

Historic L.A. Clubs * 8 L.A. Classic Tracks * Grammy Museum * Producer Rickey Minor

october 2014 \ \ mixonline.com \ \ \$6.99



MIX

MUSIC PRODUCTION • LIVE SOUND

THE ALL-L.A. ISSUE!

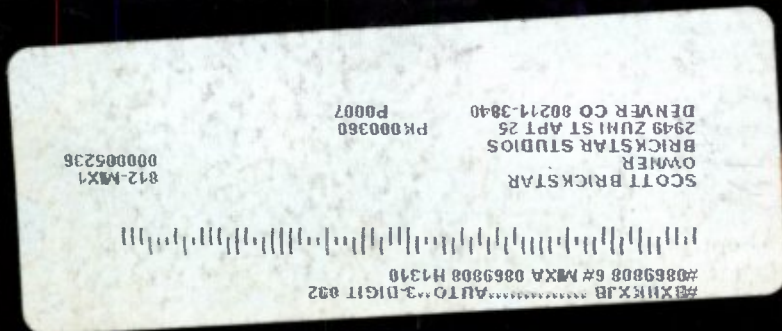
- AES Returns
- Iconic Session Players
- Hollywood Bowl

THE MIX INTERVIEW:

Jackson Browne

SOUND AND STYLE

DOUG ROGERS AND THE EVOLUTION OF EASTWEST





Pro Tools | Duet and Pro Tools | Quartet

Your personal professional music studio

Your extraordinary talent and songwriting won't get the attention you deserve if your music sounds mediocre. Stand out from the crowd with the new Pro Tools® | Duet and Pro Tools | Quartet. Featuring the best from two leading innovators—award-winning, industry-standard Avid® Pro Tools | Software and the legendary sound quality of Apogee audio interfaces—you get everything you need to create professional-level productions, from first note to final mix.



Pro Tools | Duet
2x4 music creation system

Pro Tools | Quartet
12x8 music and audio production studio

See what's new: avid.com/protoolsduet • avid.com/protoolsquartet

© 2014 Avid Technology, Inc. All rights reserved. Product features, specifications, system requirements, and availability are subject to change without notice. Avid, the Avid logo, and Pro Tools are trademarks or registered trademarks of Avid Technology, Inc. in the U.S. and other countries. All other trademarks contained herein are the property of their respective owners.

Defining The Higher Standard

The World's Most Powerful Audio Production Software

NUENDO 6.5

The best solution for post production professionals offering advanced automation, network collaboration and extensive surround support. Now included are the new Bass Management plug-in and Anymix surround panner by IOSONO. The ADR toolkit speeds your workflow and the Loudness Track with EBU R128 metering prepares your final productions for worldwide broadcast release.



WAVELAB 8.5

The complete mastering solution with advanced editing, metering, analysis, and DISC burning. The Encoder Checker allows instant comparison of different codecs including AAC. Multi-format rendering and Watch Folders streamline tedious processes allowing faster content delivery. With restoration plug-ins by SONNOX, your audio is taken to perfection.



CUBASE 7.5



The most comprehensive music production software for sequencing, recording, editing and mixing. Compose with Chord Track, tune with Vari-Audio, and mix with MixConsole Channel Strips. With an incredible audio engine and outstanding VST integration, your creativity always comes first.



Best-in-class 24bit/192 kHz Interfaces with D-Pres and DSP*



For more information visit steinberg.net

Join us on  Follow [steinbergmedia](https://www.facebook.com/steinbergmedia) on 

Steinberg and Cubase are registered trademarks of Steinberg Media Technologies GmbH. Yamaha Corporation of America is the exclusive distributor for Steinberg in the United States. ©2014 Yamaha Corporation of America
World Radio History

“ Absolutely amazed by the personal service on our order! It is obvious that customer satisfaction is a priority. ”

David from Renton, WA

Knowledgeable Staff, Top Brands, and Competitive Prices – That’s the Sweetwater Difference!



Pro Tools | Quartet and Pro Tools | Duet

Industry-standard Pro Tools performance plus elegant, Apogee-made interfaces! The Pro Tools | Quartet and Pro Tools | Duet systems give you the outstanding production and editing capability of Pro Tools® | Software plus portable, desktop-friendly hardware that lets you get the most out of your projects.



FOCAL Professional Alpha 80

Unerring accuracy, from a desktop-friendly format! These 8" active monitors deliver genuine Focal performance, and their compact footprint is perfect for pro facilities and project studios alike. Alpha 80s also conserve energy, thanks to an efficient standby mode. Put these monitors to work and instantly make your projects sound better.

Pro Audio ■ Recording ■ Mixers ■ Monitors ■ Microphones ■ Guitars ■

0% INTEREST FOR 24 MONTHS!*

On purchases of select manufacturers' products made with your Sweetwater Musician's All Access Platinum Card between now and October 31, 2014 – 24 equal monthly payments required.



*Offer applies only to single-receipt qualifying purchases. No interest will be charged on promo purchase and equal monthly payments are required equal to initial promo purchase amount divided equally by the number of months in promo period until promo is paid in full. The equal monthly payment will be rounded to the next highest whole dollar and may be higher than the minimum payment that would be required if the purchase was a non-promotional purchase. Regular account terms apply to non-promotional purchases. For new accounts: Purchase APR is 29.99%; Minimum Interest Charge is \$2. Existing cardholders should see their credit card agreement for their applicable terms. Subject to credit approval.



NEW!

propellerhead Reason 8

Reason 8 is better and more intuitive than ever! Record audio on unlimited tracks, create beats, play virtual instruments from a powerful, expandable rack, and mix down on a superb SSL-modeled console. Plus, this amazing software works the way you work: you can use Reason by itself or be slaved to another DAW via Rewire.



NEW!

NI Komplete 10 Ultimate

Loaded with amazing virtual instruments and plug-in processors, this bundle gives you a whopping total of 75 individual products totaling over 17,000 sounds and 440GB of content. From synths to effects to drums and much, much more, Komplete 10 Ultimate has the right stuff for your studio projects. And, all this content comes packed onto an external USB 2.0 hard drive, so you're ready to roll — right out of the box.



NEW!

PreSonus StudioLive RM32AI

Everything you need for mixing and recording, in a compact 4U package! The StudioLive RM32AI gives you 32 fully recallable XMAX Class A preamps for your inputs, 32 internal channels, 25 buses, three main outputs, and a 52 x 34 FireWire audio interface operating at up to 96kHz. And with PreSonus's latest innovation, all of your mixing on the SLRM32AI is done on your iOS device, Mac, or PC via their UC-Surface touch control software.



NEW!



UNIVERSAL AUDIO UAD-2 Satellite

Access incredible UAD Powered Plug-ins and put them to work across even high track counts — with blazing Thunderbolt speed. You get ultra-low-latency performance, even at higher sample rates plus unbeatable emulations of legendary analog gear.

Keyboards ■ Drums ■ Live Sound ■ Sweetwater Has All the Gear You Need... and More!

Sweetwater®

Music Instruments & Pro Audio

(800) 222-4700
Sweetwater.com



FREE 2-YEAR WARRANTY**
Total Confidence Coverage™ Warranty



FREE PRO ADVICE
We're here to help! Call today!

FAST, FREE SHIPPING
On most orders, with no minimum purchase!

**Please note: Apple products are excluded from this warranty, and other restrictions may apply. Please visit Sweetwater.com/warranty for complete details.

World Radio History

10.14 Contents

Volume 38, Number 10



Photo: Adam Latham

FEATURES



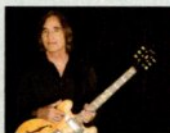
26 On the Cover:
EastWest Studios
BY TOM KENNY

32 Classic Tracks: Los
Angeles Edition
BY BARBARA SCHULTZ
AND BLAIR JACKSON

46 The Hollywood Bowl
BY MATT HURWITZ

50 Iconic Session
Players of L.A.
BY ROBYN FLANS

60 The *Mix*
Interview:
Jackson
Browne
BY BLAIR JACKSON



72 Rickey Minor &
Red Lotus Studios
BY MATT HURWITZ

L.A. NEWS



- 16 News & Notes
- 22 The Grammy Museum
- 24 Brian Wilson and Friends at Ocean Way

VENUE PROFILES

- 40 The Roxy Theatre
- 43 The Whisky A Go-Go
- 43 The Wilton Theatre
- 45 McCabe's Guitar Shop



DEPARTMENTS

- 10 from the editor
- 10 current: AES Events
- 87 marketplace
- 89 classifieds

TECH

- 78 **Robair Report:**
Time and Space in L.A.
- 80 **AES Product Preview**
- 92 **TechTalk:**
18 Years in L.A.
BY KEVIN BECKA



On the Cover: EastWest Studios (and EastWest Sounds) owner Doug Rogers at the refurbished SSL 4064G/E in the reconditioned Studio 5.
Photo: Brendan Dekora.

Mix, Volume 38, Number 10 (ISSN 0164-9957) is published monthly by NewBay Media LLC, 28 East 28th Street, 12th floor, New York, NY 10016. Periodical Postage Paid at New York, NY, and at additional mailing offices. POSTMASTER: Send address changes to Mix, PO Box 8518, Lowell, MA 01853. One-year (12 issues) subscription is \$35. Canada is \$40. All other international is \$50. Printed in the USA. Canadian Post Publications Mail agreement No. 40612608. Canada return address: BleuChip International P.O. Box 25542, London, ON N6C 6B2.

OUR COMMITMENT
TO SOUND HAS NEVER
BEEN SO CLEAR.



SHURE PROFESSIONAL HEADPHONES For over 85 years, we've focused on precision engineering, so you can, too. That's why Shure offers a variety of models engineered for mixing, mastering and tracking, all delivering high-performance audio and rugged durability. Because when sound is both a passion and profession, there's no room for compromise.

www.shure.com/americas

© 2014 Shure Incorporated

SHURE[®]
LEGENDARY
PERFORMANCE™



~ Kevin Becka, *Mix* magazine

"The PowerPre is a must hear. I used it for recording vocals, guitar amps and drums with great results. It is particularly good in high transient, high SPL situations where you can drive it hard for more transformer color. I bought one."



~ Paul Vnuk Jr., *Recording* magazine

"I would call the PowerPre full, solid and clean with a classic vintage sound. If you think of the sound of deep rich vintage radio announcers, you will be in the ballpark. This is a stellar and unique sounding preamp"



~ Andy Hong, *TapeOp* magazine

"The PowerPre celebrates its own individuality by offering a carefully conceived set of controls that let you extract an expansive range of character. In practice, I found it to be very quiet at all settings. It should be on your short list."



~ George Shilling, *Resolution* magazine

"Vox Control is used for tonal shaping: when linear, the PowerPre has plenty of detail and nothing harsh or unpleasant. Breath adds air and clarity, punch boosts the low end. Very usable and quick to audition."



~ Craig Anderton, *Electronic Musician*

"The PowerPre is a fine example of a well designed, low-noise mic preamp that can give a bit of 'meat' or 'air' to a signal thanks to the transformer output and Vox voicing EQ. It may well be your preamp of choice."

Specifications and appearance are subject to change without notice. All trademarks property of their respective owners.

After a year, I'm still impressed... and occasionally startled.

~ Andy Hong, *TapeOp*

The Radial PowerPre is a high performance mic preamp that combines 100% discrete electronics with a vintage style Hammond™ broadcast transformer to deliver warmth, character and detail. Accustate™ gain control ensures quiet performance at any level while driving it into the red adds harmonics. Switch in the Vox control for high-end sparkle or extra meat when you need it. Easy-access front panel XLR, recessed 48V phantom switch and a 10 segment LED for accurate monitoring.



Compatible with older 500 series power racks and all Radial Workhorse™ racks.

Full scale 10-segment LED meter for accurate signal monitoring.

15dB pad lets you use the PowerPre with high output devices.

180° polarity reverse lets you match the phase between two mics.

High pass filter cuts low frequency resonance from acoustic instruments and cleans up bass tracks.

Dual gang Accustate™ gain control for low noise at all levels.

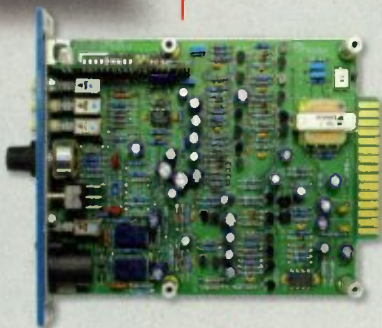
3-position Vox control adds shimmer on voice or fattens up guitar tracks.

48V phantom switch is recessed to prevent accidental switching.

Front panel XLR mic input for easy access and convenience.

Rear panel Omniport™ guitar input when used with a Radial Workhorse™.

100% discrete for spectacular audio with a Hammond™ broadcast transformer to add vintage character.



radialeng.com

Radial
engineering
...power tools for power players™

1588 Kebet Way, Port Coquitlam BC V3C 5M5
tel: 604-942-1001 email: info@radialeng.com

MIX

EDITORIAL

EDITOR Tom Kenny tkenny@nbmedia.com
SENIOR EDITOR Blair Jackson blair@blairjackson.com
TECHNICAL EDITOR Kevin Becka kbecka@me.com
MANAGING EDITOR Lori Kennedy lkennedy@nbmedia.com
ASSISTANT EDITOR Matt Gallagher mgallagher@nbmedia.com
FILM SOUND EDITOR Larry Blake swelltone@aol.com
SOUND REINFORCEMENT EDITOR Steve La Cerra
CONSULTING EDITOR Paul D. Lehrman lehrman@pan.com
CONTRIBUTING EDITORS Barbara Schultz Michael Cooper Eddie Ciletti Gary Eskow Barry Rudolph Matt Hurwitz

ADVERTISING

SENIOR ACCOUNT EXECUTIVE, WESTERN REGION
Janis Crowley jcrowley@nbmedia.com
EUROPE/EASTERN SALES DIRECTOR
Paul Leifer pleifer@media-sales.net
SPECIALTY SALES MANAGER
Zahra Majma zmajma@nbmedia.com

ART & PRODUCTION

ART DIRECTOR Todd Berkowitz tberkowitz@nbmedia.com
PHOTOGRAPHY Steve Jennings
PRODUCTION MANAGER Beatrice Kim bkim@nbmedia.com

CIRCULATION

GROUP DIRECTOR, AUDIENCE DEVELOPMENT Meg Estevez

NEWBAY MEDIA AUDIO GROUP

EXECUTIVE VICE PRESIDENT/GROUP PUBLISHING DIRECTOR
AV, CONSUMER ELECTRONICS & EDUCATION DIVISIONS
Adam Goldstein
GROUP PUBLISHER Charlie Weiss
WEB DIRECTOR Ragan Whiteside
ONLINE PRODUCTION MANAGER Robert Granger
WEB PRODUCTION SPECIALIST Ashley Vermillion

NEWBAY MEDIA CORPORATE

PRESIDENT & CEO Steve Palm
CHIEF FINANCIAL OFFICER Paul Mastronardi
CONTROLLER Jack Liedke
VICE PRESIDENT OF DIGITAL MEDIA Robert Ames
VICE PRESIDENT OF AUDIENCE DEVELOPMENT Denise Robbins
VICE PRESIDENT OF CONTENT & MARKETING Anthony Savona
VICE PRESIDENT OF INFORMATION TECHNOLOGY
Anthony Verbanac
VICE PRESIDENT OF HUMAN RESOURCES Ray Vollmer

REPRINTS AND PERMISSIONS For article reprints, please contact our Reprint Coordinator at Wright's Media: 877-652-5295
EDITORIAL OFFICES: 1111 Bayhill Dr., Suite 440, San Bruno, CA 94066

SUBSCRIBER CUSTOMER SERVICE: To subscribe, change your address or check on your current account status, go to mixonline.com and click on "Customer Service" for fastest service. Or, e-mail newbay@computerfulfillment.com, call 888/266-5828, or write to P.O. Box 8518, Lowell, MA 01853
BACK ISSUES: Back issues are available for \$10 each by visiting www.mixonline.com.

ARCHIVES AND MICROFORM: This magazine is available for research and retrieval of selected archived articles from leading electronic databases and online search services, including ProQuest. For microform availability, contact National Archive Publishing Company at 800/521-0600 or 734/761-4700, or search the Serials in Microform listings at napubco.com.

REPRODUCTION: This publication may not be reproduced or quoted in whole or in part by printed or electronic means without written permission of the publishers

LIST RENTAL: Lauren Marchese lmarchese@meritdirect.com



28 East 28th Street, 12th Floor, New York, NY 10016

COPYRIGHT 2014, NewBay Media
ALL RIGHTS RESERVED.
FOUNDED IN 1977

BY DAVID SCHWARTZ, PENNY RIKER AND BILL LASKI

Mix magazine is affiliated with





▶▶ NEUMANN.BERLIN

TLM 107

Discover

The Freedom of Sound.

The NEW TLM 107

Multi-faceted versatility, no-compromise sound and innovative operation: With five directional characteristics and a novel operating concept, this standard-setting large-diaphragm microphone provides sound without any coloration. Featuring equally impressive level stability and low self-noise, it captures everything from the softest whisper to thundering drums. For studio, broadcasting and demanding home recording applications.

NEUMANN MICROPHONE
MADE IN GERMANY



Discover more: www.NeumannUSA.com/TLM107

World Radio History

BAREFOOT

Steven Tyler
X ↘



CAN YOU HANDLE IT?



"Retro Instruments consistently raises the bar when it comes to creating classic-referenced professional audio products that exceed the originals."

—Glenn Rosenstein, Grammy-winning Producer/Mixer/Engineer

YUP.

THE RETRO OP-6 PORTABLE AMPLIFIER

"I listened to it side-by-side with the original RCA version and it's clearly a better OP-6 with a bunch of extra features (and lights!).

I can't wait to add this beast to my gear stash."

—Russ Long, Producer/Mixer/Engineer/Journalist

"The recreation of the OP-6 is incredible. Everything you put through it will sound amazing"

retroinstruments.com

—Ross Hogarth, Multiple Grammy Winner/Producer/Mixer/Engineer

RETRO

From the Editor

EVERY PAGE AN L.A. STORY

It's been 12 years since the AES hosted its annual U.S. convention in Los Angeles, so we decided a few months back to put together an All-L.A. Issue to celebrate the return. Our apologies to New York, Miami, Atlanta, Chicago, Seattle, Nashville and all the other big cities and small towns where great music is made and stellar audio is produced. But this month it's all about the City of Angels, La-La Land, Tinseltown, the Entertainment Capital of the World.

We've done similar issues occasionally over the years, and they're a lot of fun to put together. We editors get together and start hashing out ideas, looking for a proper blend of tribute/historical material and today's energy. Often, we find, the same talents that formed the history are still vital today. Case in point: Jackson Browne, the subject of this month's *Mix* Interview with Blair Jackson. A pivotal songwriting/producing force in the 1970s who is just as vital today, putting out a dynamite new record just this month, recorded in his own Groove Masters Studio out in Santa Monica.

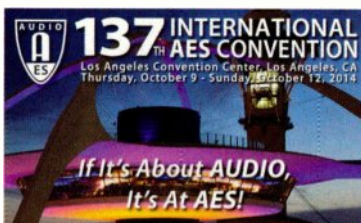
Then there's The Roxy, The Whisky, The Wiltern and McCabe's, along with the granddaddy of all L.A. venues, The Hollywood Bowl. All remain strong and are moving forward, embracing both new technologies and new styles of music.

On the cover, we feature Doug Rogers, who purchased the property at 6000 Sunset Boulevard in 2006 and renamed it EastWest Studios, creating synergies with his software sounds company. This isn't just any property. It's the famous Western Recorders space built by The Father of Modern Recording, Bill Putnam, in 1961, then owned by Allen Sides and becoming part of Ocean Way, before being renamed Cello, and finally EastWest. The equipment has changed over the years, though it retains an emphasis on vintage gear. The interior style has changed, too. The walls, the rooms themselves, have not been touched.

Finally, one of my favorite pieces inside pays tribute to the session players from the 1970s, the Golden Age of L.A. Recording, a different time to be sure, one that followed on the heels of The Wrecking Crew and brought a new, fresh, rock 'n' roll energy to town. Lest anyone think this is a nostalgic piece, read on. Those who talked to us for the article remain just as active today. It's just different.

So, AES, and all you attendees from out of town, welcome back to Los Angeles 2014. It's a pretty special place.

Tom Kenny
Editor



Welcome to AES L.A. 2014

The AES Convention is back in Los Angeles for the first time in 12 years, and thousands of audio professionals will descend on the downtown convention center from October 9-12. It promises to be one of the most vibrant shows in years, based on early exhibitor signups and advanced registration. And the AES has greatly expanded its technical programs and workshops, reflecting the reality that professional audio is about a lot more than music. All information is available at www.aes.org/events. Here is a sampling of what attendees can expect.

NEW! "Raw Tracks" Series

When legendary engineers and producers talk about how they worked on a classic song, it always draws a crowd at audio gatherings. This year the AES debuts its new "Raw Tracks" series as part of the Recording and Production Track, where top-name producers and engineers will discuss and deconstruct influential, classic recordings from some of music's most highly regarded artists. Attendees can learn first-hand about details of the sessions—the gear that was used, recording techniques and other insightful production information.

Sessions in the new series include: Fleetwood Mac—A Master Class presented by Ken Caillat about the recording of a classic song from the hit album, *Rumours*; David Bowie—A track-by-track Master Class featuring a classic David Bowie recording, presented by Ken Scott; Pet Sounds—A Master Class by three-time Grammy-winner Mark Linett about two songs—"Wouldn't It Be Nice" and "God Only Knows"—from the Beach Boys' seminal album *Pet Sounds*; Red Hot Chili Peppers—A Master Class featuring Andrew Scheps that explores the classic song "Pink As a Floyd."

Bogner®



TRANSFORM YOUR SOUND

Reinhold Bogner's new Harlow boost with bloom, Wessex overdrive and Burnley distortion incorporate a custom audio transformer created by legendary audio pioneer, Mr. Rupert Neve.

The pairing of these masterminds has resulted in a trio of pedals that serve up rich, buttery tones, ultra-dynamic response and a stunning, three-dimensional sound quality inspired by the classic mixing consoles of the 1960's.



TRANSFORMER BY RUPERT NEVE DESIGNS



the speakers

Keynote: Neil Portnow



On Friday, October 10, the 137th AES Convention exhibition will host a special keynote address by Neil Portnow, President/CEO of The Recording Academy, which includes The Academy's Producers & Engineers Wing (composed of more than 5,500 producers, engineers, remixers, manufacturers,

technologists, and other related music recording industry professionals. Taking place from 12–1 p.m. in Special Events Room #403, Portnow's presentation will discuss how The Academy and its P&E Wing—via education and dialog—address the challenges and opportunities currently facing recording professionals, as well as targeted advocacy initiatives The Academy is developing to address some of these concerns.

Portnow has served as President of The Recording Academy since December 2002, and was named President/CEO in September 2007. In keeping with The Academy's position as an advocate for its constituents, Portnow develops and manages strategic advocacy positions at the national, state and local levels—both governmental and within music and its related industries.

Heyser Lecture: Marty O'Donnell



Acclaimed game audio director and composer Marty O'Donnell (Halo series, others) will deliver the Richard C. Heyser Memorial Lecture on Friday, October

10, at 7 p.m. O'Donnell's lecture, titled "The Ear Doesn't Blink: Creating Culture With Adaptive Audio," will draw on his unique perspective from years working in film and commercial music, including developing the audio for Halo, the biggest-selling game soundtrack of all time, as well as the long-awaited title, *Destiny*, in which he involved the likes of Sir Paul McCartney to create the soundtrack for this much-anticipated game, slated to hit shelves on September 9 of this year.

O'Donnell notes: "Advances in audio production technology have sparked amazing creative responses from audio artists, musicians and composers. Music and audio can enhance the experience of a consumer in ways that were almost unimaginable 30 years ago. It's been an incredible personal creative journey."

Project Studio Expo

The popular Project Studio Expo, presented in association with Sound On Sound, will feature presentations by leading industry engineers, producers, authors, journalists and educators, including Alex Case, Mike Senior, Stephen Webber, Larry Crane, Craig Anderson, Mick Guzauski, John Storyk, Paul White, Hugh Robjohns, and others. Presenters will lead attendees through basics such as recording vocals, preparing multitracks for mixing and best practices for proper monitoring, as well as more detailed discussions on how to optimize value when it comes to choosing and purchasing equipment, how to design a great project studio, and how to get the most out of a digital audio workstation.

The Project Studio Expo will take place Friday, October 10, and Saturday, October 11, throughout show hours. Sponsors include Audionamix, Avid, Focusrite Novation, Sennheiser, and Universal Audio.

P&E Wing—Update from L.A.

Our friends at The Recording Academy® Producers & Engineers Wing® continue to shine light on the professionals who labor behind the scenes to create music. Besides the ongoing education and activism, the P&E Wing has a full itinerary scheduled for the 137th AES Convention, including the GRAMMY SoundTables® Special Event on Saturday, October 11, titled, "Songs That Move the Needle."

The year kicked off with the P&E Wing's 7th Annual GRAMMY Week® Celebration at The Village, which showcased a High Resolution Audio theme by honoring Neil Young, who spoke eloquently about the importance of the work that producers and engineers contribute to create recordings that reproduce the full emotional impact their creators intended.

The P&E Wing's "Quality Sound Matters" initiative, in partnership with the Consumer Electronics Association, updated its website, which now includes a rich library of content offering information on how to enhance the enjoyment of music by seeking out higher-quality digital file formats and using listening and storage products.

In partnership with the CEA, Digital Entertainment Group, Sony Music International, Universal Music Group and Warner Music Group, the Wing staged a High Resolution Audio press event on June 20 at New York's Jungle City Studios during CE Week, at which music creators played both new and legacy recordings that demonstrated the full fidelity reproduction possible

with High Resolution formats. This year the Wing has also supported numerous incarnations of the popular presentation by GRAMMY®-winning engineer/producer Andrew Scheps called "Lost In Translation."

The Wing also continues its efforts to educate about the need for visible technical and performance credits, hosting panels throughout the year on the topic of "Why Recording Metadata Matters." Meanwhile, The Recording Academy's ongoing "Give Fans the Credit" initiative continues to investigate a replacement for liner notes on digitally released music that includes songwriting, production and performance credits.

November 2013 saw a new partnership with the Latin Recording Academy for the first Producers & Engineers Wing Latin GRAMMY Week Celebration. This year, as part of the festivities at the upcoming 15th Annual Latin GRAMMY® Awards, the P&E Wing and the Latin Recording Academy will host "¡En la Mezcla! [In the Mix]" on November 18, 2014, at Studio at The Palms in Las Vegas.

Community and networking remain primary to the P&E Wing agenda, with the production of over 40 events throughout the year, both nationally and in partnership with The Recording Academy's 12 regional chapters. Ranging from networking mixers in Los Angeles to the Art of the Craft series in New York, business panels like "Lost In Transaction" in Nashville and gear shootouts in Florida, to listening sessions in San Francisco, Memphis and New Orleans, the Pacific Northwest Studio Summit in Seattle and interviews and panels nationwide on topics from studio design to vocal techniques, the Wing continues to address the needs of both its members and the recording industry overall.



www.digico.biz

Exclusive US distribution: Group One Ltd
Toll Free 877 292 1623 www.g1limited.com

Why compromise when you can have...

digital consoles
with absolutley...

No Excuses.



Dynamic EQ



Alt Mic Input



Onboard FX



Digital Mixing Consoles for Live Sound, Theatre and Broadcast...



SD11



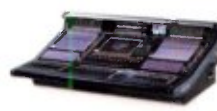
SD10



SD9



SD8



SD7



SD5

World Radio History

- ✓ Extremely low latency
=> >1ms at 96kHz
- ✓ Astounding I/O quality
mic pre-amps with
192kHz converters
- ✓ Unlimited channel,
buss, matrix
configurability - you
really can put anything
anywhere!
- ✓ Happily chats with
industry standard
interfaces: MADI ,
Optocore (including
Optocore I/O box
compatibility)
- ✓ Floating point Super
FPGA Stealth Digital
Processing™ for huge
system-wide headroom
- adding inputs does
not affect sonic quality
- ✓ A super logical console
layout and user
interface - if you can
use an analog console
you'll be right at home
- ✓ Every input has a ALT
mic input for maximum
flexibility & redundancy
- ✓ Integrated and pre-
loaded WAVES plug-in
engine, (integrated at
OS level), including the
new Dugan automixer
- ✓ A future proofed
platform. Hardware /
software separation
means total console
configuration via
software only
- ✓ Aux or Group Busses
are in addition to the
Master Bus meaning
they are still available
when using the Matrix
- ✓ Industry leading
support and training -
formal training sessions
available throughout
the year:
digico.biz/training

Live Sound Expo

With roughly 25-percent of AES attendees coming from the live sound industry, the Live Sound Expo is targeted at specific engineering and education curriculum across the range of event, touring, house of worship and corporate production. With a presence and panels on the show floor, the Expo is free to registered attendees on Friday, Saturday and Sunday. Those who have purchased an All Access pass can take advantage of four full days through the Technical Workshops programs. Sponsored by *Pro Sound News*, *Pro Audio Review*, *Sound & Video Contractor* and *Mix*, the Live Sound Expo includes educational presentations on topics such as Networks and IT; RF Systems; Loudspeaker Setup and Configuration; Mixing Primer; Art of the Soundcheck; Installed Sound; The Small Venue Monitor Mix; and many others.

AES and SMPTE Partner

The AES this year introduces the Society of Motion Picture and Television Engineers as an Association Partner. SMPTE is the worldwide leader in the advancement of the art, science and craft of developing and maintaining image, sound and metadata ecosystems. Speakers from SMPTE's professional membership will be presenting as part of the Broadcast and Streaming Media and the Sound for Picture tracks. The sessions, presented by leading figures in their field, are titled: Cinema Standards Review and the Road to Implementing Changes; and SMPTE: Audio Issues for Live Television—Overcoming the Challenges of Live Television Broadcast in Today's Wild, Wild World.

Valerie Tyler, 137th AES Co-Chair

How did you first become involved with the AES as an organization?

When I was studying audio at San Francisco State University, I joined the AES student section and became one of the section officers. Shortly after that I had the opportunity to attend my first AES convention in San Francisco, and I fell in love with the people I met there and the knowledge that was available.

At that time, you were working as an audio editor, recording engineer and live sound engineer?

No, that came later. When I first joined the AES I was still in school, and was spending as much time as possible playing music and learning about audio engineering. AES events helped me to expand my knowledge of audio and provided the amazing networking opportunities the AES is known for.



You work in many facets of digital media, in addition to audio: Web design, graphic design and video. Does this give you a broader perspective on audio? It seems that many who work in audio these days also work in visual media.

Absolutely! It's all about communication and production values—concepts used in one area translate to all the other areas. File management, aesthetics, balance, dynamic range—it all applies. More and more we're moving toward an immersive experience, and audio plays a key part in that experience.

I understand you have co-chaired a few of the West Coast conventions now. What is your history of co-chairing?

This is my sixth time serving as convention co-chair. I've served on ten convention committees, nine times as a co-chair. My experience co-chairing Workshops, Special Events and Tutorials & Master Classes helped to give me a breadth of understanding that I've drawn from as convention co-chair. Each of my co-chairs has helped me to expand the range and depth of my audio knowledge and professional network.

How do you view the role of the co-chair?

Co-chairs function as partners; ideally they have complementary skill sets and professional networks. Having two people on the task helps to ensure that at least one chair is always available to manage convention business.

It seems that we have Live, Broadcast, Networking, Sound for Picture...audio that goes beyond music production. Can you comment on the AES approach to all things audio?

The art and science of audio production continue to evolve to embrace new technologies and business models. AES members possess a wealth of knowledge and provide a bridge from our audio past to our audio present and beyond. Regardless of the specific technology used, the AES will continue to provide a strong foundation for all of its members.

What's the general mood about the L.A. show this year, from within the AES? The first time in L.A. in 12 years.

Elated. There's a great deal of excitement to have the show return to the region! Los Angeles features one of the largest audio communities in the world, with active recording, live sound, motion picture, post-production, broadcast and gaming communities. We're very excited to be back in L.A. and reconnecting with this diverse group of audio professionals!

Is there anything else you would like to say about the AES and its direction moving forward, whether at the college level or the industry level?

The AES is always working to expand its membership and to serve existing and emerging areas of the audio world. Student members are a vital and valuable part of our community, and we are committed to engaging, informing and inspiring these upcoming engineers. On an industry level, we continue to provide a venue where audio professionals of all backgrounds can benefit from a comprehensive resource on all things audio as well as stay current with new developments, both in the technical program and on the show floor.

The Smartest Monitors in The Room.

Quality Components

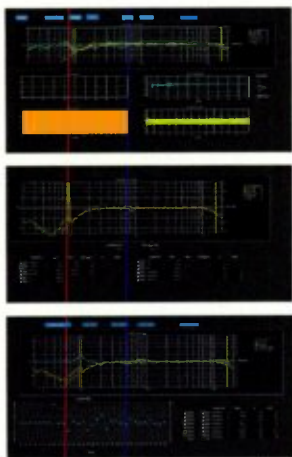
The Sat 6D and Sub 12D feature Burr-Brown 192 kHz/24 Bit A/D & D/A conversion, Cirrus Logic digital receivers/sample rate converters, as well as a Pure-Digital mode for 48 kHz/96 kHz operation, which bypasses sample rate conversion.

