at an integral part of the music business.”

## CRITERION 2

### **a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.**

The “San Francisco Sound” is often used to describe popular rock music that came out of the Bay Area in the late 1960s and early to mid-1970s, and Hyde Street Studios, and Wally Heider Recording before it, was the site where many, if not most, of the seminal records that defined the “San Francisco Sound” were recorded. These include hits by Grateful Dead, Santana, Jefferson Airplane/Starship, and Creedence Clearwater Revival. Through the 1980s and 1990s, Hyde Street Studios provided recording space for artists emerging in the punk and hip-hop scenes as well as the still-flourishing rock and jazz communities. Strong connections with the wider artistic spectrum in the Bay Area have included numerous cast recordings for Lines Ballet, San Francisco Symphony Chorus, Gay Men’s Chorus, and Kronos Quartet. Today, Hyde Street Studios houses a community made up of independent local artists, producers, and engineers. Currently, roughly 80% of Hyde Street Studios’ business comes from local Bay Area artists.

### **b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?**

Wally Heider Recording and Hyde Street Studios have contributed to the legacy of recorded music, providing artists with the space and equipment needed to record for decades. The Grateful Dead recorded their hit album *American Beauty* there. Creedence Clearwater Revival recorded all but one of their albums at the Hyde Street facility, and Crosby, Stills, Nash and Young recorded their monumental album *Deja Vu* there as well. Significant records by a wide range of artists such as Tupac Shakur, Joe Satriani, Chris Isaak, Train, and Green Day have also been recorded at Hyde Street Studios.

### **c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?**

Historical references of Hyde Street Studios include the following:

- Book: *If These Halls Could Talk* by Heather Johnson (2006)
- Book: *Audio: A Vintage Odyssey* by Dan Alexander (2021)
- Article: *How One Tenderloin Recording Studio Shaped the 'San Francisco Sound'* by Emma Silvers (2016)
- Article: *Hyde Street Studios: The Tenderloin's Place In Rock 'n' Roll History* by Rob Goskowski (2015)
- Many articles and mentions in recording industry trade magazines such as *Mix*, *TapeOp*, *ProSound News*, *REP*, etc.
- A historic report was prepared in 2007 by architecture firm Page & Turnbull, Inc.

**d. Is the business associated with a significant or historical person?**

Hyde Street Studios and its predecessor Wally Heider Recording are associated with numerous famous artists who have found both commercial and critical success. Jerry Garcia of the Grateful Dead said in a 1972 Danish television interview, "I hang out a lot at Wally Heider's. It's where all the San Francisco musicians record. For example, the Grateful Dead would be recording, say, in Studio A at Wally Heider's, and upstairs in Studio C would be the Jefferson Airplane recording, and back in Studio D would be David Crosby and Graham Nash, and so, like in the course of an evening, you know, just wandering around and visiting friends, you know, I would end up playing on several tracks."

Other notable musicians that spent considerable time in the studio include Carlos Santana; Herbie Hancock; Green Day; Creedence Clearwater Revival; Crosby, Stills, Nash and Young; Dead Kennedys; Tupac Shakur; Train; Cake; Chris Isaac; The Jefferson Airplane; Chuck Prophet; and many more.

**e. How does the business demonstrate its commitment to the community?**

Hyde Street Studios offers clients a professional recording experience at an affordable price when compared to competitors. Considering the history, design, staff, and equipment at Hyde Street Studios, the studio could charge a premium and cater only to the major label artists traveling through San Francisco. Similarly-equipped studios in Los Angeles regularly charge up to three times its rates. Instead, Hyde Street Studios offers a reasonable hourly rate so more local artists can utilize the space and continue to contribute to San Francisco's musical legacy. When possible, Hyde Street Studios has donated studio time to worthy local causes, like the City Hope Community Center, and Outward Bound California.

**f. Provide a description of the community the business serves.**

Hyde Street Studios primarily serves the Bay Area music scene. Bay Area artists generally have less funding and record label support than those in Los Angeles or New York, contributing to a more blue-collar attitude in the Bay Area music scene. Although there may be fewer working musicians in San Francisco than in the past, the music scene is more vital now than ever.

**g. Is the business associated with a culturally significant building/structure/site/object/interior?**

Hyde Street Studios' building was built in 1930-1931 and had previously been used by 20th Century Fox for film screenings, offices, distribution, and storage. In 1969, Wally Heider initiated the construction of studios within the building, designed specifically to optimize the space for recording. The architecture of the studio rooms was designed by famed studio architects to create technically accurate recordings. Wally Heider utilized an architectural acoustic design by the renowned Bill Putnam for Studio D. Other designs were contributed by the well-known acoustical engineer George Augsburger. The studios are extremely well



isolated, as is necessary for quality recording, so that no outside noise can be heard from inside the studio and vice versa. Studios A, B, C, D, and E utilize floating floor and “room within a room” design concepts as well as soffits for far-field studio monitors, double-paned extra thick studio windows, diffusers, and sound absorption panels. The building and its associated units were designated as architecturally significant by the City and County of San Francisco.

**h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?**

The Bay Area recording community has, over the past few decades, experienced a significant reduction in size and influence, which has corresponded with the confusion and disarray in the music business as a whole. This is related to the inability to monetize distribution in the era of the modern internet. The major record labels have shrunk their artist rosters, and most of their recording projects have moved away from San Francisco to Los Angeles, Nashville, and New York, forcing studios around the Bay Area to close their doors and cease operations. Famous studios like Fantasy Studios and The Record Plant have already closed, leaving Hyde Street Studios as the longest running multi-room recording studio still operating in the Bay Area. The sale, shut down, or relocation of Hyde Street Studios would further cripple the Bay Area recording community and strip San Francisco of one its most cherished historical businesses.

**CRITERION 3**

**a. Describe the business and the essential features that define its character.**

Hyde Street Studios offers premium recording and mixing services with high quality equipment and proven studio rooms with a friendly, knowledgeable, and experienced staff at a reasonable price. The Neve 8038 console in Studio A was designed by Rupert Neve, widely considered the premier architect of recording consoles in the world, and seen by many as the sonic pinnacle of his engineering career. The board has been completely reconditioned and selectively modified to make it more adapted to current recording techniques. It is paired with the latest digital Pro Tools recording system as well as offering the optional use of fully-restored tape recorders. The ancillary equipment that has been accumulated in the four-decade-plus history of the business – microphones, audio processing gear and the sundry tools needed to record professionally – has proven to be a unique and attractive feature of the services offered. Additionally, Hyde Street Studios maintains and operates an echo chamber and reverb plate, both used to record organic reverb. These items have become rare in modern recording studios and are sought-out and appreciated by many of Hyde Street Studios’ clientele. The studio rooms were acoustically designed as optimal spaces for recording in 1969 and have been upgraded through the years to accommodate the modern understanding of acoustical theory.

Hyde Street Studios primarily operates as a recording or mixing facility for a wide variety of musical projects. However, the studio also has a long history of recording voice-overs, advertisements, podcasts, audiobooks, and other non-musical forms of audio. All of these physical tools are enabled by technicians and a support staff with professional standards

informed by many decades of service at the highest level. In addition to Studio A operations, Hyde Street Studios leases multiple production suites throughout the building where other audio related businesses operate.

A less tangible, but significantly unique, value the studio offers is the chance to record in the same room where so much famous music was recorded.

**b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)**

A physical relocation of Hyde Street Studios would diminish its long-standing musical and historical legacy in the city of San Francisco and greater Bay Area. The studios, located on the 200-block of Hyde Street, provide a reason for artists to come to the city and contribute to the city's greater culture. Hyde Street Studios is the longest operating multi-room recording studio in San Francisco and the Bay Area, continuing to provide local artists with a premium and historical space to create within. The business' reputation for producing high-quality audio recordings has been steadily enhanced throughout the decades. The studio maintains a standard of competence and quality that has been passed through generations of engineers and producers sharing techniques and ideas on recording, passing the information down to newer members of the Hyde Street Studios community who will pass it down to those who follow them. This chain of apprenticeship has sustained the high standard of quality expected at Hyde Street Studios.

