

MERRY HAPPINESS & A HOLLY JOLLY GOOD TIME!!!

EQ

Defining
the Future
of Recording



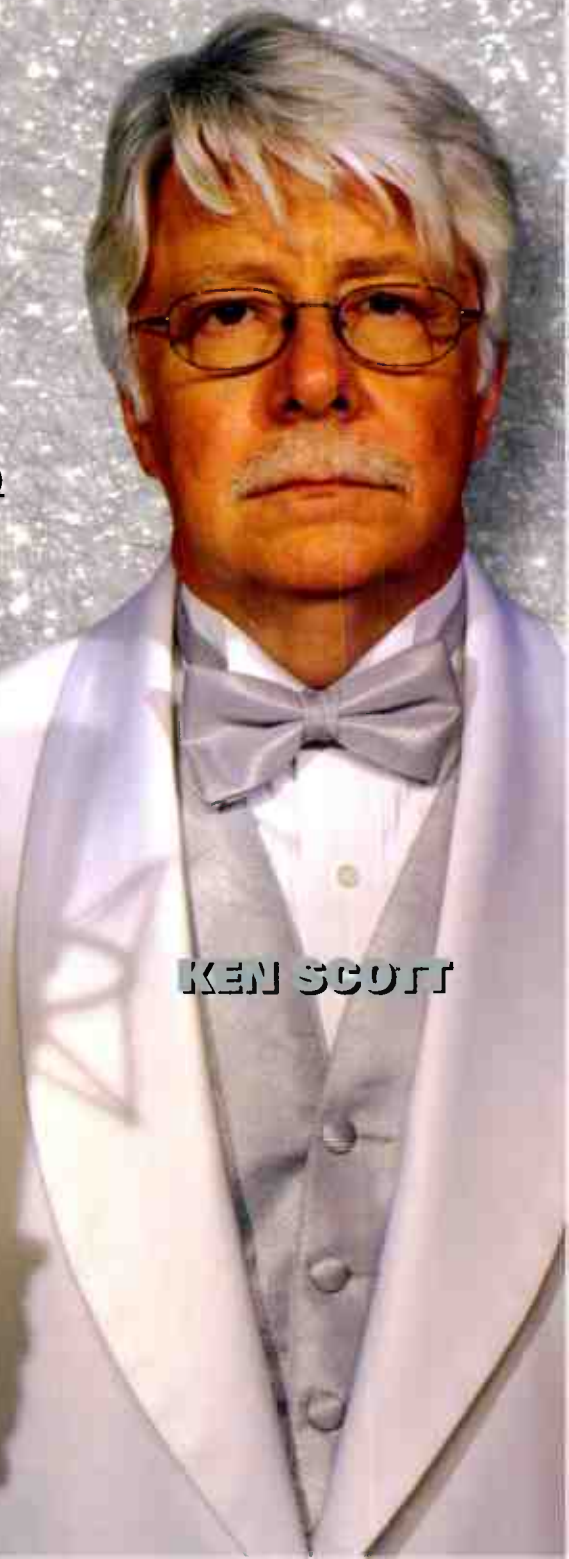
www.eqmag.com

**A HOLIDAY
GRAB BAG
OF GEAR CHEER
12 PRODUCTS
DEEP**

TOM ROTHROCK
PAT DILLETT
GUY SIGSWORTH
BAD RELIGION
RECORDING IRAQ



JOE CHICCARELLI



KEN SCOTT

DECEMBER 2005

ENHANCED MIDI PROGRAMMING

Tracktion 2 features a fully revamped MIDI editor with faster note entry, quicker editing, more intuitive keyboard control, and improved viewing of notes and controllers simultaneously.

EASIER RECORDING

Tracktion 2 lets you record your ideas as fast as they come. Just drag the audio or MIDI input icon to whatever track you like and hit record.

DRAG-A-FILTER

Wanna add a VST plug-in, pull up a VSTi instrument, route to an Aux send or add some EQ? Just drag a filter to the track you want to effect. It's really that simple.

INSTANT INFO

Tracktion follows your every move with its Properties Panel. Click on an audio clip and see its fade-out curve; click on a MIDI clip and quantise away; click on a reverb plug-in filter and fine-tune the pre-delay. The relevant info is always at your fingertips.



IMPROVED METERING

When setting levels, T2 can turn the full screen into a giant meter bridge with the press of a button.

QUICKTIME SUPPORT

Tracktion 2 supports Quicktime™ video playback. Select a movie and start composing music, add effects, replace your dialog, and win your Oscar®.



EXTERNAL SYNC

In addition to Tracktion's ReWire host functionality for use with applications like Reason, T2 supports MIDI Time Code (MTC) and MIDI Machine Control (MMC) input/output, plus MIDI Clock output.



use 64-bit math when mixing tracks

SUPERIOR 64-BIT, 192KHZ MIX ENGINE

Much has been made about the "summing bus" in DAW software. Tracktion 2 features a new high-definition 64-bit mixing engine for uncompromising sound.



www.mackie.com ☎ 425 487 4333 (Outside U.S.) ☎ 800 891 2244

YOU CAN'T PUT A PRICE ON FREEDOM. BUT HOW DOES \$199* STRIKE YOU?

Amplitude LE



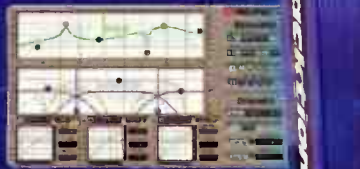
SampleTank SE



RMIV



Final Mix



Amplitude LE, SampleTank SE, LinPlug RMIV and Final Mix: just four of over 30 plug-ins included with Tracttion 2.

There's nothing like the creative freedom that comes with having a complete suite of music production tools at your fingertips. Unfortunately, most comprehensive music software packages come with steep learning curves and price tags upwards of \$500. Until now.

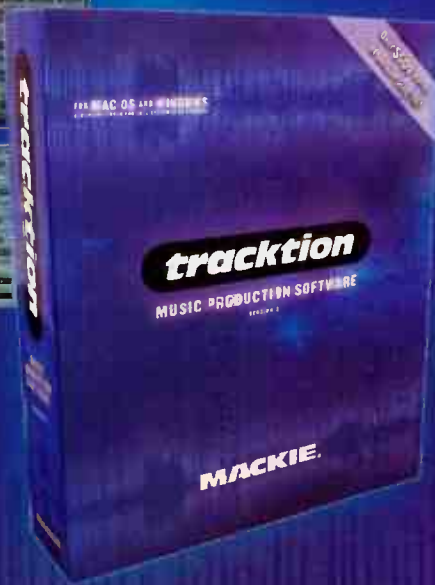
Introducing the Tracttion 2 music production bundle. A complete, powerful production suite with everything you need to take your music from initial inspiration to final mixed-and-mastered CD—with as-good-or-better results than software costing several times its price.

Our acclaimed Tracttion 2 software represents the easiest way to record on your Mac or PC—with a clean single-screen interface, an unlimited track count, a 64-bit mix engine, VST and ReWire support, and the ability to export your music to other audio software with ease.

With bundled Amplitude™ LE Guitar Amp Simulator and SampleTank™ SE Sample Player, the LinPlug RMIV™ drum machine, the reFX Slayer 2™ guitar and bass plug-in, and a full suite of Mackie Mixing and Mastering tools, you'll never lack the right software for the job at hand.

And with T2's list price of only \$199 all this creative freedom won't break your budget.

Download the Tracttion 2 demo today at www.mackie.com/t2.



SIMPLE. POWERFUL. REVOLUTIONARY. TRACTTION 2.

* Suggested Retail Price. Actual dealer price may vary. For a limited time, get a FREE artist website and 6 months of hosting from www.broadjam.com when you buy, and register Tracttion 2.

MACKIE®

12/05

CONTENTS

FEATURES

28 LIFE DURING WARTIME

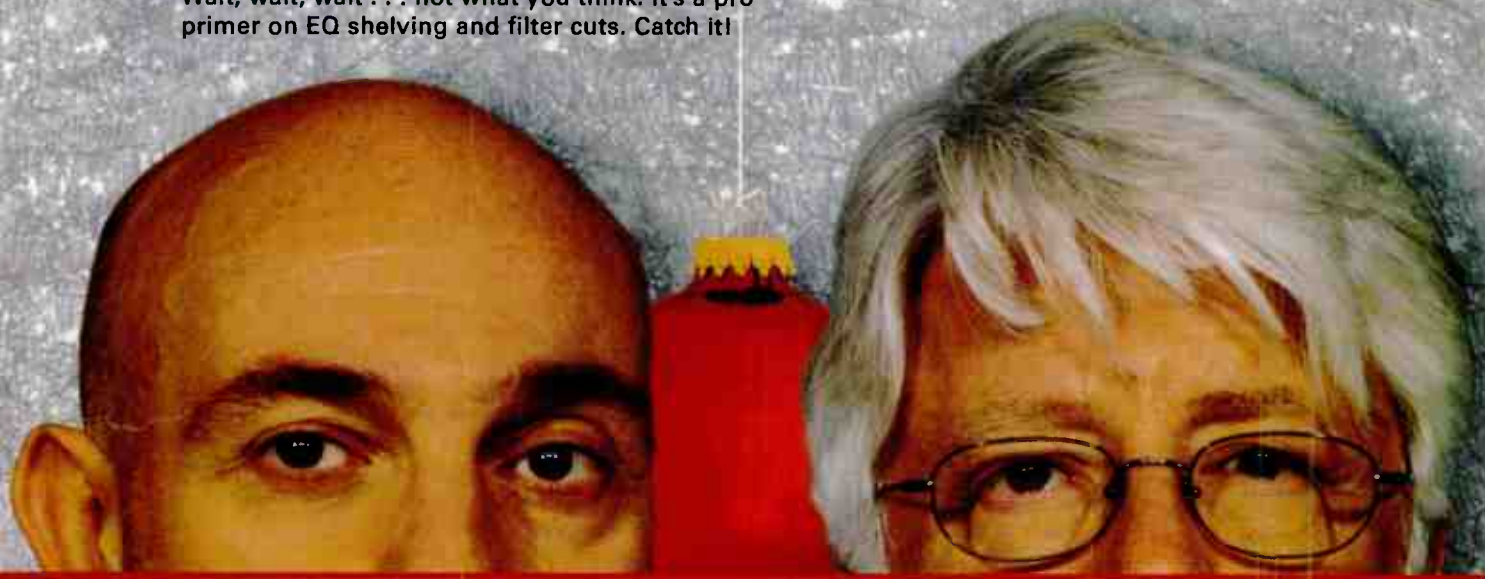
Sadr City. No easy slog in the best of times. Now add in the prospect of trying to make a record there in the midst of the rockets' red glare. Degree of difficulty: almost [but not quite] impossible.

38 SHOOTING TO THRILL

JOE CHICCARELLI goes head to head with none other than KEN SCOTT on everything from The Beatles to Bowie in EQ's monster holiday offering to the magic made by magic. Like *My Dinner With Andre*. But with geniuses.

72 CLEAN YOUR BOTTOM!

Wait, wait, wait . . . not what you think. It's a pro primer on EQ shelving and filter cuts. Catch it!