USB Data Port

Both the SAT 6D and Sub 12D have a USB data port allowing Blue Sky's proprietary Speaker Manager software to control EQ, time delay, gain, pink noise and system updates.

Blue Sky's New Star System One

The Star System One is the quite simply the finest monitoring system Blue Sky has ever offered. Start with the building blocks: Superb components and exceptional construction quality? Check. Advanced crossovers and powerful ultra-clean amplification? Check. Seamless modularity from stereo 2.0 to 7.1 centrally-managed systems? Check. And, to provide precision monitoring in the real (and imperfect) world, we embedded intelligent tools to precisely measure and optimize system performance in a wide range of acoustical environments. Of course, we didn't stop there.



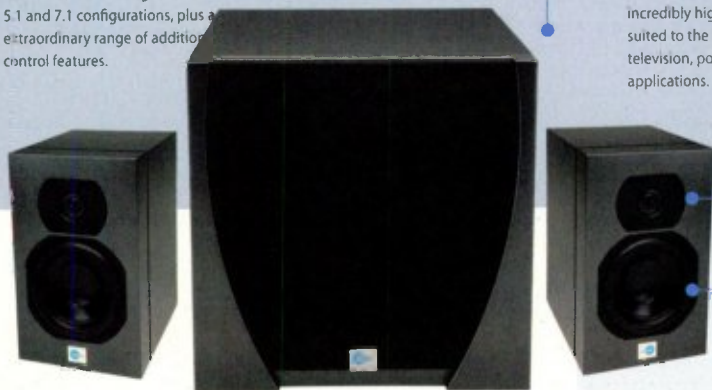
A monitor system that adapts to your environment

The accuracy of an ordinary monitor system will be dramatically degraded when used in an un-treated (or minimally-treated) acoustical environment. These days, that includes a lot of rooms and spaces where pros work. Blue Sky's Speaker Room Optimization (SRO) system provides tools to measure and optimize the system's performance in your working environment, whether it's acoustically neutral or not. Each SAT 6D and Sub 12D has powerful built-in processing with full 1/3 octave graphic EQ plus 8

bands of parametric EQ and filters. And these tools are remarkably easy to use, thanks to Blue Sky's bundled Speaker Manager computer software.*

Modular. Expandable

Can your monitor system keep up with you and your future needs? Use a pair of SAT 6Ds for a 2.0 (stereo) system without sub or add a Sub 12D for 2.1. Add the Audio Management Controller (AMC) and additional SAT 6Ds for 5.1 and 7.1 systems. The AMC provides system level, solo and mute, bass management for 5.1 and 7.1 configurations, plus an extraordinary range of additional control features.



Sub 12D

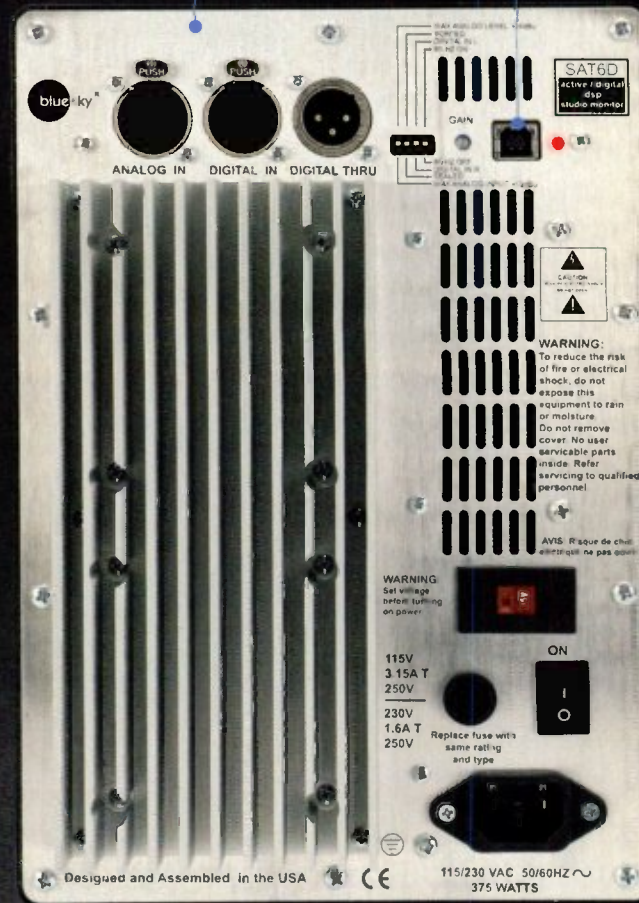
Features built-in digital 2.1 bass management with variable crossover frequencies and high and low pass filters.

The Guts to Be Great

With extraordinary quality across the board, including the SAT 6D's 450-watt's of Hypex UcD amplifier power with trickle down N-core technology, all components are designed to an incredibly high standard, perfectly suited to the most demanding television, post, and music mixing applications.

Precision Sound.

The Danish-sourced Scan-Speak ring radiator tweeter offers superb linearity, while the US designed and built 6 1/2" cast-frame woofer employs a unique radial neo motor for precise audio rendering.



Rear Port with Removable Plate

All Star System One configurations are built using SAT 6Ds, which are full-range/satellite systems, and our subwoofer, the Sub 12D. The Sat 6D can be configured as a full-range system (when a sub is not utilized) through selectable DSP low pass filters and a rear port with a removable plate.



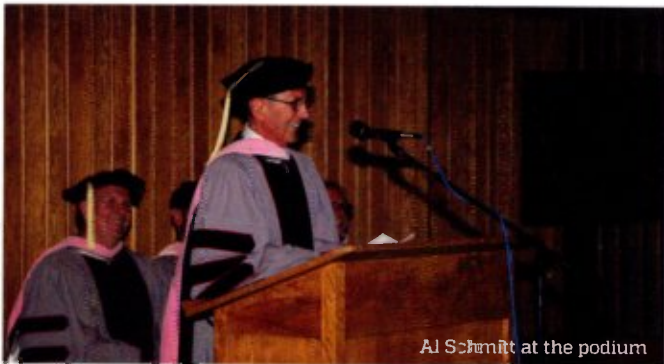
www.abluesky.com

Exclusive US distribution:
Group One Ltd. Tel: 631 396 0195



Designed and assembled in the USA

*Software included with every system. Requires user-supplied computer, USB audio interface and measurement microphone.



Al Schmitt at the podium

Al Schmitt Receives Berklee Honorary Doctorate, Star on Walk of Fame

Grammy Award-winning producer/engineer Al Schmitt received an honorary doctor of music degree from Berklee College of Music President Roger H. Brown on September 10 at the Capitol Records building in Los Angeles. Schmitt has won 20 Grammy Awards (for work with artists such as Quincy Jones, Steely Dan, Natalie Cole, Paul McCartney, Luis Miguel and Henry Mancini) and a Grammy Trustees Lifetime Achievement, and has worked on 160 gold- and platinum-selling albums. Schmitt has also worked with Elvis Presley, Barbra Streisand, Madonna, Neil Young and Willie Nelson, among hundreds of others.

The Hollywood Chamber of Commerce also recently announced that Schmitt will receive a star on the Walk of Fame in front of the Capitol Records Tower in L.A. The Chamber is honoring Schmitt in its Recording category, along with Lukasz "Dr. Luke" Gottwald, Kool & The Gang, Pitbull and Pharrell Williams.

Schmitt will receive the star in 2015.

Schmitt has also been inducted into the TEC Awards Hall of Fame, and served on the Recording Academy's National Board of Trustees. He was nominated for a 2014 Emmy Award for his work on CBS's *The Beatles: The Night That Changed America*.



Al Schmitt and producer Don Was

AudioGraph International Turns 20

On October 9, 2014, AudioGraph International and CEO José "Chilitos" Valenzuela are celebrating 20 years in the pro audio industry. In conjunction with the L.A. AES convention, the event will officially announce the first annual Chilitos Scholarship, which is designed to help talented students with financial hardships launch their careers in music.

The occasion will also serve to present Chilitos' new book, *The Complete Guide to Connecting your Audio, Video, and MIDI Equipment*, published by Hal Leonard.

AGI provides its students with hands-on practice to take their training to the next level, and Chilitos has helped place students in jobs throughout the industry. AGI has implemented its web platform, AudioGraph Online, to reach more students, especially in Latin America, who are hungry for knowledge of the latest audio technologies.

In other news, AGI reached an agreement with the prestigious Mexican university Tecnológico de Monterrey, and its 32 campuses, to act as the U.S. abroad program for the university's Audio Music Production and



The AudioGraph International Team from left: Engineer Cristian F. Perez, Producer Roy Sugihara, AGI Marketing Director Marina Valenzuela, Sound Designer Michael J. Teborek, AGI Founder Chilitos Valenzuela and behind the camera Garrett LaBrie.

Communication departments.

As Chilitos said, "It was always my dream to create a place where musicians, engineers, producers, you name it, could come together under one roof where they could feel comfortable learning and having fun, which is not always the case in many places in this industry."



Helping Musicians for Over 30 Years

.....

✓ Lowest Price Commitment

Get the best price from the people you trust

✓ Over 85,000 Products

The largest selection in the world

✓ 45-Day, No-Hassle Returns

The best return policy in the industry

.....



Our goal is to provide you with the best service around—Our Gear Heads are on call to answer any questions you have. From the moment you call us or visit the site, to long after you've made your purchases, we're here to help.

855-272-1088

musiciansfriend.com

Sphere Studios Relocates to L.A.



enjoy listening to, and I wanted to be surrounded by some of the greatest studios on the planet and some of the greatest engineers in the business," Cameli says. "The English market is oversaturated with plastic pop, and organic recording has taken a real pounding, not to mention active rock music."

Though Sphere L.A. is still under construction, Cameli has been busy working out of the former Devonshire Studios in North Hollywood. "It's a great space that I'm sharing with mix engineer Craig Bauer, owner of Hinge Studios, formerly in Chica-

After 13 years in London, Sphere Studios recently made the journey across the pond, closing up shop in the UK with plans to re-open in Los Angeles in 2015. The studio is currently under construction, with NonZero Architecture heading the design.

Why the move to L.A.? Studio founder Francesco Cameli says it was time for a change. "I wanted to work on music that was more in the genres that I



Francesco Cameli's setup at his temporary space in the former Devonshire Studios.

go," Cameli says. "I am building a mix suite for him at Sphere next to my tracking space, so we thought we'd move into Devonshire together."

Cameli says the transition to L.A. has been great. "I pretty much got off a plane and locked myself into a studio with Don Gilmore [producer/engineer, Linkin Park, Good Charlotte] working," Cameli says. "The first project I worked on was Korn, and I've been steadily working since. I recorded the new Flyleaf album, which is out soon, and did some work with Krewella as well. I've also started to develop a local band called Cartographer."

The move has been two years in the making, which gave Cameli time to prepare for the transition to happen as smoothly as possible. Sphere L.A. will be a bit bigger than its London location, and Cameli has brought over the entire backline, vintage mic and outboard collection that he had there, including Pultecs, Fairchilds, UREIs and U 47s, 67s, and Elam 251s.

Though Sphere's location has changed, Cameli's studio philosophy remains the same as it has been from the beginning. "I want to create a space with state-of-the-art equipment but in an environment where the gear melts away and leaves a comfortable vibe that allows clients to express themselves freely and perform to the best of their abilities," Cameli says. "L.A. is full of talent that converges here from the entire planet, so to me and my clients, [the city] offers the inspiration and the resources necessary to make great records. In that respect, Los Angeles is truly unique."—Lori Kennedy

Eric Clapton Records 'The Breeze' JJ Cale Tribute at Ocean Way

Eric Clapton & Friends recently gathered in Ocean Way's historic Studio A to record *The Breeze: An Appreciation of JJ Cale*. The album, released on July 29, entered the *Billboard* charts at Number Two.

To honor Cale's legacy, a year after his passing, Clapton recorded performances with Mark Knopfler, John Mayer, Willie Nelson, Tom Petty, Derek Trucks, Don White, bassist Nathan East, drummer Jim Keltner and Cale's widow Christine Lakeland. Also included were many of Cale's fellow Oklahoma musicians. The album features 16 JJ Cale songs and is named for the 1972 single "Call Me the Breeze."

"When Eric heard of JJ's passing and the funeral they were planning down in his Escondido hometown," Keltner recalls, "he flew from London to L.A., got a car and drove all the way down the coast. That afternoon a very small gathering watched them put JJ down in the ground right under a magnolia tree. Eric put his own album on hold in order to do this tribute to JJ. And then he brought a group of Okies from Tulsa out to record, and put them up at the Four Seasons Hotel. It was wonderful and just a real classy thing to do."—David Goggin



Photo: David Goggin; Mr. Bonzai

Pictured in Ocean Way's historic Studio A are (foreground L-R) Nathan East, Christine Lakeland and Eric Clapton.

Track Record.



With thousands of hits recorded on hundreds of API consoles, the 1608 is continuing the tradition of providing warm, analog sound to the next generation of success-driven professionals.

The API 1608

16 to 48 channels, with or without P-Mix

analog warmth for a digital world



www.APIaudio.com

AES, Booth #1219

L.A.'s Unsung Studio Heroes

BY BARBARA SCHULTZ

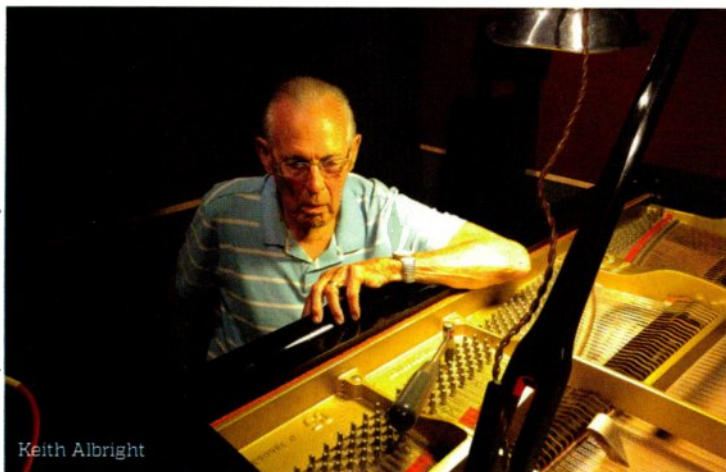


Photo: Courtesy Tom Weir/Studio City Sound

Keith Albright

Remember when engineers weren't even credited on albums? Labels haven't always acknowledged the essential role players on both sides of the glass. But at *Mix*, it's what we do: focus on individuals and technologies behind the scenes. With this in mind, for our L.A. issue we talked to a few of the people even further behind the music, whose names definitely don't end up in the liner notes (inasmuch as there are still liner notes).

The Piano Tuner

At age 90, studio legend Keith Albright has been keeping L.A.'s pianos in tune for more than 60 years. Though he no longer rides his bicycle to gigs as he used to, he's as in-demand as ever.

Albright learned his craft in 1948 and then worked at Baldwin Pianos Company for the next 22 years. "In '74 I began tuning in as many as 60 recording studios, where I learned to tune under pressure, often with multiple downbeats in little time," he says. "I developed the solve-the-puzzle techniques to find the state of the piano—how to bring it to the best sound in temperament with all the interval beat comparisons, pure unisons, special touches for the type of music.

"Tuning has been a sport for me, a challenge of strategy, skill, speed and flexibility," Albright continues. "I love making the piano sound as beautiful as it can. I enjoy knowing the people in the studios—the sound engineers, and of course the studio managers and owners who have been so wonderful to me through the years and still are!"

Albright's client roster includes Capitol Studios, Westlake, EastWest, Entourage Studios, NRG, Studio City Sound and many more. "With Baldwin I tuned the concerts—Hollywood Bowl, et cetera," he says. "I brought the bike to the stage of the Academy Awards. I've worked for artists from Liberace to the Beatles, the Doors, Michael Jackson, *The Tonight Show* with Jay Leno. A lot of people

came and went. It's still a joy tuning for Stevie Wonder. I'm going to tune to 100, God willing!"

The Drum Doctor

Ross Garfield, known by his company name, The Drum Doctor, is the go-to repair and tuning expert for many of the city's top studios and players. A drummer since the age of seven, Garfield found his niche like a lot of engineers do: He moved to L.A. seeking a music career, but became indispensable as a technician instead.

"I started as a drum repair guy in a music shop," Garfield says. "Every time I'd do a repair, I would also tune the drums. One day, a drummer picked up a repair and went to his session, and I got a call: 'The drum sounded great when I brought it in, but I knocked it out of tune and I can't get it back to where it was. Can you come down and tune it for me?'"

The rest is history. Garfield has been tuning drums at Henson Studios since it was A&M; at press time he was on call to keep Coldplay's album sessions on track. Other studio clients include Ocean Way, Conway, Sunset Sound and Bruno Mars' personal facility. He's also proud to have worked with greats such as Jim Keltner for more than 30 years.

"I don't think anywhere has as much action as the L.A. scene," Garfield says. "We have probably the best, or some of the best, studios in the world, and we have amazing support services for people. And if I have a slow day I get out to the beach. That's my idea of fun."

The Problem Solver

Studio managers have long told *Mix* that the assistants who rise to the top must be long on people skills and initiative. Anyone who wants to succeed in the music business has to want it enough to fill whatever role is needed, and still keep a sense of humor.

Design FX Audio's Chris Pitzel fits this description to a T. When Pitzel joined DFX as a delivery driver eight years ago, the rental/service/remote recording company had a large staff, including a full-time maintenance tech, and they were busy early till late. But like many businesses, the company has had to scale down, finding ways to stay lean but keep fielding equipment to

music studios such as Record Plant, Lurssen Mastering and The Village, and picture studios like Warner Bros., Paramount and Fox.

"When things slowed down, we didn't have an in-house tech anymore, so I tried to do what I could," says Pitzel, who worked at Enterprise as an assistant before moving over to DFX. He quickly went from driving and cabling gear to doing most of the maintenance tech work on DFX's vast inventory. "I just kept, little by little, figuring things out," Pitzel says. "I've never had any formal training, so some stuff does get out of my league, and when it does, we'll send it out. But now I fix gear, I take orders, I deliver orders. It's a small operation, so everybody does everything."

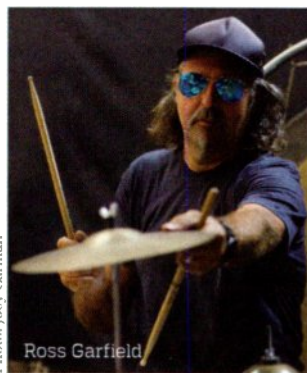
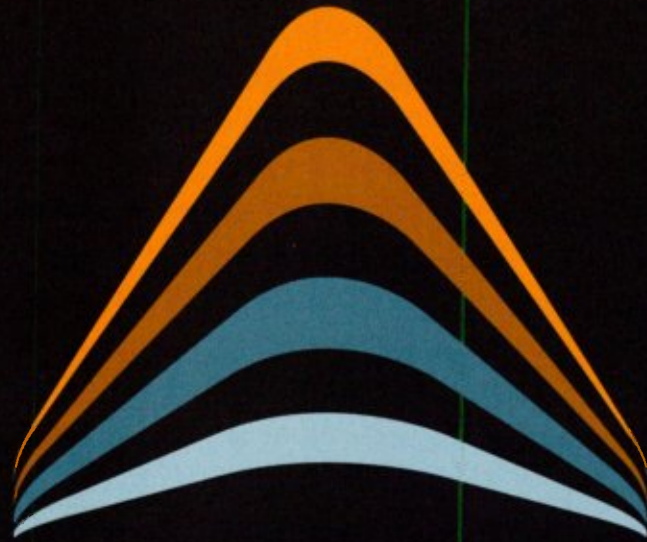


Photo: Joey Garman

Ross Garfield

IT'S COMING



Visit our stand # 1146 at the 137th AES Convention
Los Angeles Oct 10-12, 2014

SR
SoundRadix
www.soundradix.com



Ringo Starr onstage at the Clive Davis Theater at the Grammy Museum.



Eric Stock mixes the audio for performances at the Grammy Museum.

The Grammy Museum

Spend an Evening with a Legend

By Barbara Schultz // Photos courtesy of the Grammy Museum

"An Evening With..." at the Grammy Museum is one of the best bargains (typically priced at \$25), and one of the most coveted tickets in Los Angeles. Museum members get first crack at seats in the 200-capacity theater to observe interviews and performances of artists from Fall Out Boy to Black Sabbath to Lang Lang. These special concerts are key parts of the museum's outreach programming, in its mission to educate the public about the history and impact of popular music.

The museum began hosting performances and special events in its Clive Davis Theater nearly six years ago; the theater and P.A. were originally designed to accommodate intimate evenings with artists—talky, stripped down affairs that got to the heart of a performer's playing or songwriting craft. But Eric Stock, who's been mixing these shows since the theater opened, has seen the scope expand to include full-blown rock 'n' roll shows as well as acousti-fied sets by Foreigner, Imagine Dragons and other bands.

"The system was an acoustic setup originally," Stock says. "But we had Muse play here a couple years ago [at a private event for local ra-

dio station KROQ's listeners], and they brought a full semi of equipment into this little theater. We had to get a transformer the size of a Volkswagen Bug to step up the power.

"They also required some additional subs, so we borrowed a couple from JBL," Stock continues. "It opened my eyes to what we needed in here, so I ordered some to have permanently."

Today, the all-JBL P.A. system comprises four VRX932LAP line array boxes, plus eight VP-7212MDP powered loudspeakers, and VRX918SP and VTX-S28 subwoofers. Stock mixes on a 32-input Soundcraft VI1 board. The mic package includes more than a dozen AKG models. Stock, who also runs monitors, lighting, and audio and video recording gear from front-of-house, says Harman has been very generous to the museum.

"It's a lot of moving parts, so I'm not running any outboard gear during shows," says Stock, who was a performing musician and club sound mixer before joining the museum. "I record everything multitrack to Cubase and then I mix with my Waves SSL plug-ins and their Signature Series Eddie Kramer plug-ins. Within a day or two after

every show, I'll mix the audio, edit the video together, and then we house it in our permanent archives here in the museum. People can call up any show that we've had here and watch it."

Stock also contributes audio to many of the special exhibits at the Museum, such as the current "Sounds of Laurel Canyon," featuring the music of singer/songwriters Joni Mitchell, Frank Zappa, Jim Morrison and others; and the recent "Ringo: Peace and Love" exhibit, which chronicles the life and music of the legendary Beatles drummer, and offers drum lessons from the man himself.

"That was a huge one for me," says Stock. "I'm a drummer, too, and I got to go to his house and film him giving drum lessons. DW and Roland teamed up and made an electronic drum kit that looks like a full-blown acoustic kit, with little pads and a touchscreen computer, where you can select one of three lessons. Then Ringo appears and talks about his background and drumming, and does a simple groove, so you get to jam along with Ringo."

Whatever the project, Stock's biggest responsibility is to ensure that listeners enjoy their experience and take away some new insight, whether "remixing" a George Harrison song on individual headphones to learn how different beats change the feel of a song, witnessing a special performance a music legend like Johnny Mathis, or discovering a legend in the making like Gary Clark, Jr.

"There's no formula to this, because so many different acts come through here," says Stock. "One day it's Lady Gaga with a full band, and the next it's John Mellencamp by himself. My friends will say, 'Let's go see this show at the Hollywood Bowl,' but I'll say, 'No thanks. I'll just wait a few months and they'll show up at my work.'" ■



THE BEST DOG & PONY SHOW IN TOWN

Dog & Pony Studios out of Las Vegas, NV recently upgraded their sound system to feature Yamaha's NUAGE Advanced Production System. As the premier recording studio in the entertainment capital of the world, Dog & Pony's resume features everything from MGM Resorts MLife TV to the recently released Elliot Smith documentary, "Heaven Adores You." With all that goes on in this studio, it's obvious that what happens here definitely doesn't stay here. We sat down with studio Owner/Producer John McClain to get his thoughts on the new system.

"My favorite thing about Nuendo is how you can find multiple ways to solve the same problem. The competition hands you their DAW and says "Work within these predefined parameters." In contrast, Steinberg hands you Nuendo and says, "Work how you want and define the parameters for yourself."

"With Nuage, Yamaha has taken the next logical step to this approach and built a stellar control surface that adds to the ergonomics of Nuendo. Now every-thing is at your fingertips and you spend less time with a mouse and keyboard. I'm spending time mixing like I would on an analog console but with all the modern conveniences of a top flight DAW and control surface that interact seamlessly. Audio is more fun than ever!"

— John McClain





Brian Wilson (seated) in Ocean Way Studio A with senior staff engineer Wesley Seidman (left) and studio manager Robin Goodchild

Brian Wilson and Friends at Ocean Way Studios

By Barbara Schultz // Photo: David Goggin/Mr. Bonzai

Between Brian Wilson and Ocean Way Studios, Hollywood, you've got a whole lot of history, and a lot of musical possibilities.

Wilson began his latest project—an upcoming album of solo performances and duets with famous guests—in the three-studio complex a year-and-a-half ago. Now, fans are waiting with baited breath to hear the tracks, which at press time were being mixed by Bob Clearmountain.

“When Brian finished that last Beach Boys record [*That’s Why God Made the Radio*, 2012], he soon after began work on this one,” says Ocean Way’s senior staff engineer, Wesley Seidman, who recorded the new tracks. “Brian never stops writing. He’ll come in with a vocal idea, a piano demo that he made on his Dictaphone at home or he will just sit at the piano in the live room, and quickly those ideas become a song.”

Seidman captured the performances to Pro Tools in all three of the studios at Ocean Way (A,

B and D), but the engineer says Wilson prefers to do live band tracking and orchestral sections in Studio B, a room that has also hosted sessions for award-winning albums by Green Day, Radiohead, and Eric Clapton with B.B. King. “It’s just the sound and feel of the room itself, and the [custom 56-Input 8068/8088] Neve doesn’t hurt,” Seidman says. “He did almost all of the work on his solo records in there. But he also likes Studio A, where we cut a few tracks and is my favorite room for strings. We also cut a lot of the background vocals and guest vocals for the new album in D.”

Though the final track list wasn’t available at press time, Seidman reveals that guests who cut with Wilson for this upcoming album include musician/producer/label exec Don Was on bass; guitarist Dean Parks; drummers Jim Keltner and Kenny Aronoff; and in-demand vocalists such as Zooey Deschanel, country star Kacey Musgraves, Nate Ruess of Fun., and pop-

ular singer/songwriter Lana Del Rey.

Wilson’s vocals were recorded in all three rooms with a Neumann U 47. In Studio A, his voice went through the modified Focusrite console to a Teletronix LA-2A. “In D, we would go through the remote Neve pre’s into an [Universal Audio] 1176, and then toward the last third of the record, I purchased a modified API mic pre, which has amazing bandwidth, and sent the 47 through that, into an 1176. And this is all flat—Brian EQs himself by moving around the mic, which he does naturally. We also used a plethora of [UAD] reverb and delay plug-ins. This enabled us to automate the delay and reverb times for each section of the songs where desired. Brian and I both like the FX to be just right.

“It’s always a pleasure to record such a talented and professional artist like Brian,” Seidman continues. “He also is actually a very funny person. He’s one of the few people able to make me laugh out loud on a regular basis.”

One of the advantages of working in a studio with Ocean Way’s history and reputation is the opportunity to audition new equipment, alongside the vintage. On Wilson’s sessions, Seidman tried out a batch of brand-new Sanken microphones.

“Jim Pace brought us these super-high-fidelity mics—the Co-100Ks,” says Seidman whose nine years and counting at Ocean Way were preceded by stints with Nathaniel Kunkel and Conway Studios. “We tried them on drum overheads, orchestra and horn rooms—they were really amazing. We also used them on a mandolin and acoustic lap steel. Another mic they gave us was the CU-55, which is my new favorite acoustic guitar and banjo mic. It really captures the instrument as it is. It complements the dynamics, so there was no need for a compressor. It’s one of my future purchases for sure.

“Ocean Way is one of only a handful of studios left where you get the opportunity to try the latest things in a controlled environment,” Seidman says. “I also think that musicians actually play differently when they’re there. I’ve worked with a lot of these same players in other places and they’re always amazing, but it’s almost like they get into a different zone when recording in these rooms. There is something very unique about the way the rooms sound and feel at Ocean Way, to the point where I’ve had friends call me up and ask, ‘Was this done at Ocean Way?’ They can tell. They’re getting some kind of overall picture of the rooms themselves and the way people play when they record in them.” ■



FULL SAIL UNIVERSITY®

Campus & Online Degrees Available

Music Business

Music Production

Recording Arts

Show Production

BRING
YOUR

SOUND
TO
LIFE

The sounds, the shows, the songwriting, and the business deals that make it all come together – Full Sail University’s music programs are designed for the many diverse paths within the industry. If you’ve got something to bring to the music world, a Full Sail degree can help you get there.

3300 University Boulevard • Winter Park, FL

Financial aid available for those who qualify • Career development assistance • Accredited University, ACCSC

To view detailed information regarding tuition, student outcomes, and related statistics, please visit fullsail.edu/outcomes-and-statistics.

800.226.7625
fullsail.edu

© 2013 Full Sail, LLC

On the Cover

By Tom Kenny

EASTWEST STUDIOS, HOLLYWOOD



Photo: Brendan Dekora

The core team at EastWest Studios, from left: Candace Stewart, Lawrence Malchose, Rhys Moody, and Blake Rogers.

When Doug Rogers purchased one of the world's most storied recording facilities back in 2006, right in the heart of Hollywood, there was no doubt rampant speculation around L.A. about what it all meant. High-end and mid-level commercial facilities had been hit hard over the previous decade, many of them shuttering in the face of lower budgets and lower-cost competition. The strong had weathered the storm and adapted their business models. And now here comes a guy who had made his millions in software—not just software, but sophisticated, high-quality sampling and virtual instrument software, one of the very advances that allowed composers and engineers and producers to get high-quality sounds without stepping in a studio.

The studio is the famed Western Recorders at 6000 Sunset Boulevard, originally built in 1961 by Bill Putnam, then sold to Allen Sides in 1989 and becoming part of Ocean Way, before being renamed Cello when Rick

Adams purchased it in 1999, and finally reopening in 2009 as EastWest Studios. The software company, of course, is EastWest Sounds, the world's leading purveyor of sampled sounds and virtual instruments. Nearly eight years later, both entities are thriving. As a studio, projects associated with EastWest have garnered 26 Grammy nominations over the past two years alone. As a software company, by the time you read this, the final installment of the flagship product, the Hollywood Orchestra Collection, will have been released.

"It's simply not possible to do what we did with the income from a recording studio," Rogers says. "Those funds have to come from a larger company, and fortunately the software company required state-of-the-art everything in order to produce superior products, so we could justify the investment on that basis. The Hollywood Orchestra Collection was the catalyst for wanting to purchase the studio, without which we would

**In 1973, at Watkins Glen,
live sound went just a bit digital.**



**“In the beginning, audio was analog.
And, almost anything was possible.”**

Everything but delay. And so the Digital Delay Line (DDL) was born. DDLs were simple and limited to just delay. Today, forty one years after a stack of Eventide DDLs delayed the audio feeds to the speaker towers at Watkins Glen, Eventide introduces the **DDL•500**. Designed to be ‘as analog as possible’, the **DDL•500** will make your 500 series lunch box “just a bit digital.”

DDL•500

Digital: Just Delay

24-bit
10 sec @ 192 kHz
160 sec @ 16 kHz

Analog: Everything Else

Mix
Input Kill
Feedback
Soft Saturation
Low Pass Filter
Send/Return



Eventide®

Eventide is a registered trademark. © 2014 Eventide, Inc.



<http://bit.ly/DDL500>



Photo: Brendan Dekora

The legendary Studio 1, designed by Bill Putnam and left intact since 1961.



Photo: Brendan Dekora

The spacious Studio 5 control room, with an SSL 4064 G-Plus, G/E Series EQs.

Studio 1, with its 80-channel Neve 8078, is the big room that has hosted Sinatra and countless Hollywood scoring sessions. Studio 2, with a custom RCA Neve 8028, became the Rock room of sorts and saw lots of Rick Rubin projects through the '90s. Studio 3, home to a rare Trident A Range, was host to classic Mamas & the Papas songs and, of course, Pet Sounds. Studio 5, built during the Ocean Way days primarily as a mix room, was scheduled for re-equipping from the beginning. It took awhile to find the right console, but the room was finished earlier this year, and now it's on this month's cover of *Mix*.

Soon after EastWest officially re-opened for business in 2009, Rogers hired Candace Stewart, a magnetic personality and long-time L.A. studio manager (she had previously managed Cello in the same space) to run the place. "When I returned in January 2010, I was already thinking about ways to be as competitive as possible," Stewart says. "As a booker, versatility has always been key for me, having what people want. If people want to track on a Neve then leave to mix on an SSL, I was determined to get an SSL and keep them in the building. Back in the OceanWay days, Scott Litt, the producer, had a Neve in the room. When it was Cello we had an SSL J Series. It only seemed fitting that since we have two Neves and a Trident A Range, we add an SSL to round things out. Doug had the exact same thing in mind."