**c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).**

Hyde Street Studios exists within a 1930-1931 building located on the 200-block of Hyde Street. The building has maintained its original architectural integrity both within and outside its walls. The outside of the building is illustrative of the Tenderloin's architectural history and has been considered for designation as historically significant by the City and County of San Francisco.

**d. When the current ownership is not the original owner and has owned the business for less than 30 years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

Documentation that demonstrates the business has been a recording studio for 30+ years is included in this Legacy Business Registry application.

















WIKIPEDIA

# Hyde Street Studios

**Hyde Street Studios** is an American music recording facility in San Francisco, California.<sup>[1]</sup> Located at 245 Hyde Street and previously occupied by Wally Heider Studios, it became Hyde Street Studios in 1980 when it was taken over by local songwriter, musician, and independent record producer Michael Ward with his two partners Tom Sharples and former Tewkesbury Sound studio owner Dan Alexander, who initially had a 50 percent share in the business. Ward assumed full ownership in 1985.<sup>[2]</sup>

Alexander initially outfitted Hyde Street Studios with equipment from the defunct Tewksbury Sound, which Ward and Sharples had helped to build,<sup>[3]</sup> and began acquiring older model microphones and other pieces of audio equipment not popular at the time but that have since become considered classic.

The building contains multiple large recording rooms: Studio A, operated by Hyde Street Studios, and Studios C and D, leased to sub-tenants; Studio E, added in the 1980s; and Studio B, a converted game room used for recording beginning in the 2000s; as well as numerous smaller audio production spaces. Rancho Rivera, the site of Michael Ward's home recording operation in San Francisco's Sunset District before Hyde Street Studios opened, was utilized by Tommy Tutone in its original incarnation in the 1970s; it reopened in 2017.<sup>[4]</sup>

**Studio A** features a 970 sq ft (90 m<sup>2</sup>) live area and a 1975 Neve 8038 console mixer with 38 input channels and Flying Faders automation, originally installed, modified and upgraded circa 1992 by Chief Project Engineer Garry Creiman.<sup>[5]</sup>

## Hyde Street Studios



Studio A, Hyde Street Studios (formerly Wally Heider Studios)

<b>Industry</b>	<u>Recording studio</u>
<b>Predecessor</b>	<u>Wally Heider Studios</u>
<b>Founded</b>	United States (1980)
<b>Headquarters</b>	California, United States
<b>Website</b>	<u>Official website (http://www.hydestreet.com/)</u>

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## Other features

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The echo chamber is a small, unevenly shaped room with walls of irregular lengths and an absence of right angles, to maximize sound reflection while minimizing standing sound waves to achieve long reverb decay times without the comb filtering associated with standing waves.



Hyde Street Studios Neve 8038 Console

The Hyde Street Studios vintage original microphone collection includes AKG C12 tube microphones and various Neumann valve capacitor microphones, among them KM54s, M49s, U67s, and U47s, such as the Neumann/Telefunken U47P Tube (with rare optional adapters).<sup>[6]</sup>

## Historical significance

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### Wally Heider Studios era, 1969–1980

The 1931 building situated at 245 Hyde Street, which had formerly been used by 20th Century Fox for film screenings and storage, began life as a recording studio in 1969 when Wally Heider, who already operated an independent recording studio in Los Angeles, decided to expand his business to San Francisco, reportedly at least in part in order to continue working with Crosby, Stills and Nash who were relocating there.

The San Francisco Bay Area's first high-tech studio, one capable of competing with Los Angeles and New York studios in drawing independent recording artists, Wally Heider Studios initially consisted of one room (now Studio C) designed by Dave Mancini. Crucially, it offered artists complete freedom that they could not find when recording at studios controlled by record labels.

During Heider's tenancy many landmark albums of the psychedelic rock era were recorded at his facility. Bands native to or based in the Bay Area such as Jefferson Airplane, Creedence Clearwater Revival, and the Grateful Dead recorded numerous albums at the facility, defining what became known as the San Francisco Sound.

Wally Heider Studios became well established enough to draw major national recording acts like Eric Burdon, The Birds, David Crosby, Hot Tuna, Van Morrison, Graham Nash, Boz Scaggs, The Steve Miller Band, and T-Rex.<sup>[7]</sup>

In addition to legendary engineers like Stephen Barncard having worked there, Wally Heider Studios is also notable for having had some of the first female engineers in the industry, including Suzy Foot, who worked on major albums by Patti LaBelle and Herbie Hancock and *Amigos* by Carlos Santana; Marnie Moore, one of Foot's former students at the Family Light School of Music; and Ann Fry who was with Wally Heider Studios until it closed and then moved on to the Record Plant in Sausalito. Foot later returned to assume the position of Studio Manager at Hyde Street Studios for a time and was instrumental in securing the Neve console installed in Studio A.<sup>[8]</sup>

In April 2012 the Uptown Tenderloin Museum placed a plaque in the sidewalk in front of 245 Hyde Street recognizing it as the site of the former Wally Heider Studios.<sup>[9]</sup>

### The Hyde Street Studios era, 1980–

Like Wally Heider Studios before it, Hyde Street Studios has been utilized by a multitude of musical artists, both those native to the San Francisco Bay Area and from around the world, such as Cake, Dead Kennedys, Green Day, Tupac Shakur, Michael Franti and Spearhead, Sound Tribe Sector 9, Four2one, Chris Isaak, Tim Buckley, Lost Dog Found, George Clinton, Train and Triple Wisdom, representing a wide array of musical styles and genres.<sup>[4]</sup><sup>[10]</sup> Originally from San Francisco, Michael Franti recorded *Chocolate Supra Highway* and *People In Tha Middle* with Spearhead on the Capitol Records label at HSS, then returned to record *Everyone Deserves Music* as Michael Franti and Spearhead on their own independent label, Boo Boo Wax. Joe Satriani recorded his 1986 debut album *Not of This Earth* at Hyde Street Studios, as well as several subsequent records. Country legend Willie Nelson worked there, and the *Walk The Line* soundtrack was recorded at HSS. San Francisco natives Train returned to their hometown to record their comeback album, *Save Me, San Francisco*.

Just as the bands who gave birth to the San Francisco Sound in the 1970s helped to define an era and genre of music, the artists recording at Hyde Street during the 1980s and 90s made important contributions to Punk and West Coast Rap. Under the supervision of Jello Biafra, the studios then-manager John Cuniberti engineered Dead Kennedys' controversial *Frankenchrist* album there: "The way those [Dead Kennedys] records were recorded and mixed created an ambience that was atypical of other punk bands at the time. Most of their records were recorded very dry, but they wanted to manipulate the recording environment to produce a sound that no one else had. *Frankenchrist* is like no other punk record ever made, and no other has been made like it since."<sup>[11]</sup> Tracks for the 1997 *Generations 1- A Punk Look At Human Rights* compilation CD were laid down there.

Influential East Bay hip-hop group Digital Underground recorded *Sex Packets* at Hyde Street Studios and the critically acclaimed *2Pacalypse Now* by Tupac Shakur, whose career the group helped to launch, was later mixed there.