DEPARTMENTS

- 4 Talk Box
- 6 Punch In: TOM ROTHROCK, BAD RELIGION, GUY SIGSWORTH, PAT DILLETT, and PAUL TURPIN
- 18 Tool Box
- 22 Session File: Jason Slater
- 24 Success Story: Dino Herrmann
- 26 Tech Bench: Keyboard Care
- 96 Room With A VU: Lava Tracks, Big Island, Hawaii

GEARHEAD

- 56 Edirol R-1 vs. Sony MZ-M100 Hi-MD
- 58 Not-So-Quick Pick: Focusrite OctoPre LE
- 62 FireWire vs. USB: TASCAM FW-1804 + UA-101 Hi-Speed USB
- 66 Hot Seat: Roland V-Synth XT
- 74 Here Come The Drums: Submersible DrumCore
- 78 Big Fish *Hip-Hop High* + *Zero-G Beats Working In Cuba*

POWER APP ALLEY

- 84 Cakewalk Sonar 5
- 86 Korg Legacy Collection

SHOOTING TO THRILL

Photography: Beth Herzhaft/herzco.com, Make-up/Hair: Alix Druckman, Tuxedos: Tuxedo Junction San Mateo



**IF YOUR MIX SOUNDS GOOD ON THESE,
IT'LL SOUND GOOD ON ANYTHING**



HS80M

HS50M

HS50M

- 5" white polypropylene cone
- 3/4" dome tweeter
- 70-watt bi-amplified power
- XLR and 1/4" connectors
- Room Control and Frequency Response Switches

HS80M

- 8" white polypropylene cone
- 1" dome tweeter
- 120-watt bi-amplified power
- XLR and 1/4" connectors
- Room Control and Frequency Response Switches

HS10W

- 8" long stroke 120-watt woofer
- Dual XLR and 1/4" inputs
- 3 balanced XLR outputs (Mix, L&R)
- Phase switch
- Low/High cutoff



HS10W

HS SERIES POWERED MONITORS

The new HS Series powered monitors were designed to be true studio reference monitors in the tradition of the famous NS10MS. That means, mixes that sound good on Yamaha HS speakers will sound good on anything. In fact, that's the ultimate test of a reference monitor. Even better than that, HS series speakers not only sound good, they look great, too.

The HS10W powered subwoofer complements the HS speakers and easily handles today's bass-enhanced music or the most dramatic surround effects. The HS10W subwoofer uses a bass reflex design cabinet that maintains high efficiency and low distortion. You can combine HS50Ms or HS80Ms with the HS10W subwoofer to create different 2:1 (stereo) and 5:1 surround sound systems. So check out the new standard in near-field reference monitors at a Yamaha dealer near you.

**THE NEW STANDARD
IN NEAR-FIELD MONITORS**



Talk Box



Vol. 16, No. 12
December 2005

www.eqmag.com



APOCALYPSE HO HO HO

"What do they say about me, Willard?"

"They say you're an assassin, sir."

"Am I an assassin?"

"I don't know, sir."

We were up the Nung River at MusicPlayer Live! Two days now. Without a paddle. Anderton, American journalist, jumped around the landing docks when we finally pulled in, spittle flecking his glasses. "Is EQ a good mag? Is EQ an evil mag? Is the editor's letter impenetrable and insane or merely insanely impenetrable? Am I going to be the one to explain all this? Are they going to believe me: NO! Wrong! It's got to be YOU." His hands danced in the air in front of him as he fidgeted against the accumulated anxiety of all the restless natives in his forum.

Ho ho ho. OK. So here we go (in English): Readership is up, newsstand sales are up, subscriptions are up. We just finished, with the buy-in of 1,000 of you readers, the 2006 Editorial Calendar (go to eqmag.com and if you ask nicely maybe we'll post it for the masses), and this year that we just stunningly finished will only be outshone by next year. We're talking a MONITOR issue like our past MIC issue. We're talking geniuses dishing here like they don't dish anywhere else on what clearly constitutes the finer points of our quickly changing art. We're talking reviews that, now listen carefully, DON'T LIE, and are done by our rogue's gallery of producer's big and small.

And because this is The Holiday Issue and we're in such a holiday mood for giving, we're also talking THIS issue what with its 10-page JOE CHICCARELLI interview of KEN SCOTT, coffee talk chat style, about DAVID BOWIE, THE BEATLES and all and sundry. We're talking mini-interviews with TOM ROTHROCK on JAMES BLUNT, we're talking PAT DILLETT's letting his love down easy in an open letter to her here in black and white, and we're talking GUY SIGSWORTH on BEBEL GILBERTO.

And it gets even better than that. As in E-ticket better. Wild knuckle fights featuring gear vs. gear, app stuff to help you push it to where it's never been pushed before, and, now get this, an editor's letter that has absolutely nothing to do with blood-sucking monkeys, my band Oxbow, or words like ass. Or tuba.

Do tell.

We just did.

Editor in Chief: Eugene "Mugs" Robinson, erobinson@musicplayer.com
Managing Editor: Debbie Greenberg, dgreenberg@musicplayer.com
Editor at Large: Craig Anderton, canderton@musicplayer.com
Technical Editor: John Krogh, jkrogh@musicplayer.com
Group Copy Chief: Kevin Owens, kowens@musicplayer.com
Contributors: Joe Chiccarelli, Pat Dillett, David Firtner, Mitch Gallagher, Steph Jorgi, Tuomas Kallio, Jason Lally, Noa Lazerus, Griffin Rodriguez, Vincent Rose, Tom Rothrock, Max Sidman, Guy Sigsworth, Todd G. Tattall, Bart Thurber, Rich Tozzoli, Paul Turpin, Monte Vallier, Sam Wheeler

Art Director: Doug Gordon, dgordon@musicplayer.com
Staff Photographer: Paul Haggard, phaggard@musicplayer.com

Publisher: Vicki Hartung, vhartung@musicplayer.com
Director of Sales/West Coast Advertising Sales: Steve McGill
Tel: 650-513-4502, Fax: 650-513-4846; smcgill@musicplayer.com
East Coast/Europe Advertising Sales: Joe McDonough
Tel: 212-378-0492, Fax: 212-378-2158; jmcdonough@musicplayer.com
Advertising Sales Manager/Northwest Sales: Derick Joy
Tel: 650-513-4403, Fax: 650-513-4846; djoy@musicplayer.com
Manager of Specialty Sales: Joanne McGowan
Tel: 650-513-4378, Fax: 650-513-4846; jmcgowan@musicplayer.com
Specialty Sales Rep: Christine Vela
Tel: 631-223-3562, Fax: 631-873-5955; cvela@musicplayer.com
Specialty Sales Asst.: Darlene Labrecque
Production Manager: Amy Santana
Imaging Technicians: Joe Ging, Martin Ruiz

MUSIC PLAYER NETWORK

Vice President: Louise Rogers
Editorial Director: Michael Molenda
Financial Analyst: Bob Jenkins
Marketing Manager: Laney Erokun
Sales Administration & Promotions Manager: Lauren Gerber
Sales Assistant: Molly Corman
Circulation Manager: Heather Harmon
Assistant Circulation Managers: Rosario Perez, Maribel Aleman
Circulation Assistant: James Kaltreider
Web Editor: Max Sidman
Graphic Designer: Damien Castaneda
Reprint Coordinator: Cindy Zauss, Tel: 909-696-1780

Corporate

President and CEO: Steve Weitzner
Executive Vice President and CFO: John Day
Executive Vice President, Corporate Sales & Marketing: Jeff Patterson
Senior Vice President, Audience Marketing and Development: Bill Amstutz
Senior Vice President, CMP Integrated Marketing Solutions: Joseph Braue
Senior Vice President and General Counsel: Sandra Grayson
Senior Vice President, Manufacturing: Marie Myers
Senior Vice President, Communications: Alexandra Raine
Senior Vice President, Corporate Marketing: Kate Spellman
Vice President, Group Director of Internet Business: Mike Azzara



CMP

United Business Media

CMP Entertainment Media
President: Tony Keefe
Controller: Doug Krainman

Please direct all advertising and editorial inquiries to:
EQ, 2800 Campus Drive, San Mateo, CA 94403
(650) 513-4400; Fax (650) 513-4861; eq@musicplayer.com

Please direct all subscription orders, inquiries, and address changes to: 888-266-5828, outside the U.S. 937-280-0011
eqmag@sfsdayton.com

Back issues: Back issues are available for \$10 each by calling (800) 444-4881; outside the US call (785) 841-1631

EQ (ISSN 1050-7808) is published monthly by CMP Entertainment Media. EQ is a trademark of CMP Entertainment Media. All material published in EQ is copyrighted (©) 2005 by CMP Entertainment Media. All rights reserved. Reproduction of material appearing in EQ is prohibited without written permission. POSTMASTER: Send address changes to EQ, P.O. Box 306, Vandellia OH 45377-0369. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. All product information is subject to change; publisher assumes no responsibility for such changes. All listed model numbers and product names are manufacturers' registered trademarks.

Periodicals postage paid at San Mateo, CA and at additional mailing offices.



THE STUDIO STANDARD FOR RECORDING GUITAR.



POD[®] XT

THE STUDIO STANDARD GUITAR.



VARIAX[®]

- ▶ With the introduction of POD, Line 6 forever changed the way musicians recorded guitar. But that was just the beginning. Line 6 spent the next four years studying and painstakingly modeling the most sought-after guitars in the world. The result? One guitar that authentically recreates the sounds of twenty-five classics: Variax.

Now you can instantly go from a thick lead sound modeled after a vintage '57 Les Paul[®], to a twangy rhythm based on a '59 Telecaster[®] at the flick of a five-way switch. With a Variax in the studio, you'll never have to stop the creative process just to change guitars and retune. Variax delivers authentic vintage and modern tones all without hum so you'll never have to sacrifice the quality of your recordings. From gorgeous sounding hollowbodies, to 12-strings, acoustics, or even a sitar, you'll have the sounds of an entire studio full of inspiring instruments right underneath your fingertips. **Just turn the knob and believe your ears.**



Variax[®] Workbench™

Makes a truly unique (and fun!) with the world's first guitar control slider. Change pickup, volume, tone, tremolo, and more. Make your guitar truly yours.

Variax audio demos, videos and more ▶ www.line6.com



©2005 Line 6, Inc. All rights reserved. All product names used in this advertisement are trademarks of their respective owners, which are in no way affiliated with Line 6. These trademarks of other manufacturers are used solely to refer to the products of those manufacturers during Line 6's sound model development. LES PAUL[®] is a registered trademark of Gibson Guitars Corp. TELECASTER[®] is a registered trademark of Fender Musical Instruments Corporation.

Punch In

TUNE IN, TURN ON, PUNCH OUT
BY THE EQ STAFF

JUST A NEW YORK CONVERSATION

TOM ROTHROCK ON: JAMES BLUNT, DR. DRE, & MORRISSEY

From Badly Drawn Boy to Elliot Smith to James Blunt to Richard Thompson it seems you've managed to do at least ONE thing on each of those productions that just elevated the record from OK to great. What was that one thing, how'd you do it, and why'd you choose to do it?

Tom Rothrock: If on each project I could go to my rolodex and pull out the one perfect card that says exactly, guaranteed, "great record," would it be smart to give it to you?

If you didn't want to be savagely beaten: yes.

TR: Hmm. . . . Whether I'm going into a writing session, preparing for an album production or meeting with a film director to discuss composing, there *is* one constant: I know that there'll be an exchange of ideas. What makes for great collaborations starts with a balance of talent. A record producer has to work with the capabilities of the artist at the point of recording. Conversely, the artist is held to the producer's breadth of experience and style. It's then answering the challenge of these dynamics that occurs during the process that makes for great results. Interestingly, I have found the same relationship in film composing between the director and the composer.

You bring a distinct rock sensibility to recording pop and your rock bonafides are well known but what exactly did you "borrow" in order to beef up arguably lighter pop fare?

TR: My first year of high school I did my algebra homework every day listening to *Back In Black* for the whole year. No exceptions. I haven't met many other artists who weren't influenced by that record, even if they're a bluegrass band.

Great record. What about it did you like so much? Outside of the fact that it's perfect as a soundtrack for inebriation? Or better yet how'd it influence your most recent thing: the James Blunt record? We mean how'd that go?

TR: Pretty well until I overdosed on some spiked brownies that James had slipped me while recording a piano ballad in the bathroom of someone's house whom I had never met. James, it seems, had found his own way of challenging my dynamics.