The search for the right console actually took a couple of years, with Rogers and Stewart polling top producers and engineers in town to get their opinions. In April 2013, they hired Lawrence Malchose as chief engineer, and the first question they asked him was if he could have an SSL room in Studio 5 ready in 2014. He said, "Sure." They still didn't have the console model; the polling continued.

never have been able to spend five years on the project. The software we have produced since purchasing the studios is vastly superior than our prior releases, and it's partly because of the great sounding rooms, the unlimited time we have available, and the unique vintage gear we use, so it's a good synergy."

The story of the makeover at EastWest has been told before, including in these pages. The short version: Rogers enlisted international designer Phillippe Starck to re-do all of the common areas, leaving the walls and studios completely untouched. "It already had the best-sounding rooms I had ever worked in," says Rogers, who owned studios in his native New Zealand before he started creating samples and moved to the States. "We never planned to change the actual recording spaces."

Malchose is one of those talented, jack-of-all-trades, largely self-taught and mentored engineer types. He's a musician and recording engineer who moved into tech. He worked for years at Music Grinder, both assisting and doing tech, and integrated three rooms including an SSL and a Neve 8108 from Conway. He helped wire up Studio 2 at Sunset Sound for a time, then served as assistant tech. He then moved on to be Senior Technician at Cello, then as Head Tech at Big 3 in St. Petersburg, Fla., and stints at Conway and The Village. When called by Rogers and Stewart, he was working for SSL. He came back to EastWest and started in on re-switching the Trident, waiting on the SSL for Studio 5.

"It was pretty much unanimous that we wanted an SSL 4000 G+ with both E and G EQs," Malchose says. "But finding the perfect board was

MICROMAIN45



BARREFOOT

no easy task! We were looking for a 'pedigreed' console, one with a long list of fantastic records associated with it. It turns out it was right in our back yard and belonged to none other than Rich Costey, who had been a resident in Studio 5 back when it had a 9000j in there. The console frame had been modified to accommodate a DAW monitor and keyboard in the center section, which is perfect for the modern workflow. To accommodate that, 16 channels had been pushed to a sidecar. We ended up having to split the desk into five pieces to get it in the room, so I ended up rebuilding the frame and the wiring to make it in to a proper 64-channel desk."

The console was purchased on December 5, 2013, and Malchose and team started in earnest the following month. Although the space was already mostly built out, the rear wall had to be demolished and rebuilt,

air conditioning and power added, flooring, walls, ceiling, custom out-board racks, interface panels and a great deal of time experimenting with materials and design on the back wall to get the most out of the space sonically.

"It was very important to us to make sure the bottom could pump for our R&B clients and the range and imaging was stellar for our golden-ears clients," Malchose explains. "Fortunately, I had the help of Gonzalo 'Gonzo' Lopez to turn drawings into reality. It turns out he built the room for Ocean Way 20-some odd years ago, so he knew where all the skeletons were buried. We left the front wall alone, so we went to George Augsperger to custom design a speaker system to fit the room. They're slightly taller and thinner, with these JBL 18-inch subs. They sound fantastic in that space, and clients love the low end."

"One of the things that's so great about EastWest is that we appeal to all styles of music and are not type-cast or working with any one single genre," Stewart says. "We work with big name artists like the Chili Peppers, Metallica, Justin Timberlake and Arianna Grande, as well as lots of indie artists like LP, Brother and Bones, Attica Riots, 5 Knives and Grizfolk. We also see a lot of hip hop artists/producers, Latin artists, film and TV dates in Studio 1—*Mad Men*, *Glee*, *American Horror Story*, *Eat Pray Love*, *Iron Man 2*. While we rely on outside bookings for the most part, we are all extremely proud to be associated with EastWest Sounds and the awesome libraries they create."

Impeccably maintained vintage gear, cutting-edge 64-bit virtual instruments, and some of the finest recording rooms in the world has proved a winning formula for EastWest, and the synergies are working out precisely as Rogers intended when he took the plunge and put up a reported \$10 million for the studio makeover.

"To me, the sound is all that matters," Rogers says. "That's all that leaves our studios, whether it be for records or software. I always say to those mourning the loss of the former recording studio business, 'You can't swim against the tide of progress.'" Rogers says. "Computers changed everything, even the recording process. Studios are now full of computers and software, and of course a lot can be done at home with inexpensive recording equipment. We cater to that market with our software.

"But two things that are important in my view that distinguish facilities like EastWest Studios from home studios are (a) the home studio typically does not have great-sounding recording rooms, and acoustic instruments only sound good in a great-sounding environment, and (b) people tend to work alone at home, resulting in a lack of objectivity that often impacts the end result. Making music is a people business, and you need to surround yourself with pros who can tell you when something is great or it sucks. That's what we provide." ■



RX 4 and RX 4 Advanced

Complete Audio Repair & Enhancement

Transform noisy, distorted, or flawed audio into pristine material. With intelligent new modules, time-saving new features, and deeper levels of integration with your editing software, RX 4 is the next generation of an industry standard.



Winner of the 2013 Emmy Award for Outstanding Achievement in Engineering Development

Learn more about RX 4 at www.izotope.com/rx



www.izotope.com



PARK CITY STUDIO RENTAL

BEAUTIFUL SOUND AND SCENERY, NEVER BEFORE ACCESSIBLE TO THE PUBLIC

- 5,500+ sq ft Custom-Designed Recording Residence
- 2,500 sq ft Main Room with 22' Ceiling & 7'4" Kawai Grand Piano
- Two Custom ISO Booths - Drums, Vocal
- 18' x30' Staircase (tower) Designed as Live Echo Chamber (4 sec)
- BYO Computer/Rig/Gear and simply plug in and press Record
- Bookings Available by Day, Week, Month

ALSO FEATURING

- Computer Designed Control Room with Large Reflection-Free Zone
- Versatile Mic/Headphone Cabling System
- Closed-Circuit, Multi-Room Video Monitoring System
- Two Guest Suites (additional accommodations available)
- World-Class Gourmet Kitchen with Wood-Fired Oven & Private Chef
- Surrounded by World-Class Skiing & Outdoor Recreation
- Located in the exclusive Promontory Community of Park City, Utah
- Just 45 minutes from Salt Lake International Airport

Kevin McGettigan | 650-438-2069 | gunnersmail@gmail.com | ParkCityRecordingStudios.com

Classic Tracks:

Los Angeles Edition

By Blair Jackson & Barbara Schultz

"OHIO"

Crosby, Still, Nash & Young
(single, Atlantic, 1970)

It's a rare song that makes you want to start a revolution, and one of the most heart-breaking, powerful and intensely inspiring of the lot is Crosby, Stills, Nash & Young's response to the Kent State killings: "Ohio."

In an era before the Internet or 24-hour news, "Ohio" was about as swift a reaction to current events as artists could make. After seeing photos of the tragedy (which took place May 4, 1970) in *Life* magazine, Neil Young wrote the lyrics and brought them to his bandmates, who were then in tour rehearsals.

"They were rehearsing during the day, and in the evening, I was working in Record Plant A with Stephen Stills on his solo album," recalls engineer Bill Halverson. "One day, management called, saying, 'It's going to be different tonight. They have a song they really need to record.' This was the 21st of May."

Halverson, who enjoyed working with the equipment he'd used as a staff engineer and then an independent at Wally Heider Studios, had rented a 3M M79 24-track machine from Heider, as well as several Shure 456 vocal mics and 547s for guitar amps. The band's road crew loaded in amps and instruments, and helped Halverson set up. Drummer Johnny Barbata's kit and Calvin Samuels' bass were placed in a carpeted part of the main room, and all of the singers/guitarists and amplifiers were in a more live part of the room.

"The four of them were within a couple of feet of each other, and there was a lot of intensity," says Halverson. "There was probably a lot of leakage on the multitrack, but as long as everyone's playing the right notes, leakage can be your friend."

"Ohio" was recorded live, including those moving harmonies, David Crosby's chilling vocal ad-libs ("How many more?") and all of the guitar parts. The recording was complete in three or four takes.

Halverson and the band mixed the song that night on Record Plant's Quad-8 console, listening on the studio's custom Tom Hidley mains as well as a pair of Auratones. "I went back and listened before this interview," Halverson says. "That song still gives me goosebumps."

Realism, as well as brilliance, being the order of the day, the band

proceeded to make a live B side, "Find the Cost of Freedom." Read a bonus Classic Track at mixonline.com.

"LITTLE RED BOOK"

Love (from the album *Love*, Elektra Records, 1966)

Led by magnetic frontman Arthur Lee, Love was one of the first L.A. rock bands to cause a stir nationally in the wake of The Byrds' stunning success in 1965. The quintet—singer Lee, guitarists Johnny Echols and Bryan MacLean, bassist Ken Forssi and drummer Alban "Snoopy" Pfisterer—had only been playing local clubs for a few months when they were snapped up by Jac Holzman's Elektra Records and brought to Sunset Sound at the end of January 1966 to record their eponymous first album with Holzman, Elektra producer Mark Abramson, and the label's wunderkind engineer Bruce Botnick.

Though Lee was the principal songwriter, the album also contained a few cover tunes, including "Hey Joe" (pre-Hendrix) and the driving Burt Bacharach-Hal David song "Little Red Book," which had already been recorded by Manfred Mann for the 1965 film *What's New Pussycat?* The Mann version had none of the proto-punkish insistency—nor the "cool" factor—of Love's arrangement, which was the group's first charting single, reaching Number 52, setting the stage for their even bigger single from the summer of '66, "7 and 7 Is" (a precursor to their second LP, *Da Capo*). The *Love* album made it to Number 57.

Botnick recorded the track live at Sunset Sound's Studio One through the room's warm-sounding Alan Emig 14-input custom tube console, to an Ampex 300 3-track that had been converted to a 4-track, running at 15 ips. Monitoring was through Altec 604e loudspeakers. "In those days, I always used three mics on drums—one under the snare, one overhead and one kick," he says. For a vocal mic he often favored a Neumann U 47. He also used the studio's famous live chamber—containing two RCA 44s—for reverb. The original single version would have been mono; the album was available in both mono and stereo.

The engineer says he can't recall if Lee cut the vocals at the same time the band recorded the backing track, but suspects he probably did. The entire al-



Buying a USB interface? Choose the pre's the pro's use



Scarlett 18i20

USB interface with eight Focusrite mic preamps

Scarlett 18i20 is the latest in our range of USB audio interfaces. It has eight award-winning microphone preamplifiers with Focusrite's legendary low noise, low distortion performance, combined with precision digital conversion for superb sound from microphone to monitors. Comprehensive i/o options include 10 analog line outputs, two totally independent headphone outputs, S/PDIF and ADAT i/o enabling you to expand your set up to accommodate a further 10 inputs and outputs, and more.

Scarlett 18i20 is equipped to handle even the most complex studio tasks, and because it's a Focusrite and sound is everything, you can be assured that your sound is in safe hands.

- High-quality 24-bit/96kHz USB interface for Mac, Windows and iOS
- A full 18 inputs & 20 outputs for complex recording and routing tasks
- The Scarlett Plug-in Suite delivers additional effects and processors
- Dual independent headphone buses on the front panel
- Scarlett Mix Control ultra-low-latency DSP mixer/router



Eight award-winning Focusrite preamps

Scarlett 18i20 is the best-sounding interface in its class. Focusrite's reputation for audio excellence forms the foundation of this new interface, with eight Focusrite pres



Equipped to handle even the most complex studio tasks

Band-ready with all the i/o you need, including a host of analog i/o, ADAT and SPDIF digital i/o, BNC word clock out for syncing your favourite digital gear, and two dedicated headphone outputs.



Find specs and more at: www.focusrite.com

Focusrite®

bum was tracked and mixed in just four days, with the best complete takes being used—typical in that era.

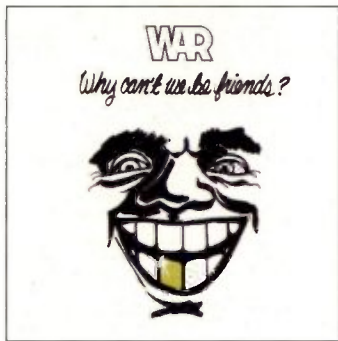
"I loved Arthur," says Botnick, who cut Love's first three albums. "He was really special. He was a really good poet. I had the good fortune to be with two in that period—him and Jim Morrison; guys who really were word men. In fact, Arthur told Jac Holzman about The Doors, and the Doors signed [with Elektra] because they had Arthur and Paul Butterfield."

"LOW RIDER"

WAR (from the album *Why Can't We Be Friends?*, (United Artists Records, 1975))

In the great tradition established from the beginning of rock 'n' roll, WAR's "Low Rider" is a song about a car—one of the coolest, most groove-y, sultry car songs ever, in fact. And the groove at the core of it developed from the way WAR worked in the studio with their long-time engineer, Chris Huston.

"We were always recording," says Huston, who began working with



WAR and their producer Jerry Goldstein in the late '60s. "We'd record sometimes 10 hours a night, going through four, five or six reels of 24-track tape, regularly. They'd jam for hours, and every night there could be three or four cassettes full of rough mixes—not songs, but jams—and each one would get a catalog number, and everyone would get a copy, including me.

"Later, sometimes years later, someone would

get an idea for a song, and we'd find the appropriate 24-track tape and the section they wanted. We'd find a section that could be turned into an intro, and if there was a bit we could make into the bridge or chorus, we'd use it. That's how 'Low Rider' was written, mostly by Charles Miller, who sang on the actual record, but everyone would contribute."

"Low Rider" was made in Studio B of Sound City, as Fleetwood Mac had booked Studio A. "It was a small room but we were used to it," Huston recalls. "Everybody sang, so we'd have up to 36 microphones active in the room throughout a session."

In addition to the jam-based groove, and Miller's growling vocal, it's the instrumentation on "Low Rider" that's so memorable: the beat of Papa Dee's cowbell (which was overdubbed and edited for the intro), the funky percussion, the thick, doubled duet of harmonica and sax.

"The conga player also had tablas, bongos, gongs, cymbals and needed several vocal mics available," Huston says. "Lonnie Jordan would also have several vocal mics because he'd have a regular piano, a Hammond

Primacoustic... better design, better



"The ease of install really allowed us to experiment with placement and with the quality of the treatments, we achieved the sonic balance we were looking for!"

~ **Tommy Lee**

Founding member - Mötley Crüe.



"Being able to fine-tune a room on site makes all the difference. The Impaler mounting system make the panels easy to install and let you make adjustments without trashing the surface. It works!"

~ **David Rideau**

Engineer/producer - Janet Jackson, Sting, TLC, George Duke and Jennifer Lopez.



"The Primacoustic is up and kicking butt at my new studio in Santa Monica. I love the way the control and tracking rooms sound now... and so does everyone that records here!"

~ **Butch Walker**

Engineer/Producer - Avril Lavigne, Fall Out Boy, Pink, Sevendust, Hot Hot Heat, Simple Plan, The Donnas.

"I love the way the control and tracking rooms sound now... and so does everyone that records here!" ~ Butch Walker

organ, Moog synthesizers, electric piano and Clavinet, and I'd never know where he was going to be."

In Sound City, Huston usually recorded to Ampex 24-track machines. "I only ever used one model of limiter, and that was the UREI 1176," he says. "The only things I used them on were vocals and bass. I never used limiting or compression on anything else."

Huston favored AKG instrument mics at that time, and Neumann U 87s for vocals. Everything usually went directly through the pre's in the studio's Neve board.

"Of all the groups I've worked with, WAR had such a natural creativity," says Huston. "Even when they were just young guys from the Long Beach/Signal Hill area and had no idea what the studio was about, they were just incredible."

"DANCIN' FOOL"

Frank Zappa (from the album *Sheik Yerbouti*, Zappa Records, 1979)

The disco era that brought us *Saturday Night Fever*, spoons on chains, and satin everything spawned an unintentional subgenre: "disco sucks" music. Rockers laughed and cheered for Steve Dahl's parody of Rod Stewart's "Da Ya Think I'm Sexy" ("Do You Think

I'm Disco?" 1979), and for that brilliant iconoclast Frank Zappa's first bonafide hit, the Number 45 song "Dancin' Fool."

"Fool" debuted in the artist's live set in 1975 and was first captured as a concert recording, but the song didn't appear on record until he reworked it in The Village Recorder with the help of his then engineer, Joe Chiccarelli.

"The live basic tracks were recorded by Pete Henderson, who produced *Breakfast in America* for Supertramp—I think with the Record Plant Remote truck," Chiccarelli recalls. "Frank felt at the time that his band played great live, so he loved the feel of the drum tracks, but 80 to 90 percent of the work, including the mix, was done at The Village, mostly in Studio A."

Numerous meticulous overdubs and retakes were recorded—many of them grouped—all to one 24-track Ampex 1200 tape machine. "Guitar solos were definitely redone, percussion, vocals—Frank always sounded great to me on the Neumann M 49, and everything went through the preamps in the Harrison 3232 console. Frank was a big fan of these old EMT PDM 156 limiters, and we used those a lot on guitar, drums and audience tracks. We also used Ino-sonics 201 limiters on vocals and bass."

Elements added at The Village include the rock guitar intro; vocal



performance, amazing results!



"I put up Primacoustic Broadway Panels on the walls and MaxTraps in the corners. The difference was amazing... the room went from unruly to tight and controlled!"

~ Daniel Adair Drummer - Nickelback.

"Not only does my room sound amazing, it's also really beautiful!!!"

~ John Rzezniak

www.primacoustic.com



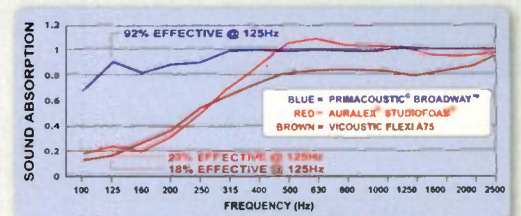
"We've got a mixture of bass traps, diffusion and clouds and the result was phenomenal. It ended up costing less than 25% of the custom solution and it turned out very cool."

~ Keb' Mo' - Grammy winner, roots-legend.

Primacoustic Broadway™ high-density glass wool acoustic panels perform well where the others fail, in the critical low frequencies.



"Not only does my room sound amazing, it's also really beautiful!!!" ~ John Rzezniak - Goo Goo Dolls.



PRIMACOUSTIC®

World Radio History

A division of Radial Engineering Ltd. - 1588 Keblet Way, Port Coquitlam BC V3C 5M5

screches, choruses and laughter; and percussion by Ed Mann and keyboardists Tommy Mars and Peter Wolf. A lot of the humor in the track comes from those overdubs—Zappa’s broad chorused vocals, spacey synths, and cartoony xylophone runs.

“Tommy did a lot of vocoder background vocals; I think there might be some vocoder mixed in the choruses, as well,” Chiccarelli says. “There was a ton of experimentation with synths: Tommy had the Oberheim OB-X, Prophet 5, some Moog stuff. Also, Frank was the first person I knew to bring racks of outboard gear into the studio for his guitar rig. There were Harmonizers and MXR Flangers. He’d have a stereo amp set up for a clean guitar sound and a couple for a dirty guitar sound. What I really learned from Frank is how much he liked to push the limits in the studio. His willingness to take chances, be irreverent and fearless, certainly made a lasting impression on me.”

“HELP ME”

Joni Mitchell (from the album *Court and Spark*, Asylum, 1974)

In every generation, young music and poetry lovers will “discover” the wonder of Joni Mitchell; her magnificent voice, artistic courage, and brilliant songwriting are as inspiring now as ever. And everyone who

knows her work has a favorite album, but *Court and Spark* is exceptional among her greatest records in at least one respect: It has Mitchell’s one Top 10 pop hit, “Help Me.”

This moving song about the inner conflict between love and “freedom” also marks one of the first appearances of the jazz-pop group Tom Scott’s L.A. Express on Mitchell’s recordings. Comprising the original lineup of sax player Scott, bassist Max Bennett, drummer/percussionist John Guerin, guitarist Larry Carlton and keyboardist Joe Sample, the L.A. Express brought a feel that helped Mitchell realize the jazz-folk style she envisioned for her sixth album.

Working at A&M Studios in 1973, the artist and her co-producer/engineer the late Henry Lewy were assisted by a young staff engineer named Ellis Sorkin. “She always knew what she wanted to do, and how to do it. Her perfectionism amazed me,” Sorkin says.

“What’s memorable about those sessions, and about ‘Help Me’ in particular, is Joni was one of the innovators as far as layering vocals. Henry was constantly editing for her—all with a razor blade of course.”

The tape machines in A&M at that time were Scully 2-tracks, and *Court and Spark* was recorded in A&M’s A, B and C rooms, with most of Mitchell’s vocals being cut in C to a Shure SM7 via the API console and a UREI 1176 LN Blueface compressor/limiter.

“We also did a lot of piano overdubs in C,” Sorkin recalls. “We had a 1900s Steinway in there that she loved to use. But most everything else was recorded live—we always had a full rhythm section going, with all the amps in the main room, and Joni would sing a scratch vocal in a booth.

“Joni was also an early adopter of taking more time to record and mix,” Sorkin continues. “We took maybe two or three times as long as most people to mix a song, which means at that time we spent six to eight hours to get a song where she had it in her head. You would hear the song emerge in layers—she had so much talent, she could get exactly where she wanted it. Henry and I were just the button pushers for her, to a degree. She painted those mixes stroke by stroke.”

“EAT IT”

Weird Al Yankovic (from the album *“Weird Al” Yankovic in 3D*, 1984, Rock ’n Roll/Scotti Bros. Records)

It was clear from his very first single—“My Bologna,” a parody of The Knack’s “My Sharona”—that Weird Al Yankovic could deliver the goods. He’s built an incredibly lucrative career cleverly sending up pop songs



WSDG
WALTERS-STORYK DESIGN GROUP



ARCHITECTURAL ACOUSTICS
AUDIO VISUAL
TECHNOLOGY INTEGRATION



Berklee College of Music . Studio A
Boston . USA

www.wsdg.com



of every style—who can forget “Another One Rides the Bus,” “Addicted to Spuds,” “Girls Just Want to Have Lunch,” “I Want a New Duck,” “I Love Rocky Road,” “The Saga Begins” (a *Star Wars* parody set to “American Pie”), or this epic Michael Jackson lampoon, “Eat It” (not to be confused with his later MJ masterpiece, “Fat”).

“Eat It” was cut during sessions for Yankovic’s second album, *“Weird Al” Yankovic in 3D*, recorded at what was then the Scotti Bros.’ Santa Monica Sound Recorders studio in the fall of 1983, released in the winter of 1984. Producing, as he had on the first Yankovic album, was none other than rock guitarist Rick Derringer, who also played guitar on the album. The parodist’s regular band—guitarist Jim West, bassist Steve Jay and drummer Jon “Bermuda” Schwartz—also appeared on the album, as did others.

Engineering was Tony Papa, who says, “Usually we tracked it live, with the guitar in a room away from the drums and bass. We always tried to get a great drum and bass take as our foundation. At that point we’d start layering on top of that. Then, Al would come in and we’d do a whole series of vocal sessions. But he was always there from the beginning to the end.”

The studio boasted a Neve 8108 in the control room, and Papa says Yankovic’s vocal chain consisted of “a [Sony] C-12 tube mic—I think we used that on every record—and a little bit of reverb. We had a Pultec EQ, which gave him a little more bottom than he would have had normally, and the limiter would have been an 1176.

Asked about whether they tried to replicate the sound of the songs they parodied, Papa says, “Sure. Everybody would get a copy of whatever we were doing as a tribute or parody, or whatever you want to call it, and they’d listen to their part and come in very prepared. I would listen to the song really closely, as well, for reverb and little audio things, and then our mentality was, “Let’s see if we can beat this!” Not copy it, beat it. Sometimes you did, sometimes you didn’t,” he laughs.

The song made it to Number 12 on the singles chart and won a Grammy in 1985.

The m905 reference monitor controller.

Don't just take our word for it.

“The audio path is absolutely pristine, and switching between sources and speakers is uncannily silent and instantaneous. It’s also one of the **most intuitive, user-friendly interfaces** I’ve encountered in a long time.”

- **Jon Thornton, Resolution**

“If you are in the market for a high-end, versatile, great-sounding monitor controller for both mixing and tracking, I think the Grace Design **m905 is really the only choice.**”

- **John Baccigaluppi, TapeOp**

“The Grace Design m905 exudes an air of build quality and professional competence that is matched by few other manufacturers, while **the sound quality is sublime** both technically and sonically.”

- **Hugh Robjohns, Sound on Sound**

“And the sound? **Glorious, simply glorious.** If there’s a stereo reference monitor solution out there that does more and sounds better, I’m not aware of it.”

- **Mike Metlay, Recording**

“I am totally knocked out by the Grace m905. It has made its way onto the short list of the **most impressive pieces of audio gear I have ever evaluated.**”

- **John Marks, Stereophile**



www.gracedesign.com

GRACE
DESIGN



MIX WITH THE MASTERS

MICHAEL BRAUER
ANDY WALLACE
CHRIS LORD-ALGE
MANNY MARROQUIN
TCHAD BLAKE
MITCHELL FROMM
STEVE ALBINI
JACQUIRE KING
AL SCHMITT
ALAN MEYERSON
JOE CHICCARELLI
EDDIE KRAMER
TONY MASERATI
JIMMY DOUGLASS
DAVID KAHNE
JACK JOSEPH PUIG
JOE BARRESI
TOM ELMHIRST
ANDREW SCHEPS
PETER KATIS

EXCEPTIONAL WEEKLONG
MUSIC PRODUCTION SEMINARS
www.mixwiththemasters.com

VISIT US AT THE 137TH AES CONVENTION • BOOTH 1253

World Radio History

"LATE FOR THE SKY"

Jackson Browne (from the album *Late for the Sky*, Asylum Records, 1974)

Has there ever been a more astute and moving evocation of the distance and weirdness that sometimes dooms a relationship than "Late for the Sky," title song of the masterful album of the same name by the subject of this month's *Mix Interview* (see page 60).

"For [that album]," Browne told Bud Scoppa in 2010, "I had the songs pretty much written. It was the first time I'd sat down and written

songs with the information of how I was going to record them. I went to Asylum and got \$10,000 to rehearse the band for a month before we went in the studio... I just wanted the record to be like a band, and there were only the five people playing on the record. We rehearsed everything in a room in the house I grew up in, which my grandfather had built. [It] had stained glass windows, a

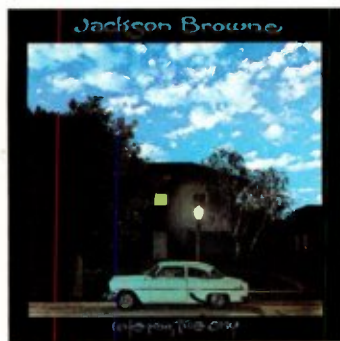
pipe organ and a choir loft, high ceilings... It might have been one reason the songs sound kind of church-y... With 'Late for the Sky,' I had this one phrase—'late for the sky'—and I wrote that whole song in order to say that one phrase at the end of it.

The Top 20 album, which also contains the classics "Fountain of Sorrow," "Before the Deluge" and "For a Dancer," was recorded in mid-1974, primarily at Elektra Sound Recorders in L.A., with Al Schmitt engineering and co-producing with Browne. That track is spare in its instrumentation—just Browne's piano, David Lindley's guitar, Jai Winding's organ, Doug Haywood on bass and Larry Zack on drums. It was cut to 3M 16-track in Studio A at Elektra, which had a 24-in, 16-out De Medio console (Studio B, where some work was also done, had a Sound Techniques board), JBL monitors and a Yamaha grand piano.

"Jackson played and sang live with the band for almost everything," Schmitt remembers, "and it went very smoothly. That whole album was done in 30 days—30 days straight without a day off. We mixed it at Hollywood Sound on the De Medio console there.

"One of the things I remember most is that every night when we'd finish, Jackson and I would get in the car and drive up to Mulholland [Drive] overlooking the Valley, and we'd sit and discuss what we'd do the next day. It was very cool. That album is one of the highlights of my career. It's a very important album for me making it, as I know it was for a lot of people who listened to it."

Continued on p. 79



You Shape
The Sound
&
We'll Provide
The Gear

Your Source For Low Prices
On The Best Recording Gear

COMPUTER AUDIO INTERFACES • DAW SOFTWARE • MICROPHONES • PREAMPS • SIGNAL PROCESSING • MIXERS



Call a
Sales Pro
Today!



Call 800-356-5844
or shop fullcompass.com

Leading The Industry For Over 35 Years
World Radio History



Request your
FREE
540-page catalog



THE ROXY THEATRE

Legendary Live Music Venue Undergoes Audio Upgrade

By Matt Gallagher



The Roxy Theatre's FOH engineer Donovan Haney (left) and production manager Dann Saxton

Photo: Joel Florn

The Roxy Theatre immediately established itself as a cultural touchstone on the Sunset Strip in West Hollywood—already home to other historically important and vibrant clubs such as the Whisky A Go-Go—when it opened as a music venue on September 20, 1973, with Neil Young as the headliner. The Roxy's original partnership comprised music business veterans Elmer Valentine, Lou Adler, David Geffen, Elliot Roberts and Peter Asher, who launched the club by presenting such artists as Linda Ronstadt, Frank Zappa and Genesis during its first year. In the years and decades since, The Roxy has hosted the likes of Bruce Springsteen, X, David Bowie, Warren Zevon, Van Morrison, Billy Joel, Nirvana, Motley Crüe, Guns N' Roses, Joan Jett, Sex Pistols, Jay-Z, Foo Fighters, and Arcade Fire. The venue remains in the Adler family today, owned by Lou Adler and his son, Nic Adler.

"I think that it's great that the club is family owned," says Donovan Haney, The Roxy

Theatre's head FOH engineer, who has worked there for three years. "The Sunset Strip is one of the last places where second-generation club owners—third generation in the case of The Whisky—are still passionate about the clubs and business that their family started."

"Working closely with the Adler family—Lou, Nic and Cisco—on numerous projects has opened my eyes to how impressive longevity really is in the music venue business," says Dann Saxton, The Roxy Theatre's production manager. "To have done everything in-house for 40 years is incredible. The Roxy isn't just a bar and a stage; it's a trendsetter and a safe place for artists to introduce their vision to the music industry. There's an integrity and 'vibe' that the Adler family has kept alive here, and as a manager of the club I've adopted that vibe, and our staff helps convey that to the artists and patrons."

Saxton says that The Roxy presents all types of music. "We're known for rock 'n' roll for sure, but we have music of all kinds: folk, R&B, pop

acts, comedians, hip-hop, punk shows, hardcore shows, etc.," he says. "We used to have many local shows [but] recently we've refocused our booking and most shows are national acts and we throw on local openers."

"There's a magic about this place that you can feel walking through the hall backstage," adds Saxton, who joined the staff in February 2008. "It's in a building that was built in the 1920s. Here's a story: Van Halen rehearsed at The Roxy for two months in 2011. They loaded in every other day in the mornings, and they would go through songs for a few hours on-stage. David Lee Roth and I became close, and one day he told me that when Bob Marley was playing The Roxy in 1976, Van Halen was outside handing out flyers to their show! Then one day I was talking to Rivers Cuomo—Weezer was playing The Roxy in 2012—and I told him that story. Rivers went on to tell me that when Van Halen was playing in the late '80s, Weezer had just moved to L.A. and was outside handing out flyers for their shows. It just shows you how the music scene in L.A. continues to feed itself—the cycle of the Sunset Strip. I wonder who was handing out flyers at that Weezer show!"

Haney cites The Roxy's longstanding reputation for its great sound as an equally important part of its status as an iconic Hollywood club. "I was a touring engineer for 10 years prior to settling down at The Roxy, and when I toured, The Roxy was one of my favorite rooms to mix in," says Haney. "It was small, you could get the P.A. loud and it sounded good. Mixing in the Roxy is an honor. I felt that way the first time I walked in the room and I feel that way every time I step behind the console. Since the room is so small it can bring little challenges to the table depending on the dynamics of the band, so the job is far from stale."

However, in 2013, The Roxy's staff realized that it was time to finally address some long-needed upgrades to the club's audio and lighting infrastructure. Management committed to closing the venue in January and February 2014 to install a new LED/digital lighting

Continued on p. 44

Comprehensive audio, video, and lighting solutions for every kind of environment.

GC PRO

Featured GC Pro Installation: theChapel (theChapel.cc)

GC Pro carries the gear you want from the world's most respected brands

AUDIO SOLUTIONS

AKG • Allen & Heath • Ashly
Audio • Avid • Aviom
Behringer • Bosch • Bose
Professional • BSS • Clearcom
Countryman • Crown • DAS
Audio • dbx • DPA
Microphones • Earthworks
EAW • Electro-Voice
Focusrite • JBL • PreSonus
DSC • Radial • Sennheiser
Shure • Slate RAVEN
Soundcraft Digital • Telex
... and more!

LIGHTING SOLUTIONS

Altman • American DJ
Chauvet • Elation • ETC
Jands Vista • Leviton/NSI
Lightronics • Martin Pro
Strand • Ultratech
... and more!

