

Pro Audio

Sailing Into Caribbean Sound Basin World (Music) Class Facility Reflects Trend

■ BY DAN DALEY

TRINIDAD, West Indies—Caribbean Sound Basin, an \$8 million multiroom world-class recording facility that opened its doors here last December, is among the harbingers of world music's future in the recording industry.

Paul Simon, Sting, and a host of other major recording artists have incorporated diverse multicultural influences in their pop music, opening the doors to more pristine versions of regional sounds to a wider range of listeners. The increasing popularity of world music is being paralleled on the professional audio side by the emergence of world-class recording studios in nontraditional music power centers.

The last year has seen the openings of several, including BOP Studios in Bophuthatswana, South Africa, and Capri Digital Studios on the island of Capri off the coast of Italy.

Unlike some of the new breed of international studios, CSB has a viable established local music market to support it: The traditional calypso and the more recent, edgier soca musical genres are staples throughout the Caribbean and South America.

The facility is part of a larger business empire run by Robert Amar and his two brothers under the rubric Amar Entertainment Ltd., which also operates several record labels, music publishing companies, and a management company as well as the country's Pepsico bottling and distribution franchise.

NAME THAT STUDIO

Each of the three CSB studios was named after one of the Amar brothers—Rob, Rick, and Rawl—and each features Westlake monitoring systems and Bryston

amplifiers.

In keeping with its location, the CSB's design gives it an open feel. Large steel pan drum orchestras are amply accommodated in the huge naturally lit main recording

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room, Studio Rob, which can seat more than 80 musicians. Studio Rob's control room sports a Solid State Logic 64-input G Series console and Otari 24-track analog recorders.

The room was designed by Sam Toyoshima and John Flynn of London's Acoustic Design Group. Studio Rick, designed by Kronos Acondicionamientos of nearby Venezuela, features a Neve VR48 console with Flying Fader automation and Mitsubishi X880 32-track digital recorder.

Studio Rawl features an Amek BC2 board, Otari tape machines, and Otari DDR10 two-track "tapeless" recorder/sampler/editor workstation.

Like its other international counterparts off the beaten paths of the New York-London-Los Angeles axis, CSB offers fairly sumptuous accommodations to lure artists from around the world, including private in-studio residence suites, workout facilities, a pool, and both a private Cessna aircraft and 44-foot yacht for quick trips to Tobago, the less-developed sister island of Trinidad.

"Caribbean Sound Basin offers in-

ternational producers and artists the opportunity to work in a highly creative environment which combines the most advanced audio technology and the natural splendor of the Caribbean," says co-owner Rick Amar. "It also allows us to refine and expand the regional sounds of soca and steel pan music throughout the world marketplace."

Robert Amar echoes that sentiment, adding that studios looking to gain an international status need to bring more than technology to the table. "They have to have something of a local musical culture to offer, as well as the technical equipment and ability," he says. "There has to be something unique about it and the locations of studios like this will be dictated to a large degree by the niche positions of the music they work with."



Zuccherò In Capri. International artist Zuccherò Fornaciari is working on his upcoming album at Capri Digital Studios, a new state-of-the-art studio on the island of Capri, Italy. In the control room, from left, are Capri Digital's programmer and MIDI specialist Max Carola, Zuccherò, producer/guitarist Corrado Rustici, engineer Gordon Lyon, and the studio's chief engineer, Gaetano Ria. The project's overdubs and mixes were done at Capri, with other sessions at Miraval Studios, France, and Umbi Studios, Italy.

AUDIO TRACK

NEW YORK

DE LA SOUL WAS IN THE Magic Shop recording and producing tracks with Maceo Parker and the J.B.'s for **Tommy Boy**. Robert Powers engineered, with Joseph Warda assisting. Producer David Kahne was in cutting and mixing tracks with Brenda Kahn for her upcoming release on **Columbia**. Steve Rosenthal engineered, with Warda assisting. Wendy Chamlin recorded her new album for **BMG** with producers Bob Riley and Dusty Michael. Rosenthal engineered, assisted by Edward Douglas.

Tom Verlaine produced **Television's** new album for **Capitol Records** at **Sorcerer Sound**. Mario Salvati engineered, assisted by Patrick Derivaz. The project was tracked on Studio A's **Acoustilog** console and mixed on Studio B's **Neve** with **GML** automation. Kip Hanrahan produced tracks on **Jack Bruce**. Jon Fausty engineered, assisted by John Azelvandre.