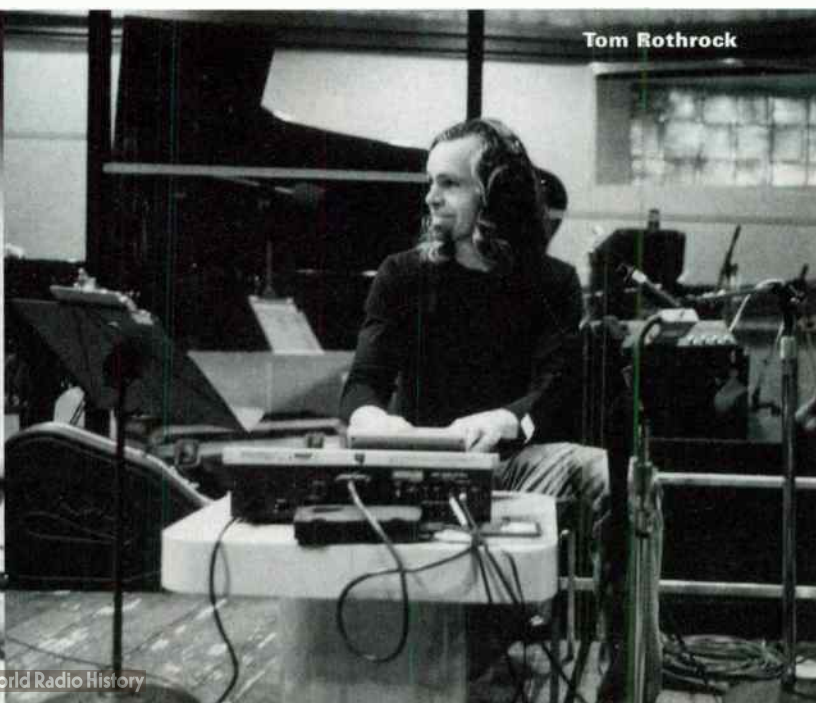
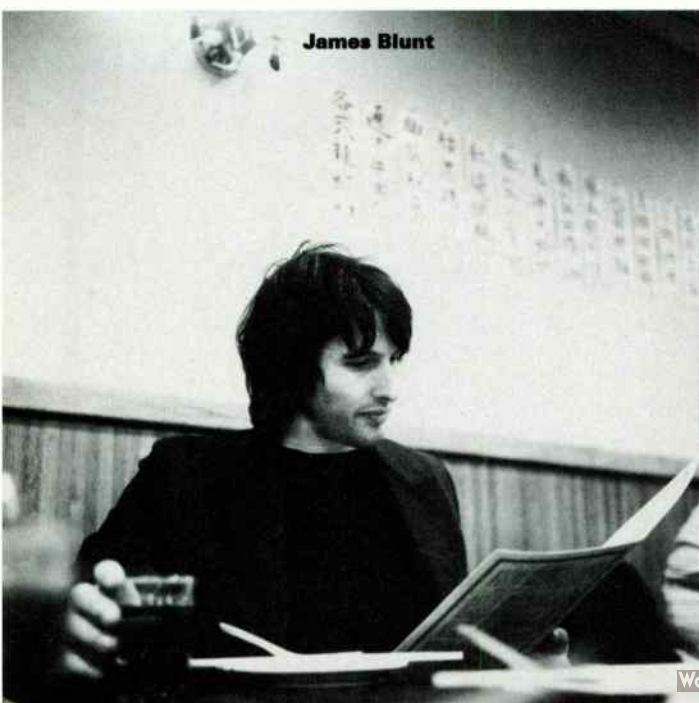
Producers who you like and listen to regardless of WHAT they're doing.

TR: Not surprisingly, Mutt Lange. Also Dr. Dre. However, much of my inspiration comes from outside of music. I find architecture very powerful musically.

OK. In a fight between you and that other famous Mancunian, West Coast dwelling ex-pat Morrissey, who wins?

TR: Fighting doesn't get you laid. I think Morrissey would agree.

Nice side step.



HOW THE HELL THEY DID IT

BAD RELIGION

by Noa Lazerus

Scene opens: We see Lazerus seated studying in the library surrounded by university texts and his PowerBook. He is immobile and staring at the ceiling.

Music up (Bad Religion):

LOS ANGELES IS BURNING

*When the hills of Los Angeles
are burning
Palm trees are candles in the
murder wind
So many lives are on the breeze
Even the stars are ill at ease
And Los Angeles is burning*

Lazerus shakes his head,
"Damn, they're at it again."
Scene fades. . . .

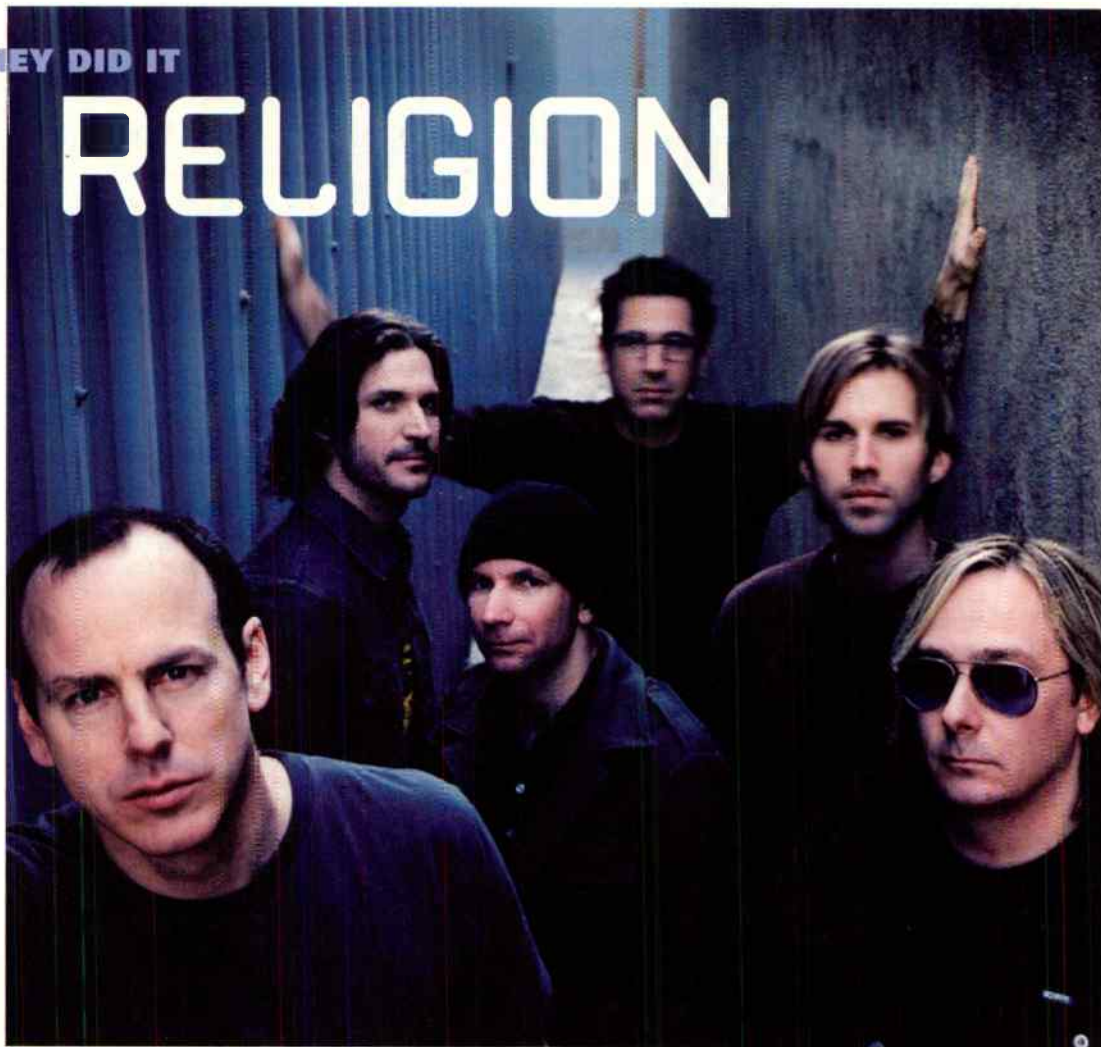
The first thing you notice after mixing *Bad Religion Live at the Palladium* in 5.1 surround will be the formidable, hyper-catchy, philosophically rockin' earworms

that gnaw their way into your head like mental floss. They will sing to you at the most unexpected times for weeks on end thereafter. It's been tough on my Master's degree studies, for sure. Bad Religion's music is like that — it hits you on a lot of different levels and you love it for that reason. For the dynamic surround mix for the soon-to-be-released concert DVD, the band performs a choice selection from their massive musical catalog for a live performance at the famous Hollywood Palladium that is . . . something to behold.

But it's been a few years since I was involved in a live concert recording and mix session. The last one was an unusual gig in London with members of Pink Floyd, the horn section from the Scottish band Wet, Wet, Wet, and Tom Jones who sang songs like EMF's hit single, "You're Unbelievable."

For *Bad Religion Live*, I used the Audio Cube system, which I was introduced to when I began working for Chace Audio in 2001. The Audio Cube, or AC-5, is designed by Cube-Tec, a German company. It is a PC-based workstation and works seamlessly with Nuendo and Wavelab software platforms for its innovative new tools. It was my discovery of the Audio Cube that eventually led to a sound revolution as I found more opportunities to work with music in film. The Audio Cube is both a multi-channel digital audio workstation and a forensically sophisticated audio restoration platform.

And so for *Bad Religion Live at the Palladium* I tried a new and experimental approach I'd been considering for some time. This involved using



the Audio Cube's mastering tools, which were so effective on stereo material, and deploying them on each individual track of the multi-track live recording. To do this, I imported the original Pro Tools live multi-tracks into a session in Nuendo and then set about using the mastering tools in the Cube on a track-by-track basis. The live recording sounded good and there was decent separation thanks to the team that did the original remote recording. I set up a configuration of tools and started with the kick drum. I used a set-up that cascaded the Cube's Analog EQ and two multi-band compressors to deal with specific aspects of the sound.

I then went into the Cube-Tec Vitalizer, which allows the user to do a variety of things from adding compression to an analog EQ to additional bass and, of course, vitalizing. I also used a tool called the Loudness Maximizer, which handles the overall sound in a new way that allows for wide range of dynamics and control — like packing the sound into a fat dynamic range and increasing volume without changing the sound. The concept worked beautifully and I applied this technique to every track from hi-hat to the bass to all three of the guitars. As a result, I could now optimize each sound for its specific need. Fat, controlled lows on the bass guitar and kick drum, increased depth on the snare, and a crisp edge on all the guitars. I was even able to enhance the natural ambience of the audience tracks in a very refined manner. And all of this occurred before mixing even began.

BAD RELIGION

When I was finished with multi-track mastering, the session was exported to FireWire and set up in Pro Tools. For the mix I worked alongside Chace's surround mixing ace, James Young, using the Harrison Series 12 mixing console. It was great to work with Jim as he taught me a great deal about mixing in surround. He explained that one of his pet peeves is that so many good music mixers are shy about using the center channel. This is because we have grown up accustomed to mixing with a false center of stereo mixes and are unfamiliar with using a designated center channel.

Jim played several different music mixes, which he had collected in surround, and all were good but the mixes that embraced the mix technique using the discrete center channel for things like vocals and kick drum and bass guitar sounded far more dynamic since they used the full perspective of the speaker layout. This is a key aspect that music mixers can learn from film mixing. Brett Gurewitz, Bad Religion's guitarist/writer and president and founder of Epitaph Records, was present at various stages throughout the mix process and was intrigued with the surround dimension of the live mix. Brett is a mixing engineer and producer and was very erudite in his understanding of what goes on in the studio environment and offered some good suggestions along the way.

And so the multi-channel mastering experiment I conducted before

the mix paid off and made the final mixing process much easier, as I had taken some time to really sculpt the individual sounds. The individual tracks sat very well once I had created the first initial mix and with a live show and time constraints, that is a very positive outcome. The fact that the band is so great live is what this DVD is all about.