VIDEO SOLUTIONS

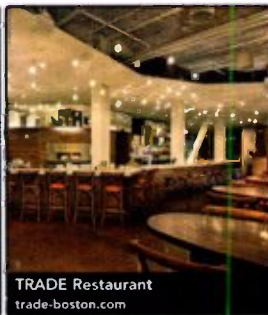
AJA • Apple • Arkaos
Barco • Benq • Black Magic
Broadcast Pix • Christie Digital
Dalite • DNP Supernova
Draper • Digital Projection
Eiki • Epson • Gefen • Hitachi
In Focus • Kramer Electronics
LED Go • LG • Mitsubishi
Optoma • Panasonic • Sharp
Aquos • TV One
... and more!

GC Pro is a nationwide one-stop resource for every variety of live sound or recording environment. From studios to post houses, clubs to churches, restaurants to boardrooms, we help you achieve your goals in lighting, video display, broadcast, acoustical treatments, live sound, audio recording, and more. Our experienced local staff provides everything you need from consultation through the entire installation process.

Contact your GC Pro representative today, and let us help you create the ultimate recording or live sound environment!



Grace Family Church
GCOnline.com



TRADE Restaurant
trade-boston.com



Iglesia Pentecostal Tampa Bay
iglesiampabay.org



Noisematch Studios
noisematchstudios.com

- Over 40 GC Pro locations across the USA
- Projection, Cameras, HD Video, IMAG, LED Walls, Distributed Video, Broadcast Video, Digital Signage, Content Delivery
- Special financing options for commercial installations, worship facilities and more
- Technical training made simple for everyone



Value Added Reseller
Professional Audio

GC Pro is an Apple Value Added Reseller. We've received expert training directly from Apple, allowing us to specially set up your new Mac with the audio software, plug-ins, and interfacing you need to get working from day one!



Our PRO COVERAGE repair and replacement plans eliminate all the hassles of keeping your important gear functioning in top condition. Even used gear can be covered!

www.gcpro.com
877-70-GCPRO

GC PRO



PHOTO CREDIT: BRIAN GUERRERO KABRI DW

Quantum Acoustics

technology by DHDI offers performance and beauty in the industry's slimmest acoustical devices. Lifelike Aural Imaging + Wall to Wall sweet spot with musical, natural frequency response are all exclusive characteristics of ZR Acoustics.® Genetically engineered with fractal-differentiability mathematics, extreme acoustic resolution and quantum acoustics, ZR outperforms traditional solutions without bass traps, room equalization or electronics of any kind. Experience the new dimension of unparalleled acoustical solutions.

ZR Acoustics® | The Ultimate Listening Experience

Client: Hybrid Studios, Santa Ana, CA

Product: ZR Micro Smart Panels. Textile: Nifty Pumice

ZR Sample Rate 8 Bit Smart Panels. Finish: Natural

Awards: 2014 AIA Orange County Design Award for Interior Design

DHDI | sculpting a beautiful sounding world

World Radio History

QUALITY, CRAFTSMANSHIP & VISIONARY SERVICE: DELTAHDESIGN.COM

THE WHISKY A-GO-GO

50 Years of Rock and More, and Still Counting

The Whisky A Go-Go opened its doors on the emerging Sunset Strip in 1964 just as the '60s and counterculture rebellion were taking flight and in the ensuing years hosted many of the era's most groundbreaking artists, including The Doors, Janis Joplin, Jimi Hendrix, and Led Zeppelin. In November 2006 the Rock and Roll Hall of Fame and Museum honored the Whisky A Go-Go as an historic rock 'n' roll landmark.

Today the Whisky A Go-Go remains one of the top music venues in Los Angeles. In late September, it hosted numerous bands for the 2014 Sunset Strip Music Festival, including Jane's Addiction, Empire of the Sun, Kaiser Chiefs, Mayer Hawthorne and L.A. Guns. On September 26, the Whisky hosted Slash featuring Myles Kennedy and The Conspirators as Slash and his band toured the Sunset Strip, also visiting The Roxy Theatre and The Troubadour. Rumor has it that Motley Crüe will conclude its Final Tour by playing their last-ever show at The Whisky.

"After 50 years we are still going strong," says The Whisky's production manager, Luis Cardenas. "We showcase all types of music but mostly we are

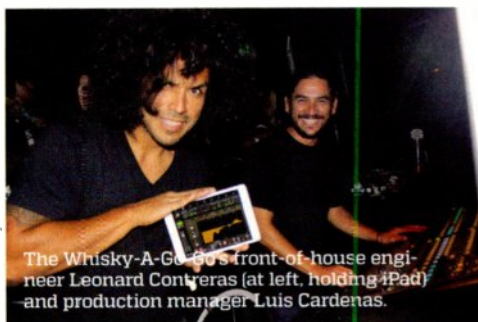


Photo courtesy of Luis Cardenas

The Whisky-A-Go-Go's front-of-house engineer Leonard Contreras (at left, holding iPad) and production manager Luis Cardenas.

has worked at The Whisky as well as on the road for 18 years. "I was blown away about how easy and versatile the X32 is. We now have full support from the company thanks to Joe Sanborn from the Music Group." The Whisky's P.A. system comprises Electro-Voice Xi Series full-range loudspeakers with MTL-4 subs, powered by EV TG5 and TG7 amplifiers. "In choosing a P.A. back in 2009, we [consulted] Dave Brown from Quantum Sales & Technology," Contreras says. "We came in and shot the room for the frequency response to find the best match for the room." The mic package includes Shure, AKG, Audix, and Sennheiser. — Matt Gallagher

THE WILTERN THEATRE

Landmark Art Deco Building Houses Premier Live Nation Venue

The iconic Wiltern Theatre has stood at the corner of Wilshire Blvd. and Western Avenue in Los Angeles' Koreatown district since 1931, when it opened as a vaudeville and movie theater with a large pipe organ, and also housing a 12-story office building. The Wiltern suffered neglect in the 1960s and 1970s and was targeted for demolition in 1979, when the Los Angeles Conservancy worked to save the building as an important part of Los Angeles' heritage, and convinced local land developers to purchase and restore the property. It reopened in May 1985.

"Live Nation took over [The Wiltern] with its precursor company SFX in 2000, so they spearheaded the renovation and have been running the building ever since," says Reid Bartlett of Live Nation, who is the Wiltern Theatre's production manager and has worked there since 1990. "In 2002 the building underwent a renovation that took all of the seats off of the main floor downstairs and replaced them with a series of leveled tiers that we can bring seats into for those events that require seats. Probably about 85 percent of our shows are performed with a standing audience, and that's where our capacity of 2,300 comes from. There are 1,300 on the main floor—standing, general admission usually—and we have 1,000 upstairs in the fixed seats up in the balcony.

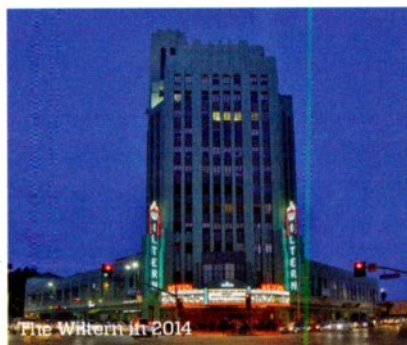


Photo: Paul Jonason

The Wiltern In 2014

"We provide a place for all different types of music," Bartlett says. "This particular week [in September] we've done Limp Bizkit, Old Crow Medicine Show, SAMHAIN, Rise Against, and two days of a Tyler Perry musical play. For us it's pretty busy when we physically go from a seated show or one configuration one day to a totally different standing configuration."

Rich Lidge and Tig Moore are the two lead audio engineers at The Wiltern. The venue's main P.A. system is a JBL VerTec line array with Version 5 processing (16x VT4889 flown 8 per side and 8x CSR82L dual 18-inch subwoofers powered by 16x Crown Audio I-Tech 12000HD amplifiers). Front-of-house provides Yamaha PM4000-48 and 32-channel Midas Venice analog consoles, and for effects, BSS, dbx, TC Electronic and Yamaha outboard units. A monitor system is available for rent from Bartlett's sound company, Flag Systems, and includes a Yamaha PM4000M analog console and Flag Systems' proprietary wedges, sidefills and drum fills. "For the most part we have kept the analog boards to make it easier for a guest engineer to step up and just go," Bartlett says. "And probably about 25 percent of the groups that are touring now are carrying their own consoles." — Matt Gallagher

Continued from p. 40

system, and bring in Rat Sound Systems and company president Dave Rat to evaluate, repair and renew the venue's audio system and components.

"Once I took the house gig [in 2011] I realized that the amp room needed a lot of work and processing was less than desirable, but unfortunately the budget wasn't there to replace everything," Haney recalls. "Toward the end of 2013 we got word that the P.A. would be a major part of renovations but there would be a budget. I started talking with Dave and Paul [Freudenberg, Rat Sound general manager] in January, giving them the specs of everything we had in the room so we could work within a budget and get the most out of it. There was a lot to go through as well; you can imagine the club had accumulated a lot of gear over the years and transitioning to a digital environment from an analog one also left us with a

large surplus of gear. Rat really worked closely with us to recycle gear back into the club where we could and sell the remainder of the gear so we could put that money back into the club. Dave and Paul definitely seemed to go out of their way to see what we wanted in the club and brought everything up for discussion, which was incredibly cool."

Dave Rat says his company's approach involved analyzing and revitalizing The Roxy's legacy P.A. gear. "We found that some of the gear was mismatched from repairs over the years," he says. "The mains system was in pretty good physical condition, but electrically and acoustically it needed a good bit of work. There was a mish-mash of various amplifiers. The wiring had quite a few issues."

Rat Sound Systems took care of the mains system by fully testing all of its components, replacing the ones that were blown or the wrong type, and repairing problematic wiring issues. "Meanwhile, we sent a truck from Rat and picked up all the amplifiers, monitor wedges, 18-inch speakers and outboard gear," Dave Rat says. "Back at Rat we tested and sorted the gear into piles of working, need to fix and stuff to sell."

"Probably the biggest project was the monitor system," Rat continues. "We decided to do a rebuild of the Clair 12AM wedges. Once all of the original loudspeakers and wiring was repaired or replaced and tested, we pounded out the grilles, put on some fresh paint and moved on to amplifiers. We cleaned, tested and repaired all the existing amps, and by using all the amps from both the main and monitor system we were able to set up four matched high-power bi-amp mixes, four medium power bi-amp mixes, a few subwoofer mixes and a high power mix for the pair of EAW MicroWedge MW15 monitors we added, as well as power for the dual 18-inch Rat Drum Sub." Rat also added five fully processed Powersoft M50 amps to power the main system and a Powersoft K10 amp to power the four dual 18-inch cabinets under the stage.

Rat also specified two Avid Venue Profile consoles for monitors and front-of-house. Saxton says, "It was time to bring in digital boards that were user friendly for our visiting engineers. With national acts, almost every headliner will have their own FOH engineer. We decided not to bring in a board that required us to give the engineers a tutorial at load-in. Venue Profiles are very common and most engineers have used them before—and the room sounds great."

"Personally I feel that the Avid Profile is a no brainer for the venue," Haney adds. "Even if someone prefers another console they usually are still proficient in the Avid Venue environment. If they aren't familiar it's nothing a 10-minute crash course can't handle."

"Finally, there were a few areas that had some sound coverage issues," Rat says. "One area on each side of stage under the P.A. hangs as well as an area in the center just in front of the stage, to which we added some EAW full-range speakers to cover." ■



Multimedia Connectors etherCON® | HDMI | USB | Firewire lockable connector system



The etherCON system for harsh and demanding environments | "A," "B," and "D" size receptacles available in feedthrough, vertical and horizontal PCB, or IDC terminations | CAT6 - data rate up to 10 GBit/s | Push-Pull mating design provides secure locking system | USB / HDMI ready-made cable assemblies with removable rugged diecast cable carrier | Firewire IEEE1394a | Push-Pull locking system | Patch Cable dust and water resistant sealing in combination with Neutrik Receptacle | Universally accepted standard D-shape housing | DB15 for RGB video and DB9 for serial data | Ideal for integration into AV systems.

setting standards

www.neutrik.com | www.experience-neutrik.com

NEUTRIK®

MCCABE'S GUITAR SHOP

An Intimate Space for Quieter Acoustic

McCabe's Guitar Shop on Pico Blvd. in Santa Monica, located two blocks west of the Santa Monica Freeway's Centinela Avenue off-ramp, is first and foremost a musical instrument store that opened in 1958 and specializes in acoustic and folk music instruments, offering sales, rentals, repairs, private lessons and classes. Since 1969, McCabe's has presented weekend concerts in a back room with an 8-foot-deep stage, a mixing station built into one wall, folding chairs, and walls that are adorned with stringed instruments.

The shop showcases the practitioners of folk and acoustic music, as well as performers who are interested in putting on a special acoustic or stripped-down show (think *MTV Unplugged*), from local and up-and-coming acts to internationally known artists. A few of the more well known artists who have graced McCabe's stage include Beck, Memphis Slim, Tom Waits, Vince Gill, Jackson Browne and Emmylou Harris.

"It's a listening room," explains audio engineer Wayne Griffith, who has worked at McCabe's on a part-time basis for 42 years; his fellow audio engineer, Alan Kanter, has worked there part-time for 44 years. "We always thought of it like the show that would happen in your living room at a party, or something like that. That's the feel we've always gone for.

No alcohol is served. Because of that there isn't the revenue [from drink sales] so the concerts have always run where it's hopeful that they break even, but they've always kind of been written off as publicity for the guitar shop."

McCabe's P.A. system is powered by a QSC PLX1804 power amplifier and comprises two JBL SR4738 three-way speakers with 18-inch woofers, with two JBL SR4722 speakers flown above the stage for monitoring, plus one JBL SRX712M floor monitor. The console is a hybrid Midas VeniceF32, and outboard processing includes six channels of dbx 166 limiting and a BSS FCS 966 graphic equalizer. Microphones include Shure Beta 57s, Beta 58s, SM57s, and two Neumann KMS 105 condensers for vocals, and the Studio Projects C4 small diaphragm condensers for acoustic guitars.

Griffith reflects that even though today L.A. offers a greater number of venues for experiencing musical styles long found at McCabe's, "I would still like to think that it's different at McCabe's. When Los Lobos played McCabe's they played a completely acoustic Norteño show—and that was one of the best shows I've ever seen there. It's fun when you can get the performers to do something different, because the people at McCabe's are used to seeing something different, something acoustic."—Matt Gallagher ■



Sound engineer Wayne Griffith mixes a concert inside McCabe's mixing booth.

Photo: Kenneth Scott

[BE] CRAS

CONSERVATORY OF RECORDING ARTS & SCIENCES
THE PREMIER AUDIO ENGINEERING SCHOOL

[BE]HIND THE MUSIC
MUSIC | LIVE SOUND | BROADCAST | VIDEO GAME SOUND | FILM & TV

CALL US TODAY AT (855) 969-4146, OR VISIT CRAS.EDU TO FIND OUT MORE ABOUT STARTING YOUR CAREER IN AUDIO

2300 East Broadway Road, Tempe, Arizona 85282 Consumer information available at: www.audio-recordingschool.com/consumer.html

THE HOLLYWOOD BOWL

A Unique Blend of Natural Acoustics and Amplified Sound

By Matt Hurwitz



Photo: Courtesy of the Los Angeles Philharmonic

The Hollywood Bowl, that iconic Los Angeles venue so named for the landscape it occupies, not the shell covering its stage, hosted its first classical music concerts in 1922. At the time of its opening, the venue's natural acoustics were considered perfect as is. The trademark shell, with concentric staggered rings of reflective material, first appeared in 1928 to help boost the natural sound. Amplification arrived eight years later, with a system driven by 500-watt amplifiers from Bell Laboratories, according to *The Los Angeles Times*.

A variety of systems have been in place over the years, determined and defined largely by an

ever-growing variety of music genres. Famed promoter Bob Eubanks noted that the contract rider for his first presentation of The Beatles at the Bowl in 1964 required only "an adequate sound system." Their arrival, along with the many rock acts that followed, immediately rendered whatever was considered adequate at the time no longer so.

While the physical Bowl was renovated in 2003, including replacement of its shell structure with one 30 percent larger, the sound system was given a full makeover a decade later, just prior to the 2013 season, in what its hosts consider the ultimate supplement to what na-

ture originally provided.

On an afternoon's visit, while the Los Angeles Philharmonic rehearses, principal sound designer Fred Vogler, who has been mixing at the Bowl for 12 years, briefly mutes the audio system from his front-of-house position two-fifths of the way up from the stage. "When we turn off the P.A., you get a sense that there's an ensemble playing, but you don't get a sense of the delicacies and all of the intricate melodies and harmonies that are important to the experience," he says. "Our objective is to make the orchestral experience as acoustic and natural-sounding as possible. And by doing so, we

AURO^{3D} AUDIO

CREATIVE TOOL SUITE

THE ONLY TOOLSET YOU WILL NEED TO CREATE THE MOST IMMERSIVE 3D AUDIO CONTENT

AURO-3D[®] AUTHORIZING TOOLS

PLUG-IN SUITE FOR

- 3D Panning & Mixing
- Support for all Auro-3D[®] formats as well as various Surround formats
- Auro-Codec[®] Encoding
- Support for open object-based format

AVAILABLE FOR

- MAC OSX 10.7 and higher
- Windows 7
- AAX



AURO-MATIC[®] Pro



3D UPMIXING PLUG-IN

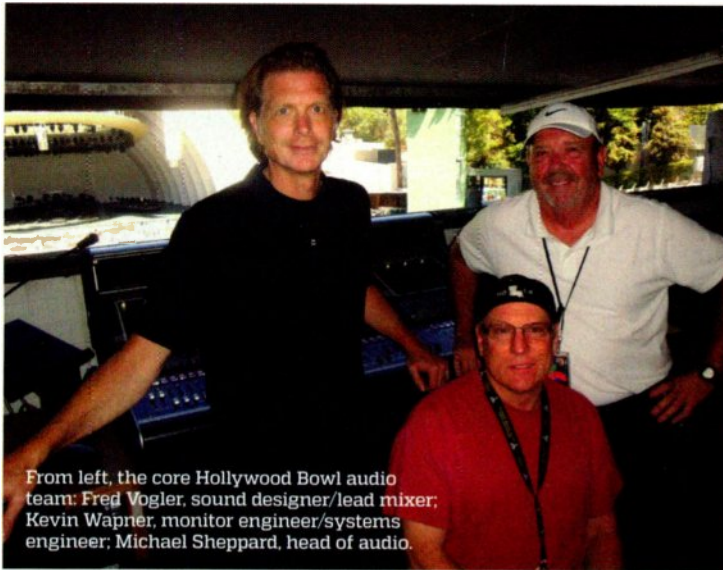
- Unique patented technology to convert any Mono, Stereo or Surround source to various Auro-3D[®] and Surround formats
- Compatible with Auro-3D[®] Authoring Tools

AVAILABLE FOR

- MAC OSX 10.7 and higher
- Windows 7
- AAX

WWW.AURO-3D.COM

NEW CREATIVE POSSIBILITIES TO ENHANCE THE EMOTIONAL EXPERIENCE



From left, the core Hollywood Bowl audio team: Fred Vogler, sound designer/lead mixer; Kevin Wapner, monitor engineer/systems engineer; Michael Sheppard, head of audio.

can make the sound bigger, broader and fuller.”

The venue still, of course, hosts classical, pops and rock shows—even combinations thereof, such as a recent show featuring Elvis Costello and the L.A. Phil. But it is the classical audience for whom even the slightest detail must be reproduced accurately. “They’re a discerning audience,” Vogler notes. “They are accustomed to a certain sound quality at the concert hall and on recordings. They expect the violins to sound like violins, and the woodwinds to have a certain presence and color to them. If the timbre or positioning isn’t right, these people notice.”

The 2004 sound system upgrade, designed in part by the Bowl’s monitor engineer and systems engineer, Kevin Wapner, was complete, replacing everything from the mixing console and loudspeakers to infrastructure and wiring. Wiring runs from both the stage to the amp room, as well as to the mixing position, were replaced or upgraded, and cable lengths were shortened to reduce impedance. “Reducing the lengths made a huge difference,” Vogler says. “Plus, it’s an outdoor venue, and some of the lines were 10 or 20 years old. Because of the environmental factors, they are not as reliable after more than 5 or 10 years.”

At FOH, the team replaced its Yamaha PM1D digital mixer with a DiGiCo SD7, connected throughout the venue via a Group One Ltd. Opticore LX4 Optical Digital Multicore Network System. “We wanted something that was quick and that had high resolution, with up to 96k in and out,” Vogler says. “We can readily arrange the elements with the assignable control surface and cater the surface to whatever the show’s needs are, whether it’s pops or rock.”

A recent performance by Marcus Miller contained elements of pop, along with a jazz element toward the front of the stage and orchestral in the rear. “With plenty of soloists coming and going, it was nice to be able to move stuff around, as needed, without hunting and moving around the console too much,” Vogler says. “That type of board is invaluable for this kind of setup.”

The venue’s loudspeaker array comprises L-Acoustics components, the company working alongside the Bowl team to create a cohesive system. The main left-right arrays feature 16 K1 enclosures per side, with four K1-SB extensions and four KARA units below those.

“One of the big advantages of the K1 system is that they’re so prevalent as a touring rig,” notes Michael Sheppard, the Bowl’s head of audio. “Large tours come in here and see them and go, ‘Oh, you’ve got a K1. I can

just send mine on to the next venue.’ They don’t have to unload theirs; plus, they’re familiar with the K1 and know how it performs. So they already have a good handle on how their mix is going to be that night.”

The center fills are made up of eight KARAs, which also feature in one of two front-fill options the Bowl utilizes. “We’ll have those for our louder shows, ones that require a little more amplification across the front,” Vogler explains. “And then for a quiet show, such as an orchestral concert, we’ll use L-Acoustics 5XTs. They have a low profile, but they give enough fidelity for the people sitting closest to the stage, and still allow them to see over them.”

The subwoofers, on either side, are sets of eight L-Acoustics SB28s, with four ARCS WIDE, which bring the powerful response. “When we do a real thumpin’ show,” Vogler says, “you definitely feel your body and the fabric on your body moving around.”

For those seating sections far wide of the stage that don’t provide direct line of sight to the main array, a set of 12XTs hang above to offer enhancement. In addition, eight small JBL speakers allow Vogler to provide reverb or other effects as needed, for surrounds. “They just give it a sense of size or space around the edge, and are really only heard in the box section of seating,” he says.

There are no delay speakers spaced further in the seating,” Sheppard says. “From side to side, there is very, very little difference in the quality and volume of the sound. And then, from front to back, over 450 feet, I doubt you hear anything more than about 5- or 6dB difference. It’s pretty remarkable, the physics of how this line array works. We’re very stereophonic here in our mixing—we don’t mix mono. We want it to have a breadth and a depth. There’s some pushback—we have some mixers that come through that believe more that everybody should hear equal. But we’ve found that this gives orchestral sound a real life and dimensionality.”

The Bowl’s shell does provide some reflection, though not through the full frequency range. While both the conical-shaped ribs and the canopy above the orchestra do tend to focus sound outwards, frequencies below about 500 Hz tend to drop off, Vogler says, taking that into consideration when choosing and positioning mics.

The team draws from a large collection of studio condenser-type microphones for just about everything, including Sennheiser, Schoeps and Neumann. Mics used for a particular orchestral section on one day might not be the best fit on another, depending on the configuration of the stage. Typical orchestral miking can involve as few as 30 to 40 microphones. A pair of Sennheiser MKH 800 Twins hanging overhead act as the mains, providing a significant amount of the sound. “They have a front and back capsule, with dual outputs. So I can change the polar pattern by adjusting the level of one or the other output, depending on what’s needed,” Vogler explains. Over the center of the orchestra are three Schoeps MK21s, suspended just 10 feet above the players.

Onstage, the principal strings are miked with MK4s, Colette mics in cardioid, while the celli and bass use Sennheiser MKH40s. The brass instruments are picked up by Neumann U89s, and the woodwinds by TLM 170s, both set in a wide cardioid pattern.

Rock acts typically bring their own mic collection, also using about 30 or 40 mics/inputs, as well as their own preferred console, which is typically set up in a guest mix position. The guest console’s output is then fed to the Bowl’s FOH SD7, which sends it out flat to the amplifiers and speaker system. “They’ll give us a left-right and a sub send,” says



A panoramic view, showcasing the Bowl's unique natural-acoustic backdrop.

Sheppard. "They may also give me a send for the front fill or the center cluster. That gives some flexibility to what kind of sound they put out. But they paint the sound the way they want to hear it, so that it's the artist's sound, not our sound."

Says Sheppard, "In a week's time, we often do a rock 'n' roll show on Monday, and then on Tuesday we'll do a classical show. And then on Wednesday, it's a jazz show, and then Thursday another classical show, and Friday/Saturday a pop show, and a World Music Festival on Sunday. It's not unusual for us to be out of here at midnight and then be back at 8 a.m. to begin setting up for the next concert.

"When we were consulting with everyone over this P.A. and our consoles, that was something that we had to take into account, being able to shorten or eliminate any turnaround time, as far as repositioning or

returning the P.A.," Sheppard adds. "It has the versatility to allow us to do a rock show one night and a classical music show the next, with very little in the way of adjustment, and still be able to achieve the same degree of fidelity throughout the venue."

Audiences have clearly responded. "I've seen more standing ovations, more people sitting forward in their chairs and engaged in the show," Vogler notes. "The dynamics are really extended with this higher resolution system. When it's quiet, the audience is incredibly quiet and really paying attention. They're watching the performers in a way that I don't think I'd seen in prior seasons. People will come up to me after a show and tell me, 'I'm hearing things that I never heard before.' It's been a 10-year effort to make this P.A. what it is. It's now tuned to the point where we can really provide everybody in the house a good seat." ■

ZEN STUDIO

**12 mic pres and 4 hi-z inputs
built-in FX with DSP engine
multiple low-latency mixers**

Zen Studio brings the most comprehensive analog and digital I/O, featuring a total of 38 simultaneous input and 32 output channels (20 analog ins, 14 analog outs), plus 24 simultaneous I/O channels on USB. Zen is designed to meet the needs of both up-and-coming and experienced producers, field recording engineers, sound designers, freelancers on the move, or independent musicians in search of greater sound quality and flexibility.

The world-class mic pres, Antelope's signature clocking and the FPGA-based DSP Effects result in the best sounding portable recording interface available. This eye-catching, light and ergonomic device easily fits into a backpack or even a shoulder bag.

www.AntelopeAudio.com

WHEN SESSIONS REIGNED SUPREME

THE PLAYERS, STUDIOS FROM L.A.'S GOLDEN AGE

BY ROBYN FLANS



David Foster producing/conducting a session, late 1970s.

The Record Plant in Los Angeles was the place to be on Sunday nights in 1973, when owner Gary Kellgren convinced drummer Jim Keltner to host a weekly jam session called the Jim Keltner Fan Club Hour—despite Keltner's distaste for “jamming,” and for the moniker.

“I said, ‘The only thing I know and love is going in and learning a song and playing a song,’” Keltner recalls. “And Gary said, ‘Well, let’s just do that and call it whatever we want to call it.’”

So many huge artists played and recordings were made, though they never saw the light of day, except for one monumental evening Keltner recalls that was bootlegged for many years and finally released by Mick

ry Nilsson on backing vocals, and among the musicians were Kortchmar, Keltner, Jesse Ed Davis, Al Kooper and Jack Bruce. According to Keltner, Ringo was just hanging out that night.

Modest as Keltner is, artists came because of his reputation, even that early on, as the Los Angeles music scene was bursting at the seams in such recording studios as the Record Plant, Village Recorders, A&M, Conway, Dawnbreaker, Westlake, United Western, Sound City, Evergreen, Ocean Way, Capitol, Sound Factory, Sunset Sound, Paramount, Larrabee and many, many others. He was one of those musicians who remained at the core as a new wave of faces began to appear on the session scene.

David Foster says Keltner was responsible for adding him to a roster

Jagger on the *Very Best of Mick Jagger* in 2007.

“One night John [Lennon] and May [Pang] were out for dinner with Richard Perry on a Sunday night,” Keltner recalls. “I didn’t think about inviting John because I didn’t think he would want to come down and do that, but Richard told him there were these jam sessions and John said, ‘What? He’s my buddy, let’s go down there.’”

That night Lennon showed up and produced “Too Many Cooks,” which Danny Kortchmar had brought in to the session. Jagger was on vocals, Har-



Defining the New Reference Point

Powerful. Dynamic. Free Standing. Designed from the ground up, the M2 Master Reference Monitor delivers astonishing bandwidth and power with breathtaking detail, and a big main-monitor experience wherever you choose to work.

With seven patents and one pending, the M2 leverages JBL's next generation of high-output, ultra-low distortion transducers to provide extraordinary in-room response of 20 Hz to 40 kHz, and 123 dB dynamic range. The revolutionary Image Control Waveguide supports a seamless crossover and yields excellent off-axis response for a wide, accurate sweet spot. Free standing, soffit mounted or behind the screen, the tunable M2 provides the same precise experience in every room.

The M2 Master Reference Monitor.
The only reference you need.

M2 MASTER
REFERENCE
MONITOR

Find out more at jblpro.com/M2

Hear the truth.

JBL

PROFESSIONAL
by HARMAN



John Robinson, back in the day.

of musicians that included the likes of Bob Glaub, Danny Kortchmar, Russ Kunkel, Waddy Wachtel, Dean Parks, Leland Sklar, Greg Phillinganes, the Porcaro brothers—Jeff, Steve and Mike—Steve Lukather, David Paich and John Robinson. These guys were taking over studios and honoring the work of their predecessors, namely The Wrecking Crew of Hal Blaine, Earl Palmer, Joe Osborne, Carol Kaye, Tommy Tedesco and Glen Campbell, a force that didn't get much credit until much later for the magnificent work they did.

Foster describes the session scene back then as a "club."

"We all kept a book, we all had that phone service, Your Girl, and we would wait for those calls," he remembers. "My book for those three or four years that I was a session player was just filled with ink every day. I would do Don Piestrup's jingles at 8:00 in the morning with glorious musicians like Hal Blaine—I was at the tail end of that—and we worked 10 to 1, then 2 to 5 on sessions like the Fifth Dimension. And then at night we would do all-nighters with the rock 'n' rollers like Rod Stewart and George Harrison. They were 16- and 18-hour days. And the next day you'd do it all over again. You never knew who you were going to be hooked up with on those sessions. You'd get there and be surprised and thrilled that David Paich would be the other keyboard player or Michael Omartian or Jay Graydon or Ray Parker or Larry Carlton was playing guitar, and you were always anxious to see who the drummer was because that was obviously the foundation."

The work was plentiful and the budgets bountiful. Record companies were spending money, and time, nurturing artists.

Those were the glory days of the late 1970s, or as Foster called it, "the heyday"; the Los Angeles recording scene was alive with creativity and innovation. But the innovation led to invention, which ultimately led to the technology that would dramatically change the playing field for musicians, studios and all those involved in the industry. Those first-call session players are still working, most of them a lot, but it will never be the same again. They know that.

A DIFFERENT TIME

Guitarist Dean Parks says back then there was an abundance of artists signed and a lot of gambles taken. He says record companies were making money so they were willing to take chances.

He recalls working with Joan Baez on *Diamonds and Rust* at A&M after she had cut several albums that had not yielded any hits.

"They were big sessions at A&M Studios with a room full of musicians and it felt great," Parks says. "You could tell it was going to do something. There was a glow around it while we were doing it."

In the late '70s, after Parks took a short detour to produce albums for such artists as Dolly Parton and Tom Snow, he missed the playing scene so much that "I put out my shingle again."

"Say you're on a week of tracking sessions, you're going to do the definitive performance of 10 songs no one has ever heard with some of the greatest players in the world through the best sound system you can imagine," Parks says. "That's fun."

Session bassist Bob Glaub remembers the fun in recording Nicolette Larson's debut album, *Nicolette*, at Amigo Studios in the late '70s with a rhythm section that included drummer Rick Shlosser and Bill Payne on keys with Ted Templeman at the helm. They cut "Lotta Love," which brought the former background singer to public attention.



Abbey Road Studios

CFX CONCERT GRAND

VIRTUAL PIANO

Garritan placed the awe-inspiring Yamaha CFX Concert Grand Piano in Abbey Road Studio 1, where award-winning engineers used the world's greatest mics and equipment to create a stunning virtual instrument. Every facet of this project reflects the perfection that only the most passionate can produce.