In May 2009 Michael Ward<sup>[12]</sup> donated his business records and booking calendars to the Rock & Roll Hall of Fame. The Rock & Roll Hall of Fame asserts that the records "document the inner workings of a prominent recording studio and provide a behind-the-scenes look at an integral part of the music business."<sup>[13]</sup>

## Studio A

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Recording artist who have recorded in Hyde Streets "Studio A" include:

- Train
- 2Pac
- Kesha
- Walk the Moon
- Teyana Taylor
- Rappin 4 Tay
- Lil B
- Dwight Yoakam
- George Clinton
- Willie Nelson
- Jerry Garcia Band
- Cake
- Kanye West
- Mario

- [Santana](#)
- [2 Chainz](#)
- [Grateful Dead](#)
- [Pointer Sisters](#)
- [Chris Isaak](#)
- [Michael Franti and Spearhead](#)
- [A\\$AP Ferg](#)
- [Chuck Prophet](#)
- [OneRepublic](#)
- [Crosby Stills Nash and Young](#)
- [Tower of Power](#)
- [Zigaboo Modeliste](#)
- [Jefferson Airplane](#)

## **Albums Recorded, Mixed or Mastered at Hyde Street**

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### **1980s**

- Mercenaries – *Mercenaries For Hire* (7") (1981)
- [Scream](#) – *Gov't Primer* (EP) (1982)
- [Dead Kennedys](#) – *Bleed For Me* (12") (1982)
- [Flipper](#) – *Album Generic Flipper* (1982)
- [Dead Kennedys](#) – *Plastic Surgery Disasters* (1983)
- [Chrome](#) – *3rd From The Sun* (1983)
- [Sluglords](#) – *Trails Of Slime* (1984)
- [Dead Kennedys](#) – *Frankenchrist* (1985)
- [Rudiments](#) – *Bitch Bitch Bitch* (1986)
- [Joe Satriani](#) – *Not Of This Earth* (1986)
- [Joe Satriani](#) – *Always With Me, Always With You* (1987)
- [Femme Fatales](#) – *I Need A Date* (12") (1987)
- [Blind Illusion](#) – *The Sane Asylum* (1988)
- [Chris Brown](#) – *Snakecharmer* (1989)
- [Joe Satriani](#) – *Flying In A Blue Dream* (1989)

### **1990s**

- [Fenton and The Elevators](#) – *Good Judgement* (1990)
- Various Artists – *Sound Bites From The Counter Culture*(1990)
- [Snakefinger](#) – *Manual Of Errors* (1990)
- [Voice Farm](#) – *Bigger Cooler Weirder* (1991)
- [Flipper](#) – *American Grafishy* (1992)
- [Snakefingers's Vestal Virgins](#) – *Night of Desirable Objects* (1993)
- [Del The Funky Homosapien](#) – *No Need For Alarm* (1993)
- [The Coup](#) – "Dig It" (single), *Not Yet Free* (Maxi) (1993)

- The Brain Transplants – *Meet The Brain Transplants* (1993)
- Melvins – *Houdini* (1993)
- Joe Satriani – *Surfing With The Alien* (1993)
- Various Artists – *A Low Down Dirty Shame Original Motion Picture Soundtrack* (1994)
- American Music Club - *San Francisco* (1994)
- Casual – *Fear Itself* (1994)
- Paula Cole – *Harbinger* (1994)
- Extra Prolific – *Like It Should Be* (1994)
- Sonny Simmons – *Ancient Ritual* (1994)
- Souls of Mischief – *Never No More* (12") (1994)
- Mr. Bungle – *Disco Volante* (1995)
- Red House Painters – *Ocean Beach* (1995)
- Souls of Mischief – *No Man's Land* (1995)
- Custard – *Wisenheim* (1995)
- Green Day – *Insomniac* (1995)
- Chris Isaak – *Wicked Game 1996 Baja Sessions* (1996)
- Core – *Revival* (1996)
- Grotus – *Mass* (1996)
- Mark Einzel – *60 Watt Silver Lining* (1996)
- Red House Painters – *Songs For A Blue Guitar* (1996)
- Rudiments – *Bitch Bitch Bitch* (1996)
- Digital Underground – *Sex Packets*, "Oregano Flow" (single) 1996, "Walk Real Cool" (single) (1996)
- Tony Toni Tone – *House of Music* (1996)
- Machine Head – *The More Things Change* (1997)
- Various Artists – *Lounge-A-Palooza* (1997)
- Skinlab – *Bound, Gagged And Blindfolded* (1997)
- Exodus – *Another Lesson In Violence* (1997)
- Ratos De Porao – *Carniceria Tropical* (1997)
- Custard – *We Have The Technology* (1997)
- Cake – *Prolonging The Magic* (1998)
- Joe Satriani – *Crystal Planet* (1998)
- 2Pac – *2Pacalypse Now* (mixed for rerelease) (1998)
- Kyyria – *Inner Wellness* (1998)
- Charles Brown – *In A Grand Style* (1999)
- Bobby Kimball – *All I Ever Needed* (1999)
- Scott Hardkiss Presents God Within – *Crucial Introspection Parts One And Two* (1999)

## 2000s

- Souls of Mischief – *93 'Til Infinity 2000* (2000)
- Pete Sears – *The Long Haul* (2001)
- Cake – *Comfort Eagle* (2001)
- Lamb – *What Sound* (2001)

- Lamb – *What Sound* Limited Edition (2002)
- Meshell Ndegeocello – *Cookie: The Anthropological Mixtape* (2002)
- Various Artists – *Honey (Music From and Inspired by the Motion Picture)* (2003)
- The Coup – *Party Music* (2004)
- Adriana Evans – *Nomadic* (2004)
- Jello Biafra with The Melvins – *Never Breathe What You Can't See* (2004)
- Jello Biafra with The Melvins – *Sieg Howdy!* (2005)
- Jolie Holland – *Springtime Can Kill You* (2006)
- EyeHateGod – *Dopesick* (2007)
- Amanda Palmer – *Who Killed Amanda Palmer* (2008)
- Retribution Gospel Choir – *Retribution Gospel Choir* (2008)
- Booker T. – *Potato Hole* (2009)
- Train – *Save Me San Francisco* (2009)

## 2010s

- Secret Chiefs 3 – *Satellite Supersonic Vol. 1* (2010)
- Gee-Soul Affliction – *Evolved with the Soul of Elation* (2011)
- Trainwreck Riders – *Ghost Yards* (2012)
- Bob Mould – *Silver Age* (2012)
- Train – *California 37* (2012)
- Secret Chiefs 3 – *Book of Souls: Folio A* (2013)
- Earth, Wind, and Fire – *Now, Then, and Forever* (2013)
- Sun Kil Moon – *Benji* (2014)
- Tobias Jesso Jr. – *Goon* (2015)
- Ian Kashani – *The Boy with Powers of Invisibility* (2016)
- Hope Sandoval and the Warm Inventions – *Until the Hunter* (2016)
- Chuck Prophet – *Bobby Fuller Died For Your Sins* (2017)
- Marcus Orelias – *20s A Difficult Age* (Mastered) (2017)
- The Millards - *Trip To Chonchville* (2018)

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## External links

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- [Official website \(http://www.hydestreet.com/\)](http://www.hydestreet.com/)
- 

Retrieved from "[https://en.wikipedia.org/w/index.php?title=Hyde\\_Street\\_Studios&oldid=1026804019](https://en.wikipedia.org/w/index.php?title=Hyde_Street_Studios&oldid=1026804019)"

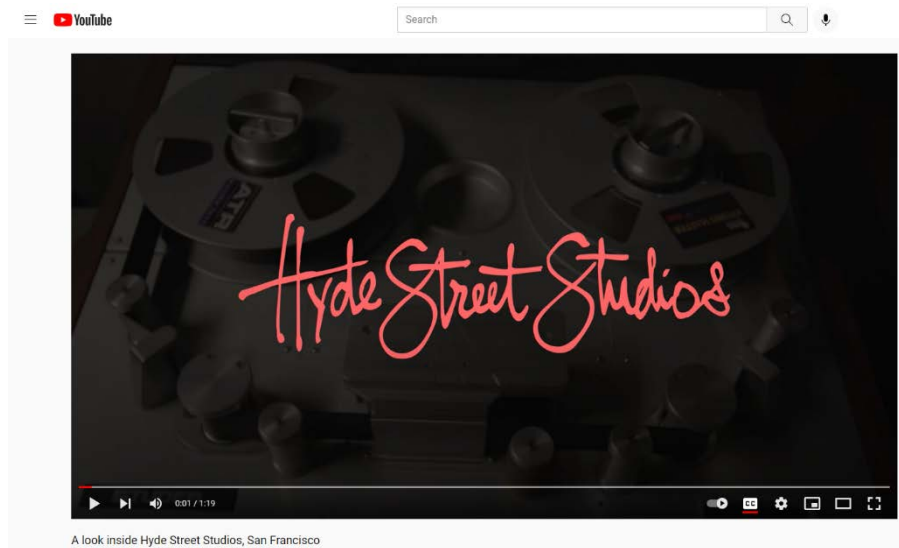
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# HYDE STREET STUDIOS VIDEOS



## A look inside Hyde Street Studios, San Francisco

<https://www.youtube.com/watch?v=PulOiH5oTV0&t=4s>

Published on Mar 8, 2016

Posted by [Hyde Street Studios](#)

Take a quick visual tour of Hyde Street Studios, a legendary recording studio in San Francisco, California.