Scene opens: Peaceful yard at dusk, Lazerus is home watering his plumeria trees, stares at the sky, drops hose, shakes head:

"Damn! Earworms in the garden."

Music up

SUPERSONIC

*Well here I go again, everything is alien
How does it feel to be outstripped by the pace of cultural change?
My deeds are senseless and rendered meaningless
When measured in that vein
I could go supersonic, the problem's chronic
Tell me does life exist beyond it?
When I need to sate, I just accelerate into oblivion. . . .*

Grammy-nominated engineer/mixer Noa Lazerus works at Chace Audio and is also a musician, composer, and university student currently completing his Masters degree.

LOOK SEE

Revolution in the Head: The Beatles' Records and the Sixties (Pimlico)

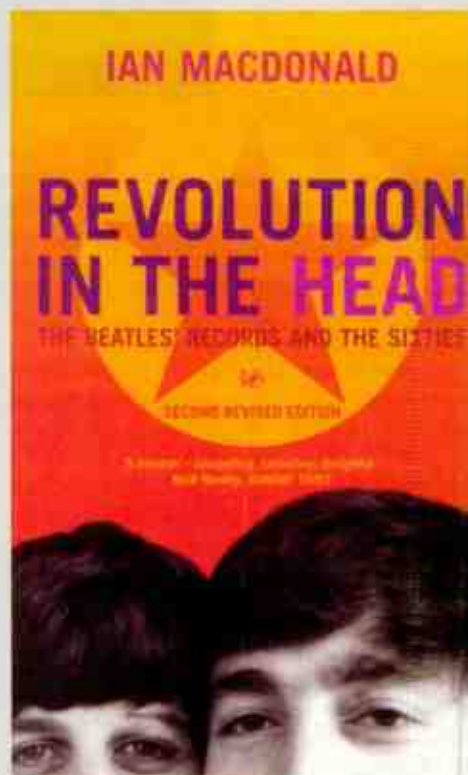
Only rarely does a book appear whose merits exceed the hyperbolic hosannas of back-cover blurbs. Such a volume is the newly released Second Revised Edition of *Revolution in the Head: The Beatles' Records and the Sixties* by the late British writer Ian MacDonald.

Combining musicology, articulation, and the ability to tell a story well, MacDonald lets the chronicle of The Beatles and the explosive era to which they were symbiotically related emerge, song by song. He repeatedly reveals the nature of the creative process that undergirds their work, both in its human elements and in the ridiculously inspired application of audio experimentation by George Martin and his team in the comparatively primitively equipped environs of Abbey Road.

Unequivocally, he concludes, "The Beatles' way of doing things changed the way things were done and, in so doing, changed the way we expect things to be done. That the future is partly a consequence of the existence of The Beatles is a measure of their importance."

Throughout, MacDonald writes about the people who made this possible with the kind of subtlety, lucidity, and celebration of essential detail for which one hungers in any genre. And be forewarned: One skips the footnotes at one's peril.

A work of power and significance, this book must be embraced by anyone who would know what makes great music great. —David Flitner





Mix and Record

RECORD MULTITRACK AUDIO INTO YOUR COMPUTER WITH THE POWER AND FLEXIBILITY OF FIREWIRE

FIREWIRE® TECHNOLOGY

State of the Art DICE II Firewire technology offering solid PC and Mac driver support to get audio from your mixer into your computer.



MIX

Incredibly clean, high quality Mic Preamps. 99 Built-in Effects. 3 Band EQ which can be recorded into the signal path of your computer.



RECORD

Cubase LE software included. Record 24Bit/48kHz audio with EQ, Dynamics, and other effects plug-ins into your PC or Mac. Compatible with other recording software.



MultiMix FireWire Mixers

alesis.com

ALESIS®

TWO FOR TWO

GUY SIGSWORTH + TUOMAS KALLIO on BEBEL GILBERTO

When remixer mix and then the remixes are mixed onto a record of remixes, you have the flex of remix mastery in all of its glory.

What?

Yeah, exactly.

Forthwith two of the geniuses (genii?) behind Bebel Gilberto's completely inspired *Remixed*.

Guy Sigsworth: I was right in the middle of producing songs for the Sugababes third UK album (*Three*) when I met Bebel. It was at the point where every song had around 40 tracks of vocals to sift through; and although I knew the end results would turn out great it was quite a job to assemble. So Bebel turned up and I just loved her energy and fun. She makes music-making feel like something naughty and mischievous.

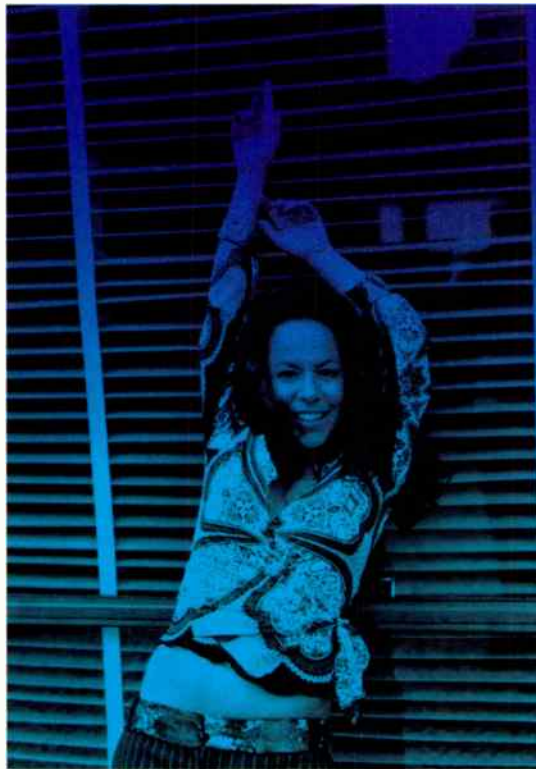
We wrote "Cada Beijo" within about an hour of her coming through the door. I was imagining the sound of Walt Disney's *Jungle Book*, with its bass flutes, and this song was my attempt to recreate that feeling with a modern twist.

Later, when Marc (Hollander — owner of Crammed Discs) asked me to remix a song, I told him I'm not a deejay, so I'll give you an alternative song-form version. I'm very proud of my remix of Bjork's "All Is Full Of Love," where I reharmonize the melody, rehear the sound of the song, but it's not primarily about the beats. I did a remix for David Sylvian that was also in that spirit.

Anyway, I asked for two songs to choose from, and Marc sent me everything from the multitracks in WAV form. I quickly settled on "O Caminho," because I heard a clear feeling for it. At first I heard it like an old Françoise Hardy song, "Tous les garçons et les filles," that kind of thing. Or maybe Bacharach/David? But I was also hearing the kind of guitar sound you can hear on Lalo Schifrin's *Bullitt* score — like a jazz player caught up in a 1960s love-in or something! Most importantly I wanted to hear a spooky harpsichord doubled by vibraphone, because it reminded me of all those UKTV themes of the 1960s and '70s: *The Prisoner*, *Randall & Hopkirk (Deceased)*, *Man In A Suitcase*, and the Harry Palmer films with Michael Caine, *The Ipcress File*, and *Billion Dollar Brain*.

I love all these elements from the past, but I don't want the result to feel merely like a stylistic exercise. You still have to come up with riffs and chords that are good regardless. How did I actually do it? Well, I worked out the guitar part, but trusted playing it properly to my friend Kate Havnevik. It was my Gibson 335 played into a POD. In a former life I was a classical harpsichordist, so I played that part. Most of the rest was created with well-chosen samples.

I'm perfectly happy to use someone else's factory double bass sound, because I know that after I've finished processing it in Pro Tools it'll be something different anyway. The drums were a mixture of an old jazz kit from Battery, and live playing of my Yamaha "Cocktail" drum kit. We used effects like Reaktor's Spring Tank a lot. Basically everything had to sound either pre-1970 or post 2000, with nothing in between. With my engineer, Sean McGhee, I'm always looking out for the sounds you hear in 1960s movies whenever the plot involves brainwashing or hypnosis — usually it's distorted tape delay feeding back on itself — and we got one in on Bebel's vocal just before the end of the song.



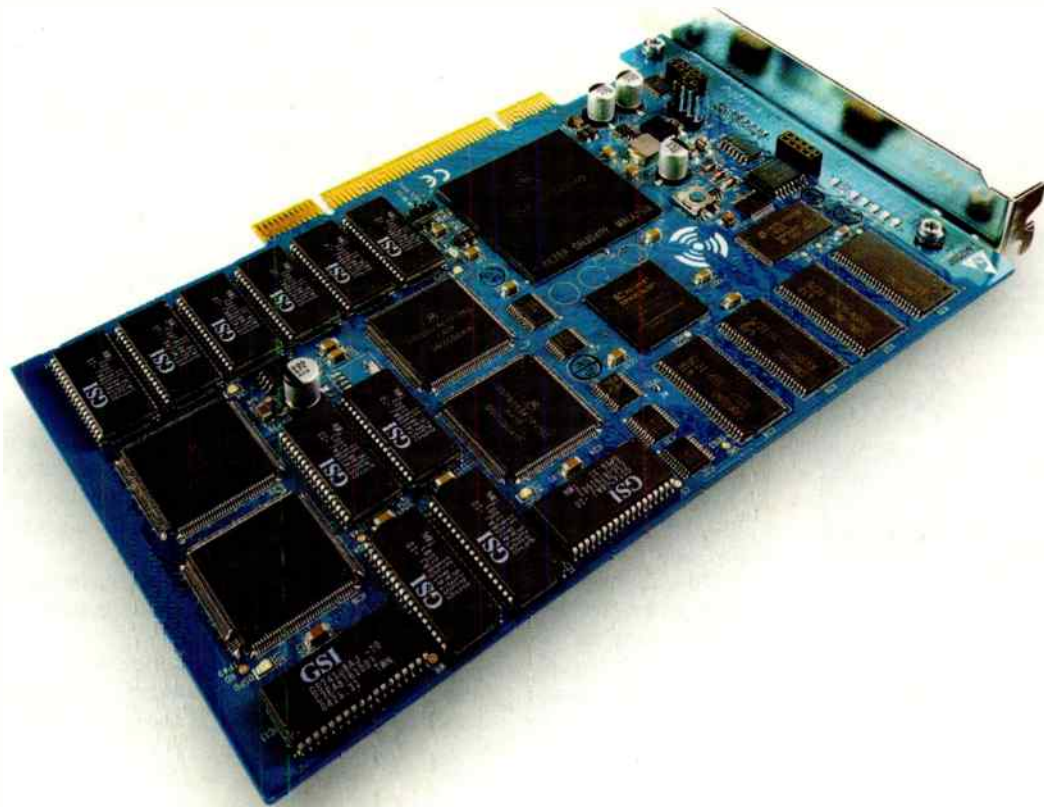
Tuomas Kallio: It was tricky. I had no idea who else was involved and no idea of the style of other mixes. I got some five to six tracks to choose from and we went on with "Winter." But Nuspirit Helsinki is a lot about trying to concentrate on the music itself as a whole, rather than separate layers (not doing remixes by simply replacing the rhythmic patterns of a given track); it's also always been about mixing electronic production with organic live instrumentation. So on "Winter" we decided to go for a combination of Detroit techno-flavored electronic beats and lush string arrangements. Why? Well the vocal performance and melody of the particular song felt like that to us. We also wanted to sustain the relatively fast tempo of the original. And we did not have too much time to put it all together.

So we took a string quintet (actually three violins, viola, and a cello), a percussionist, piano (heavy effects), a Detroit-style riff on a Juno, sub bass line and an electronic beat. And we always try to explore a vocal track for example just by concentrating on the vocal performance, melody, and lyrics and often try not to listen too much to the original backing track. We like to think of what we do as reinterpreting music rather than remixing a track.