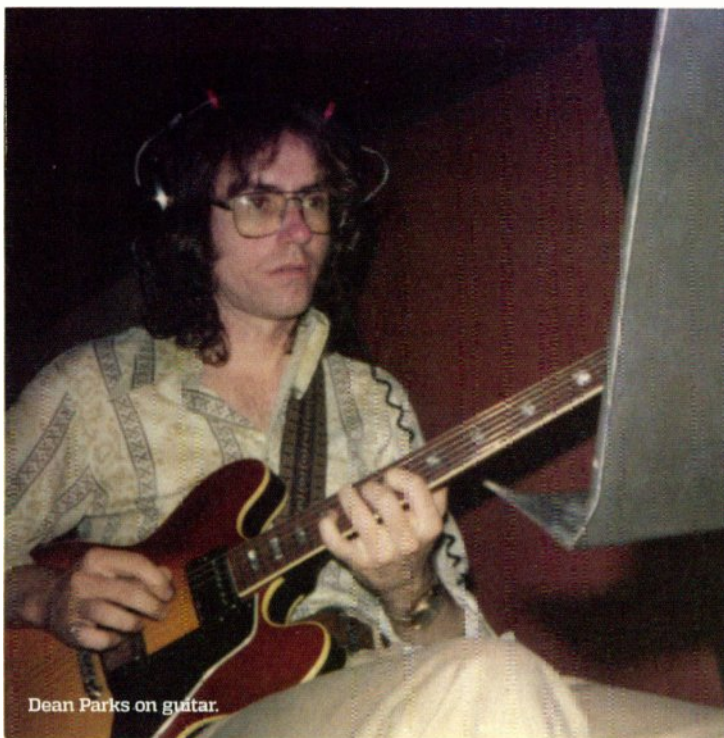
"...sounds absolutely beautiful, with exquisite tonal detail, powerful lows, glassy highs and a level of expressiveness that has to be felt to be believed." - **Computer Music**

"...this instrument really excels where most others fail: hearing it solo..." - **Downbeat**

EXPERIENCE THE **PASSION REFLECTED IN EVERY DETAIL** AT GARRITAN.COM

garritan. |  **YAMAHA**

makemusic 



Dean Parks on guitar.

And down the hall, Glaub recalls, Rickie Lee Jones was cutting with Jeff Porcaro. Glaub says those were the days you'd run into your pals all the time at the studio. "There were so many musicians and we'd see each other all the time."

They'd run from one studio to the next, booked on doubles and triples in three-hour blocks, based on union rules, and cartage was becoming a boom business.

Parks describes a typical scenario of the times:

"The 9 a.m. session ended at 1 sharp in the Valley, and I arrived at Western 3 in Hollywood at 1:49. The cartage guys had my gear set up already [a Princeton Reverb amp, a fuzz pedal, wah pedal, and a trunk with a dozen guitars].

"I cleared away the cigarette butt someone left on the music stand, saw that the stack of music called for 12-string acoustic and electric, which I got from the trunk in the hall, and brought one to the piano to tune a string, then went to my seat to tune the rest.

"The headphones were a single [one ear], so I asked the engineer for a double set, although I knew his phone mix would be mono. I heard the multitrack's alignment tone...don't put on the phones yet!

"2 p.m., time to begin. The leader was getting pushy; they'd need to get tracks on four songs before 5, or we'd have to go into an hour's overtime [an extra 50-percent pay per hour]. We hoped that wouldn't happen, so we would have more time for dinner before the 7 p.m. double-session at Sunset Sound.

"Soon, in the first take, the drummer stopped. There was something not right about the feel, and there would be no repairing a drum track, so he counted it again, looking to the engineer: Should he wait for rewind, or keep it rolling? They do the take, and go in to hear playback, discuss the tempo, etc. As expected, my electric guitar sound was completely different from my morning session. What could have changed? Different mic? Mic pre? EQ? Console? Multitrack? Compression? Engineer? Control room monitors? I was on a riser here, and this morning I was on the floor? Mic placement? Whatever, adjust accordingly and move ahead."

Lukather says the doubles, triples and that period were "some of the best times of my life."

"We were all studying music back then," he remembers. "It was music, music, music all day long. You would go to school and practice, take harmony, theory, study privately, take orchestration; we lived, breathed, ate and went to bed with it. We were obsessed. There's nothing we had to wish for anymore."

THE NEW KIDS IN TOWN

Jeff Porcaro told me in 1982: "[David] Paich, [David] Hungate, myself and a few other guys like David Foster and Jay Winding, all started getting into the studio at the same time. I'm talking about '72, '73 and '74... We were real radical. I mean, I know myself, we hated contractors. I just remember a time observing studio sessions when nobody said anything. You didn't speak your mind: It was, 'Yes sir,' and, 'No, sir,' and you just did your stuff. We weren't brought up to be studio musicians. We were guys who played in power trios, rock 'n' rollers who happened to read and play Barbra Streisand dates, too. People didn't know how to take 19-year-old cats speaking musical sense..."

It was no coincidence that drummer John Robinson, a relative newcomer to the scene at the time, and a member of Rufus, was asked to test the waters on Michael Jackson's *Off the Wall* album by cutting two "B" sides, "Girlfriend" and "It's the Falling in Love" at Allen Zentz Recording Studios. He says the record had been cut previously by other musicians, but now there was a new influx of players.

"After we cut those two, I heard them milling around in there and then they pushed the talk button and said, 'What're you doing Monday?' I said, 'Nothing.' They said, 'You wanna come record the rest of the album?' I said, 'Yes!'"

Robinson says the first group of tracks were cut at Allen Zentz because Bruce Swedien liked the Harrison console. The second batch, which included "Rock With You," was cut at Westlake B.

Lukather says there was a period of time that it seemed to him that money was being burned. "Drum sounds would take a day," he remembers.

"Three hours on a kick drum," Glaub recalls. "It was crazy. We'd be making phone calls. This was back 30 years before cell phones, before even answering machines. We all had answering services, and some of the studios had a direct line like a house phone at a hotel."

"They would hire us to sit around in the hallway," Lukather says. "We were going, 'Why don't you hire the drummer for the day and hire us to come the next day?' That was just included in the budget."

TECHNOLOGY EMERGING

For many varied and often unrelated but interconnected reasons, the vibrant, exciting scene took a turn in the early 1980s. Lukather attributes the changes to two main factors.

The first was a prophecy made by Jeff Porcaro, sitting in product designer Roger Linn's apartment, circa 1978. Lukather, Jeff and Steve Porcaro, and David Paich had been invited over to check out his new gadget.

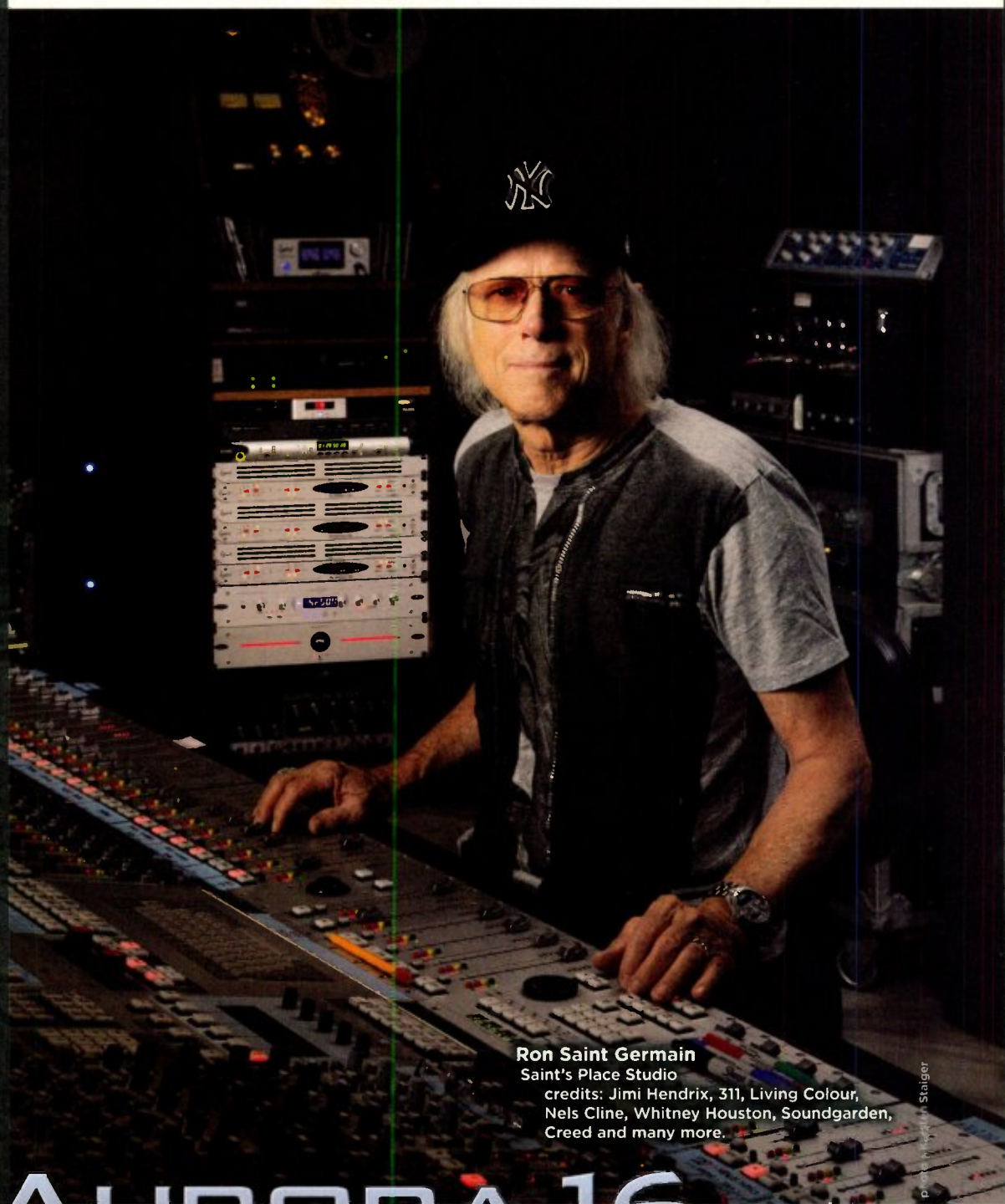
"There were alligator cables coming out of his Roland rhythm box," Lukather recalls, "and when this f-ing little diabolical homemade box started going, 'boom smack, boom-boom smack,' with a kick, hi-hat and snare and it sounded pretty real, the look on Jeff's face... Well, he looked around the room and he said, 'We have to destroy this now, it's going to

WHY do you do what you do?

“I have been emotionally and spiritually compelled to work with music since I was 5 years old. Listening to music, playing a few instruments and singing all led to my professional career as a producer, engineer and music mixer.”

HOW does Aurora help you do what you do?

“The Lynx Aurora 16 sounds amazing. I truly appreciate that they do not add any low frequency ‘bump’ or ‘polish on the top’ to make you THINK your work sounds better than it really is. Their sonic performance is truly spectacular, as is their unrivaled customer support.”



Ron Saint Germain
Saint's Place Studio
credits: Jimi Hendrix, 311, Living Colour,
Nels Cline, Whitney Houston, Soundgarden,
Creed and many more.

AURORA 16

For over four decades, Ron Saint Germain has engineered, produced and mixed an eclectic range of performances, from Jimi Hendrix to 311 to Living Colour to Soundgarden, garnering 14 Grammy's[®] for the artists along the way. His converter of choice since 2008 at Saint's Place in northern New Jersey is a rack of Aurora 16HD converters. Aurora's clarity and transparent, open audio quality are a perfect match for his Neve Amek 9098i 128-channel mixing console and extensive vintage analog signal processing that are essential for Ron's exacting audio requirements.

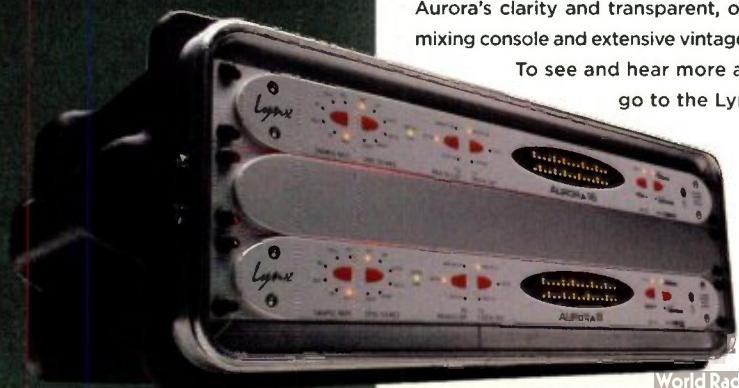
To see and hear more about Ron Saint Germain and Saint's Place Studio, go to the LynxStudio YouTube channel.

converting the
masters of sound

Lynx
STUDIO
TECHNOLOGY

lynxstudio.com

© 2014 Lynx Studio Technology. Aurora is a trademark of Lynx Studio Technology



World Radio History

ruin everything.'

"All of a sudden we started the era of, 'We don't need humans to make music anymore; we have machines to do the job.' And when they figured out how to hook up a clock to a synthesizer to the drum machine, then the bass players were out of work."

Case in point: Foster says he loves playing synth bass, which he learned from Gary Wright when he worked on the *Dream Weaver* album in 1978.

"He was an amazing synth bass player," Foster says. "Then when I was producing *Chicago XXVI* in 1981, on the very first session, Peter Cetera, who is a great bass player, was playing and I was young and cocky and something went down and he was uncomfortable with what I said, and he took me aside and said, 'Hey you know I've heard your synth bass playing and I don't really want to play bass on these records. Why don't you play?' And I played synth bass on the next three Chicago records, and that kind of contributed to their '80s sound."

"For me things changed when the [Yamaha] DX7, the first digital keyboard [1983], and the LinnDrum came out," Glaub says. "They changed everything for a lot of brass players, bass players, some drummers. Work did change for a while. I'll credit my good friend Jim Keltner for this. A lot of guys couldn't hang in for the long haul. He's probably an anomaly."

Keltner was one of the first to embrace technology.

"When the home studio thing came along and the keyboard guys could do everything, if you were a drummer who had a good feel and a good sound, you probably wouldn't be replaced by Roger Linn," Keltner says. "The record may have been made with a Linn machine, but you would be called to replace the machine. And that's something that hasn't changed, except it's

THE PLAYERS

Of the dozens and dozens of amazing L.A. session players over the years, the following contributed to our story.



Canadian-born **David Foster** has done everything in the music business from having a hit song with a pop group called Skylark to making music as a session player in the '70s, first hired by contractor Frank DeCaro. "I was living in an apartment in Coldwater Canyon and had laid out in the sun and gotten second degree burns," Foster remembers. "I showed up at my first session—a Helen Reddy date—on crutches. At the end of the date, I overheard DeCaro saying, 'We should get the crippled guy to play piano again.'"

Ultimately Foster went on to become one of music's top record producers, winning 16 Grammys and recording the likes of Earth, Wind & Fire, Andrea Bocelli, Celine Dion, Mariah Carey, Chicago, Madonna, Jennifer Lopez, Barbra Streisand and Beyonce.



Jim Keltner, from Tulsa, Oklahoma, has been a leading session drummer since the early '70s, getting his big start with Delaney & Bonnie and then Joe Cocker. He has the auspicious distinction of having worked often with John Lennon, George Harrison and Ringo Starr, as well as an eclectic mix of artists such as Bob Dylan, Van Dyke Parks, Leon Russell, Eric Clapton, Dolly Parton, Warren Zevon, Barbra Streisand, Bonnie Raitt, Randy Newman, Neil Young, Harry Nilsson and Bill Wyman. He was also a member of two super groups, the Traveling Wilburys and Little Village.

Originally from California, major recording and touring bassist **Bob Glaub** got his session start on a Jesse Ed Davis record and from there he went on to work with such artists as Dave Mason, Rod Stewart, Warren Zevon, Gladys Knight, Nicolette Larson, Cher, Stevie Nicks and Jackson Browne, whose band he joined in 1978 for more than a decade. He is currently back with Browne on his new record and tour.



Texas-born **Dean Parks** moved to Los Angeles to work with Sonny & Cher in 1970, and his career took off with such artists as Steely Dan, Elton John, Stevie Wonder, Michael Jackson, Neil Diamond, Billy Joel, Barbra Streisand, B.B. King, the Crusaders and an eclectic list. He has also composed and produced.

Drummer **John "J.R." Robinson** arrived in Los Angeles in 1978 from Iowa with Rufus after they discovered him in a bar band in his home state. Not long after, he was nabbed to work on Michael Jackson's *Off the Wall* and then his phone began to ring... artists such as George Duke, Quincy Jones, Herb Alpert, Herbie Hancock, the Pointer Sisters, Lionel Richie, Glenn Frey, Frank Sinatra and Barbra Streisand, with whom he's worked since 1993.



Born in the San Fernando Valley, guitarist **Steve Lukather** says he owes everything to his second family, the Porcaros. From a rehearsal band with Willie Ornelas, Jai Winding and Steve Porcaro, Winding got him on a Terence Boylan record. From there, drummer Jeff Porcaro brought him into one of his earliest sessions with Boz Scaggs, "which really upped the stock," Lukather says. Then dates with Diana Ross, Michael Jackson, Lionel Richie, Chicago, Donna Summer, an endless list, going on to become a prolific composer and then a member of Toto with his buddies.

no longer a Linn machine. But it really wiped out bass players because there are tremendous bass samples, and if you are a keyboard player, you can play a great bass. But, then again, as a musician, hopefully you have something unique about your playing that can't be replaced by a machine."

"I had slow years," Glaub remembers. "You have to be willing to wait it out and be in for the long haul. I had a couple of slow years right then in '83 and '84 when I had just bought a house and we had just had a second child. But then things changed again and I started working a ton. The

SuprEsser DS

The Oxford SuprEsser DS is a highly-featured professional De-Esser AAX DSP plug-in for use with Avid S3L live consoles and Pro Tools | HDX. With its low latency of sub 2ms, SuprEsser DS is perfect for live applications or live tracking in Pro Tools.

AAX
DSP



David Foster, right, with Neil Diamond.

budgets are different, and if you want to work with some of the younger indie artists, you have to be willing to negotiate fees that make sense.”

Parks, who still remembers how great it was when the first Korg tuner hit the marketplace in the mid-'70s, says the advent of the drum machine changed recording, and it was better for some drummers than others. “Some drummers had not made friends with the click, and unless you could do that, you couldn't replace fake drums on a track, and as a drummer you had to learn how to do that because things started to be based on a click track.”

Foster, who gave up a six-figure income in 1978 as a studio player to make \$5,000 as a producer in his first year, remembers witnessing some key historical musical moments. “The first time I saw a Minimoog, I just about freaked; the first time I saw a string ARP [synthesizer], I freaked. The first time I saw a MIDI controller, I couldn't believe it. It was on my Olivia Newton-John record [*Two of a Kind*, 1983]. Steve Kipner had written a song [“Catch 22 (2 Steps Forward, 2 Steps Back)"] and brought in this machine and pressed a button and this damn track played. I couldn't believe it. Everything was tight, the piano part was tight, the bass part was tight, the drums were tight. It was phenomenal.”

Foster also remembers the birth of automation at the Complex, circa 1981.

“When I was working with Earth, Wind & Fire, George Massenburg

brought me into his workshop and he said, ‘Move this fader.’ It was one fader, and he said, ‘Go up to here and go up to this mark and then come back to this mark and then go back to zero,’ and I did it and he said, ‘Now watch,’ and he pressed a bunch of electronic shit and the fader did the exact same moves that I had just done. Those were huge moments.”

MTV was the other change that hurt the industry, in Lukather's estimation. He doesn't mince words, but because he is still a session musician and a member of Toto, he has a unique perspective, which he is able to share with his equally unique sense of humor.

“We were told it was a promotional thing, no one was ever going to make money, but they found a loophole, turned it into a commercial channel, turned it into a money-soaking bunch of losers that ruined music and turned musicians into actors,” he says. “In the '60s, if there was a good-looking guy in the band, that was a plus, but it wasn't a deal breaker because you had to be great to make records. Now all of a sudden you had to be pretty, too. Pretty became more important than good. We were forced to make videos with our own money, against our own will, with people dressing us up like idiots and we had to recoup that money with the promise that MTV was going to play it, and then they wouldn't because there was payola involved...”

Glaub says even though the days are no longer full of doubles and he is now doing his own cartage, he still loves making music.

“The work was so abundant and I probably took it for granted for a while,” Glaub admits. “It was just such a buzz. We were working all the time. We were trying to spend time with families and get sleep and not be too hung-over the next day. It was an amazing period of about 10 years.”

Keltner, arguably one of the only session players that has spanned from the Wrecking Crew days into this current generation of studio musicians, says one session a day was really only all he has ever cared to do, anyway.

“When the Internet started shaking the record companies up and everything and sessions went way down and all that, it changed as far as the volume goes, but nothing really changed in my life,” Keltner says. “I still was doing records and I'm still doing them today and that's all, Lord willing, I'll be doing until I drop.” ■



The HAPI way to record

www.merging.com/hapi



/MergingTechnologies

@merging_tech

/MergingTechnologies

/merging-technologies

Merging USA: 1-207-773-2424
info@independentaudio.com

Capture the Music

Affectionately referred to as the "lollipop," the SCX25A is perfect for miking vocals, guitars, pianos and acoustic instruments. The mic's unique design includes a patented capsule suspension system that minimizes acoustic reflections and diffractions to provide a pure sound with exceptional detail. Whether in the studio or on stage, the Audix SCX25A delivers the right sound every time.



SCX25A

AUDIX
MICROPHONES

www.audixusa.com
503-682-6933

Actual mic length: 5.8 in / 148 mm
© 2014 Audix Corporation All Rights Reserved.
Audix and the Audix Logo are trademarks of
Audix Corporation.

Jackson Browne

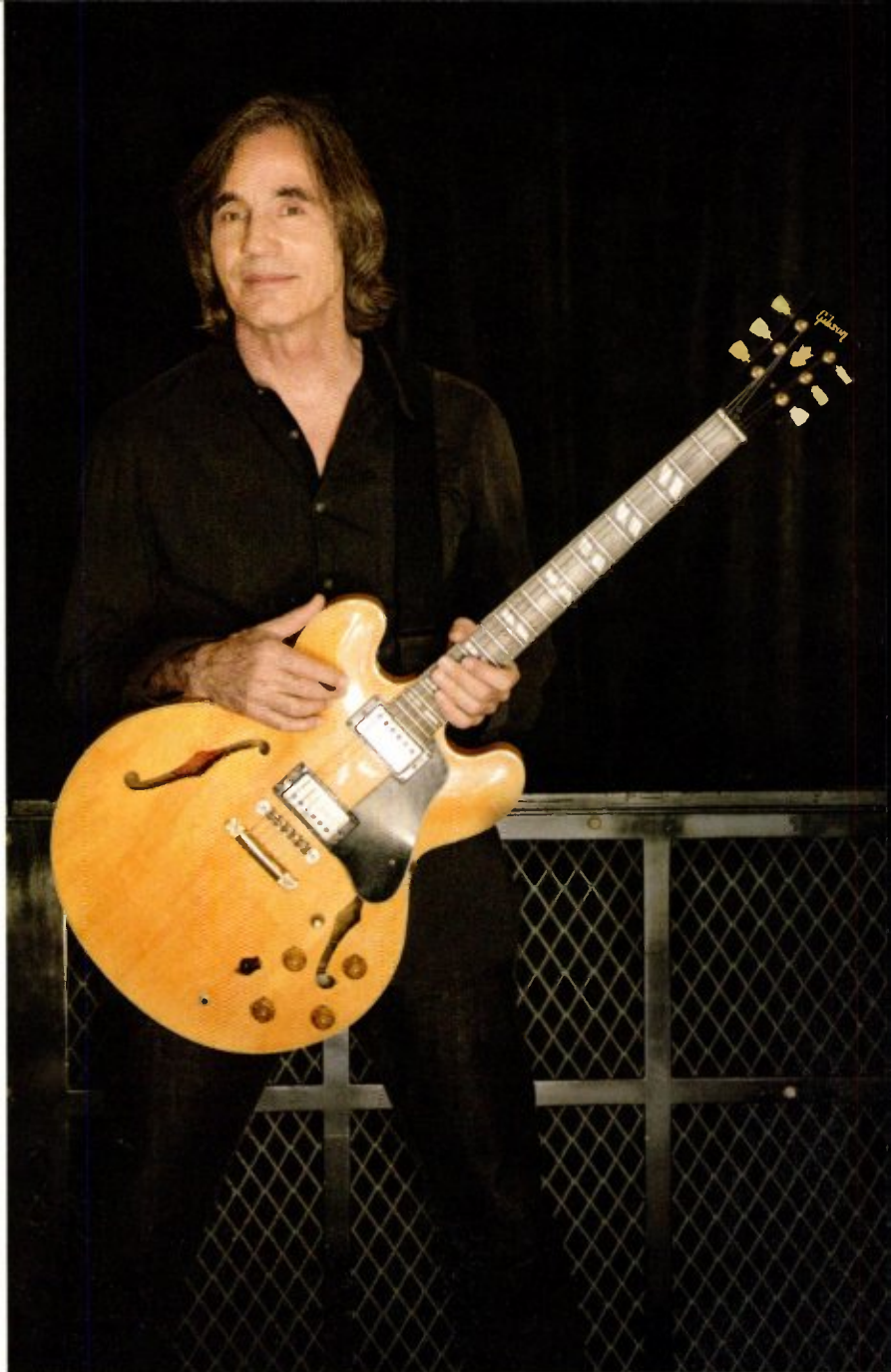
L.A.'S FAVORITE SON TALKS ABOUT HIS NEW ALBUM, *STANDING IN THE BREACH*, AND HOW HE WORKS IN THE STUDIO

BY BLAIR JACKSON

Jackson Browne wrote “The Birds of St. Marks,” the song that kicks off his superb new album, *Standing in the Breach*, when he was just 18, living in New York and penning wise-beyond-his-years songs that would be recorded by such diverse artists as Tom Rush, The Byrds and Nico—years before his self-titled Asylum Records debut made him a rising star in 1972, when “Doctor My Eyes” became a surprise Top 10 hit. That album was the first of five straight indisputably great records Browne cut in the 1970s, establishing him as one of the most poetic, perceptive and emotionally attuned singer-songwriters of the modern era. [The other four are *For Everyman* (1973), *Late for the Sky* (1974), *The Pretender* (1976) and *Running on Empty* (1977)]. He also found time to produce his friend Warren Zevon’s fantastic first two albums, *Warren Zevon* (1976) and *Excitable Boy* (1978). Browne’s growing popularity through the first half of the ’80s, when he landed a handful of singles in the Top 40, showed that he had a definite mainstream knack, too.

Not all of his fans embraced his move into the overt political commentary and social consciousness expressed on late-’80s albums such as *Lives in the Balance* and *World in Motion*, though that development was hardly a surprise—for many years he’d given his time to dozens of good causes, big and small. Indeed, there are few artists who have played more benefit concerts than Jackson Browne. With the exception of his extraordinary, deeply personal 1993 record, *I’m Alive*, his albums have continued to mix songs that reflect the tumult of the world we live in with engaging meditations on matters of the heart and soul—classic Jackson Browne terrain.

World in Motion was the first of Browne’s albums to be recorded at his own Groove Masters studio in Santa Monica; *Lawyers in*



Love and Lives in the Balance were recorded at Jackson’s previously owned studio, called Downtown, in Los Angeles. His earlier records were cut at a variety of top L.A. studios, such as Sunset Sound, Elektra, Hollywood Sound, Sound Factory, Record One and The Complex.

Through the years, he’s worked with scads of fantastic engineers and mixers, including Richard Orshoff, Al Schmitt, John Haeny, Greg Ladanyi, James Geddes, David Tickle, Ed Cherney, Bob Clearmountain and, on all his albums since *I’m Alive*, Paul Dieter, who both engineered and co-produced *Standing in the Breach* at Groove Masters. The list of musicians and singers who have contributed to Browne’s albums must easily number more than 100, including A-list pals ranging from various Eagles and Little Feat members, to Linda Ronstadt, Bonnie Raitt, David Crosby, Graham Nash and Joni Mitchell; and an amazing assortment from the crème



UAD-2 Satellite

50 years of analog now on Thunderbolt.

Supercharge your native mixing system

with professional QUAD or OCTO processing and the world's finest library of plug-ins.

Plug in to a world of classic tones

with exclusive UAD plug-ins from Ampex, API, Lexicon, Manley, Neve, Roland, Studer, and more.*

Connect to your Mac with Thunderbolt 2

and get blazing-fast plug-in expansion for your Apollo interface or UAD-2 DSP accelerator system.



uad.com/satellite

* UAD-2 Satellite Thunderbolt includes the "Analog Classics Plus" UAD plug-in bundle. All other UAD plug-ins sold separately at www.uad.com. Thunderbolt cable sold separately. All trademarks are property of their respective owners.

 UNIVERSAL AUDIO

World Radio History

Jeffrey Young, Jackson Browne,
Bob Glaub, Mauricio Lewak, Greg
Leisz, Val McCallum



Photo: Nels Israelson

de la crème of L.A. players: guitarist David Lindley (his main foil for many years), the versatile backing group known as The Section (guitarist Danny Kortchmar, bassist Lee Sklar, drummer Russ Kunkel and keyboardist Craig Doerge), drummers Larry Zack and Mauricio Lewak, bassist Bob Glaub, guitarists Waddy Wachtel, Scott Thurston and Mark Goldenberg, bassist Kevin McCormick and dozens more. As I joked during our interview, “It takes a village to make a Jackson Browne record.”

In keeping with that ethos, *Standing in the Breach* features half a dozen different bassists and drummers and several different keyboardists, but the core sound comes from three players—Browne, guitarist Val McCallum and master-of-all-guitars Greg Leisz. (Those two are part of Browne’s current touring band, which also includes bassist Glaub, drummer Lewak and keyboardist Jeff Young). The album’s 10 tracks cover a range of musical styles, yet never depart too far from Jackson Browne territory.

In its modern incarnation, “The Birds of St. Marks” sounds like a long-lost Byrds track. “Leaving Winslow” is a shuffling, countrified train song. “If I Could Be Anywhere” starts with a Beatles-ish bounce and ends with a dreamy instrumental ride-out. “Walls and Doors” was written by the popular Cuban musician Carlos Varela, and features some of his band. Browne and Rob Wasserman wrote the music for “You Know the Night” to unpublished lyrics by Woody Guthrie. And “Yeah Yeah” is a classic Jackson Browne relationship song with an irresistible hook. The arrangements are tasteful throughout and the sonics impeccable; the music breathes and feels alive. If you haven’t checked Jackson Browne out for a while, this album is a good opportunity to get reacquainted with him.

In late August, I spoke with Jackson by phone from Connecticut, where he was playing a solo gig. We talked about the making of *Standing in the Breach*, more generally about how he likes to record, and also a few other topics.

You’ve been coming out with studio albums only spradically in recent years. When does it become “album time” for you?

Well, it’s a blurry line because I have a studio and I sometimes cut songs way before I have enough songs for an album. So I’m sort of always recording. I think I once read about Paul Simon that he would cut songs as soon as he wrote them and then he’d write another one and cut that, and I sort of envied that. I never liked the approach where you cut all the tracks and then you sing all the tracks and then allot this amount of time for overdubbing. I guess that’s a cost-effective way of making a record, but that makes it too much like an assembly line. So what I do is have a gradual accumulation of songs I’m working on.

And some of the songs on this album were cut quite a long time ago. For example, “If I Could Be Anywhere” must have been recorded more than a year-and-a-half ago.

Were they all recorded at your studio?

All except for one song, the last one on the album, “Here.” That was also cut awhile back. It was recorded at Berkeley Street Studio in Santa Monica because mine was rented out! I had written it for the movie *Shrink*. I wrote it on the road and came back to town and had to cut it quickly, because they needed it right away. But it was never quite the record I thought it could be.

This album reminds me a little of that Richard Linklater movie, *Boyhood*, which was shot over a period of years, because some of these songs were written a long time ago. Like the “The Birds of St. Marks” is a song I wrote when I was 18, but I never got to do it like I thought it should be done in the beginning. I remember writing the song and thinking, “This would sound good as a Byrds song.” But it never seemed finished, and after a while I sort of forgot about it. I didn’t even remember it when I was pitching songs to The Byrds sometime after my first album. Years later, I rediscovered the song during an interview for the long-form video *Going Home*.

The piano version you recorded on ‘Live Acoustic Vol. 1’ [2005] is so different than the one on the new album, though it certainly feels like a Jackson Browne song in the classic sense.

There was a way in which the chords went that made sense on the piano, but on just the guitar [back when I wrote it], while it made sense, it didn’t sound full enough, and it would have taken the 12-string and the bass and the drums to get it how I heard it.

Greg Leisz, who’s one of my favorite guitarists, sounds great on the 12-string on that.

He’s the reason I thought of doing “The Birds of St. Marks”—because

The largest 500 Series selection anywhere.