Visit [www.hydestreet.com](http://www.hydestreet.com).



## **IDTV visits Hyde Street Studios**

<https://www.youtube.com/watch?v=WwsA8EBsgic>

Published on May 22, 2017

Posted by [IDTV from BEMA CCSF](#)

For more than 30 years the company has been owned by Michael Ward, who in May 2009 donated business records and booking calendars to the Rock & Roll Hall of Fame. The Rock & Roll Hall of Fame asserts that the records "document the inner workings of a prominent recording studio and provide a behind-the-scenes look at an integral part of the music business."

Hyde Street Studios was previously known as Wally Heider Studios from 1969-1980, and in April 2012 it was marked with a sidewalk plaque from the Uptown Tenderloin Museum commemorating its history.

[https://en.wikipedia.org/wiki/Hyde\\_Street\\_Studios](https://en.wikipedia.org/wiki/Hyde_Street_Studios)



## Uncle Doughboy tours the legendary Hyde Street Studios in San Francisco

[https://www.youtube.com/watch?v=rQI2v\\_xYsPk](https://www.youtube.com/watch?v=rQI2v_xYsPk)

Published on Jul 22, 2013

Posted by [Uncle Doughboy](#)

Uh oh... they let us loose at Hyde Street. Probably not a good idea!

For real, contact the Freq Lab or Hyde Street Studios for a one-of-a-kind recording atmosphere. You can feel the rock n' roll history that lives in the walls of the hallways and in each of the legendary studios in operation there.

[www.freqlabrecording.com](http://www.freqlabrecording.com)

[www.hydestreet.com](http://www.hydestreet.com)

Watch out for the new stuff we just recorded during our stay!

[www.uncledoughboy.com](http://www.uncledoughboy.com)

[www.facebook.com/uncledough](https://www.facebook.com/uncledough)



## Recording @ Hyde Street Studios San Francisco, aka Wally's Hydeout

<https://www.youtube.com/watch?v=cdU2DUgFxXo>

Published on Mar 15, 2021

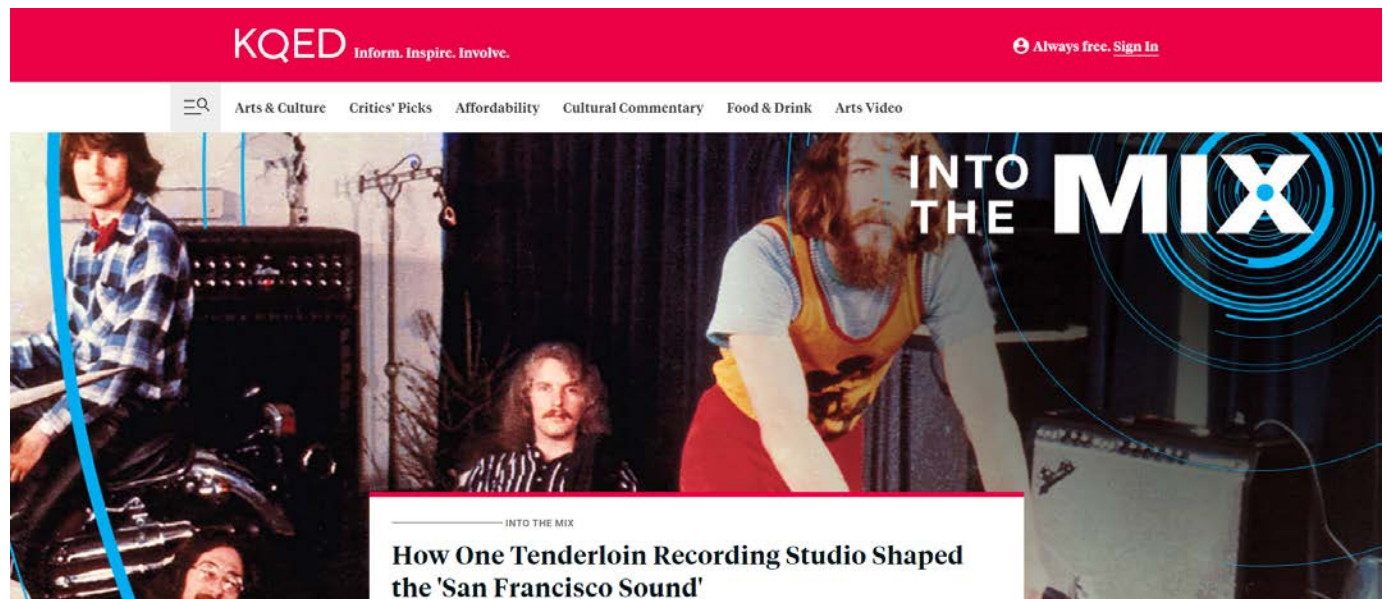
Posted by [Jeff Westbrook](#)

Bradley Reeves-vox

Jeff Westbrook-traps

Patrick Greene-guitar

<https://www.kqed.org/arts/12279498/hyde-street-rock-how-wally-heider-and-the-tenderloin-shaped-the-san-francisco-sound>



The cover of Creedence Clearwater Revival's 'Cosmo's Factory,' recorded at Wally Heider's studio in San Francisco between 1969 and 1970. (Photo: Fantasy Records)

## How One Tenderloin Recording Studio Shaped the 'San Francisco Sound'

Emma Silvers  
Nov 10, 2016

The year was 1974, and it was a late night in San Francisco's Tenderloin district. Behind an unassuming door at 245 Hyde Street, at the front desk of Wally Heider Recording studios, sat 28-year-old Susie Foot.

A former wild child who had spent her early 20s partying with Jimi Hendrix and the Moody Blues in London before landing in San Francisco, Foot would go on to engineer some of the most acclaimed records of the late '70s. But she'd only been at the studio a few months, and for now, she was a "gopher." She ran errands, coiled cables, and looked after the tape vault. After hours, she sat at the studio's front desk -- the only line of defense between thousands of dollars of studio equipment and the notoriously seedy neighborhood -- and answered phones.

It was on one of these nights that a drunk Grace Slick ambled out of the first-floor recording room, Studio A, where Jefferson Starship was busy recording *Dragon Fly*. She peered at Foot from across the desk.

"I know who you are. You're a JAP," she told Foot matter-of-factly -- meaning, of course, the pejorative 'Jewish-American Princess.'



Susie

Foot, outside Wally Heider Studios.

Recalls Foot, some 42 years later: “I mean, I was raised in a well-off Jewish family in Miami Beach. It seemed like she had somehow recognized my inner self. But then she just said ‘Well, my name’s Grace, and I drink a lot. If you see me passed out on the couch, don’t wake me up, because I’ll probably punch you in the face.’”

Foot nodded. Stranger things had happened in her short time on the job. It was a small price to pay for being at the center of the most exciting music scene in America.



There’s a handful of rooms in San Francisco whose walls, could they talk, would have no shortage of stories to tell. But none, perhaps, are quite like the acoustically treated walls at 245 Hyde. Those walls would sing. They’d slur. They’d throw nitrous parties with Jerry Garcia. They’d blast records by Neil Young, Herbie Hancock, Santana, the Pointer Sisters, Van Morrison, Creedence Clearwater Revival and Crosby, Stills, Nash & Young -- and then Tupac, Digital Underground, Cake and Green Day.

Those walls might very well never shut up.

At a time when the vestiges of Free Love-era San Francisco are all but relegated to museums, the former Wally Heider Recording studios, now known as **Hyde Street Studios**, feels preciously rare: it's an artifact of a bygone era, a recording studio credited with helping to birth the famous "San Francisco Sound" -- and a studio that's kept up with a changing industry, quietly thriving where so many others of its generation (Sausalito's **Record Plant**, San Francisco's **Automatt**) have fallen.