Guy Sigsworth, remixed "O Caminho" and has written and produced tracks for Seal, Bomb The Bass, Lamb, Talvin Singh, and Madonna. He's also produced songs for Björk, and worked as her musical director.

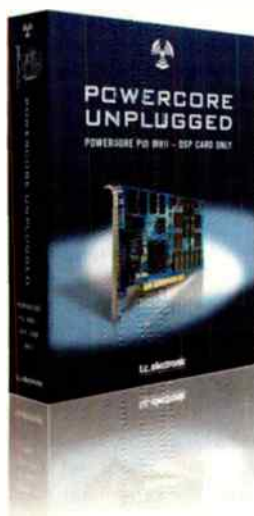
Tuomas Kallio remixed "Winter" on Bebel Gilberto's newest, *Remixed* and manages to be part of Nuspirit Helsinki, a Finnish collective of DJs, producers, and musicians whose magic wands have touched everyone from Yoko Ono to Nicola Conte.

POWERCORE UNPLUGGED



Build your own PowerCore System!

Now you can get the powerful new PowerCore PCI MkII DSP Card without the bundled plug-ins. It gives you the opportunity to tailor your PowerCore setup to your specific needs by choosing from a comprehensive selection of high-end plug-ins. With PowerCore Unplugged, you can also add extra hardware power to your existing PowerCore setup and experience the flexibility of running even more plug-ins simultaneously.

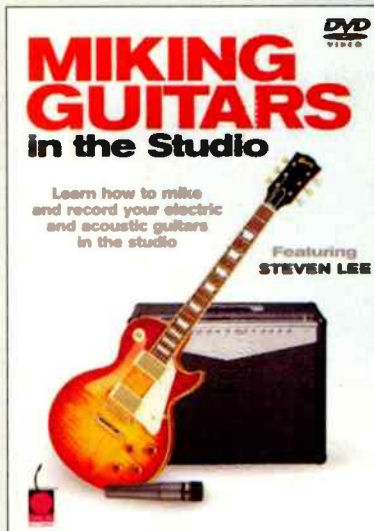


PowerCore
Superior plug-ins, tailor-made hardware

t.c. electronic
ULTIMATE SOUND MACHINES

TC ELECTRONIC A/S DENMARK ▶ ☎ +45 8742 7000
TC ELECTRONIC INC USA ▶ ☎ (818) 665 4900 ▶ MAIL: INFO@TCELECTRONIC.COM
WWW.TCELECTRONIC.COM

World Radio History



LOOK SEE

Miking Guitars in the Studio: Steven Lee

This well-paced DVD gives a good, basic grounding in recording acoustic and electric guitars in the home studio. It demonstrates the recording process using a PC-based recording system and a Mackie mixer, and the 10 chapters are presented logically, starting with some good basic studio theory and including signal path, different types of A/D converters, how to set up headphone mixes, and so on. The acoustic guitar chapter also includes demonstrations of stereo miking, using pickups, and some common multiple mic phasing problems.

Moving onto the electric guitar, the chapter starts a little confusedly with a demonstration of re-amping, but then you get some solid information on amp recording with a lot of the different miking possibilities explained, demonstrated, and explored. I liked the fact that instead of always reaching for the EQ, Steven shows you the different tones available by using three different mics on one speaker. Excellent advice!

The last chapters tell you how to build a fort to baffle off the amp (and give you lots of mixing tips). And then there's a nice little bit on guitar intonation adjustment and the-oh-so-important "please tune often" request.

This DVD gives a lot of helpful info and tips on mic choices and mic placement, recording direct and then re-amping, and noise problems and their solutions. He also gives you some good tricks: using different rooms (including putting the amp in the bathtub — cute!), and my personal acoustic guitar favorite, the ear and body mic set-up.

A friendly and professional DVD. —*Bart Thurber*

DEAR JOHN!

THE BREAK UP BY PAT DILLETT

It has been over for a while now, but I have only recently begun to feel like I can talk about it.

We were together a long time, which is what made ending it so difficult. Me and Analog had some great times together, but no more. Sure, we still see each other from time to time, but it isn't the same. She is as warm as ever, always giving me back more than I put in. But lately she seems a little high maintenance. Those rituals we had just to make music together really wore me down. I know my friends liked her. Some of them still do. But sometimes you have to move on. Sure, I had been cheating on her for years. At first it was just a little fling once in awhile . . . she was a "comp buddy," if I may be crude. Now she is my new love.

Her name is Digital.

I will admit that what first made her attractive to me was that she was cheap, and a little dirty, too. But she has changed. She has become more sophisticated. I am not ashamed to be seen in public with her anymore. She filled the void that Analog left when she got so needy. Digital never asked for anything. She was always there, always ready, always willing to give me another track and never punish me with crosstalk. Gone were the nights spent lying awake listening to Analog's timecode bleed.

This would have all been good — a perfect dalliance. She doesn't ask much of me, I don't ask much of her, very simple. But then our relationship grew. Digital began improving herself. It was little things at first, but I could sense that she was really trying to please me. I began to return the favor, opening myself up to her. Trusting her with more and more of my life. Analog continued to grow more distant. Days stretched

into weeks, and then months without seeing her at the studio. Meanwhile Digital always had time for me, and she was learning what I liked. She began to provide me with all the good features of my relationship with Analog, but with none of the hassles. She didn't make me take her to expensive places. We could work all day together and never leave the house. She hardly ever asked for expensive gifts and accessories, while it seemed like Analog was asking me for a couple hundred bucks every 16 minutes or so.

Now we are happy together, me and Digital. I admit I have trouble keeping up with her sometimes. She's so young, she's still changing and growing, always wanting to try new things. I know I sound like a guy going through a midlife crisis, but I feel like Digital is keeping me young too. Do I miss Analog? Sure I do, she was my first love. We were together over 20 years. I worry about her now, that she will have trouble finding someone to take care of her. I will always be there for her but I can't give her all the attention she needs. It took me a long time to get over Analog. I will always remember the good times. I even let her keep the MRL I gave her, to remind her of how we were always in perfect alignment when we were together. Once. But no more.



IT'S NOT YOU. IT'S ME.



FINGERS TO FINAL MIX.

The Spike Powered Recording System from Mackie puts so many professional tools in the hands of musicians, it's nothing less than inspirational. Based upon our popular Traktion 2 Music Production Software and the sleek, portable XD-2 interface, the Spike system gives you killer Mackie mic preamps, unlimited tracks (as many as your computer can handle), 24-bit sound quality, a high-resolution 64-bit mix engine, VST plug-in and Quicktime video support, and bundled Final Mix mastering tools for creating polished, professional-sounding CDs. Better still, it's all controlled with a simple, single-screen interface that keeps the music flowin'. Visit mackie.com/spike to get inspired.



Spike now includes a full version of our popular Traktion 2 Music Production Software and Final Mix CD Mastering Tools.*

SPIKE POWERED RECORDING SYSTEM: THE INSPIRING INTERFACE FOR MAC OR PC. PLUG IN AND PLAY.



www.mackie.com ☎ 425 487 4333 (Outside U.S.) ☎ 800 898 3211 (Toll free within U.S.)

MACKIE®

© 2005 LOUD TECHNOLOGIES INC. ALL RIGHTS RESERVED. *THE SPIKE SOFTWARE BUNDLE CONTAINS A FULL VERSION OF TRAKTION 2, BUT DOES NOT INCLUDE THE ADDITIONAL PLUG-INS AVAILABLE IN THE TRAKTION 2 RETAIL PACKAGE.
World Radio History



THE SORROWS OF YOUNG WERTHER

Hello. My name is Whit Aldridge. First and foremost I would like to congratulate the *EQ* staff for publishing the best magazine in the world! I am a huge fan, however, I am currently enrolled at the Art Institute of Atlanta in the Audio Production and Engineering degree program. While furthering my knowledge of the arts of recording and every other aspect of the industry, my wallet is being sucked bone dry. I would really like to keep reading your gift to the world but the cover price is just a bit too much for my monthly expenses. I am inquiring about a student subscription or maybe a couple of compensated issues. I hate to ask but I want to "be in the know" with all of you guys. If there are any possibilities that you know of please let me know.

Sincerely,
Whit D. Aldridge
Marietta, Georgia

You know, you seem like a plenty smart guy, it's almost amazing to us that you missed that if you SUBSCRIBE to EQ you save huge bundles of jack. So go to eqmag.com or use one of those blow-in cards that litter your apartment floor, jack. You won't be sorry you did. —Editor

MY EYES!!! MY EYES!!!!

By large studio standards, I'm a really small operator! I have been recording live concerts, primarily acoustic, orchestras, choruses, bands, church groups, for about 40 years in the

Baltimore/Washington area. As you are probably aware, almost no studios are willing to make remote recordings that are usually 2-track and everything is live. Consequently, there's almost no competition in this market segment, except, of course, those folks with a DAT and two mics who think then can do it themselves. Since I use Neumanns 414s, Millennia Media, Lucid, VLZ-Pro, 1176's, Lexicon, etc., and a high level DAW, this isn't really competition once I get in the door. My final product is CDs (used to be LPs, then cassettes) and I've done almost too many to count.

I'm also a full-time computer center director at a large community college.

And I've been reading *EQ* for many years but your latest **Change to format by** including those blue printed paragraphs in a different font style than the rest of the article is **really annoying!** It makes the article hard to read. The **change in font size and style destroys any flow of the article and the** thought process THAT THE READER HAS under-way in absorbing what the writer is **saying**.

GET rid OF this PROTOCOL and KEEP the font/size/style constant!

Regards,
Wally Knapp
Ellicott City, Maryland

You got it, chief. —Editor

YOU IDIOT GENIUSES

I spent most of last night poring through back issues of *EQ* and thought I'd write you.

First off, BT is probably one of the best interviews ever. It's like he's forever on coke, except it's not the coke that turns you into a complete a-hole. It's magic coke that allows him to empty his superhuman brain in the most accessible way, thereby allowing him to come off as personable, knowledgeable, and very cool.

The biggest thing I noticed though is the lack of standard magazine consistency. At first this annoyed me. I wanted my regular sections. I wanted my traditional one-pagers and recurring themes. Then I realized something. Yes, you have a few regular items: Room With a VU, the sessions bit in the front of the book, etc. But for the most part, you seem to fill your pages with content, rather than fill your pages with thematic placeholders . . . then try to squeeze in content that fits. This creates a kind of editorial spontaneity that's very, very refreshing. It makes you scan every page for fear of missing out on something you didn't know was there to begin with. Too often I find myself passing over chunks of my favorite magazines because, for some reason or another, I've fallen out of lust with my "sections." Not in this case. Oh, and any magazine that has Dean Kuipers writing for them is automatically rope-a-dope.

This isn't a 'round-the-back pitch for freelance work. (I'm still not enough of a tech head to review gear and gadgets.) Just wanted to email a "good on ya" for breaking the mold by doing away with the mold altogether. Have a good one.

Richard Thomas (by email)

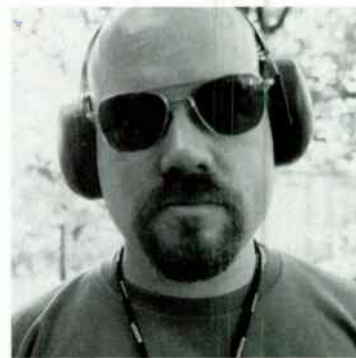
THE MAKING OF STRANGE WE SHOULD MEET HERE PAUL TURPIN SPEAKS

Hello. I've been asked to tell you about the making of Idiot Pilot's *Strange We Should Meet Here* CD. It's a story that starts at home with free software, and ends with two 18-year-olds signing to Reprise/Warner Brothers. I mixed the CD very early in 2004, and formed a small label in Bellingham, Clickpop Records, to release it a couple months later. On May 17 of this year, it was re-released by Reprise, with new artwork — but the original mix and mastering were unchanged. Since then I have been touring the U.S. and UK with Idiot Pilot and the band has really begun to take off. But, let's go back to the beginning.