MÄAG EQ2

Have your cake and EQ2...
AIR BAND® equipped

RUPERT NEVE DESIGNS 551 INDUCTOR EQ

3 bands of EQ inspired
by Mr. Neve's most prized
vintage designs

MILLENNIA HV-35

Authentically transparent
preamp for unrestricted
creativity



ELECTRODYNE 511

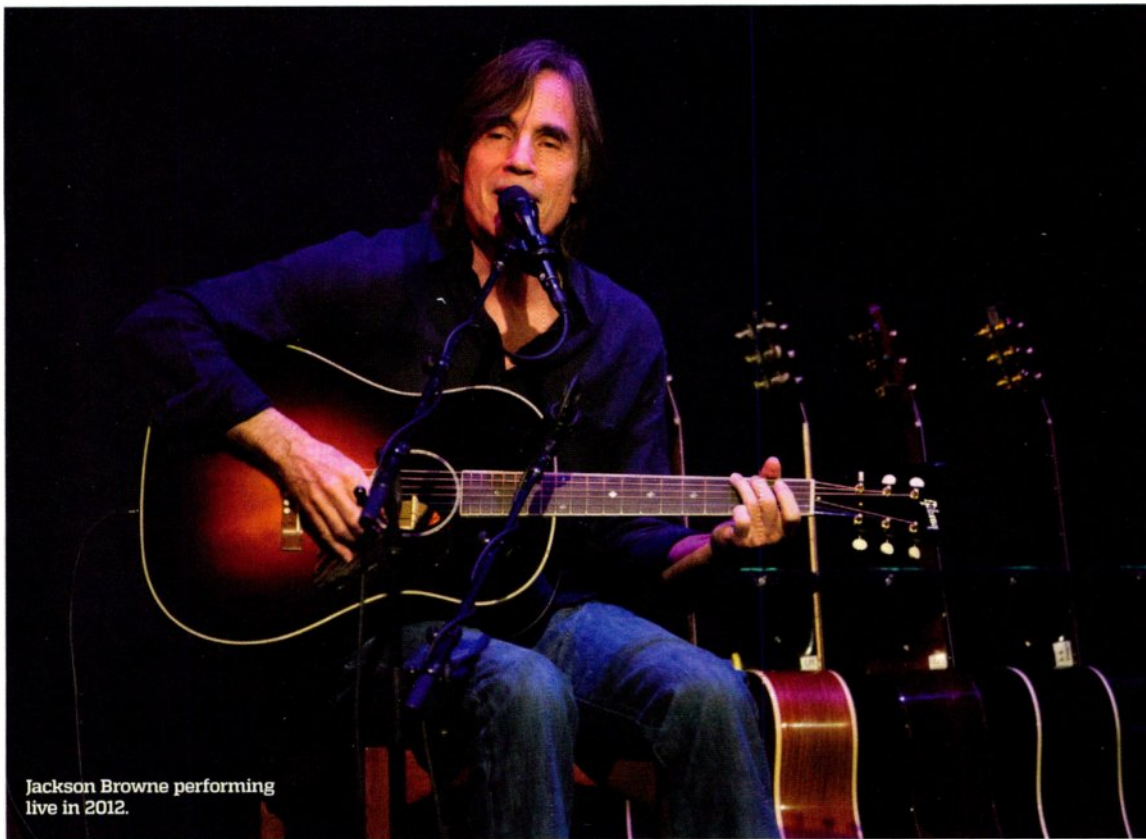
Broad and sweetly
musical inductor EQ

BURL B1D

Rock-solid Class A mic pre
with custom input & output
transformers

GREAT RIVER PWM-501

Versatility reigns with this
new forward-thinking
compressor



Jackson Browne performing live in 2012.

I knew he was a good 12-string player. He played 12-string on my song “The Naked Ride Home” [from the 2002 album of the same name], and working with him was such an eye-opening experience. He was able to go so deep into the groove of the song and find these parts that made the whole song sort of pulse and vibrate in an essential way. Normally when you overdub you’re adding something, and you hope that it’s not something superfluous. But with him, he goes right to the center of the thing; he grabs it by the spine. So I showed him “The Birds of St. Marks” and asked him if he wanted to cut it like a Byrds song with the 12-string, and the idea intrigued him. So that was the beginning of his working on this album. Then I started thinking of other songs he might fit on, and Val [McCallum] is a huge fan of Greg’s, and vice-versa, so the more we got to do, the more we wanted to do, and they wound up playing together on eight songs and are each on one of the songs alone.

So, is the way that a lot of these tracks came together a matter of who- ever was around when you decided you would go in and cut a given song? I count six different bass players, six different drummers, but then I looked back at the credits for your older albums and it became clear you’ve always worked this way, with a couple of exceptions.

I did decide after the last record [2008’s *Time the Conqueror*, cut with his band at that time] that I would go about each song separately and call whoever seemed right for that song. So it wasn’t “whoever was around,” although there was a little of that. I think I used [bassist] Kevin McCormick less and Bob Glaub more because Kevin was out for most of the last couple of years with CSN.

Bob Glaub’s been a dependable presence for you over the years.

Yeah, he has. You know, Bob’s not credited as playing bass on “The Pretender,” though he played on that song. Somehow, the credits

were wrong on the original release, and then, when it was re-released again on [*The Very Best of Jackson Browne*] they got it wrong again! I know he played that part, and it’s so like his playing. But somehow, when we were doing credits, Lee Sklar got credited. [Laughs] Anyway, Bob has played on some of my favorite records, and he and I have been good friends all this time. And Bob and Kevin are really good friends, too.

So it’s about: Who do you call for this specific thing? Like, I got [drummer] Don Heffington to play on a couple of songs. He was the drummer with Lone Justice and has played with so many great people. He’s a *great*

drummer. I actually got to play with him at an Adam Sandler Christmas party once. There were three drummers there who rotated in and out of percussion and drums, and they did this heroic 40-song set, just playing one song after another and I got to play with him there. And I knew him from the Largo [club], too. He plays with Sara and Sean Watkins a lot. He also has an amazing record out now called *Gloryland*.

My whole album was influenced by these sit-ins and get-togethers at people’s houses and at various friends’ gigs, like Val McCallum’s.

Isn’t he also part of some loose band called Jackshit, or something?

He is. I sit in with Jackshit sometimes. It’s in that spirit where you’re just having fun playing songs, and I wanted to have that feeling for this record—where I’d call people and we’d have fun recording, and there was less emphasis on cutting the definitive version. I mean, you always try to make the best recording of a song you can...

“If I Could Be Anywhere” I cut with Jim Keltner on drums and Tal Wilkenfeld playing bass and [Heartbreakers keyboardist] Benmont Tench. It’s a song I had tried cutting before, but it didn’t have the urgency I thought it needed. So I thought, “I’m going to cut this more like The Beatles—*bomp, bomp, bomp, bomp*—and I asked Benmont to play 45 on the piano, but even then it wasn’t quite right. That song didn’t come easy. But Keltner, who never really plays anything the same way twice in a row, wound up coming up with that feeling of urgency the song needed to deliver by simply playing 45 straight through the song, and then, spontaneously, he and Benmont played this incredible ending, which I never could figure out how to cut down, so we left it all in.

You’re a jam band!

[Laughs] Not exactly. But I like the fact that the three songs that actually try to have something to say [socially/politically]—in the case of “If I

WE ARE TECHNOLOGY

ALL THE LATEST GEAR, IN STOCK, AT THE BEST PRICE!



SamAsh

**MUSIC
DIRECT**

SERVING MUSICIANS SINCE 1924

The Nation's largest family owned and operated music and sound retailer! 18 months special no interest financing available with the Sam Ash credit card on select brands. Call, click or chat - Se Habla Espanol. Professional Musicians are standing by to answer all of your questions.

Voted 2013 Music Retailer of the Year

- Music Inc.

SamAsh.com

Call 1-800-472-6274

Over 20,000 Items

In stock, ready to ship!

World Radio History

FREE SHIPPING

Most orders over \$9.99

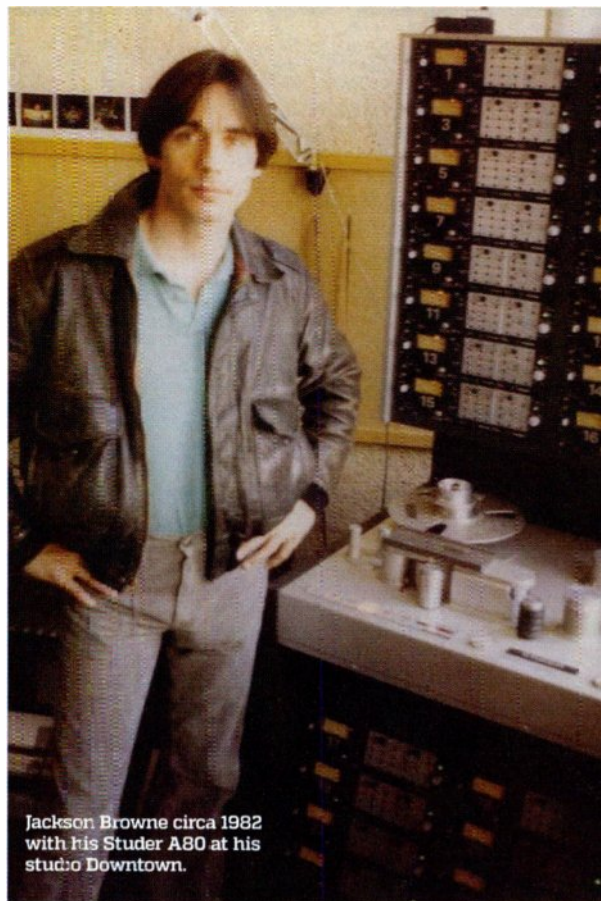
Could Be Anywhere,” about the state of the ocean and about Empire; there’s a lot to chew on—have long ride-outs. “The Long Way Around” is another one. It goes on for a while and you’re left listening and hopefully thinking a little bit. It gives you a little time before the next song starts.

I really like the amount of space your engineer, Paul Dieter, leaves in the music. There’s plenty of room for those vibe-y, atmospheric guitars that Val McCallum seems to specialize in, and also enough air around your lead vocal.

Paul is great. He’s also my front-of-house mixer and really winds up listening to *everything* I do, so he’s used to reaching for the vocal and trying to make the vocal heard. That’s something he brought to this album. He’s also really good at balancing things quickly, and he knows there’s this version, and the next version, and there will be the next version after that. [Laughs.]

How do you know when you’re done?

You run out of money. [Laughs] You need to release something. For me, it’s like a two-cylinder engine, where you tour for a while, and you go home and record for a while, and then you tour some more. But because we’ve made records of the tours, too, it gets pretty blurry. I guess there comes a certain point where you begin counting up the songs and you think, “Oh, we’re close to having enough songs for an album.”



Jackson Browne circa 1982 with his Studer A80 at his studio Downtown.

I think the album is plenty long enough, and you could make the argument that a couple of these songs could’ve had less-long ride-outs; you could have some shorter songs. But all these songs are long, in and of themselves—there are a lot of lyrics. So you have to make it so people can hear them. I have made records with songs that have too many words and they go by so quickly you can’t really hear them. Like the original version of “In the Shape of a Heart” [on *Lives in the Balance*] is not the best recording of the song, because there’s too much going on to really hear the lyrics. When I would just play that song for people by itself they would say, “When did you write that? Is that a new song?” [Laughs] And that’s with them having heard the old one! The words just hadn’t registered with them. So I realized I needed to make records that made you want to listen, and where you can really hear everything.

You had a period where you used some different mixers—David Tickle, one with Ed Cherney, another with Bob Clearmountain. I’m wondering what having that added viewpoint does for you, because you obviously have a pretty firm idea of what you’re after.

I did that for a long time and it was because I couldn’t really see sitting there for a year with any of those guys taking up their time. [Laughs] But I wanted to work with them. What it provides is a break in the making

FORWARD-THINKING AUDIO GEAR

CRANE SONG LTD.

DAVE HILL DESIGNS

www.davehilldesigns.com
www.cranesong.com

Dave Hill, the man behind Crane Song and Dave Hill Designs, is known for creating forward-thinking audio gear with a distinctive character. Crane Song’s mic pres, signal processors, converters and plug-ins have the color and flavor you need to deliver stellar-sounding audio everytime.

The **Falcon 500 Series** compressor combines vintage tube warmth with modern flexibility. The **Syren 500 Series** tube preamp lets you select a clean, transparent sound or a colorful vintage vibe. The **Titan** is a compressor-limiter for transparently controlling dynamic range, with a broad palette of sonic coloration options. And for mixing in Pro Tools, the **Phoenix II AAX** tape emulation plug-in, the **RA** compression/distortion plug-in, and the **Peacock** vinyl emulation plug-in bring analog-style vibe and energy to in-the-box mixing.

Paint any sonic picture you can imagine with world-class audio gear from Crane Song and Dave Hill Designs.

To purchase these fine products, email sales@transaudio.com

of the record, where someone else comes in and turns it into something slightly different. I would look at Cherney [who mixed *I'm Alive*] and say, "Really? This is what it sounds like?" And he would say, "Yes, this is what it sounds like. That's it." The thing is, you hear it all kinds of different ways before it's finished—especially when you're overdubbing, you tend to listen to things out of proportion.

That didn't used to happen with Greg Ladanyi. I used to make whole records with Greg Ladanyi [Zevon's *Excitable Boy*, *Running on Empty*, *Hold Out*, *Lawyers in Love*] and that was a way of working I have missed in recent years—the same guy who recorded it, would mix it. So I feel this new record is a little more like that. It was a really conscious attempt to see whether Paul and I would hear it the way we'd been hearing it throughout the process and pull it together and deal with balancing it—can you get the best of everything you've heard as you've been working?

Sometimes it works to give it to somebody else and have them put it together at the end, too, but there's kind of no going back. It's very difficult to say, "Well, there was this *other* thing I heard before and I want to go back and listen to this other thing." Although Bob [Clearmountain] was really good about that. My co-producer Kevin McCormick and I might say to Bob, "Actually, we were thinking something more like *this*" and I'd get him to change one or two things, and he'd say, "Oh, you mean like *this*?" and in four motions—*whap!*—there it would be. And was usually about balances. That was very fulfilling.

And Cherney has got his own magical thing that happens. One time, I found him out on the corner outside the studio and I said, "What are you doing out here, Ed?" And he said, "Um, I'm just out here waiting for Jesus to get through with the snare drum..." [Laughs.]

What made you decide to have your own studio, like Groove Masters, in the first place?

Well, at one point I had a studio in downtown L.A. [known as Downtown], on the fifth floor of a building on Broadway. I think the idea came from an article I'd read where the Heartbreakers talked about how they made their first album by buying machines and recording in a storefront. I

read that and I thought, "Oh my god, you can do that? I'm doin' that!" [Laughs] So I bought this gear and with a lot of help embarked on what has become a long quest. Before that I had looked into buying Dave Hassinger's studio on Selma, the Sound Factory. My business people kept saying, "You'd be saving a lot of money and making a great move if you had your own studio to work in." I was making all these albums back-to-back. So there was that thought in the air. After *Downtown*, I put the studio in my house—that was called *Outpost*—and made a couple of records there, but being in my house made it hard for other people to use it. Then, when I got rid of that house, I moved to Santa Monica and built *Groove Masters*.

Does the way you work require that an engineer be on-call, or do you know enough to get your thoughts down on your own?

I don't know anything; I know *nothing*. [Laughs] I can't do even the simplest things. I have to have an engineer. I've got two second engineers—which as you know is the most demanding work in the studio—both of whom are very capable first engineers and able to record and do whatever I need to do. [Assistants on *Standing in the Breach* were Bil Lane and Rich Tosi.] They can help me with whatever needs to be done, knowing that chances are we're going to re-cut it at some point. So, it's sort of like making sketches in a way.

Has Pro Tools made that process easier, in the sense that you can just record and record and record and then edit easily?

Pro Tools has been indispensable. Because I always did a lot of editing—cutting things together or flying things around. We got into Nuendo before Pro Tools, which Paul actually found a little more edit-friendly, and it also had 96kHz/24-bit earlier than Pro Tools did. Pro Tools has become the standard of the industry, and if you have a studio you pretty much need to have it. But, I track on 2-inch tape and then move it to Pro Tools.

I know you made your early records at places like Sunset Sound and Sound Factory—classic rooms. Did you have the same approach to



THE BEST IN BOTH WORLDS

Learn more at HarrisonConsoles.com



MPC5
DIGITAL FILM CONSOLE



950MX
ANALOG CONSOLE



LINEAGE
3-CHANNEL PREAMP



832C
8-CHANNEL FILTER UNIT
World Radio History



32CS
CHANNEL STRIP

building songs and recording you use today? How did you learn about working in the studio?

I used to follow other producers to a studio, or work with the engineers they had worked with, because I knew I didn't know anything. Like, I followed Peter Asher around for a while. There was also a guy named Michael James Jackson, a producer, who would suggest players. He would tell me, "You want a great bass player? Call Wilton Felder." And that sort of thing was very helpful to me. So you try different people.

You worked with Al Schmitt early on, and John Haeny was a great engineer, too.

John Haeny was maybe my first real mentor in the studio. He really taught me a lot. He recorded *For Everyman*; he did all the tracks and all of the overdubs. He also recorded and mixed Warren Zevon's first album, *Warren Zevon*. John was a great recordist and the go-to guy for a lot of people back then. He was also great at balancing things and had a sort of in-born sense of composition. But when it came time to mix *For Everyman*, we couldn't really agree on some things, so after finishing it with him, I decided to go in and finish it again, and I did some of the things I wanted to do that he didn't want to do. I called Al Schmitt to mix the album that Haeny had recorded, and then Al did the entire next album, *Late for the Sky*. That one was done in a pretty quick time frame.



Did "The Section" band come about organically through them playing on so many different projects together?

Yes. Russ Kunkel and Lee Sklar were James Taylor's rhythm section, and I was using them on my first album. Lee had met Craig Doerge playing on a Mimi Fariña and Tom Jans session and told me about him, so I hired him. Along with Danny Kortchmar they became "The Section," cutting their own albums. But they were actually The Section on many albums that were cut in those days.

For a while I would call them for sessions, but I couldn't afford to take them on the road until after *The Pretender* did really well and I started to play arenas and sheds. And I paid them every way you could pay 'em! [Laughs] I paid them as an opening act—they opened the show, which gave them the chance to get all dialed in and totally comfortable onstage. I also paid them as sidemen—as my band—and I also paid them as producers, just to make sure they would actually come out on tour. They were so good in the studio. Songs like "The Fuse" [on *The Pretender*], or any number of things, had come together because of the way they played as a band. They were like a younger version of the Wrecking Crew. Things got done, they got decided on. They played like they'd been playing together for a lifetime. And now they have.



AWARD-WINNING ISOLATION STANDS

IsoAcoustics® stands are built with a unique, patented isolation technology that allows your speakers and instrument amplifiers to "float" in free space, letting you hear clear, authentic sound.

I found when using the IsoAcoustics stands under my NS10s that I had an easier time mixing due to a more stable stereo image and clearer bass frequencies.

—Elliot Scheiner, Grammy Award Winning Recording & Mixing Engineer

Pretty remarkable, ingenious, clever device.... and they work.

—Frank Filipetti, Grammy Award Winning Producer

I noticed immediately a clarity in the stereo image and the frequency response that had been missing in my NS10's... The IsoAcoustics generally made them more enjoyable to listen to, no small feat as I am sure you know...

—Vance Powell, Grammy Award-Winning Chief Engineer, Blackbird Studios

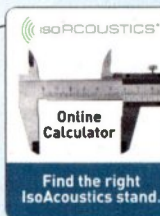


STANDARD & CUSTOM STANDS AVAILABLE

Find the perfect IsoAcoustics® stand for any size and application



Check out the NEW MODULAR ALUMINUM SYSTEM

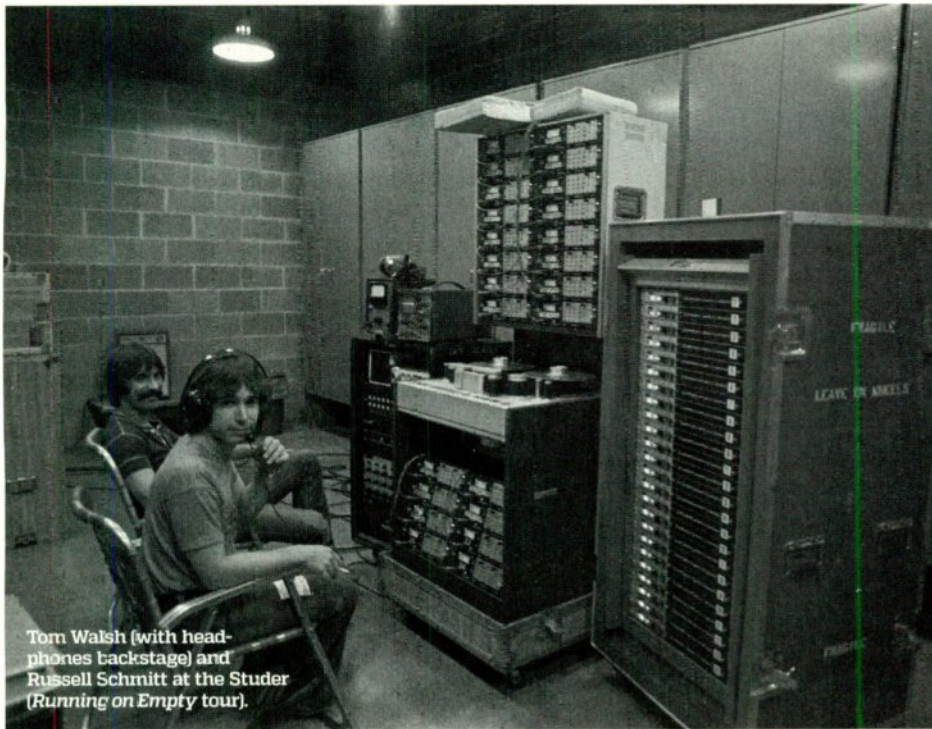


Use the new Online Calculator to find or specify the right IsoAcoustics® stand for you.

VISIT US AT AES • BOOTH 1651

World Radio History

www.isoacoustics.com



Tom Walsh (with headphones backstage) and Russell Schmitt at the Studer (Running on Empty tour).

Photo: Joel Bernstein

'Running on Empty' was a milestone in the way live albums were made. You've got songs recorded in hotel rooms and tour buses and rehearsals and onstage. Was it always conceived that way, or was that a notion that came after the fact when you heard what you had?

No, that was the idea from the start. You'll laugh, because it was pretty hare-brained, but Nakamichi had come out with this really great cassette recorder, and for someone like me it sounded as good as anything! [Laughs] So I said, "Why don't we record everything? With one of these you can record every single thing that happens and put out everything." It was big—like half the size of phone book—but obviously really portable. I told Peter Asher what I wanted to do and he said, "Well, that's a noble idea." [Laughs] "And you're going to put out everything the way it is? You're not going to overdub? You're not going to fix anything?" He looked at me and said, "Okay, but at least do it on a 2-track [reel-to-reel]." Then, I was talking to the guys at Showco, the touring sound company, and they said, "If you're going to take a 2-track, we have a Studer 24-track—why don't you take that? Don't listen to it; just record everything." Of course, then we were able to fix and fix.

So we put that [24-track] machine in a room and recorded everything that was being done onstage into the machine without listening back. And we didn't listen back to

most of it until we got back to LA. Actually, we did hire the Record Plant truck to do the hotel recording in Maryland and New Jersey, and Illinois, so at two of these gigs we had that to work with. [At all the shows without the truck] there would be a guy in a back room with the Studer, but no console, and he could only listen to one track at a time—so he'd plug the headphones into track 18 and make sure it wasn't distorting, and then he'd listen to another one. And Ladanyi would call up on the headset because he'd noticed that Russ [Kunkel] was playing softer, and he'd say to Tom Walsh, the guy at the Studer, "What kind of levels do you have on the kick? Is it +3?" And Tom would say, "Yeah, it's +3," and Ladanyi wouldn't believe him and he'd run back to the room in the middle of the song and look at the meter and say, "That's not +3!" and he'd crank the input. "That's +3!" and he'd run back to the front-of-the-house. [Laughs.]

But nobody had ever done a live album like that. Most live albums had been done by recording your show on two different nights, with a truck, so we were innovative in that regard. But the guys in the band—David Lindley especially, but also all the guys in The Section—were such a creative group and all this amazing shit would happen spontaneously that I wanted to capture, and we were able to do that. Now, it's not hard if you want to do that. We've all recorded everything that happens onstage for years now. ■

DEBUTING AT

AUDIO
A
ES

BOOTH #1125

TELE
FUN
KEN

Elektroakustik

M60

SMALL DIAPHRAGM
FET CONDENSER

WWW.T-FUNK.COM

The only pro audio store you'll ever need.



SSL 500 SERIES

The clean and punchy analog console sound of SSL can go where you go, conveniently formatted for your 500 Series rack



RASCAL AUDIO ANALOG TONEBUSS

If you seek the richness and spacial definition of a classic large-format console for your DAW mixes, then look no further



ADAM A7X

Active reference monitor with advanced extended-range X-ART tweeter (up to 50kHz!)



DANGEROUS COMPRESSOR

Simple, transparent and powerful; the striking new dynamics processor from Dangerous levels the playing field



LYNX HILO

AD/DA converter plus headphone amplifier offering control, performance and connectivity never before available



AUDEZE LCD-XC

Featuring exclusive Fazor technology, the LCD-XC may very well be the best closed-back headphone experience you can find



RETRO INSTRUMENTS OP-6

The Retro OP-6 mic amp takes its cues from the classic RCA OP-6, offering high headroom, masterclass gain and thick tones



ATC LOUDSPEAKERS 25A

"ATC: Always The Champion. I will not record without them. The best studio monitors. Period." – Lenny Kravitz



FLEA 47 NEXT

Boasting the same specs as their other fabulous replicas, the FLEA Next line just may be the next step for your studio



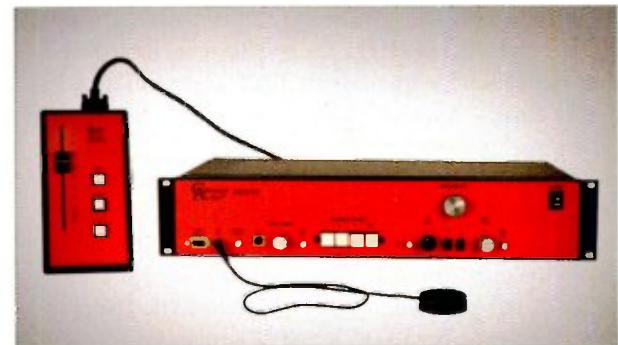
METRIC HALO ULN-8

Perfect for everything from classical recording to mastering, or any user that needs ultimate power and flexibility



BLACK LION B173

A modern rendition of a classic preamp at a legendary price – hear the Black Lion Audio difference



COLEMAN AUDIO RED48

Bringing that larger-than-life console sound to your mixes, complete with monitor control and talk-back functionality



FREE SHIPPING IN THE USA



EASY FINANCING



FREE EXTENDED WARRANTY



EASY RETURNS



LOS ANGELES | NASHVILLE



FOLLOW US



888.653.1184



WWW.VINTAGEKING.COM

RICKEY MINOR & RED LOTUS STUDIOS

BY MATT HURWITZ

Jazz saxophonist Dave Koz stands beside the console, listening to a mix in Rickey Minor's new Red Lotus Studios on the historic Sunset Gower Studios lot in Hollywood. The pair, along with engineer Allen Sides, cut six songs in one day, two weeks prior, and five more the following Monday, for Koz's new Christmas album. "My head is still spinning," Koz admits.

It's nothing, though, for Minor, who also records weekly singles for each of *American Idol's* Top 10 contestants. "When Dave came in here, they were so impressed that we were 12 songs in in two weeks," the producer states. "In two weeks, we normally have cut, mixed and mastered 20 songs. So this is Club Med for us!"

Minor has mastered a workflow that allows him and his team to churn out multiple tracks at breakneck speed, without sacrificing quality or creativity. "Even though we work in a short period of time, there are no shortcuts here, from a quality standpoint or from an aesthetic or artistic standpoint," says Sides. Adds Koz, "This might actually be one of the highest-quality recordings I've ever done."

Red Lotus is Minor's second home-base studio since 1998, when he wrapped up a 10-year stint as Whitney Houston's musical director. "At that point, I was 39 and I just wanted to come off the road," he says, noting that he started at age 19 with Gladys Knight and the Pips, and later with The Temptations, The Four Tops, Natalie Cole and Al Jarreau.

While working as musical director for the syndicated *Motown Live*, he decided to set up shop—a studio and office—at Hollywood Center Studios, where the show did its post work. "I just love being on a movie lot," he says. "There's a synergy there." He eventually became musical director for *American Idol*, from 2005 to 2010, before taking over for Kevin Eubanks and leading the Tonight Show Band for Jay Leno thereafter, until its finale this past February, when he returned to *Idol*. "The Tonight Show ended on February 6, and I started *Idol* on February 3," he laughs.

Minor had given up his digs at Hollywood Center in 2011

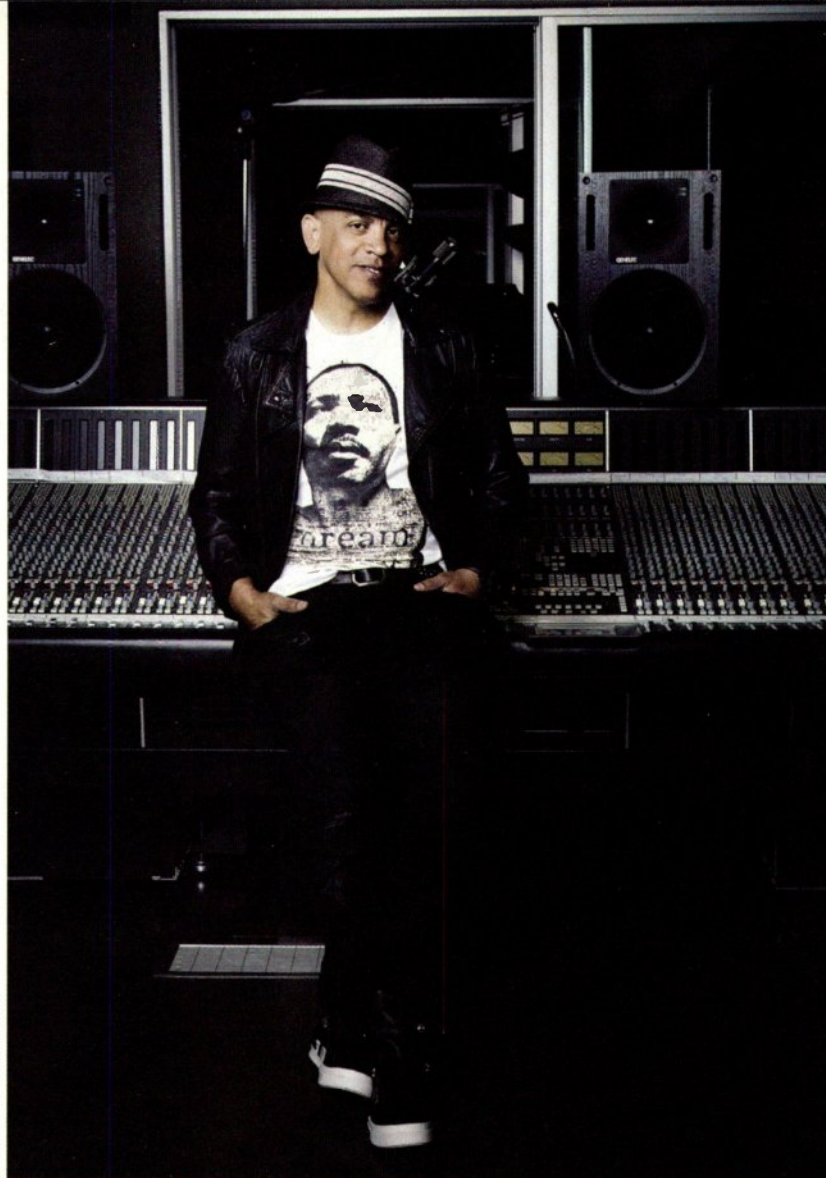


Photo: Brian Bowen Smith

while working on Leno, so he began looking for a new place, originally for an office. "I was two days away from closing a deal at Paramount," he recalls. "I thought, 'I should call Allen Sides and have him take a look at this space, to see if he thinks it's something I could build out into a studio.'"

The deal didn't happen, but Sides, longtime owner of Ocean Way Recording, had just sold his space, along with some associated buildings just behind it, to Sunset Gower. He suggested that Minor take over a spot on the first floor of a three-story building there. "Rickey called me, and I knew Sunset Gower was looking for a tenant. So it was a match made in heaven," Sides recalls.

After going through the concrete building, a former film vault, with Sides, Minor decided to take the bottom floor for his office. "Then I thought, 'Gee, I

need a studio more than I need an office!'" the producer laughs. Fortunately for him, Sides had previously considered building a studio in the space, so the two started off on the same page. Sides then designed and built the studio out to fit Minor's needs.

The building, without partitions, is long and narrow, but eventually afforded Minor a 17.5x19-foot main live room, two iso rooms (a 9x8-foot "performance room" and a 9x9-foot guitar room), and a 14-foot-wide by 26-foot-deep control room. Though the rooms make use of ample splays and absorption materials Sides had incorporated over the years at Ocean Way, he and Minor didn't shy away from the effects of the concrete structure.