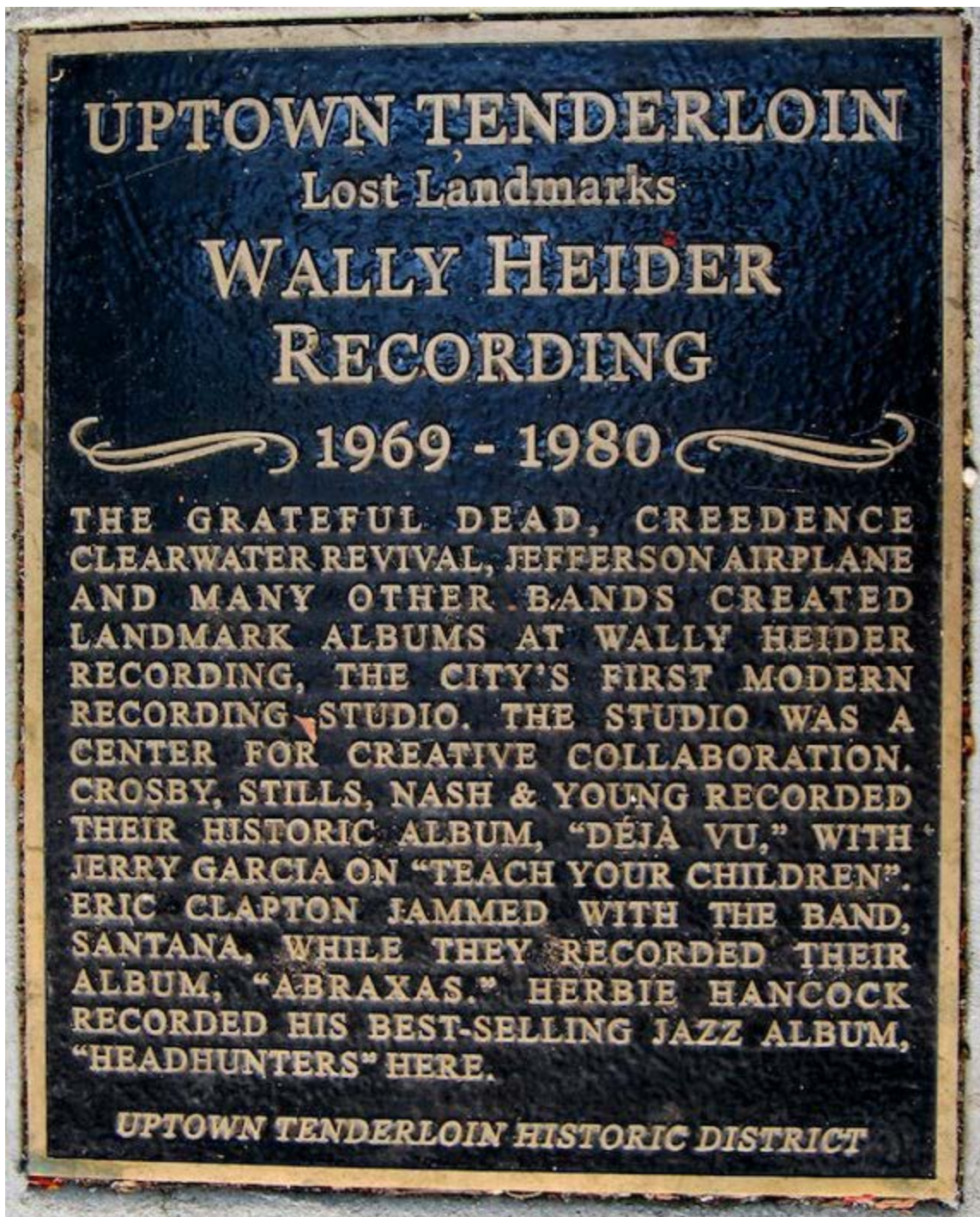


COPYRIGHT 2006 STEPHEN BARNCARD

Jerry Garcia at Wally Heider Recording. *(Stephen Barncard)*

Founded in 1969 by a savvy, eccentric recording engineer and businessman named Wally Heider, what's generally considered the Bay Area's first high-tech studio was also one of the first to offer almost complete creative control to the musicians who booked it. All told, the studio played a vital role in establishing San Francisco as a hub for independent recording artists, a musician's city that could hold its own with -- and even offer some advantages over -- New York and Los Angeles.

Nearly a half-century later, under the name Hyde Street Studios and the ownership of Michael Ward, it's also one of a handful of studios from this era still left in the Bay Area. Strolling through the Tenderloin, you could be forgiven for missing it -- unless you happen to be looking at the sidewalk, in which case you'll see a modest commemorative plaque. Past the heavy gray doors, every wall of the two-floor studio -- from the hallways to the cozy lounge area where Grace Slick napped to the kitchen -- is lined with records that were created here, from Third Eye Blind to George Clinton to David Crosby.



The plaque outside the current Hyde Street Studios.

“The records that came out of this place were absolutely what drew me here,” says studio manager Jack Kertzman, who started out as an intern at Hyde Street in 2011. It’s a rare moment between sessions, and he’s seated in an office chair in Studio A, before its sprawling, vintage Neve console. Beyond the glass, the room most often used for full-band recording features a Hammond B-3 organ and a white Yamaha grand piano rumored to have once belonged to Frank Sinatra.



As an engineer, Kertzman appreciates that the studio's history means he can offer clients an impressive range of options, from state-of-the-art modern equipment to gear from the '70s: Hyde Street boasts a functioning live echo chamber, a tape vault, plate and spring reverbs.

But on a personal level, it was the '90s-era recordings that first drew Kertzman here.

“I grew up on Green Day and Cake records that were made here. There's such rich history, even just from the Michael Ward era onward,” says the engineer. “And then I started to dig deeper, and realized that in the early '70s this was the room where the Grateful Dead recorded *American Beauty* and Crosby, Stills, Nash & Young recorded *Deja Vu*, all that good stuff from the San Francisco psychedelic scene. Anyone who is a real music fan loves those records too.”



Vintage compressors: Hyde Street's 'blue stripe' 1176s and Teletronix LA2

Today, a lone lava lamp perched next to a vintage amplifier is the only explicitly psychedelic object in the room. The casual observer would have no way of knowing, for example, that the isolation booth directly to Kertzman's right is the location where Eric Burdon, with War, recorded the famous spoken-word vocals for “Spill the Wine” -- while high on acid.

“Oh yeah, that was in the first six months of opening in 1969, when Wally was cutting all these deals to get business up from L.A. and New York,” recalls former staff engineer Stephen Barncard, one of the first employees Heider ever hired. “So he made a weekend deal with this old-school producer Jerry Goldstein to produce this new band.”

A Latin-soul outfit led by the Animals' former lead singer, the band showed up to the session, got comfortable, and got high. "Spill the Wine" became their first big hit.

“With ‘Spill the Wine’ and all the other tunes [on that record], it was live vocals -- Burdon was in this tiny booth with the lights out. I didn’t know he was tripping his mind out on LSD,” says Barncard.



Stephen Barncard, early 1970s.

“But he had his rap together; there was not one fix, not one edit. That record basically mixed itself. And it was very educational to me about the importance of liveness, which is what that studio encouraged. You don’t put people in little boxes -- aside from the vocalist, which was necessary, because they played pretty loud. I imagine for him it must have looked like he was looking down from a tower.”

Barncard’s girlfriend at the time, Ellen Burke, also served as his assistant; he says she was actually the first woman to work at Heider's studio, but she wasn't on the books. Burke would also meditate in that vocal booth, which added, the engineer believes, to its magic.

“Anyway,” says Barncard. “Jerry got his money’s worth.”



Ellen Burke at Wally Heider Studios in the early '70s.



Stephen Barncard owes at least some of his success to the Yellow Pages.