I first met the band six years ago. A friend of mine brought them into Bayside Recording studio to try to finish their first EP. At the time, my studio partner Chip Westerfield and I had just finished moving into our new facility in downtown Bellingham. To make a long story short, the songwriting and the singing of these young men impressed me. I did some editing and mixed the record, and subsequently mixed their gig at a local outdoor festival as well. Not long after that, Michael Harris

and Daniel Anderson were suddenly the only people in the band, along with a computer, and Idiot Pilot was born.

Both Michael and Daniel became regular fixtures around the studio and musically went through an experimental stage, refining their collaboration and sound. Daniel began using his laptop for some electronic experiments and played these for Michael — and this was the beginning of the signature Idiot Pilot sound. Over the next year (late 2002 through 2003), Daniel programmed countless compositions and Michael would pick out which ones to pursue and collaborate on. This was all done at home in Daniel's basement. The software at this stage was a copy of Pro Tools Free for PC on Windows98 along with some early version of Fruity Loops. The hardware generally consisted





**THE ONLY BETTER
EQUIPMENT**

is attached to the sides of your head.

Your ears are what got you here. The trick is making sure the sound that gets to them is as pure, rich and detailed as possible. That's what Shure KSM studio microphones are for. The KSM44 provides a bright full presence for critical studio tracking. The KSM32 gives you the most articulate reproduction of the original sound source.

Shure KSM studio microphones are the result of 40 years of pioneering studio technology. So while we can't replace your ears, we can help you hear better.

www.shure.com

©2004 Shure Inc.

SHURE
It's Your Sound

World Radio History

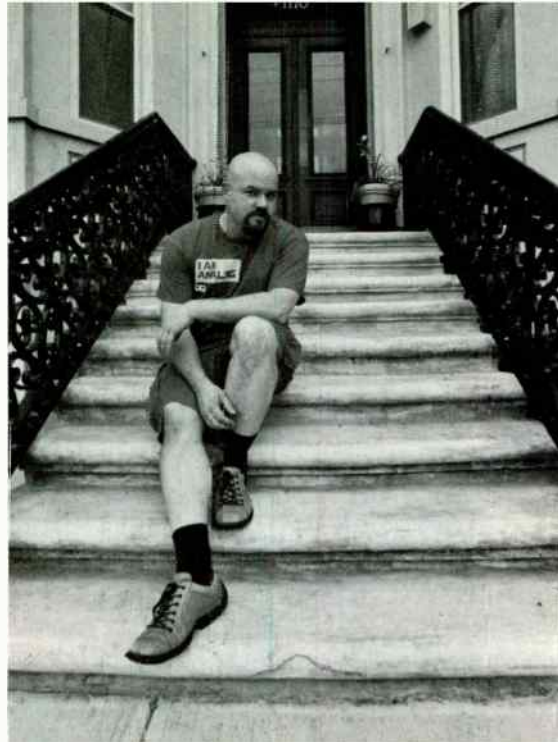
Punch In

of a small Casio keyboard, Daniel's guitar, a few pedals, a real piano, a bass, and Michael's voice. Daniel played or programmed all the instruments and Michael sang vocals and many layers of backing vocals. These tracks from the basement became the basis of *Strange We Should Meet Here*. It should be emphasized that at this point, the songs sounded very much like the final versions. Most of the final instruments were tracked, and the arrangements and rough mixes sounded great. Finally, Idiot Pilot announced that they were done, and ready to figure out the next step.

The next two steps were a series of production meetings. At the meetings, the band and myself, along with Chip Westerfield and Dave Richards, listened to all the rough mixes that Daniel had made at home. Our goals were to decide which tracks were destined to be included on the album, and also to figure out what, if anything, needed to be done to them. At the first meeting, we listened to 22 songs and gave them each a letter grade. Fifteen of these songs got an "A", and so we decided to concentrate on those for eventual release. In the long run, some even newer songs were added and a few of these "A" grade songs are now the cream of the crop of the unreleased B-sides. Many of the songs only needed changes in the mix, and we decided that I would attempt to remix the entire record in Pro Tools at the studio. However, we also decided that a number of the songs needed to be re-sung, and that the bigger epic rock songs needed some real drums to be layered onto the programmed drums to take the energy level up a notch.

Next it was time to transfer the material from Daniel's computer to the Pro Tools HD system at Bayside Recording. Unfortunately, this is where we hit a major snag. Daniel brought me the files — but we didn't have access to either a Windows98 PC or a Pro Tools LE system. Of course, Pro Tools is truly cross-platform software, but Pro Tools Free was not. It only ran on Win98 OR MacOS 9 — and in addition, these files weren't cross compatible between those systems. It wasn't in the budget, to buy a Win98 PC and an iMac just to do the transfer — and we couldn't find anyone who had this combination of gear! Eventually I borrowed a Windows machine and an iMac and a Windows copy of Pro Tools LE from three different people and finally got the transfer to work. Once the files were opened in Pro Tools LE on the Windows machine, then I could resave them in a compatible format that would open on the Pro Tools HD systems on the Macs in the studio. The album almost didn't happen just because we couldn't cross the PC-Mac divide.

But by this time it was the Fall of 2003, and we entered the stage of additional tracking. Daniel and Chip got on the task of recording Michael's additional vocals. These were usually sung through a Neumann M147 through an Avalon VT737 tube pre with some compression. I called on a local drummer, Aaron Ball, to try his hand at layering real drums on top of the programmed beats. This wasn't easy, as it required him to rock very hard, but keep track of changing time signatures and music that he wasn't intimately familiar with. Overall, the drum sessions went well. But since we wanted to retain the feel of the drum programming, I did need to spend a lot of time editing the real drums to match both the timing and repetitive nature of the programmed beats. However, there were a few spots where it was appropriate to change the programmed beats to match the drums (some fills) — and so occasionally roles were reversed. The drum editing was a combination of using Beat Detective, and some good old-fashioned cut-paste-nudge. After this main phase of additional



tracking was done — I made new rough mixes and we reanalyzed the songs. By now it was cut down to 18 songs including several new ones. Eventually four more would be cut.

At this point, unfortunately, the project got delayed again. During the remainder of the Fall of 2003, the studio was fairly busy and we needed to accept a bunch of extra work to bring in money. So, the Idiot Pilot final mixing sessions got delayed several times. Some work got done in October and November, but final mixing didn't really get under way until the end of the year.

The album was "mixed in the box" using Pro Tools HD. The most important use of effects were creative use of reverb and some cool and unusual outboard effects pedals. The reverb I used the most was Audio Ease's Altiverb. I love the way it can add to a sound and change the ambience without sounding like traditional verb at all, and the regular verb's just sound right to me. This is largely true of any convolution reverb — but I'm very familiar with Altiverb's presets and so far, I prefer them. The two pedals I used the most were the Moogerfooger MF-104, and a Schumann Electronics PLL. The Moog is generally my 'secret weapon' — I use it liberally on vocals and occasionally other instruments, I also use it with the band at live shows. The PLL is a crazy hand-made analog harmonizer that resynthesizes the input into a square wave and can add new harmonies from there. I used it on a few bass lines to create far deeper and intense Synth Bass sounds. The rest of the plug-ins were generally Waves and Bomb Factory.

The mixing took a fairly long time. First of all the verses and choruses had a very different sound from each other on most cuts. Also, despite starting with only eight tracks in the original sessions, many of the songs had grown to have a very large number of competing vocals and instrumental layers. Another challenge was that many songs had two different bass parts (electric bass and synth bass), as well as two entire drum layers (programmed drums and live drums). During mixing there was also yet another final level of additional tracking. At the last minute, we replaced a guitar solo in one song, with an improvised keyboard solo by Daniel (tracked using the Logic ES2 soft-synth on my laptop). Also at this point I added depth to several tracks by programming additional synth bass and strings parts that exactly doubled the original parts.

The mixing took about 26 half-day sessions. Just about all of the time, I was working on the mixes alone. But, I constantly made new mix CDs for the band and other co-producers and would get comment sheets back from everyone. Then another round of mix changes would happen to each song until everyone was pretty happy. A few songs went through only five or six such revisions, but some of them went through about 10. On Feb 8th, we decided that mixing was completed. We certainly would have liked to send away the mixes for a top-level mastering job, but since we still didn't have a budget in place, I mastered it myself. One of the advantages of this is that, if something sounds funny during the mastering process, you can just open up the mix and make some changes and then import the improved version into the mastering session. I am the person at the studio who does the in-house mastering, but it's not preferable to master something I have just finished mixing. But sometimes you just have to do what is needed. Amazingly enough, when the record was eventually re-released, the label did not require any remixing, and surprisingly, no re-mastering either. Which must mean I had done my job right.

Sonic boom.

PROSESSIONS
PRODUCER SERIES

PROSESSIONS
TWENTY **24** FOUR



SONIC
IMPLANTS®

Developed by
CLUSTER SOUND **BUNKER 8**



Professional Instrument Collections

ProSessions Producer by Sonic Implants is a comprehensive library of multi-format instruments drawn from the vaults of the renowned software developers at Sonic Implants. Every volume has been superbly sampled and programmed by the award-winning Sonic Implants design group and is compatible with EXS24, HALion, Kontakt, MachFive and Reason.

Orchestral **Strings**
Professional Orchestral Strings Library

Orchestral **Brass**
Professional Orchestral Brass Library

Electric **Bass Rock**
Professional Rock Bass Library

Heavy **Guitars**
Professional Rock Guitar Library

Afro-Cuban **Percussion**
Professional Latin Percussion Library

24-BIT PROFESSIONAL LOOPS

The ProSessions 24 series delivers loop libraries created by some of today's top recording artists and producers. This all-star collection has also been recorded in 24-bit audio for incredibly high fidelity. Whether you're looking for inspiring loops or an arsenal of sound effects, ProSessions 24 delivers incredible quality.

-  **Antonio Dilillo Signature Electro Patterns Vol. 1**
24-bit Electro-Industrial Loops
-  **Jimmy Chamberlin Signature Drums Vol. 1**
24-bit Drum Loops
-  **Mike Garson Signature Piano**
24-bit Piano Loops
-  **Bunker 8 Beyond Foley Vol. 1 – Inorganic**
24-bit Sound Effects Library
-  **Bunker 8 Beyond Foley Vol. 2 – Organic**
24-bit Sound Effects Library

ProSessions, M-Audio and the M-Audio logo are trademarks or registered trademarks of Avid Technology, Inc. in the United States & for other countries. All other trademarks contained herein are the property of their respective owners.