"I wasn't concerned about the high ceilings and hard surfaces," Minor says. "I wanted a project space where every

- ⓐ Native Instruments Maschine Studio Groove
- ⓑ sE Munro Egg 150 Studio Monitors
- ⓒ Behringer X32 40-Channel, Digital Mixer
- ⓓ Neumann TLM 102 Large-Diaphragm
- ⓔ Moog Minimoog Voyager Monophonic Synthesizer
- ⓕ Neumann TLM 107 Multi-Pattern Large Diaphragm
- ⓖ Universal Audio Apollo Quad Core
- ⓗ Apple 15.4" MacBook Pro Notebook



B&H Delivers in Every Way

FREE Expedited Shipping on orders over \$49*

B&H is the world's leading Pro Audio equipment retailer

- The largest inventory • Top industry experts on staff
- The most helpful customer service anywhere

Visit BandH.com the ultimate resource for all your Pro Audio needs

Be informed with B&H.com/Explora's huge collection of Pro Audio educational content:

- Articles • Tutorials • Trends • Reviews • Tips • Interviews
- Newly-Release Gear Profiles • Recorded Live Events • Streaming Videos



420 Ninth Ave, NYC
Visit Our SuperStore

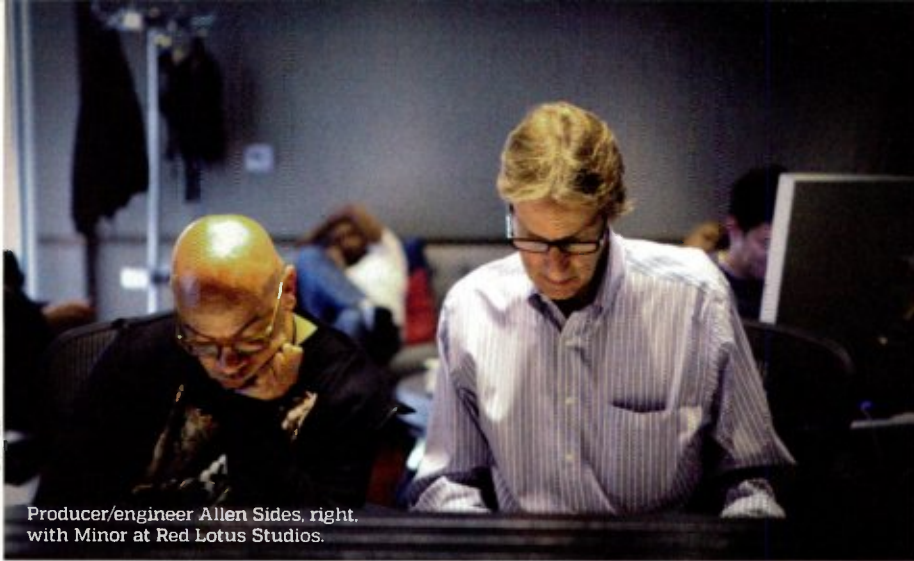
800-947-5509

Speak to a Sales Associate
or consult with [Live Chat](#) online

www.BandH.com
Shop conveniently online

*Applies to in-stock items. Some restrictions may apply. See website for details.

Photo: Ashley Staggs



Producer/engineer Allen Sides, right, with Minor at Red Lotus Studios.

recording would be a master, not a demo recorded in a space where the acoustics make it unusable. When you listen to the tracks that are done in here, you'd think they were done in a very large room. It's a very neutral sound. It's clear and very neutral, with no resonances. Remember, I'm across the hall from Ocean Way Studio A and B. There are so many other places I can go [if I need alternatives]."

Sides built a raised floor for the facility. "It has a little bit of bounce to it. It's not a totally dead floor," he says. "It has a lot of life to it, actually."

For the iso booths, Minor wanted complete isolation, with double sliding-glass doors, and he wanted flexibility so that he could alter each

space by adding baffles or hard surfaces to change the amount of reflection. "The iso's turned out great—the isolation's ridiculous," says Sides. "We're doing acoustic bass, acoustic guitars and percussion. So we needed to have very short decays and controlled ambience in each of them."

The lounge space, a former storage room, is also available for recording, accessible via tielines. "We record Dave's saxophone parts in there, and it really sounds great," Minor says. "It's a pretty live space, but with double blankets surrounding him, we have a little bit of the ambience of the room, but mostly direct sound." And the space is comfortable.

"You don't find many new studios being built in Los Angeles that are not in people's houses," Koz relates. "At its core DNA, it's an amazing Allen Sides-created room. But it's so comfortable, it feels like a house, even though it's actually a commercial space."

The ample control room had two design needs: to fit the console and fit all of Minor's various VIP guests. "Rickey needed a pretty big control room," Sides notes. "He has producers, directors and label people here all the time. And even though it's not a huge space, you can sit anywhere in the room and it sounds great. That's what we really wanted."

He and Minor worked up several configurations to accommodate the room's good-sized mixing console. "We started out thinking about hav-

ADAM
PROFESSIONAL AUDIO

A7X

„Excellent performance across the entire audio spectrum.“
Sound on Sound

EMPFEHLUNG
Highlight
SIS
SIS
Platinum
Gear of the year
HiFi-Magazin

adam-audio.com

A3X A5X A7X A8X A77X

ing a Pro control. But we just love analog consoles," Sides says. The one that found its home at Red Lotus was one that Dr. Dre had been using at Record One, a 72-input SSL J Series desk. "It's one of my favorites," Sides says. "It was the original Todd-AO scoring console, and it's probably the most expensive SSL ever built. It was a \$1.6 million J, with a full film section. We mixed *Avatar* on this console."

Sides is particularly fond of its ability to conveniently group inputs together for easy effects sends. "Every bucket of eight can be selected to its own group of aux sends. So you can do eight 8-channel stems simultaneously. It's a very sophisticated console, and it's the only one like it."

Though the control room has Genelec monitors available, most listening is done on a pair of large Ocean Way HR2 speaker systems. "They work well, even in a deep control room like this," Sides says. "With these speakers, there's no single sweet spot—10 people sitting anywhere will hear everything with great clarity. If you play something that's well recorded, it sounds amazing. And when you play something that's poorly recorded, you'd rather not be in the room. If it's the slightest bit harsh, or there's anything wrong with it, you'll hear it, and you'll fix it."

FAST-PACED 'IDOL' PLAY

Construction on Red Lotus began in September of last year, with wiring beginning mid-January for a month, and the first recordings for *American Idol* taking place the third week in February, with the selection of the "Top 10" contestants. Each week, the survivors perform a new song live for the

audience, after which host Ryan Seacrest suggests the audience purchase a full-length, studio-produced version of that track on iTunes.

The process for creating those recordings on a weekly basis—10 of them to start with, and whittled down over the following weeks—is, to say the least, mind-boggling. It's also a pace in which Minor thrives. "I love it," he says. "It forces you to make decisions. You can't sit around."

On Friday mornings, after the elimination of one performer the previous night, contestants meet with one of three Associate Music Directors and Vocal Coaches to which Minor has assigned them to work. Possible song candidates for the following week's program are discussed, and the teams prepare rough arrangements, from which a final selection is made. A piano vocal recording is then made, along with a sketch chart, which is sent back to Minor by 1 that same afternoon.

By 5 p.m., Minor has reviewed all of the songs, deciding on any changes in the arrangements and any special treatments, such as strings or other instruments, that will be required for each. "We have a conference call, and by then I've figured out, things like, 'the intro needs to change,' 'no modulation in the chorus to make it feel like it's going bigger,' 'add a 2/4 bar here,'" he explains. A team of arrangers, then, works through the night, delivering completed charts and miscellaneous tracks to Minor by 7 the next morning.

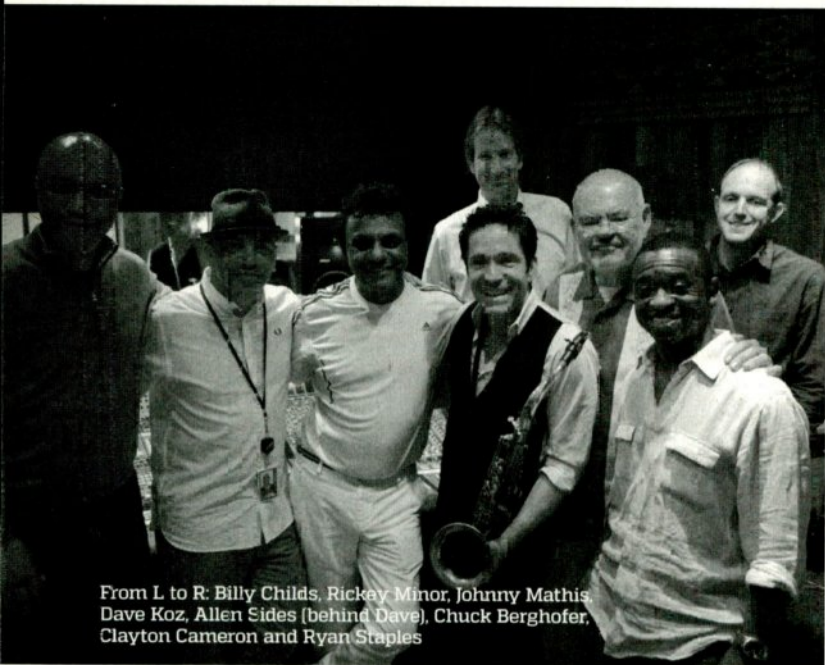
Recording begins on the rhythm tracks at 8 a.m. Saturday, with engineering handled by Sides. "He would help me out and give me advice," Minor explains. "Then I would call him with a question, and he'd say,



"You won't find a better room or a better staff in Orange County. It has everything you need to make a great record!"

-Phil Allen
(Grammy Award Winning Engineer)

HYBRIDSTUDIOS
(714) 850-1499 | www.HybridStudiosCA.com | Orange County, CA



From L to R: Billy Childs, Rickey Minor, Johnny Mathis, Dave Koz, Allen Sides (behind Dave), Chuck Berghofer, Clayton Cameron and Ryan Staples

Photo: Ashley Stagg

The first four contestants begin recording their vocals by noon. The vocals are recorded across town in three rooms set up at the Sunset Marquis Hotel, where the contestants stay, tracked by experienced vocal producers who know how to get the best out of the young performers. “We have three different vocal setups, with good mics and mic pre’s,” Sides says. “It’s all happening simultaneously.”

Minor and Sides, meanwhile, prepare 2-track mixes of the songs and upload them, along with a Pro Tools file, to an FTP site for the engineers back at the hotel. Again, no “rough mixes” here. “We want them to sing to something that really sounds good,” Sides informs. “We try to get it really close to where it needs to be, so that they can have as much inspiration as they can to motivate their performance.”

The completed vocals, comped and ready to mix, are sent back to Minor, and any additional overdubs are added by engineer Steve Genewick, who assists Sides in the final mix, which begins Sunday at 10 a.m. and finishes the following day. The tracks are then mastered for iTunes the following morning, then provided to iTunes by noon that day, and made available for purchase the following night, after the live performance.

“It’s intense,” says Sides. “You have, like, three 14-hour days in a row. But it’s very enjoyable. We have fun.”

RAPID SAX

A similar process was put into play for Dave Koz’s Christmas album sessions, though with a slightly more generous schedule: six songs, then five, tracked on two consecutive Mondays, respectively, with overdubs in between (a 12th tune with Johnny Mathis was done during the first week, in *Ocean Way*). “I don’t understand taking six months to record a record, and then mixing for several months,” says Minor. “You mix all the heart and soul out of it.”

Koz’s disc is in the “duets” vein, with superstar vocalists and musicians accompanying the saxophonist on each track—Mathis, Gloria Estefan, India.Arie, Trombone Shorty, Fantasia, Heather Headley and others. Such albums, Minor notes, can be time-consuming to put together. “You’ve got the arrangement to do, the artists agreeing to do it, then arrangement approval by both artists, and all of the paperwork and red tape.”

Minor’s same stock troupe of talented musicians were put to work, again, easily slipping between genres, as required, be it jazz, swing, rock or pop. Still, Minor is not averse to replacing a player if there’s a better fit, even if it means swapping himself out as bass player on five tracks to bring in veteran standup bassist Chuck Berghofer.

“On India’s track, ‘I’ve Got My Love To Keep Me Warm,’ which is kind of an ode to Ella Fitzgerald’s 1958 version, there’s Trombone Shorty, and it’s just a quartet,” he explains. “We made it a little more New Orleans vibe, and I played electric bass. But I knew an upright would sound more authentic. It’s about the truth; you have to let the music dictate what’s best. And all my guys know that’s the case. If I can fire me, I can definitely fire any of them!”

“It’s a hotbed of activity here,” notes Koz. “It reminds me of what the Brill Building was, way back when. And Rickey’s at the center of it all. He knows exactly who to call, and he knows who to call that can come and be there in 30 minutes. We needed Chuck to do this overdub, Rickey calls him, and he says, ‘I’ll be there in 30 minutes.’ And he was here with his bass in 30 minutes, and the overdub was done.” ■

‘I’ll be right there’—and he lives in Santa Barbara! He started helping me in the beginning, when I was looking for engineers, and it went from there. I haven’t done one session yet without him.” Lenny Wee, who’s worked with Minor since his Hollywood Center studio days, also works as a Pro Tools technician, arranger and conductor.

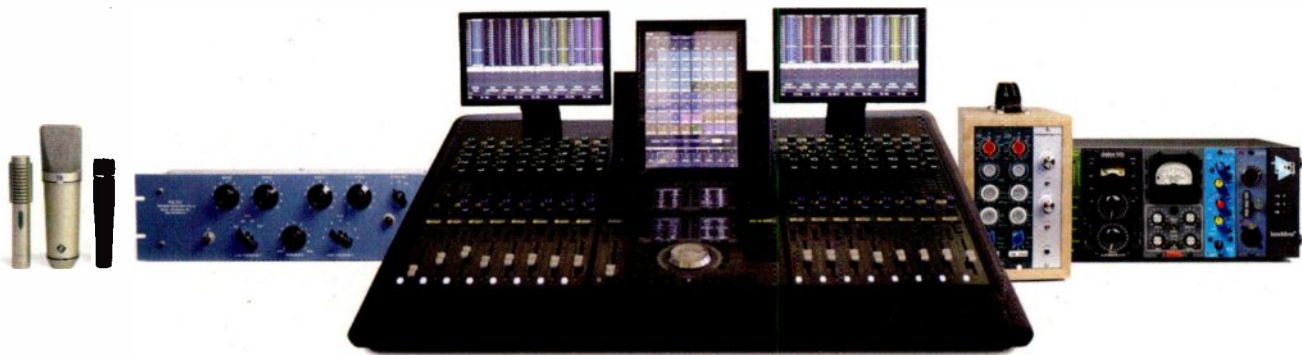
The players are all musicians with whom Minor has worked for years, supplemented by any special needs (e.g., pedal steel, banjo for country tracks), provided by longtime contractor Ernie Fields, Jr. “Ernie hired me for my first job at 19,” Minor recalls. “He’s Number 1 on my speed dial.”

Recording 10 tracks in one day presents its own set of challenges, not the least of which is assuring that each song has its own character, avoiding any generic “house band” sound, something Minor credits to not only the variety of songs themselves, but to great players. “My guys are so well-diverse. If it’s acoustic guitar, nylon string, pedal steel, baritone guitar, drop-D tuning—they can do anything. But the songs themselves, for the most part, have dictated the individuality of the recordings, giving them a color of their own.”

Minor will vary the instrumentation, based on the song or genre. “We had a girl this year who sang like Stevie Nicks. So I would use a Fender Precision bass, or a 5-string 1968 Gretsch bass that I have.” For another contestant, who did Led Zeppelin’s “Dazed and Confused,” “we did a lot of effects on the vocals, like backward effects, and made it dirtier. And I played an old 4-string Telecaster bass; it was noisy, and I loved it. And it was a perfect fit, to help it sound authentic.”

Sides will keep the effects paths set up for quick playbacks. “Rickey likes to hear it like a finished record the second we track it,” the engineer explains. “When they walk in for a playback, I’ve got all my ‘verbs, patch delay, everything’s all set up so it’s accessible. We’re very big on that. Because if it needs an overdub or needs a fill, we need to know what it’s gonna sound like as a finished record. The concept of a ‘rough mix’ doesn’t exist, from our standpoint. By the time I’ve heard it twice, it sounds like the finished record.”

The only pro audio store you will ever need.



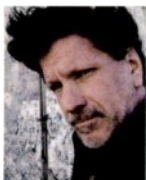
For over 20 years, we've done things differently. We've never played follow the leader and never settled for "good enough." We have a relentless drive to provide the best experience, products, knowledge, and service for you. From your first quality microphone to the console you dream of one day owning, and everything in between. We're here for you, no matter where your audio travels take you.



The Best Pro Audio Gear Since 1993

RobairReport

TIME AND SPACE IN L.A.



By Gino Robair

If you're early, you're on time. If you're on time, you're late."

That aphorism comes to mind whenever I think of Los Angeles; perhaps one of the most important life lessons I got there. Sure, I could've learned it in any other stressful big-city environment, but the fact that it came from sunny Southern California will probably surprise those of you who haven't worked in the area.

Of course, there is a certain amount of laidbackness in the Angeleno lifestyle. But don't be fooled into thinking they don't mean business by their work attire (e.g., lack of suits, ties and leather shoes) or their predilection for convertibles and cannabis.

How they do business, however, is often shaped by two major factors—time and space.

TIME FACTOR

In L.A., distance is measured by time. But unlike traditional land-based figures, the results are often unpredictable and out of your control due to one major variable: traffic. A simple question such as, "How far is it to Pasadena?" will often be countered with, "When are you leaving?" Pick the wrong time on the wrong freeway and it can take you an extra hour to go only a few miles.

Same in every big city, right? Not quite—and this is where the space parameter first enters the equation. The greater L.A. region now stretches as far as the Inland Empire to the east, Ventura to the northwest, and through Orange County to the south. Because you're using time to measure distance, it's easy to forget how far you are actually traveling: Your "gig in L.A." might take you 100 miles each way.

Raised in the region, I never realized how blasé I had become about traveling hundreds of miles until I moved to the Bay Area, where everywhere I needed to go was alarmingly close. My teenage excursions from Riverside to the Dick Grove School of Music in Studio City (140 miles, round trip) and to CalArts in Valencia (170 miles, total) for classes and workshops seemed perfectly natural, but they taught me to always err on the early side. Percussionists, like recording engineers, know they must be among the first to arrive and will likely be the last to leave.

Of course, planning to be early is a rule that every successful person in our industry lives by, no matter where they work. As my timpani teacher William Kraft explained (donning the voice of a mobster), "You're only late once." I felt that pressure even as a teen, avidly reading Tommy Tedesco's "Studio Log" column in *Guitar Player* to get a glimpse of what was ahead of me in the studio. Being set up and ready for the

downbeat of a session was as important as being fully prepared to read and play whatever was put in front of you.

ROOM TO INNOVATE

The space parameter also has a profound effect on how we think: In Southern California there is lots of space, in many connotations of the word. Since the early 20th century, the area has been a magnet for people with big dreams who want to reinvent themselves or do unusual things, particularly artists and entrepreneurs who want to step out of the box in whatever field they're in. To stretch the boundaries, you need room to work, which is one reason why all the interstitial space between the cities leading away from Los Angeles in every direction has been filled with industrial parks, strip malls and condos (just as an empty counter in your office becomes cluttered with the residue of works in progress).

It's easy to see the results of more than a century of this type of growth when you fly into LAX or the other local airports: Single-level homes, warehouses, and factories spread out across Southern California like the components of a vast circuit board. This ability to stretch out, coupled with a hospitable climate, still attracts entrepreneurs and creative types.

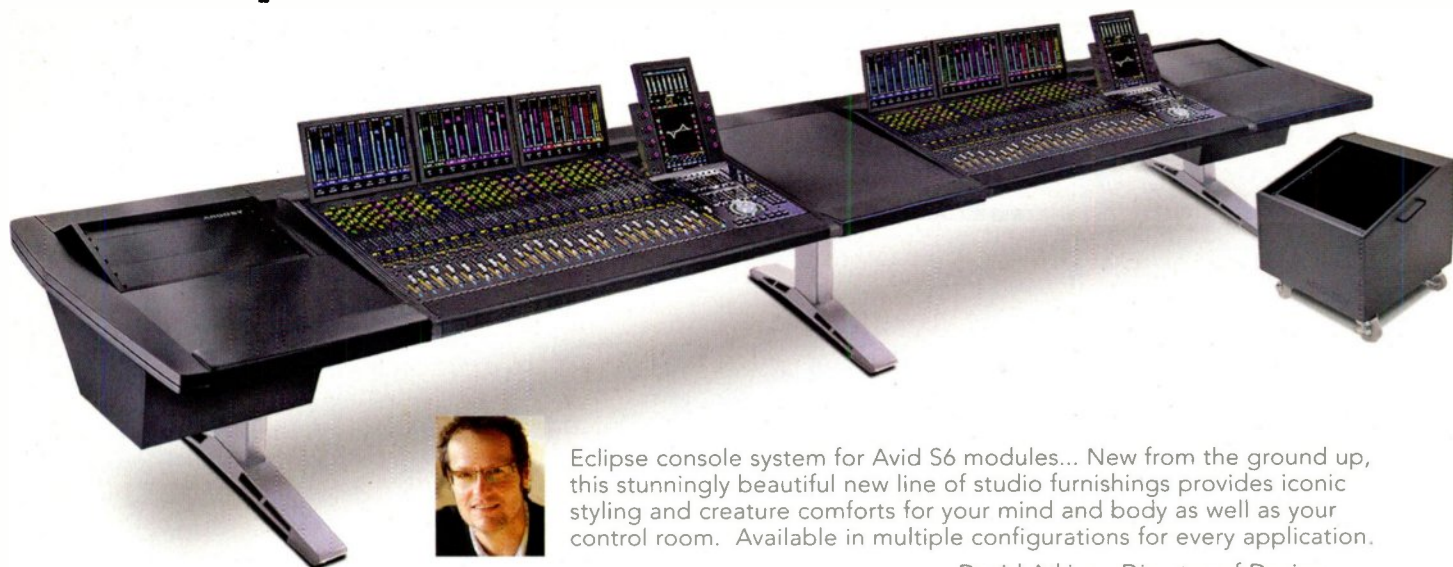
Sure, Silicon Valley and the Bay Area continue to be seen as the hotbed of talent and innovation in the tech industry, but the L.A. region remains the global player in film, music and style. We take it for granted or, paradoxically, write it off as unimportant or superfluous.

I would argue that the ubiquity of American culture abroad can be greatly attributed to the L.A.-based entertainment industry, including music that could come from nowhere but the Los Angeles basin. Look no further than that group of adventurous studio cats known as the Wrecking Crew, who were a generation older than their unwitting audience yet helped define new styles in rock and pop music for more than a decade—in part because of their location. The distinctly California surf sound of the Beach Boys and Jan and Dean greatly benefitted from their proximity to this L.A.-based studio scene.

Then there is the zeitgeist of the Laurel Canyon scene in the late '60s and early '70s, which drew artists from around the world, not to mention the last four decades of the Sunset Strip, which hosted influential punk, new wave, and glam-metal bands. It's as if Southern Californian political conservatism provided a backstop against which forward-thinking artists could push and ferment their creativity.

It is with this in mind that I also see the aphorism above as a metaphor for innovation in L.A., whether it's the cutting edge of recording technology or the birthing of a musical style. Pioneering is a perilous vocation, but if you're going to risk everything, why not do it in a warm and sunny place? ■

eclipse your dream studio® just got closer...



Eclipse console system for Avid S6 modules... New from the ground up, this stunningly beautiful new line of studio furnishings provides iconic styling and creature comforts for your mind and body as well as your control room. Available in multiple configurations for every application.

David Atkins - Director of Design

www.ArgosyConsole.com
818.934.0144 Toll-free 800.315.0878

20th ANNIVERSARY

●●●●● ARGOSY.

©2014 Argosy Console, Inc. Argosy and Dream Studio are registered trademarks of Argosy Console, Inc. Other trademarked names are property of their respective owners. See the coolest studios in the world, visit: dreamstudioblog.com

Continued from p. 39

"I LOVE L.A."

Randy Newman (from the album *Trouble in Paradise*, Warner Bros. Records, 1983)

"I Love L.A.," Randy Newman's anthemic (but characteristically sardonic) love letter to his hometown, was recorded for his fine 1983 Warner Bros. album, *Trouble in Paradise*, produced by Russ Titelman and Lenny Waronker, and recorded by staff engineer Mark Linett at WB's Amigo Studios complex in North Hollywood. While the song was not released as a single, per se, its clever video was a huge MTV hit, and a year after its release, "I Love L.A." was used in a popular Nike ad broadcast during the Olympic Games in Los Angeles. Since then it has been exploited (and parodied) countless times; why, it's practically the SoCal "New York New York." (Indeed, the L.A. Dodgers play the song after every home victory.)

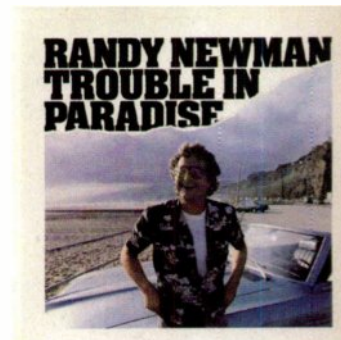
"*Trouble in Paradise* was recorded in Studio E at Amigo on the Harrison 4032 console to the 3M digital 32-track," Linett says. "I think that song may have been the first thing we cut for the album. I remember that immediately after cutting the track, the whole band—Randy on piano, Steve Lukather on guitar, Nathan East on bass, Jeff Porcaro on drums, David Paich on [electronic] keyboard and Lenny Castro on percussion—got together and did the, 'We love it!' [backing] vocals. We had

a [Telefunken] 251 out there, and they stood around it and shouted into it, and then I think we double-tracked it." Linett also used that 251 for Newman's keeper lead vox: "He usually sang live with the band, but we went back and redid the vocals later."

As for Newman's pounding piano on that track, "We had the piano on a half-stick, 'bagged' [literally a bag that covered the instrument], and the bag had a couple of slots to put microphones through; probably a pair of [Neumann] 87s. We also used to use this little thing that was called a "micro-mic," sort of like a lapel mic, and we'd tape that over the hammers, and I can't remember if we'd reverse the phase, or what.

"Somewhere along the way," Linett continues, "it was decided the track [for "I Love L.A."] wasn't up to snuff, so at the end of everything, we re-cut it. The problem, in those pre DAW days, became the shouted, 'We love it's.' I ended up putting them on a 4-track [from the original] and having to varisped them slightly and manually fly them in."

The album was mixed in Amigo's Studio A on that room's new MCI automated console. ■



AES TECHNOLOGY PREVIEW

The 137th AES convention in Los Angeles will bring new products, papers, workshops and more to the City of Angels. While many companies hold their releases tight to the chest until showtime, a handful of them are sharing their new releases with *Mix* readers beforehand.



Avid VENUE S3L-X System

Scalable, AVB-Networked Mixer/Recorder

The S3L-X System promises versatility, reliability and value for stage and studio. The Ethernet AVB-networked modular system streamlines FOH, monitor and broadcast workflows by sharing the same I/O across multiple S3L-X Systems, with full automatic gain compensation. A mobile recording/mixing studio is also possible using just the Venue S3 surface and Pro Tools software on a laptop. Other features include mixing of DAW sessions using S3 as a standalone mixing surface and 4x6 audio interface, 64-bit AAX DSP plug-in support, scalability from 16 to 64 mic preamps, twice the RAM compared to S3L, and recording directly to Pro Tools through Ethernet.



Yamaha RMio64-D

Dante Enabler

The RMio64-D provides new capabilities for Yamaha CL and QL Series consoles, as well as NUAGE DAW systems, using Dante networking. The unit enables audio from a CL or QL live sound system to be converted to MADI and fed to an OB vehicle, for example, or a MADI-based console can be easily integrated into a NUAGE system for post-production. The RMio64-D MADI also allows sample-rate conversion sources with differing word clocks to be connected without causing noise or dropouts. It additionally supports MADI redundancy through simultaneous coaxial and optical connections. With the MADI Split (loopback) capability, a signal received at either the coaxial or optical input can be retransmitted to the output. Also at the show, Yamaha's CL and QL Digital Audio consoles will release V3.0 updates available in early 2015.

Sonnox SuprEsser DS

Super Sibilance Suppression

Sonnox will be at the Avid Connectivity Partner Pavilion showing the Oxford SuprEsser DS, a professional De-Esser AAX DSP plug-in designed for use with Pro Tools HDX and Avid S3L live consoles. The SuprEsser DS features low



latency of sub 2 ms for live applications or live tracking in Pro Tools. The GUI provides an intuitive FFT display and three listen modes that enable users to see and hear exactly where the problem frequencies are, so they can suppress or remove them. Additional features include Automatic Level Tracking, Linear Phase Filtering and a Wet/Dry blend control for final balancing.



SADiE Version 6.1

New Features and Functions

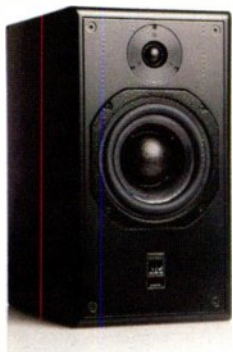
Prism Sound will bring SADiE Version 6.1 to AES, offering a range of new features including WAV Master, allowing users to create WAV files for an entire album, using PQ marks to define the start and end of the WAV file for each album track through a new high-quality Sample Rate conversion algorithm. The update also incorporates ISRC in BWF into SADiE's new WAV Master option ensuring that the correct files are used for playback and replication. Other features include support for reading and writing a WAV file's LIST-INFO chunk, and for Track Name and Artist metadata (included in Mastering Suite and Sound Suite packs), 32-bit floating-point format for recording or bouncing to WAV or BWF, and the inclusion of SADiE MTR (Multi-Track Recorder) software in the SADiE6 installer, which can run without a license when using an LRX2 or Prism Sound Lyra, Titan and Atlas interfaces.

PreSonus StudioLive RM16AI and RM32AI

Recallable, Touch Control Mixers



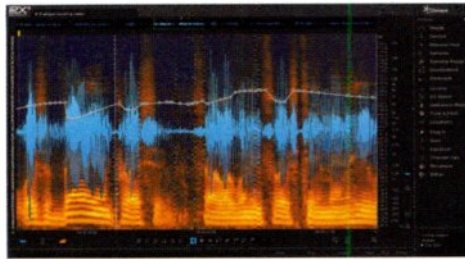
These new mixers from PreSonus are based on the StudioLive AI-series engine and controlled with battle-ready UC Surface software for Mac, Windows and iOS. The UC Surface control software is designed to be an interface for live or studio mixing, providing quick, intuitive access to essential controls and features. The 3U rackmount RM16AI provides 16 locking XLR inputs with recallable XMAX Class A preamps, eight XLR/line outs and three main outs (left, right and mono/center); 32 internal channels and 25 buses; a 52x34 FireWire 800 recording interface; 96kHz operation; and extensive signal processing. The 4U rackmount RM32AI offers 32 inputs with recallable XMAX preamps and 16 line outputs but otherwise has the same features as the 16-input version.



ATC SC-M20ASL Pro (V2) and SC-M20PSL Pro Monitors

Redesigned Active and Passive Units
New from ATC, the ATC SCM20ASL Pro (V2) replaces the previous-generation SCM20ASL

Pro, while the passive model is an all-new affair, providing an entry point into ATC studio monitoring at a lower price. Both models feature ATC's drive units, hand built in its UK facility. The new SH-25-76S 1-inch soft dome tweeter is the first to be designed and built by ATC. It uses a dual-suspension design, negating the requirement for Ferrofluid, and avoiding the detrimental effects of this drying out over time. The bass/mid-range driver used in both loudspeakers is ATC's proprietary 6-inch Super Linear device, constructed with a 3-inch voice coil and a short-coil, long-gap topology.



iZotope RX 4

Audio Repair Tools

RX 4 from iZotope is designed to be the ultimate companion to a DAW or NLE with new intelligent modules, timesaving features, and deeper levels of integration with hosts. Users can adjust and balance the volume of vocals and instruments with the new nondestructive Clip Gain feature. Background noise from dialog and vocals can be reduced in real time with the Dialogue Denoiser (now a standard feature with both RX 4 and RX 4 Advanced). The editing process has been streamlined with enhanced integration between Pro Tools, Logic and other popular hosts through the RX Connect functionality. The Advanced version of RX 4 includes additional timesaving features, including automatic balancing of the volume of mixes with the Leveler, freeing more time for creative mix decisions.



Avid/Apogee Duet and Quartet I/Os

Rebranded USB Interfaces

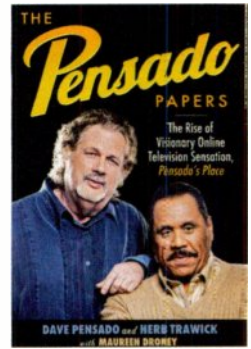
Avid and Apogee have partnered on rebranding the Duet and Quartet audio interfaces, each paired with Avid's Pro Tools 11 software for Mac and Windows. Duet is a 2 x 4 USB audio interface operating at up to 192 kHz, 24-bit resolution. The Quartet is a USB interface offering 12 inputs, 8 outputs, including four combo mic/instrument/line inputs, eight channels of ADAD/SMUX input via Toslink, six 1/4-inch balanced line outputs for three speaker sets, or 5.1 monitoring.