Now 69, the recording engineer and producer is a legend in the industry, known for his work on records by the Grateful Dead, Harry Nilsson, David Crosby, CSN&Y, the Doobie Brothers -- the list goes on. But at 22, he was just a hippie DJ from Kansas City with an obsessive interest in home recording techniques. He had been in San Francisco a couple weeks, crashing with friends, when he decided to look up “recording studios” in a phone book. Wally Heider’s was the only one within walking distance.



Jack Kertzman with Stephen Barncard in Studio A. *(Joshua Bonnette)*

So he walked over and got a tour from then-chief engineer Mel Tanner, whose openness impressed the young engineer. “I had hair down to my shoulders, I was wearing a headband, and here was this professional engineer who’d worked with Bing Crosby, and he treated me with respect,” recalls Barncard. Tanner told him to write Wally Heider a letter, so Barncard did just that.

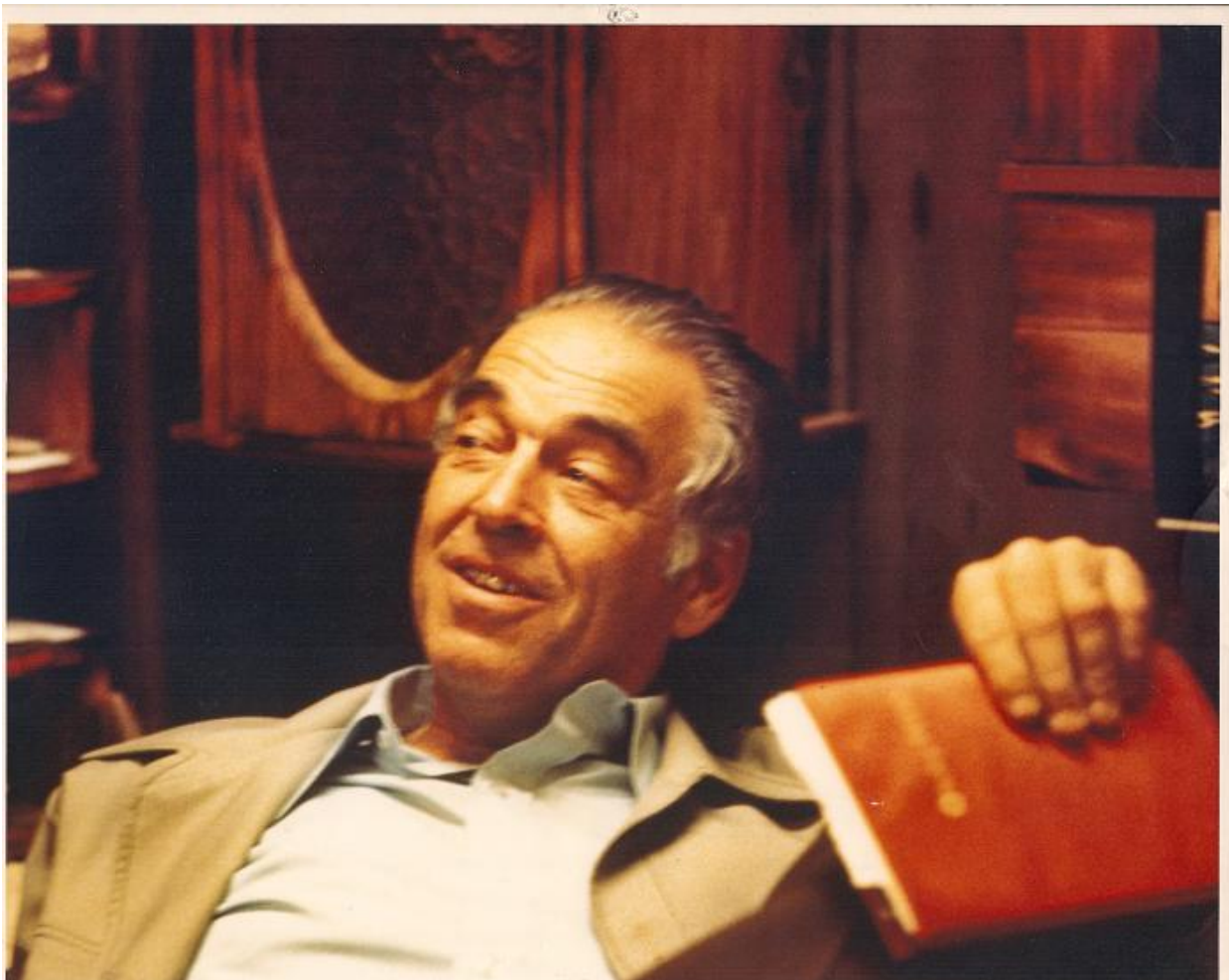
Months later, by which time he was living in Los Angeles, he got a call from Heider. His interview consisted of running an errand in Heider’s T-bird and coming back with the right change. Two weeks later, he was back in San Francisco, working as an assistant engineer on

CSN&Y's record *Deja Vu*, making \$10 an hour -- which, in 1969, was pretty darn good. The following year, he worked on the Dead's *American Beauty*. By that time, it was pretty tough to faze him; it wasn't terribly surprising, for example, when he found himself capturing audio from an impromptu nitrous party Jerry Garcia decided to throw upstairs in Studio C. (These tapes, much to Barncard's amusement, are currently in a library at UC Santa Cruz, being treated as objects of great educational importance.)

Barncard's primarily known for his work on records by some of the greats. But he's also one of the last people who can tell you about Wally Heider, who died in 1989.

"He was this really big, tall guy, and he was fast-talking, though he had a stutter," recalls Barncard. "He knew how to play ball with the top artists." His people skills and sense of timing both played key roles in Heider's success, says the engineer.

"He appeared right when a lot of artists were dissatisfied with the restrictions of the big label studios, which were unionized. You know, [rules like] you can't touch the console, the echo chambers go off at 5 o'clock. That was the standard up until then, when you had a major label sign you. You went to their studios and followed their orders and made a record with their producers," says Barncard. "So you have Jefferson Airplane setting up tents and smoking and doing LSD at RCA studios in Los Angeles, and they got a lot of crap for it."



Wally

Heider in 1977. (Jeffrey Husband)

Heider had opened an independent studio in LA with a different atmosphere, one that put the artist in the driver's seat, to great success; investors soon took notice. After working the Monterey Pop Festival in 1967 -- in concert footage, he can be seen running onstage to rescue expensive microphones as Pete Townshend and Keith Moon begin to destroy their instruments -- he had an eye on San Francisco.

**MINIMUM TIME:**

Minimum booking period for Studio recording and Overdubbing is 3 hours; thereafter, time is charged in half-hour segments. Minimum booking period for all other services is 1 hour; thereafter time is charged in quarter-hour segments. Minimum booking period after midnight, Saturday, Sunday and holidays is 3 hours.

**CANCELLATIONS:**

Any studio reservation constitutes a contract subject to cancellation within 48 hours of time reserved (excluding Saturdays, Sundays and holidays); if client does not cancel within this 48 hour period, client will be charged for original facilities reservation.

**STORAGE & INSURANCE**

We will exercise care in the handling and storage of all client properties left or stored on our premises. However, we cannot assume any liability for loss or damage to any such properties. If properties of value are left on our premises for file or storage, we recommend that the appropriate insurance be secured by the client to cover their full value. Client's tapes will be stored, at client's risk, for one year without charge.

**TERMS & CONDITIONS:**

Services are C.O.D. unless prior credit is arranged. Our prices are NET (F.O.B. our studio), subject to change without notice. Taxes are added when applicable.

Invoices not paid by the 10th of the month following date of receipt will bear interest at the rate of seven per cent (7%) per annum, and if we place the invoice with a collection agency or attorney for collection, client agrees to pay all costs of collection, plus attorney's fees, and court costs.

**MASTER DISCS:**

We stand behind our technical skill in the preparation of masters, and will replace any defective ones. However, we cannot be responsible for any problems arising during processing and/or pressing, and urge our clients to obtain a test pressing.