 **GET M-POWERED**

M-AUDIO

recording interfaces | USB keyboards | studio monitors | microphones | preamps | sound libraries | music software | www.m-audio.com

World Radio History

Tool Box

BY KEVIN OWENS



01



02



03



04

01 DIGIDESIGN MBOX 2 (\$495)

This 2nd-generation, USB-powered recording interface features two analog inputs, two analog outputs, two channels of S/PDIF I/O, MIDI I/O, phantom power, zero latency-monitoring, and more. Ships with the Pro Tools Ignition Pack, which includes special versions of Propellerhead Reason, Ableton Live 4, IK Multimedia SampleTank 2, and a host of other plug-ins.

digidesign.com

02 LINE 6 TONEPORT UX1 AND UX2 (\$175, \$269)

Designed for recording bass, guitar, and vocals, each of these USB interfaces features a mic input with preamp, an instrument input, stereo line inputs and outputs, stereo headphone jack, and Line 6's GearBox modeling software. The UX2 adds a second mic input, analog VU meters, S/PDIF out, volume controls for the headphone and main outs, and more. Much, much more.

line6.com

03 BRAUNER PHANTOM AE (\$1,250)

Released to commemorate the company's 10th anniversary — thus the AE call letters — this fixed cardioid pattern mic has the same guts as Brauner's Phantom C, but comes with a black and gold finish, a signed certificate of authenticity, a dozen roses and dinner, and a matching shockmount and aluminum case. Designed for vocals, spot instrument apps, and lovers of all ages.

braunerusa.com

04 KAGI MEDIA MIX IT LIKE A RECORD (\$149)

Hosted by Grammy-winning engineer, mixer, and producer Charles Dye (Jon Bon Jovi, Ricky Martin, Julio Iglesias), this part instructional DVD/part Pro Tools session-based interactive mixing course tackles such subjects as compression, EQ, saturation, separation, and effects, and how they relate to each other with respect to the final mix.

kagimedia.com



05



07



06

08



05 M-AUDIO STUDIOPRO 3

(\$99.95 per pair)

These powered desktop monitors boast a feature list you'd expect from a more wallet-busting set: MDF cabinets, silk dome tweeters, fiberglass insulation, magnetically shielded drivers, high-temperature voice coils, bass boost controls, RCA and 1/8" inputs, stereo headphone out, and a custom bass-reflex ported design.

m-audio.com

06 TRUE SYSTEMS P-SOLO (\$750)

Constructed of hand-matched, military-grade components, this compact (3" W x 6" D x 6" H) single-channel microphone/instrument preamp features a balanced, dual-servo transformerless design, an internal linear AC power supply, a hi-impedance instrument input, dual analog outputs, a highpass filter, phantom power, and four metering LEDs.

true-systems.com

07 JOEMEELK ONEQ (\$799)

The folks at Joemeek call this single-channel mic pre/optical compressor/de-esser/enhancer "the most technologically advanced product" they've ever produced. In addition to mic, line, and instrument inputs and AES/EBU and S/PDIF (optical and coaxial) outputs, the OneQ boasts an "Iron" switch, which alters the preamp circuit from solid state to transformer coupled.

joemeek.com

08 YAMAHA HS SERIES

The HS Series consists of two powered monitors — the 70-watt HS50M (**\$249.95**) and the 120-watt HS80M (**\$449.94**) — and the HS10W powered sub (**\$599**). Both two-way monitors feature balanced XLR and 1/4" jacks, master level controls, and trim switches for adjusting frequency response. The HS10W sports a 120-watt, 8" long-stroke woofer and three balanced XLR outputs.

yamaha.com

09



10



12



11

09 WAVE ARTS MULTIDYNAMICS 5 (\$174.95)

Designed for use in mastering, noise reduction, volume maximization, and other sound design applications, Version 5 of this dynamics processor allows independent compression or expansion/gating of up to six bands. New features include support up to 192kHz, new presets and preset management, and per-band bypass, solo, and mute controls. wavearts.com

10 GUARDIAN CP-450 (\$79.98, \$89.98)

These cases are constructed from durable thermoplastic, and feature molded mic drops that secure either six or nine standard-style microphones. Other features include a padded compartment for cables and accessories, security locks, heavy-duty latches, and a spring-loaded handle with a rubber kung fu grip. guardiancases.com

11 PRESONUS ADL 600 (\$1,250)

Packed with six military-grade vacuum tubes running on 600-volt power rails, this high-voltage, class-A, two-channel microphone preamp delivers 75dB of gain and a signal-to-noise ratio of -100dB. Highlights include mic, line, and instrument inputs, selectable microphone input impedance, a variable highpass filter, analog VU and LED metering, and more. presonus.com

12 MCDSP REVOLVER 1.0 (\$495)

Happiness is a warm Revolver (RTAS/AudioSuite, Mac only), a convolution reverb plug-in that offers image response "sculpt-ability," dedicated and routable EQ, two syncable delay lines, and specialized stereo imaging. In addition to the included impulse library of reverbs and acoustic spaces, Revolver's analysis tools let users model any acoustic space, outboard gear, or signal path. mcdsp.com

Your Holiday Gear Is Here!

It's never too soon to start loading your sleigh with audio gear!

Guitars, keyboards, microphones, mixers... Sweetwater is your best source for everything musical this holiday season!

- Huge Selection
- Great Prices
- Best Service
- Amazing Technical Support

Make your holiday dollars go farther!

Apply today for your
90 days same as cash

Musician's All Access Card!



Season's Best



FREE
No Minimum Purchase
SHIPPING

Speedy FedEx Delivery • Most Orders Ship Same Day

GO ONLINE FOR
GEAR REVIEWS, BUYER'S GUIDES,
TIPS, AND MORE!

1-800-222-4700
www.sweetwater.com



JASON SLATER

PROJECT: Recording Bass:

Queensryche, *Operation:*

Mindcrime II

DATES OF RECORDING: May

2005 – September 2005

STUDIO: (mobile or otherwise):

J's Mobile Audio Love Unit

(Have Jams Will Travel); Five

Knuckle Bullet Studios;

Mike Wilton's Home

Studio; Synergy

LOCATION(s): Redmond, WA

and Redwood City, CA

OFFICIAL ALBUM TITLE:

Operation: Mindcrime II

PRODUCER/ENGINEER:

Jason Slater

Jason Slater is a busy man. The bass player/songwriter/producer/programmer and engineer is best known for Third Eye Blind, Good Charlotte, and his producing and engineering for acts like Twisted Method, Slaves on Dope, and Apartment 26. But Slater also regularly collaborates with Queens of the Stone Age's Troy Van Leeuwen, with whom he just finished the debut album for Van Leeuwen's Enemy project, *Hooray for Dark Matter*. And now, he's just finished producing the new Queensryche record, *Operation: Mindcrime II*. Slater's producing adventures with Queensryche began after his band Snake River Conspiracy went on tour with them. "We hit it off," says Slater. "The next thing I knew we were working on the record."

Slater had been a Queensryche fan when he was a teenager so the opportunity to produce their record

was a metalhead wet dream come true. "I was a fan of the bass playing on the first few Queensryche records," says Slater. "And being a bass player myself, I was flattered that they asked."

SIGNAL PATH

When it came to recording the bass tracks for *Operation: Mindcrime II*, Slater invoked the use of three different

signal paths to capture the multiple bass tracks he intended to use for the record. First, direct through a Little Labs D.I. box to a Summit Audio pre amp. Next, through an Aguilar DB924 Bass pre amp to an Avalon DI and then to a Summit Audio compressor. Third, through to a Gallien Krueger 1001 RB head and a 4 x10 sealed cabinet, miked up with an EV RE20. The tracks were recorded into TASCAM MX-2424s.

To say that *Operation: Mindcrime II* is slightly bass heavy would be a severe understatement, and might also be considered a serious invitation for a bar brawl with Slater — who lives and breathes bass. "The key when using this many tracks for the bass is keeping everything in phase," explains Slater. "I always adjust the miked signal so the phase is aligned with the direct signal."

Zon basses make up a good part of the bass end of the project. "You have to start with a great sounding instrument to get a great recording and — to me — these are it," says Slater. "We used a five-string Sonus series and a five-string Piccolo. And on a few tracks we used a 4-string VB series."

MIC POSITION

Slater used RE20 and FET U47 mics to record the bass tracks. As for his preferred position, Slater responds, "I mic things very closely."

And everything counts to Slater. "I start with a great instrument, and from there I use the highest quality equipment I can get my hands on," he says. "It's critical to use a short, high-quality cable between the instrument and the DI or amp. In my experience, that has had a huge impact on the tone."

PROCESSING

Slater deployed both hardware and software effects to process the signal. "I've been using MOTU's Mach 5 sampler, Altiverb 5, and Crane Song's Phoenix plug in," he says. "And I really like the older Summit hardware that was designed by Dave Hill."

And that's not the only legacy gear that came into play. "I have a couple pres from an ill-fated modular system that I relied on a lot, and the TPA-200 pretty much kicked the crap out of any other tube pre I've heard," attests Slater. "For solid-state pres, I'll usually go with the Crane Song Flamingo."

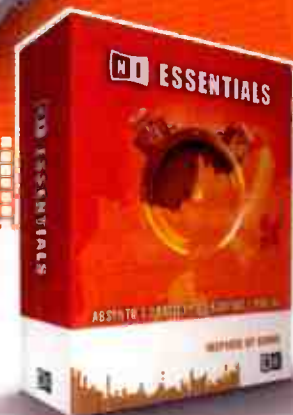
TRACK NOTES

The recording of *Operation: Mindcrime II* took place across four different studios. Thanks to portable technology, the band could continue touring while the record was being made. "This whole record has been mobile," says Slater. "We have been working between Geoff Tate's, Mike Wilton's and Scott Rockenfield's studios in Washington, my studio in the San Francisco Bay Area, and tracking backstage on two tours." *Operation: Mindcrime II* will be delivered in January 2006. EQ



And every-
thing counts to
Slater. "I start
with a great
instrument, and
from there I use
the highest
quality equipment
I can get my
hands on."

START YOUR ENGINE



NI ESSENTIALS fuels your creativity. This professional starter kit contains all the fundamental instruments for music production. Delivering everything from percussion, bass and rhythm sections to strings, pads and keyboards, it is a key ingredient of any quality-conscious music studio. Two extremely versatile samplers, two highly advanced synthesizers and a stunningly authentic sounding guitar combo emulation cover an incredibly diverse spectrum of sound and offer a wide range of instantly playable instruments. The sophisticated NATIVE INSTRUMENTS software technology guarantees unrivalled sound quality and versatility. From classical to contemporary – NI ESSENTIALS injects high octane sound.

INSPIRED BY MUSIC

www.ni-essentials.com

ABSYNTH 3 – Synthesizer with unrivalled sonic potential

BATTERY 2 – The pioneering drum sample expert

KOMPAKT – Streamlined sampler with over 200 instruments

PRD-53 – The perfect emulation of an analog synth classic



ABSYNTH 3



BATTERY 2



GUITAR COMBOS



KOMPACT



PRD-53*

*Originally awarded to PRD-52

NI NATIVE INSTRUMENTS
SOFTWARE SYNTHESIS

GENERATE THE FUTURE OF SOUND

JACK OF ALL AUDIO: DINO HERRMANN

COMPANY: Sculptured Music
CONTACT: sculpturedmusic.com
LOCATION: Los Angeles
KEY CREW: Dino Herrmann

As the son of a German racecar driver, Dino Herrmann grew up knowing what it means to be fearless and, dare we say, driven. And after tearing through his required apprenticeship in Germany, he left his hometown to do just that: take on the American [music] Dream convinced that being a successful composer was possibly the most logical thing in the world to be/do.

So after moving to Boston in 1989, Dino power-schooled it nitro-style straight through his music courses at Berklee, finishing all of the classes for his four-year degree in just two years. Fast forward six years now and Dino is a savvy DAW guru who is launching a successful composing company called Sculptured Music, and busting his way into music/film as a composer, engineer, programmer, and editor, contributing to Destiny's Child, Jennifer Lopez, and American Hi-Fi, and is credited for his work on films from *Alien Vs. Predator* to *The Day After Tomorrow*.

Dino Goes To Hollywood

How did he do it? Straight out of school, Dino scored himself an assistant position at Rusk Studios in Hollywood. "There I learned all the studio stuff: miking techniques, working on SSL and Neve consoles, and later mixing," he says. "It was even better than school." He eventually got to do some rap mixing for Candyman and Prince Paul, and mixed a record that went gold for Latin recording artist Daniela Romo.

Then, after just two years at Rusk, Dino moved on to calculate and execute a series of successful entrepreneurial exploits: a recording studio that built its clientele recording bands for less than 10 bucks an hour, becoming a Logic guru, programming and engineering for some of the composers he met through his consulting work, and partnering with orchestrator Daniel Hamuy to launch a company called PowerKeys that provides custom shortcut keys for Logic, and keyboard guides, to pros.

One thing led to another and by 1997, Dino was able to close his low-budget recording studio, buy swank digs in the hills above Los Feliz, and plunge hardcore into composing, editing, and engineering for film, TV, commercials, and pop music.