Hal Leonard Publishing

New and Instructional Titles

Hal Leonard will show a wide variety of titles

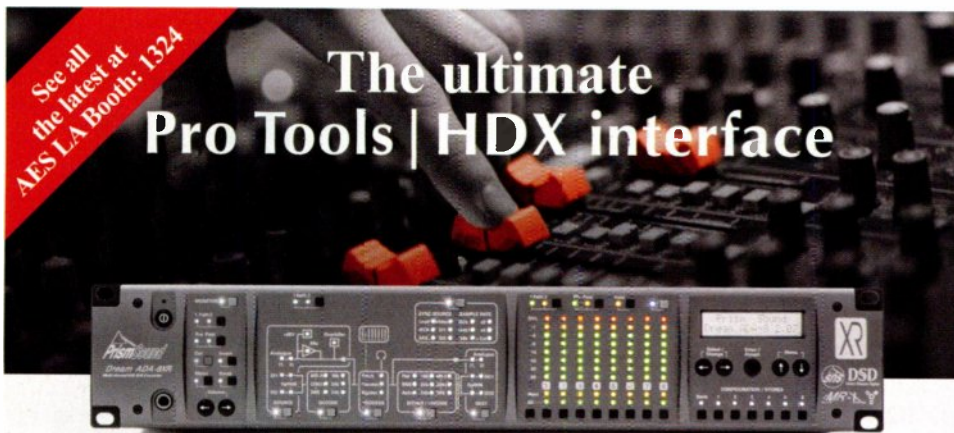
including *The Pensado Papers*, sharing the importance of relentless perseverance and tenacity in the pursuit of success and the story of incredible redemption that Dave Pensado has shared with his manager and friend, Herb Trawick. Mark Cross's *Audio Post-Production: For Film and Television* teaches the essential skills to enter the audio post-production industry, including the four basic elements: dialog, music, sound effects and Foley effects. Alan Parsons' and Julian Colbeck's *The Art & Science of Sound Recording* takes the DVD set to the next level, further chronicling legendary engineer, producer and artist Parsons' approaches to sound recording. The book includes technical background information, detailed diagrams, plus a complete set of course notes on each of the 24 topics, from "The Brief History of Recording" to the now-classic "Dealing with Disasters."



Millennia AD-596D/AD-596R and HV-32P/HV-35P

Four for the Road

Millennia Media will show four new products, including two portable preamps and new Dante card options for existing products. The HV-32P and HV-35P portable preamps are designed to be powered via 12 to 15 volts of DC or can run on standard 2000mAh battery packs for hours. The HV-32P uses two 200 Series HV-32 preamps while HV-35P uses one of the critically acclaimed 500 Series HV-35 preamp cards and includes a DI. The Portable Series Preamps are housed in rugged, lightweight (24-oz.) aluminum one-third rack-width chassis designed to sit horizontally or vertically,



No other audio converter has received as much acclaim as the Prism Sound ADA-8XR multichannel interface. The ADA-8XR has kept the most discerning users ahead in the industry by offering truly flexible and future-proof options with a choice of Pro Tools | HDX & HD, FireWire, AES/EBU and DSD digital options, and 16 channels of configurable analogue I/O. Combine this flexibility with the sound quality and engineering which could only come from over 25 years of leading audio expertise and you can understand why the ADA-8XR is trusted by studios, artists and engineers around the world.



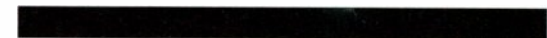
"We tried them and they were better"

Mark Knopfler - Dire Straits

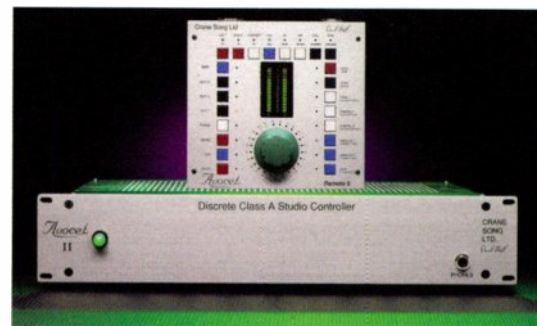


sales@prismsound.com | www.prismsound.com | UK +44 (0)1353 648888 | USA +1 973 983 9577

Pro Tools and Pro Tools | HDX is a trademark of Avid, a division of Digiplex Technology, Inc.

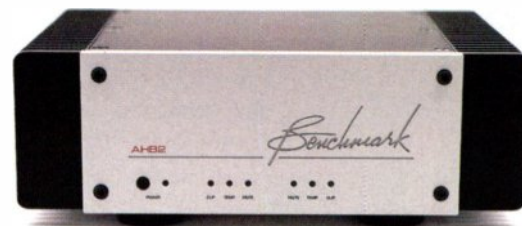


or it can be bolted to a Middle Atlantic rack shelf. The new AD-596D and AD-596R Dante cards port the company's HV-3D or HV-3R preamps over Audinate's Dante network with 24-bit, 96kHz performance (digital option required).



Crane Song Insigna and Avocet II New and Upgraded Audio Tools

The new Insigna 500 Series tube EQ from Crane Song features LF, Mid and HF AIR bands, plus high-pass and lowpass filters, and a bypass switch. The 4th Generation D/A for the Avocet II studio controller uses an extremely low jitter reference for jitter reduction and a unique combination of analog and digital reconstruction filters. The reference oscillator uses techniques that are borrowed from microwave communication and test instruments in its design, and is the result of two years of research. The DAC is the latest generation AKM 32-bit. The result is a DAC promising unsurpassed imaging and transit response. This is integrated into Avocet's analog electronics and digital control systems.



Benchmark AHB2 Amplifier New Approach to Power

Features on the new Benchmark AHB2 power amp include new THX-patented feed-forward error-correction technologies that eliminate most sources of distortion. The power supply maintains tight regulation and low ripple while minimizing magnetic fields. The AHB2's topology optimizes the gain staging between the D/A converter and the power ampli-

WES LACHOT DESIGN GROUP

TRUST YOUR ROOM

Pie Man Sound
Cary, NC

wes@weslachot.com • (919) 942-9434 • www.weslachot.com

fier while minimizing noise. Sophisticated shielding and star-quad signal distribution provide outstanding immunity to interference. The output stage incorporates a hybrid of class-H and class-G tracking power supply rails to improve efficiency. The result is that the cool-running AHB2 has a signal-to-noise ratio of 130 dB while distortion is at or below the measurement limits of the finest test equipment.

ators come in 4 (Quad) or 8 (Octo) SHARC chip versions, which run UAD Powered Plug-Ins via Thunderbolt or Thunderbolt 2 connection on new Macs. The Satellite provides access to more than 90 plug-ins from Ampex, Lexicon, Roland, Studer, Neve, Manley, SSL, EMT and others (sold separately). The Satellite includes the portable DSP Accelerator unit, plus a choice of Core, Custom or Ultimate UAD plug-in packages. All Satellites include UA's "Analog Classics Plus" plug-in bundle.



Shure PSM300 Monitor System Wireless, Entry Level or Pro

The new PSM 300 from Shure comes in two models: one for entry-level users (P3TR112GR), and a professional system (P3TRA21SCL) with advanced features and performance. The P3TR112GR comes with a set of SE112 Sound Isolating Earphones and delivers wireless coverage up to 300 feet. Features include one-touch frequency scan and IR sync to quickly find and assign a clean wireless channel. MixMode technology enables users of all levels to easily create their own personal mix. The P3TRA21SCL comes with SE215 Sound Isolating Earphones and features an all-metal bodypack with a high-contrast LCD screen, menu-based navigation, a limiter with adjustable gain plus EQ. The system is compatible with the Shure SB900 lithium ion rechargeable battery.

Audio Precision APx555 Analyzer

Improved Accuracy, Flexibility and Speed
Audio Precision boasts that the new APx555 Analyzer has the lowest noise and distortion of any audio analyzer ever made. Features include a typical residual THD+N of -120 dB (conservatively specified at -117 dB), allowing the most sensitive measurements to be made with assurance. This promised performance is coupled with 1MHz bandwidth (mono) and an industry-leading FFT resolution of 1.2 million points. The generator is capable of producing low-distortion sine wave signals up to 204 kHz, at high-level amplitudes up to 26 Vrms.

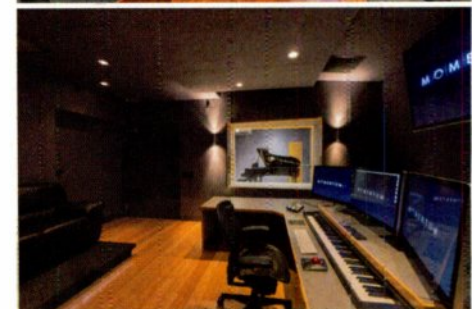
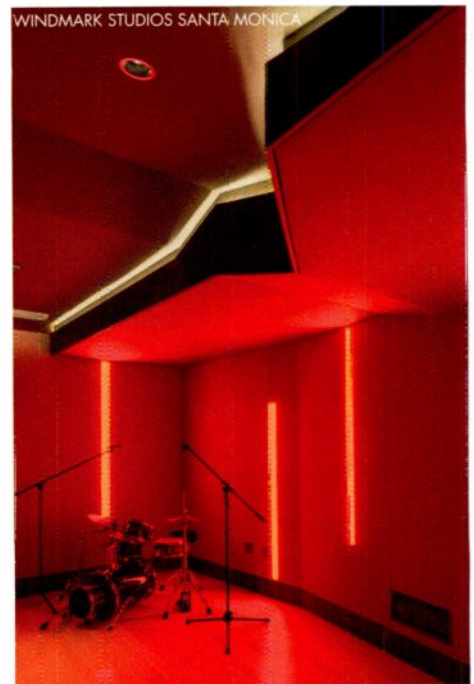


UAD-2 Satellite Thunderbolt Accelerators

Quad and Octo DSP for DAWs
Universal Audio has released the latest in its line of DSP accelerators for UAD-2 plug-ins. The UAD-2 Satellite Thunderbolt Accelerator

Retro OP-6 Portable Microphone Amplifier

RCA Legacy Pre Redux
Retro Instruments has brought a vintage



nonzero\architecture
PETER GRUENEISEN FAIA

studio bau:ton
AUDIOVISUAL FACILITIES

www.nonzeroarch.com
info@nonzeroarch.com

Mojave
audio



Small-Diaphragm = BIG SOUND

So you think you need a large-diaphragm to capture a big sound? **Think again!**

Try one of our **MA-100s** or **MA-101fets** and be prepared to be blown away!

Designed by David Royer, our small-diaphragm microphones excel on everything from a soft shaker to a snare drum.

Try it – you can thank us later.

www.mojaveaudio.com

Visit us at AES Booth 1226

preamp back to life in the Retro OP-6 Pre-amp. The new unit offers a few features not found on the original, including several mic impedances switchable via the front panel using a custom-wound input transformer, 48V phantom power for condenser and active ribbon mics, plus Mic and Instrument inputs. Like the original, the unit sits in a portable case with a removable front cover. It also has a large gain knob and a VU meter, output gain control, and switches for five metering options, polarity invert, and pad.



Focusrite Rednet Modules

Four New Dante Interfaces

Focusrite has announced the release of four new Rednet modules, including the MP8R 8-channel remote-controlled mic pre; D16R AES/EBU interface; HD32R HD Bridge for Pro Tools; and the D64R MADI bridge. Targeted at live sound/recording and broadcast environments, the products feature dual Ethernet ports fitted with locking Ethercon connectors, several operating modes including daisy-chaining and redundancy confirmed by front-panel indicators, and two separate power supplies with fault-detection capability. Power failure is indicated both remotely and on the front panel. The modules feature a rugged, roadworthy exterior with maximum internal build quality, in a compact 1U rackmount form factor.



JoeCo BlackBox BBR1MP Recorder

Preamps Plus Capture

JoeCo's BlackBox BBR1MP Recorder is a 24-channel, stand-alone, live audio acquisition solution delivering all the standard BlackBox functionality, plus 24 high-quality, in-house-developed microphone pre-

amps. It operates at up to 24-bit/96kHz, and features individually switchable mic/line inputs, balanced outputs, video sync, time-code and word clock inputs. User installable Dante and MADI interface cards are also available as options, adding 24 channels of Dante or MADI I/O to the BBR1MP unit. Microphones can either be connected to the unit via tails from the rear D-Sub connectors, or via an optional 2U breakout panel with XLR connectors. System components are available individually or as part of a bundle. Audio is recorded direct to external USB2/3 drive in Broadcast WAV format for instant ingest into post-production.



sE Electronics ProMic LASER On-Camera Shotgun Microphone

ProMic LASER is a shotgun condenser with a precision-tuned capsule for capturing professional-quality audio direct to camera. The mic features a rugged aluminum design and comes with a removable wind shield and custom shock-mount for hot-shoe mounting directly onto a camera. A single AAA battery powers the ProMic LASER, promising a low noise floor and high sensitivity level. Other features include a bass cut switch, which can be used in tandem with the -10dB pad. The ProMic LASER comes with a three-year free replacement warranty and ships with a protective carrying bag and a 3.5mm coiled cable to connect the microphone to your camera.



Drawmer 1973 Compressor 3-Band FET Dynamics Processor

The Drawmer 1973 features three independent compressor sections with two variable-frequency 6dB/octave crossovers. The low, middle and high-frequency sections

feature threshold, gain, attack and release controls, along with gain-reduction metering. Each section can be independently muted or bypassed for confusion-free setup and monitoring. The low section possesses a Big switch for enhanced low-end, whereas the high section possesses an Air switch for enhanced high-end. The three sections are recombined to form the Wet signal, which can be mixed to variable degree with the dry signal for easy parallel compression.



Bock 407 Microphone
U47 Modeled Transducer

Designed with the classic U47 in mind, the Bock 407 promises the girth and reach of a vintage microphone without the maintenance issues or hard-to-find parts. The Bock 407 embodies all the most important characteristics of the original, including its signature proximity effect. The original 47 had proximity effect behavior that was part of its sound and why it defined "big vocals." With up to +12dB of boost at 100 Hz when used at 1-inch distance, the 47 signature defined generations of vocal recordings. The fixed-cardioid microphone includes a shock-mount and power supply.

Eventide UltraReverb Plug-in
Multi-Effects, All-Star Presets



Carl Tatz Design

Acoustic Design, Analysis & Implementation

Studio design featuring the TEC Award-Winning MixRoom™ concept and the acclaimed PhantomFocus™ System

PhantomFocus System



Yellow Hammer - Nashville, TN

carl@carltatzdesign.com (615) 400-5479 www.carltatzdesign.com

AcousticsFirst.com
Materials to Control Sound & Eliminate Noise.™

MODEL C

MODEL D

Proven.

Toll-Free Number:
888-765-2900

Polars by JWA Labs.

The new UltraReverb plug-in from Eventide includes nine reverb algorithms, among them Ambience, Rooms, Plates, Halls, and Chambers derived from the H8000 Ultra-Harmonizer; and stereo delays (pre or post reverb) with Tempo sync to lock delays in time with your session. Other features include a compressor (pre- or post-reverb) with key input, four independent 3-band EQs and more. Also onboard are presets from Andrew Scheps, Brian Montgomery, Charlie May, Chris Carter, Chris Tabron, Chris Zane, Colin Newman, Matt Lange and others.



Tascam Interfaces and Recorders

Tabletop I/O and Handheld Capture Devices
Tascam is showing the US-4x4 and US-2x2 audio interfaces featuring Ultra-HDDA mic/line preamps with up to 57 dB of gain, operation at up to 96kHz/24-bit resolution, and aluminum body with angled design for better desk-top visibility. Other features include XLR and ¼-inch combination input jacks, Zero-latency Direct Monitoring, and USB Audio Compliant 2.0 drivers for iOS compatibility. Also at the show are the DR-22WL stereo, and DR-44WL 4-track recorders, each including WiFi for transport control, file transfer, and audio streaming to your smartphone or PC.



Yamaha DBR, CBR Loudspeakers

Portable Active and Passive Models
The DBR Series loudspeakers from Yamaha (DBR10, DBR12, DBR15) incorporate technology developed for the company's DSR and DXR lineup. The portable, powered loud-

speakers can deliver up to 1,000W of power using carefully selected and customized transducers that match the amplifier's properties, promising high output power with minimal distortion. Professional class protection functions assure reliable operation during heavy use. Also new at the show are Yamaha's most recent lineup of passive loudspeakers, the CBR Series (CBR10, CBR12 and CBR15), offering exceptional portability along with high-definition, low-distortion sound.



Waves DiGiGrid DLS/DLI/iOS

Processing, Networking Hub Plus iOS I/O
New at the AES show from Waves, the DiGiGrid DLS is an all-in-one processing and networking hub featuring a built-in SoundGrid DSP server, network switch, and two DigiLink ports providing as many as 64 digital inputs and outputs. DiGiGrid DLI is a networking hub that bridges Pro Tools and SoundGrid. With two DigiLink ports giving you as many as 64 digital inputs and outputs, DiGiGrid DLI helps you get the most out of your existing Pro Tools system. Also on hand, DiGiGrid IOS is a comprehensive audio interface with a built-in SoundGrid DSP server that adds more plug-in processing power to your system.

AKG DMSTetrad Wireless System

Worldwide Operation, License Free
The DMSTetrad is a professional digital 2.4GHz wireless microphone system for worldwide, license-free operation. The system comprises the DSRTetrad digital stationary receiver, the DPTTetrad digital pocket transmitter and the DHTTetrad digital handheld transmitter (D5/P5). With 24-bit, 48kHz audio coding, it provides uncompressed



studio-quality transmission and a linear frequency response, which is ideal for uncompromising vocal and instrumental performances. The system's 128-bit AES standard encryption prevents tapping of the audio signal, making it a perfect companion for high-security conferences. Features include excellent RF performance, an integrated 4-channel mixer, and uncompressed audio transmission.



JBL LSR310S Subwoofer

Powered LF Extender
The new LSR310S from JBL features the company's Patented Slip Stream Port working in concert with the LSR310S low-frequency driver, promising deep, dynamic bass response at all playback levels. The custom 10-inch down-firing high-excursion low-frequency driver delivers deep low-frequency response into the 20Hz region at 113dB peak output. Inputs and outputs include balanced XLR and ¼-inch inputs, and XLR outputs. Users can add the LSR310S to any studio monitor system to extend its low frequency performance or use the LSR310S as the ".1" LFE channel in a surround sound system. ■



Free Catalog Over 18,000 Audio/Video Products

Whether your need is for replacement parts or you are a custom builder, Parts Express is the best source for pro loudspeaker components, crossover parts, wire and cable, and cabinet hardware—in stock and ready to ship right now.



Speakers & Components



Connectors, Wire & Cables



Amps, Mixers & Microphones



Racks, Cases & Hardware

Visit us online today for your FREE Catalog!
parts-express.com/mix or call 1-800-338-0531

TUNE INTO ZERO'S SOUND SOLUTIONS

ZERO is a world-wide leader in high-performance acoustical control for doors, windows and walls. Nobody does sound control better — we use advanced technology and testing to master the challenges of creating an effective barrier and preventing gaps in that barrier for the life of the assembly. Our systems are rated up to 55 STC, for use in sound and

recording studios, music halls, theaters, etc. Let us help you close the door on noise — contact us for a copy of our 20 page Sound Control brochure, and our 72 page Product Catalog, or visit our website.

1-800-635-5335 / 718-585-3230
 Fax 1-800-851-0000 / 718-292-2243


zero@zerointernational.com
www.zerointernational.com



Vintech



The Vintech X73i!

"I used five X73i's and one X81 to record all of Carlos Santana's guitar tracks for both the 'Shaman' and 'All that I am' albums." *Jim Gaines*
 Engineer for Carlos Santana, Stevie Ray Vaughn



The Vintech X73

"I use the X73 for recording Patti Scialfa and Bruce Springsteen in their home studio." *Toby Scott*, Engineer for Bruce Springsteen



THE "X81 CLASS A"

1-877-4-MIC-PRE



The Model 473

www.vintech-audio.com

In the end it's always analogue.

www.colemanaudio.com

**Coleman
Audio**[®]

coley@colemanaudio.com

(516) 334-7109

Made in the USA

Control Room monitor
Communication functions and
48 Analogue Summing Inputs
A mixing console in two rack spaces



AES booth #1037

RED48 Summing Console

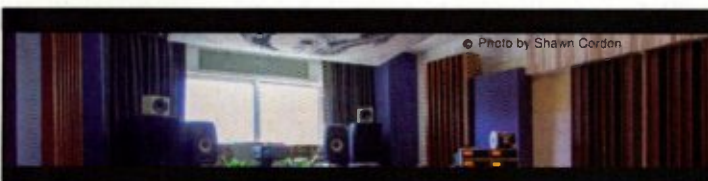


Photo by Shawn Corden

"It all comes down to the room. Everything else will be different. It's paramount you have a room you can trust and I can trust my GIK Acoustics room."

- Stephen Marsh, Marsh Mastering

GIK Acoustics

"Bringing your sound to life"

www.GIKAcoustics.com

Toll Free- (888) 986-2789

JOIN TODAY!

RECORDING CLASSES
GEAR DISCOUNTS
CAREER COUNSELING
JOB PLACEMENT
LOW-COST STUDIO SERVICES

www.womensaudiomission.org

stay connected between issues!

subscribe to:
XTRA

Electronic Musician's **FREE** weekly e-newsletter!

twice a month...

- > Get the latest artist and industry news
- >> Read highlights from the *Electronic Musician* forums
- > Check out our latest videos of hot instruments and artists!
- >> Get playing tips from the experts
- > Go beyond the pages of *Electronic Musician*!

electronic
MUSICIAN Subscribe today at
[www.emusician.com!](http://www.emusician.com)

MIX Classified Ads are the easiest and most economical means to reach a buyer for your product or service. The classified pages of MIX supply our readers with a valuable shopping marketplace. We suggest you buy wisely; mail-order consumers have rights, and sellers must comply with the Federal Trade Commission, as well as various state laws. MIX shall not be liable for the contents of advertisements. For complete information on prices and deadlines, call Zahra Majma 212-378-0400 x 517.

Classifieds

ACOUSTIC PRODUCTS

WhisperRoom INC.
SOUND ISOLATION ENCLOSURES



AUDIO ES 137th BOOTH
AES 1135
(865) 558-5364
www.whisperroom.com

STUDIO FURNISHINGS

NEW DUAL15L



your gear
right
at your
fingertips

studio furniture
ARGOSY.
www.ArgosyConsole.com

For the latest industry news
and web-only exclusives, visit:
mixonline.com

EQUIPMENT FOR SALE

VINTECH AUDIO 573



1-877-4-MICPRE

STUDIO FOR SALE

**RECORDING STUDIO &
ANTIQUe HOME IN
THE BERKSHIRES**

Gracious historic 5 bedroom home and 1600SF Recording Studio with air-conditioning in the village of Sheffield, Massachusetts. Lovely setting on one acre with stunning landscaping and gardens. Close to all Berkshire attractions. \$574,000. Recording equipment negotiable but not included in sale. Contact: Karen Climo, William Pitt Sotheby's, kclimo@wpsir.com

EQUIPMENT FOR SALE

VINTAGE AND NEW
MICROPHONES
FROM RUSSIA

TEL: 007 916 160 1491
E-mail: alchkhaidze@mail.ru

MICROPHONE PREAMP

GKL WWW.GKLAUDIO.COM
MA•PEQ

VISIT US AT AES BOOTH 1138

INSTRUCTION

BE A RECORDING ENGINEER

★ ONLINE COURSE

BRAND NEW online practical training in Multi-track Recording. Join our successful working graduates or build your own studio. Career guidance. Diploma. Registered School.

FREE INFO:
ATA Audio Institute of America
www.audioinstitute.com

from San Francisco - USA

ACOUSTIC PRODUCTS

Acoustics First®
www.acousticsfirst.com

Materials to Control Sound and Eliminate Noise™

Toll Free **888-765-2900**

Advertise in MIX Marketplace or Classifieds

Please contact Zahra Majma

212-378-0400 x517

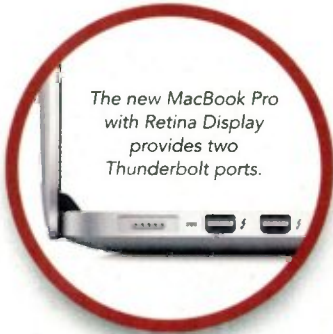
zmajma@nbmedia.com

www.mixonline.com www.mixonline.com www.mixonline.com www.mixonline.com www.mixonline.com www.mixonline.com

UPGRADE YOUR MOTU STUDIO with Thunderbolt™ and AVB audio networking Plus the latest in state-of-the-art studio technology

Apple MacBook Pro® with Retina Display® The very definition of power

With its unbelievably sharp display, fourth-generation Intel processors, high-performance graphics, PCIe-based flash storage, and two Thunderbolt™ ports, MacBook Pro with Retina display changes the entire notebook experience, especially when it comes to creativity and music production in your MOTU studio. Multiple Thunderbolt ports let you connect your all-new MOTU Thunderbolt audio interface, a large Thunderbolt display, Thunderbolt storage, and more.



The new MacBook Pro with Retina Display provides two Thunderbolt ports.



MOTU 1248, 8M and 16A Thunderbolt I/O's with AVB networking

Thunderbolt connectivity. Superb audio quality. Large console style mixing with 48 channels and 12 stereo busses. Wireless control through Wi-Fi from your iPad, iPhone, tablet and smart phone. Easy system expansion. Large-scale AVB audio networking. These three new audio interfaces from MOTU redefine what it is to be an audio interface and challenge you to rethink how to record, route, and mix audio in your studio or facility.

Novation Bass Station II 25-key analog synthesizer

Bass Station II is an analog mono-synth based on the classic original Novation Bass Station but re-worked for the 21st century. It has two filters, three oscillators, patch save, and a fully analog effects section. Add a step sequencer, arpeggiator, full sized keys and a powerful modulation section and you have the makings of a synth that is built for bass, but capable of so much more.



MOTU

World Radio History

Apple
Value Added
Reseller
Professional Audio

Zynaptiq ZAP The UNbelievable Bundle

Restore your sound's natural frequency response with UNFILTER, remove reverb and masking effects with UNVEIL, fix codec/denoiser artifacts with UNCHIRP, and change the pitches inside of mixed music on the fly with PITCHMAP. All in real-time, a lightning fast workflow, and with award-winning quality. Add the cutting edge of audio processing to your toolkit with proven solutions no one else can match. Four UNbelievable plugins at one UNbelievable price: ZAP — Zynaptiq Audio Processors.



Shure Beta 181 Stereo Set Ultra-compact side-address instrument mics

Designed for discreet placement and control in live or studio environments, the Sweetwater-exclusive Beta 181 Stereo Set includes interchangeable cardioid, supercardioid, omnidirectional, and bidirectional capsules for superior versatility. The small-diaphragm design provides superior performance in tight spaces. High SPL handling, ultra-smooth frequency response, and interchangeable polar patterns make this a must-have mic bundle. Includes two mic bodies and eight capsules in a custom case.

Genelec M Series Eco-conscious studio monitors

Genelec's innovative bi-amplified M030 and M040 active studio monitors blend earth-friendly technology and studio-grade monitoring into an impressive package with custom high-efficiency Class D amplifiers and a unique Intelligent Signal Sensing automatic power-off feature. The Natural Composite Enclosure is made from wood fiber composite material for a low carbon footprint. Help Planet Earth while enjoying that extremely clear 'Genelec sound' that's perfect for critical listening.



Sweetwater®

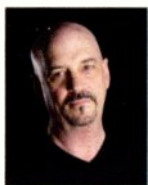
Music Instruments & Pro Audio

(800) 222-4700
www.sweetwater.com



TechTalk

18 Years in L.A.



By Kevin Becka

I've lived in Cleveland, Phoenix, Washington, D.C., and now twice in Nashville, but the city I spent the biggest chunk of time in is Los Angeles. I lived there from 1976 to 1994, which in great part set me up for careers in audio recording, publishing and education. I got my love of music from my dad, who would sing around the house and was always playing records. He wasn't the feely-touchy type, and in my kid-head, I believed I could have a better connection with him if I was excellent at something musical.

So I took up guitar at 11, and through high school I played in many bands and, because I could read music, in the pit orchestras for drama department productions at ASU. I studied music theory through the Berklee correspondence course, explored George Russell's Lydian Chromatic Concept, corresponded and took lessons from Berklee's William Leavitt, Howard Roberts, Joe Pass, and plumbed as many local brains as I could find. Once I got to college, I flew through my theory classes and quickly wrung everything I could out of the desert. L.A. was close, and always somewhere I knew I'd be.

Los Angeles offers more than you'd ever need to "make it" in a career in the audio and visual arts—if you don't give up. I supported my music habit with many day gigs, along with playing guitar, sometimes seven nights a week. I worked in a hotel as a bellhop, as a messenger/dispatcher, as an assistant dress buyer at Mode O' Day (really!), and put on a tool belt to build three recording studios around town. You might think that the day jobs were a drag, but that's where I met some of the coolest people, who whether they knew it or not, were mentoring me.

As a messenger, I picked up comedian Don Rickles' standard poodles, Joker and Clown, two male dogs that barely fit in my 1978 Honda Civic. They humped each other all the way to the vet, providing comedic relief at spotlights along Rodeo Drive. I made deliveries to voice-over genius Mel Blanc, musicians Verdine White and Johnny Rivers, met actor Tony Curtis, dropped papers to actor Carroll O'Connor, movie mogul Ted Fields, and film cans at Tom Laughlin's house. I took legal papers to the home of billionaire and media maven Jerry Perenchio, who literally opened the cookie jar on his counter and pulled out a wad of cash that he handed to me as a tip. I delivered to film composer Michael Small, who was in town writing the score for *The Postman Always Rings Twice* in a

room overlooking the beach in Santa Monica. After that delivery, I did some research on his work, and as luck had it, was dispatched to Small a second time where I was able to sit at the piano with him and ask him questions about the score of *Parallax View*. All this interaction proved over and over that this is where I needed to stay for as long as it took.

Film music, composition and songwriting were early interests as I sought my path in music. I studied arranging and composition with Albert Harris and Dick Grove, and songwriting with Jack Segal, who held invite-only songwriting workshops. I studied lyric writing with Molly-Ann Leiken and Phyllis Molinary, networking all the while with other writers.

But it was building studios that got me centered and finally on the right track. I was hired by studio and gear designer Eduardo Fayad and built two rooms, including Lighthouse Recorders in the Valley. It's there I got my first staff gig assisting engineer Terry Christian and producer Michael Omartian, who were working on Stephen Bishop's *Bowling in Paris*. That was 1988, and just yesterday I went to a Vandy football game with Michael, Terry and engineer Steve Marcantonio. Relationships that started 26 years ago, plus a new one—I love it.

At the Lighthouse I got to work with the top names in music: Quincy Jones, David Foster, Humberto Gatica, Mick Guzauski, Burt Bacharach, John Fogerty, Natalie Cole, Whitney Houston, George Duke, Erik Zobler, Ray Charles, Kenny G., Steve Lukather, Michael Landau, Jeff Porcaro, Nathan East, J. R. Robinson, Jerry Hey and many more. I was in heaven. One night, I was alone at the studio waiting for David Foster, who was dropping by to do some work. He handed me the keys to his Jag and asked me to get a reel of 2-inch out of the trunk. On three tracks was a direct dupe of Nat King Cole's *Unforgettable* master recording. We sat there and listened to the isolated tracks. David pointed out the leakage of the orchestra on Nat's vocal track, which was all done live to three tracks, as many early records were. Hearing Nat soloed was delicious.

I never wanted to leave L.A.; only the 1994 Northridge earthquake unseated me. I didn't know it then, but it was time to go. I ended up building new careers based on my L.A. experiences, which I continue to use every day in my interaction with readers, students, artists, musicians and everyone else. Randy Newman said it best: I Love L.A. ■

Film music, composition and songwriting were early interests as I sought my path in music.

8000 Series

10 years of worldwide reference



GENELEC®

Genelec 8000 Series has been serving sound professionals around the world for 10 years. Since its launch the Series has become the trusted and number one choice for broadcast, music, and post production thanks to its sonic precision and reliability. The story continues with the latest model to the Series, the 8010, launched earlier this year. Ask your nearest Genelec distributor for more information about the Limited Edition Birthday Model, or visit our campaign website at www.genelec.com/8000series10yrs

Genelec Inc. 7 Tech Circle Natick, MA 01760 508-652-0900(tel) 508-652-0909(fax)

World Radio History

Introducing the 16A.



Thunderbolt™ audio interface with industry-leading dynamic range and large console style mixing with 48 channels and 12 stereo busses

- 64 audio channels — 32 ins and 32 outs — with 16 analog TRS in/out.
- USB 2.0 audio class compliant (3.0 compatible).
- Powerful DSP effects including modeled analog EQ, vintage compression and classic reverb.
- 32-bit floating point processing throughout.
- Routing grid patches ins to outs, or splits inputs to multiple destinations.
- Stand-alone mixing and control from your iPad™, iPhone™, tablet, smart phone, and laptop.
- Connect a second MOTU AVB interface with a simple Ethernet cable.
- Add more I/O with the MOTU AVB Switch (sold separately).
- Build an AVB audio network with multiple switches and sub-millisecond latency, even over long cable runs.
- Stream hundreds of channels among devices and computers on the network.



MOTU
motu.com/16a