**WALLY  
HEIDER  
RECORDING**

245 Hyde Street  
San Francisco  
California 94102  
415-771-5780

**RATE  
SCHEDULE**

Effective October 1, 1970

A rate card from Wally Heider Recording, 1970. (Courtesy Russ Gary)

So when 245 Hyde Street, a building that had previously been used by 20th Century Fox for film storage, came up for rent, he jumped. He set up its studio rooms using measurements he'd gotten working with Bill Putnam ("the father of modern recording") at Hollywood's United Western Recording, where Brian Wilson made *Pet Sounds*.

Heider would spend the next 11 years going back and forth between Los Angeles and San Francisco, his studios shaping the sound of the West Coast.



As far as Susie Foot knows, the roster of female sound engineers in the United States in the early '70s consists of two people: Herself and Terry Becker, who unsurprisingly became a close friend. (Leslie Ann Jones, now an acclaimed sound engineer at Skywalker Sound, joined them in 1978 with a job at the newly opened Automatt.) It's an imbalance that, unfortunately, has only slightly improved since the 1970s.

But to hear Foot tell it, she rarely experienced sexism during her time at Wally Heider Studios, where she began as an unpaid intern in 1974 and worked her way up to first engineer by the time the studio closed in 1980. (At the request of new owner Michael Ward, she also returned in Hyde Street Studios' early days as studio manager; she's responsible for acquiring that prized Neve console in Studio A.)

Foot's interest in sound engineering grew from learning simple home recording techniques to help her husband, the guitarist Jimmy Foot, who was then leading a psychedelic band called The Magic Mind in the tiny North Bay town of Cloverdale. She soon fell in love with the process -- and as her skill grew, so did her desire for more sophisticated equipment. A friend set up an interview at Wally Heider's, and she brought some of her home recordings.

## Women in Charge/*Continued*

"From my point of view, I have a studio and I want to hire the best staff I can. We have a female studio manager who is terrific." He also has hired three women engineers out of an engineering staff of six. "Leslie Ann Jones, a first engineer, came down to L.A. the other week to one of the most famous studios in that city; I used five or six of the most famous musicians in the area, and nobody broke stride, nobody made noise of it. Five years ago, it wouldn't have happened. People are booking her because she is *terrific*."

Jones, 29, has amassed the engineer's pre-eminent credential: a good "track record," i.e., a list of successful albums which she engineered. In the Automatt reception room, a wall case displays like trophies some of the studio's productions. Many of them carry Jones' credits: Santana's "Swing of Delight," Joan Baez' "On Tour" (for which she laid up both engineering and associate producer's honors), Herbie Hancock's "Mr. Hands" and others.

Ten years ago, Jones said, "There were probably no women engineers in recording. For myself, I've gotten nothing but good reactions; I've always been very lucky in that respect. I think there's always that element of surprise when somebody walks into the studio and sees me there, but it's gotten way past the 'oh-boy-we're-in-big-trouble-now' stage."

Quiet-spoken to the verge of self-effacement, Jones seems a model of the head-down craftsman wedded to her job. "You can't help the sensation sometimes that you're gonna have to prove yourself," she said. "Being in a recording studio is such a strange experience anyway... it's hard to differentiate whether that attitude is because you're a novice or you're who you are" in being a woman.

Roy Siegel, general manager of Berkeley's Fantasy Records (which employs Nyaa Lark as a second engineer; she recently completed mixing a posthumous LP of Bill Evans' piano music), seemed startled by the notion of women engineers in general. "I never saw a woman in the business in all the years I was in it (until recently), and I don't know why. It takes a combination of muscles and finesse, I guess; males mainly have the muscles, and some of them have finesse."

"Working as an engineer involves a certain amount



By Susan Gilbert

### SUZIE FOOT LIKES THE CHALLENGES

of physical installation, of speakers, microwave antennae, and so forth. It's only been lately that you see women ditch-diggers, too, and the ones I see don't have much finesse."

There are women engineers who got into engineering through associations with bands. Susie Foot, a 35-year-old veteran who started with Heider's and worked there six or seven years until it closed, began by recording her husband Jim's music. She immediately was caught up by the work, after bumping around in advertising, booking and managing bands, journalism and one day of secretarial work.

Once involved in engineering, Foot gave a series of seminars on women in recording at the (now-defunct) Family Light School of Music in Sausalito. The interest shown by her audience led to her giving classes, with mixed success: of the dozen or so students (including several males), one woman — Marnie Moore — became an engineer at Heider's; she now is an administrator at Harbor Sound. (Another student, a 14-year-old girl who

traveled in from Santa Rosa, complained after a day in the studio: "I didn't know you had to listen to the same record over and over and over.")

Foot likes the challenges of the job, including trouble-shooting and repair of malfunctioning equipment — traditionally, male-oriented tasks. "When I was growing up, there was nobody to help me, say, pick up a soldering iron and use it," she said. "I learned how to calm down, say, 'You can do it, Suzy — not to panic.' There's nothing there that my brain is unequipped to handle, but I had to teach myself that."

Her reception by musicians and others in the studio has been positive, she said: "I have people telling me how nice it is to see a lady behind the glass; very few people have ever told me anything negative about (my) being there. As far as ability, I don't really see anything different."

"When I went to Caribou Ranch (a studio in Nederland, Colo.), I was the first woman ever to touch a board there. They said, 'We're curious to see what a woman would be like' at the controls. 'What was it like?' I said, and they said, 'Just like us.'"

Maureen Droncy, a second at the Automatt, started off as a musician and decided she was more comfortable on the other side of the mike. On the trail to record engineering, she did technical work for San Francisco Light Works, which puts on shows for major corporations such as PG&E, General Electric, ITTEL, etc. "I think the only reason women haven't been engineers or anything is because they haven't wanted to," she said. "Traditionally, women (in music) have been performers or girlfriends. It's such a competitive thing; jobs are scarce, especially up here (in the Bay Area)... Maybe (as a woman) you have to work harder; I've always felt I wanted to do the same things guys do, lifting things and so forth. I think as long as you're willing to do those things, there'll be no problems. Maybe I'm being naive, but I don't think so."

As for working beyond the status of engineer, some of those interviewed — such as Jones — felt producing was the logical next step. For others, such as Fry, here was no such ambition. "I think this is what I'd rather do," she said. "Sometimes I wonder how I got here; it's time-consuming; sometimes when you've been working six or seven weeks and haven't had a day off, you wonder whether it's a sane thing to do. But I've never wanted to quit."

An article titled "Women Who Take Charge In the Sound Studios," featuring Susie Foot, published July 12, 1981.

“We were really poor at the time. We were on welfare, actually,” says Foot from her home in Humboldt County, where she runs **Bongo Boy Studios** with her husband. “And I brought in what I’d been working on, and the studio manager said ‘You did this on what? That’s incredible.’ I had good ears, good instincts with no training.”

Within a couple years, Foot was working on albums by Santana, Herbie Hancock, and Patti LaBelle.



Dead Kennedys performing at Hyde Street in 1986. (*John Cuniberti / Facebook*)

“We were a really good team,” she recalls, of working with Carlos Santana on the album *Amigos*. “He had a vegetarian restaurant back then, and his wife would come bring us these beautiful vegetarian lunches for us. Or we’d all go out to dinner and they’d protect me since I was the woman: we’d walk around the Tenderloin with me in the center.”

But the thing that stands out most about that album for Foot was Santana’s use of color. “When Carlos went into do his lead guitar, he’d say he wanted the sound to be ‘red,’ so he’d blend the lights in the studio until he got the color he felt good about,” she says. “He’d set up an altar, there would be candles burning, and it would take you on a journey -- even though you were working.”



Foot and engineer Dave Rubinson outside Wally Heider Recording. (*Jeffrey Husband*)

Other memorable clients include Grateful Dead drummer Mickey Hart, who once had to be nearly forcibly removed from the studio after overstaying the time he'd booked; he left, finally, after staff threatened to call the police. (In one version of this story that's passed around the grapevine, Hart hired a Hell's Angel to stand guard at the door with a samurai sword and prevent studio staff from entering; sadly, no one could quite confirm that for this piece.)