LOS ANGELES

WARRANT WAS IN Alpha Studios tracking its new album in Studio A with producer/engineer Michael Wagener. Russell Burt was second engineer. Producer Gene Griffin completed mixes on **M.I.N.D.'s** new album. Gary Joost engineered. Warner Bros. act **Power Trio From Hell** was in Studio B working on material with engineers "G.G." Garth Richardson and Richard "US" McIntoch.

Zoo Entertainment producer/executive George Daly was at **Edge Recorders** tracking the Malibu, Calif.-based band **Speeding Through Wonderland**. Mark Paladino was at the board.

Devonshire had **Los Fabulosos Cadillacs** in recording with producer **KC Porter** (Luis Miguel, Sting, Daniela Romo). Steve Sykes mixed the album

at **Studio 56**. The **Sony Music** album is scheduled for release in July.

Little Richard was in **Studio Masters** tracking and mixing for a **To-shiba-EMI/Japan** release of his greatest hits. **Joey Carbone** produced, while **Wolfgang Aichholz** engineered. **Thomas Mahn** assisted. The project is scheduled for release in August.

NASHVILLE

DEANNA COX WAS IN Castle Recording mixing her Warner Bros. album with producer **Gregg Brown**. **John Hampton** engineered, assisted by **Clark Hook**. **Travis Tritt** was in tracking and overdubbing for Warner Bros. with **Brown**. **Rob Feaster** engineered, assisted by **Hook**. **Rob Crosby** was in with producer **Scott Hendricks** mixing a new **Arista** project. **Hendricks** engineered, assisted by **John Kunz**.

Marty Brown was in overdubbing his new **MCA** album at **Woodland Sound**. **Richard Bennett** produced, with **Rocky Schnaars** at the board. **Billy Dean** worked on overdubs and vocals in Studio A with producers **Chuck Howard** and **Tom Shipiro**. **Bob Bullock** and **Bob Cambellsmith** were at the board. The project is scheduled for release on **Liberty Records**. **Restless Heart** was in tracking for **RCA** with producer **Josh Leo**. **Steve Marcantonio** engineered.

OTHER CITIES

EPIC ACT FIREHOUSE was in **BearTracks**, Suffern, N.Y., recording its new album with producer **David Prater**. **Doug Oberkircher** engineered, assisted by **Stephen Regina**.

Metropolis Audio's mobile recording and broadcast facility, South Melbourne, Australia, was used to record all Sydney and Melbourne concerts on **Neil Diamond's** Australian tour (some 50 program hours). **Diamond** pro-

duced; **Bernie Becker** engineered. **Sam Cole** coordinated the project for **Arch Angel Recording**.

Morrisound Recording, Tampa, Fla., had **Warrant** in completing guitar and vocal tracks for its new **Columbia** project. **Jim Morris** engineered.

Monster Music had the **Looters** in recording a follow-up album to "Jeri-cho Down" in **Komotion Studios**, San Francisco. **Mat Callahan** of the **Looters** produced and **Fred Cirillo** engineered. The new album, tentatively titled "Imago Mundi," is to feature the **Tower Of Power** horn section. It is slated for release this fall.

Richard Erwin was in **Studios A and B** at **Bad Animals**, Seattle, to record and mix a project for **Bananafish** with group member **Jay Pinto**. **Heart** members **Nancy Wilson**, **Howard Leese**, and former bass player **Steve Fossen** contributed to the tracks. **Erwin** engineered, assisted by **Sam Hofstedt**.

Nik Pak and the **Rap Attack** were in **Hillside Recording**, Englewood, N.J., to remix and remaster the single "(How Can You) Act As If You Don't See." **Dave Kowalski** engineered and is slated to add guitar overdubs.

San Jose, Calif., reggae band Inka completed its new release at **Music Annex**, Menlo Park, Calif. Tracks were completed in Studio A, overdubs in Studio D, and mixes in Studio C. **Patrick Coughlin** engineered. The **Chris Cain Band** was in with producer **Patrick Ford** to work on a new album for **Blind Pig Records**. **Bruce Kaphan** engineered.

Pieces Of A Dream was in **Morning Star**, Spring House, Pa., recording its album with executive producer **Gar Roberts**. **Glen Barrett** engineered at the facility's **Amek 2520** console.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



The main control room at Caribbean Sound Basin, in Trinidad, features a 64-input Solid State Logic G Series console. The studio is large enough to accommodate more than 80 musicians, and caters to the area's thriving soca and calypso scene as well as international artists.