On the other end of the spectrum: One of the "nicest" musicians in the business, says Foot, was Herbie Hancock, who recorded his pivotal record *Head Hunters* there in 1973. "He was a gentleman, super classy. He taught me about how important meditation was, how necessary it was to clear your mind."

For a Hancock session, Foot says, she and engineer Dave Rubinson kept two 24-track tape machines running, so when Hancock was improvising, they could switch over to a second reel without stopping. Then began a complicated cutting process, in which they taped together the sections of reels Hancock liked, jigsaw puzzle-style.

One night, someone accidentally threw out a couple of "keeper" reels -- so she, Rubinson, engineer Fred Catero and Herbie Hancock spent the night "rummaging through the wastebasket, taking out tape, piecing it together and playing it, and going 'Nope, that's not it,'" Foot remembers with a laugh. "There's no vocal cues in jazz either, to help figure out where you were!

"Thank god Herbie knew what everything was supposed to sound like."





The forward march of technology has been notoriously tough on recording artists over the past two decades, as streaming and download counts replace physical record sales. So it's not surprising that **professional recording studios have been hit hard as well**. It's also no secret that, in the days since Stephen Barncard was living comfortably on \$10 an hour, the Bay Area has been home to skyrocketing housing prices. In turn, many formerly local musicians have fled for greener pastures, and untold numbers of would-be rock stars simply stopped moving here in the first place: it's a tough sell, if you're an artist.

All told, it starts to seem somewhat magical that anyone's been able to keep a state-of-the-art recording studio going in the heart of the city for nearly 50 years.

If you start asking around about that magic, however, those in the know will point to Hyde Street Studios' **Michael Ward**.



Singer, songwriter, multi-instrumentalist and studio owner Michael Ward.

"I got into things just as the whole industry was falling apart," says Ward, who's kept Hyde Street open for the past 36 years, with a half-hearted laugh. "But it's certainly never been a sensible or straightforward business."

By 1978, when Wally Heider sold the studio and its name to the production company Filmways, a lot of the financial bottom was already dropping out of the recording industry on the West Coast, says Ward. "There was this short period where [music] was a glamour industry, and somehow there were corporate people putting dollars behind Heider, and this studio he created out of that was seminal," he says. "But it was a never a comfortable arrangement between the suits in L.A. and the hippies in San Francisco. Eventually the bottom line just didn't add up; glamorous records weren't being made there. The light started shining elsewhere."



Inside the massive tape vault at Hyde Street Studios.

In 1980, when Wally Heider Recording officially closed for business, Ward was a young songwriter and musician who had been running a successful home recording room for three years out of his house in the Sunset. When he heard the studio was available to rent, he and his business partner Tom Sharples went to tour the place; Ward says his only goal, from the beginning, was to have a place to record his own work.

"I had been involved in building a bunch of studios by this point, and it's just so arduous to start from scratch and achieve [acoustic] isolation. So to have access to this 10,000 square-foot facility, with four completely built studios -- it was fatally attractive."

Filmways let their lease expire in 1980, at which time a partnership composed of Ward, Sharples, and sound engineer Dan Alexander rented the studios and moved in. The rent was \$2,200 a month.

In the three and a half decades since, according to Ward -- who's been the sole owner since the partnership dissolved in 1984 -- Hyde Street has had a lot of personalities. "We were punk music central there for a while -- Dead Kennedys, Flipper," muses Ward, though "it was never really my thing." Joe Satriani was one of the studio's first clients; Chris Isaak was also a regular.



Rappin 4-Tay working in Studio A. (Joshua Bonnette)

In the late eighties and early nineties, as the Bay Area's hip-hop scene was becoming a national force, the studio attracted the likes of Digital Underground, whose record *Sex Packets* was recorded at Hyde Street. Their young backup dancer, Tupac Shakur, returned to record his solo debut *2Pacalypse Now*. Soon after, Ice Cube booked "like two months" of time for his up-and-coming cousin, Del the Funkie Homosapien. "Then he didn't show up for five weeks," recalls Ward. "That was a different time." The following decade brought Green Day, Cake, Train -- and more recently, Mark Kozelek, aka Sun Kil Moon, whose critically acclaimed record *Benji* was recorded at Hyde Street over the course of six months in 2013.

For those wondering how operating a recording studio in the year 2016 could possibly be a smart business choice, Ward has a candid answer: it isn't. There have been months where he's had to borrow money to pay the rent. Hyde Street has never been profitable, says the musician; it's only become solvent, even, the past couple years.

"I gave up 25 years ago thinking I was ever going to make money on it. Survival was the thing," he says. "And somehow, if I got to record there and not have to pay anybody else, that would justify it."



The band: Michael Ward with Dogs and Fishes, in Studio A. *(via Facebook)*

In addition to Hyde Street's independently functioning studios (engineers serve as co-owners, and pay rent), Ward currently rents out various rooms out of the 10,000-square-foot building to some 12 different vendors, including Cutting Edge, a recording equipment supplier whose co-owner also recently took over **what had been Studio D**.

But perhaps the most generous benefactor to Hyde Street Studios' survival is also the most maligned, or certainly the most misunderstood: its surroundings.

"We've been blessed with a particularly noxious social situation. We're right on the fringes of the epicenter of the Tenderloin," Ward says. "Between that and how much work someone would have to do to take this place over, and the crack and heroin that's always been kind of swirling right outside the door..."

"If it was in a nice neighborhood, we'd have been gone decades ago."



Samsaya outside Hyde Street Studios in 2016.



In June of this year, there was a show at Studio C -- the live room that once served as the Grateful Dead's practice space. Hosted by engineer Scott McDowell, it was a farewell show for (formerly local) electro-pop musician Katie Day; alt-country singer Michaela Anne, on tour from Nashville, served as opener; other San Francisco songwriters, like Max Lockwood Porter, played a few songs to kick off the night.

There were maybe 40 people there at the show's peak, standing, sitting cross-legged on the floor, spilling out into the lounge, visiting the ever-popular vending machine with the one unmarked button that delivers a mystery-brand can of beer, or looking up at the walls, where certified gold records like *2Pacalypse Now* and "The Humpty Dance" are encased in glass. Word had spread on Facebook, and attendees paid \$5 at the front desk, where Susie Foot once sat, to get in. Grace Slick wasn't there threatening to punch anybody, but it was a pretty damn good party.

"There's a community there that you don't get in other studios," says **Chuck Prophet**, a prolific San Francisco troubadour who made use of the studio's '70s-era offerings, like the live echo

chamber, on his forthcoming full-length, *Bobby Fuller Died For Your Sins*. (Prophet's history with the studio dates back to the early '80s, when his high school band paid \$5 an hour to practice in one of the rooms upstairs.)

"You do a record there, you're gonna run into people in the hallways, in the break room, the kitchen. And that's what music in the Bay Area has always been about."

The sentiment circles back, unsurprisingly, to what Wally Heider knew along: you can't underestimate the importance of cultivating a comfortable atmosphere for musicians.

"They treat people with respect," says Prophet. "For a lot of people booking studio time, maybe this is the first time you've sung into a microphone. You're standing there naked, baring your soul; you want to feel like you're being taken care of. Studios that do that are a dying breed."

As for the future, it remains -- as it does in the music industry -- uncertain.

Ward seems sanguine. "I still feel very invested in this project," he says, "bringing it to successful fruition, not being driven out of the business. But the main motivation for all of this is to write music. That's what I told Jack [Kertzman]. That's what has justified it so far, and that's what will guide me in the future."

So no, after 36 years, he's not planning on selling Hyde Street Studios anytime soon. He has, however, recently moved most of what was in Studio D to his home in the Sunset, and is enjoying having a studio in his house again. It's nice to just go downstairs in his socks when he wants to record.

And there's this: lately it's gotten difficult to book studio time at his own studio. Business is, well, busy. Which should serve, maybe, as a small source of comfort to those who weren't around for the so-called golden age, who didn't hear the birth of the "San Francisco Sound" up close.

"I love that there's such history at that studio, from [CSN&Y's] 'Teach Your Children' to the Dead Kennedys," says Prophet.

"But it's also important to remember: People are making history here every day."