Dino's Studio Setup

Dino runs his productions on a dual

2.5GHz Power Mac G5 stocked with a Pro Tools HD 3 Accel card and an HD 192 interface. The computer is loaded up with Logic, Reason, and Live, as well as a collection of his favorite plug-ins. "I've been using the Waves Platinum bundle for post production for many years and I love the equalizers and the compressors they have," he says. "When I bought the Pro Tools HD 3 Accel card, it came with about \$10,000 worth of plug-ins, including Amp Farm, and I just love it. I also love all the Bomb Factory ones, the Focusrite plug-ins, the Indigo, the Sony Oxford, and Reverb One."

But what he's totally crazy for is Sound Toys' PitchBlender. "PitchBlender I adore," emotes Dino. "It's got this crazy flanger. You can get weird sounds with it and change your sound to do percussive things, like time-delay them. That's my favorite plug-in."

In the native world, Dino relies on Spectrasonics' Trilogy, Atmosphere, and Stylus instruments. "I also have my EXS library converted from my Roland and GigaStudio libraries," he says. "And another good thing that I have is Retromatic EXS Manager. If you have more than 30,000 sounds, you need this. It scans your EXS

samples, matches them to the patch, and loads them into the sampler."

He also loves the EVP88 software instrument. "And Yellow Tools Culture is the best percussion plug-in ever made," says Dino. "It sounds so real, but you have to learn to play it because it's hyper mapped to multiple velocity levels. I also have Yellow Tools Majestic Bass and Candy saxophone software instruments. And Tape Delay is a fantastic delay from Emagic."

Why Dino?

The key to his success? "I have a very broad spectrum because I've been doing Top 40, R&B, hip-hop, electronica, and classical," he says. But he also gets gigs with the sheer power of speed. Dino sums it up, "One of my teachers at Berklee, Carl Beatty, told me: 'Be fast. If you're working with a producer and you like to look at things and figure them out, great. But that's not a good thing when you're in the studio. Just learn your stuff and be fast. That's how you get hired again.'" EQ



THE BEST REVENGE

You got a story to tell about your rocket ride to riches and/or successful significance? Well, we want to hear about it. Email us at eq@musicplayer.com.



i5



Let the i5 capture your creative genius.

KEEP IT SIMPLE

The i5 is designed with one purpose in mind: To be the best all-purpose dynamic instrument microphone on the market at a price that everyone can afford. We succeeded!

With over 20 years of experience in designing and manufacturing high quality, high performance dynamic microphones, Audix brings you the i5 - a perfect solution for a wide variety of tasks. Both on stage and in the studio, the i5 handles guitar cabinets, horns, percussion, acoustic instruments, and even vocals.

Simple, elegant, and easy to use, the i5 is able to handle over 140 dB of SPL without distortion.

Main Features

- All purpose utility mic for stage and studio
- Easy to set up, simple to use
- Right cardioid pattern for feedback control
- VLM (very low mass) technology
- Frequency response: 50 Hz - 15 kHz
- Clear, natural sound reproduction
- Durable cast body with protective steel grill
- Built to last a lifetime



FOR A DEALER NEAR YOU CALL: 800-966-8261

TEL: 503-682-6933 FAX: 503-682-7114 www.audixusa.com

World Radio History

Audix Corporation, PO Box 4010, Wilsonville, OR 97070.
©Audix Corp 2005. All rights reserved. Audix and the Audix logo are trademarks of Audix Corporation.

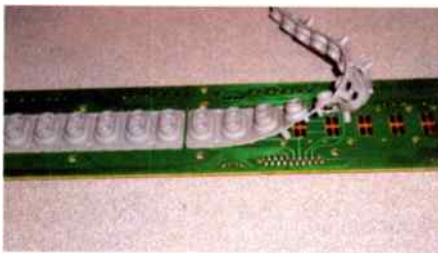
KEYBOARD CARE

We invest a fair amount in our studios and gear rigs. Yet despite their importance and value in studio environs, electronic keyboards are often — surprise, surprise — neglected. A little extra care and diligence, however, can help keep your keyboard controllers, synths, and workstations in good shape for a lot longer.

Public Enemy Number One?

Dirt and unwanted material working its way into your keyboard. Electronic keyboards use one or more sensitive key contacts to trigger a note when a key is pressed. When these contacts get fouled with foreign matter, keyboard responsiveness suffers. You can't prevent every speck of dust from sneaking in between the keys, but some preventative medicine *will* help. Shield the keyboard with a non-porous dust cover when it's off and not in use. Watch out for liquids. Soft drinks are the most damaging, but all kinds of liquids (coffee, beer, wine) can cause expensive damage to keyboards. So make a conscious effort to keep drinks and other liquids away.

Common symptoms of dirty or damaged contacts are: No note when a key is pressed, "doubled" notes when a key is pressed, or no velocity sensitivity (often maximum velocity is experienced). In some cases these contacts can be cleaned to alleviate these problems. Disassembling the keyboard is necessary (and can be rather complicated), but if you can get that far, a dry cotton swab can often do the trick. (Check documentation to make sure servicing a keyboard yourself is safe and doesn't violate any warranty eligibility BEFORE taking it apart!) In other cases, key contacts may need to be replaced to fix the problem.



Key contacts from a Kurzweil keyboard can be pulled back and cleaned with a dry cotton swab. It's not a sure-fire fix, but if you're willing (and able) to do some work yourself, it may save some bench-time.

If your keyboard is moving around with you for gigs, tours, or other purposes, make sure it's got a safe home while in transit. While the original box is often safe for a shipment or two, it's not made to be used over and over again. Find a sturdy hard-shell case that fits the size and profile of your keyboard. Yes, it's an investment, but a good case can cost far less than many repairs.

The other side of protecting your keyboard is often overlooked. The rear panel — opposite the keys — contains the essential connections to your system. Audio, MIDI, and power cables dangle behind the keyboard



This keyboard survived several overseas trips in its original cardboard box, until a baggage handler dropped it off the plane's luggage ramp.

awaiting a wrong step by a zealous assistant or a clumsy spectator. One good yank on a cable plugged into your keyboard, and internal wiring could be easily damaged. I like to simply loop all my cables under the keyboard and on top of an arm of my keyboard stand. That way, there's a little slack and the worst case is more likely to be a broken cable (much cheaper to replace).



Loop cables over the arm of a keyboard stand to leave a little slack in case someone trips over a cable.

Last but certainly not least, keep the data in your keyboard protected. Use whatever backup method is available for your keyboard: floppy or hard disk, smart media cards, or sysex dumps.

Like with the rest of your studio, use an ounce of prevention . . . or two. ☐

Todd G. Tatnall is the Senior Tech in Sweetwater's Technical Support Department.

Power Tools for power players

One performance. Get it right.
Pros demand the best from the tools they use.
Power Tools... by Radial.



Radial JD7 Injector - suggested list \$849 US

Guitar Treaks rejoice! Drive up to 7 amplifiers at the same TIME without changing the original tone of the guitar and do it without buzz or hum caused by ground loops. Record a dry track with the built-in DI and send the signal back to the JD7 and re-amplify it to 7 amps and effect pedals. Addictive.

Radial J48 Active DI - suggested list \$199 US

For great sound without choking, look no further than the Radial J48. Features a 48V phantom supplied active drive circuit with a unique DC-to-DC transformer isolated switching power supply to provide amazing headroom while eliminating hum and buzz caused ground loops. Radial.

Radial JDI Passive DI - suggested list \$199 US

Jensen Transformer equipped, the Radial JDI has become the standard passive DI in the business. Exceptional noise rejection eliminates troublesome ground loops and virtually zero phase distortion at any level makes the JDI a must have for studio and stage. Available in single, stereo or 6-pack. Magic.

Radial X-Amp Re-Amplifier - suggested list \$199 US

Ever wish you could go back and change the sound of a pre-recorded guitar track? Now you can with X-Amp. When tracking, record a spare dry track and play it back through the X-amp after the guitarist has gone home. Two outputs lets you drive amps and pedals to create thick new textures. X-plosive.

Radial JPC Stereo DI - suggested list \$199 US

Designed specifically for PC sound cards, DVD players and all those cool consumer devices that cause nothing but havoc, the JPC is 100% transformer isolated to eliminate nasty ground loops and equipped with a 48V active drive circuit for long cables. Easy to use. Great sounding. Indispensable.

Radial JDV Super DI - suggested list \$449 US

There is no finer DI than the Radial JDV. 100% discreet Class-A topology with a feed forward design that sounds so true, it'll make the hair on your arms twitch. Drag™ Control pick-up load correction, A or B inputs, 4 instrument amp outputs, hi-lo filters and amazing headroom combine for the most powerful DI ever made. Unbeatable.

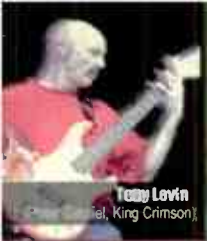
Radial... The world's finest direct boxes



www.radialeng.com

1638 Kebet Way, Port Coquitlam BC V3C 5W9 tel: 604-942-1001 email: info@radialeng.com

World Radio History



Toby Levin
(The Police, King Crimson)



Bobby Short
(Mr. Tambourine Man)



Phil Collins
(Phil Collins, Ricky Martin)



Jimi Hendrix
(Jimi Hendrix, The Jimi Hendrix Experience)



Bob Dylan
(Bob Dylan, The Band, U2)



Billy Idol
(Billy Idol)



Chuck Berry
(Chuck Berry)



Tom Petty
(Tom Petty, The Heartbreakers)

HOME FOR THE HOLIDAYS

LIFE DURING WARTIME

The war zone vocal booth and other harrowing tales of survival and recording in Baghdad, Iraq

by Max Sidman
As soldiers in the U.S. Army's First Cavalry stationed in Baghdad, Iraq, Neal Saunders, Terrance Staves, Ronin Clay, Edward Gregory, Michael Thomas, Marion Sanders, and Michael Davis spent a year from '04 to '05 on the job, rolling through the rough-and-tumble streets of Baghdad ferreting out insurgents, surviving ambushes, and avoiding roadside explosives.

And in their downtime, these seven soldiers worked together as a rap group called 4th25 (pronounced Fourth Quarter, as in the crunch time, do-or-die last minutes of a game), holed up in their living space with a compact recording setup, working through their fear, confusion, and frustration, and coming to grips with their reality by making music. The result of this group's war zone recording sessions is the album *Live From Iraq*, and it has nothing to do with politics, red or blue opinions, or voting strategies. According to **Sergeant Neal Saunders**, it's all about reality and survival.

Where were you stationed?

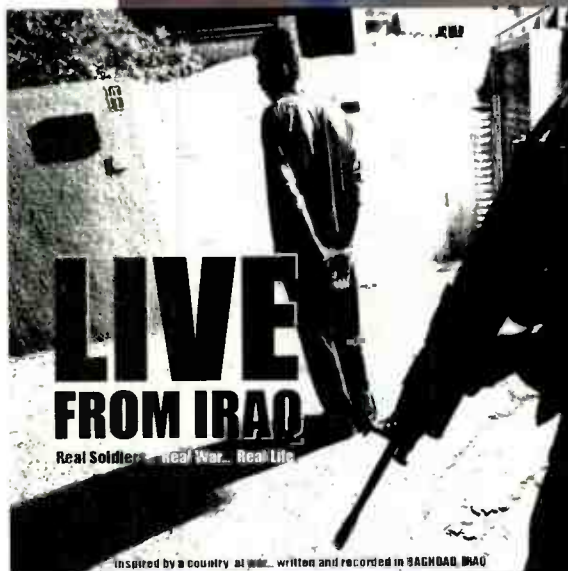
We were stationed in Baghdad, Iraq, in Camp War Eagle, but the name was later changed to Camp Hope for whatever reason. It's right outside Sadr City.

How'd you record the album? I mean how'd you rig everything up given the situation?

Well the hard part was trying to find somebody to send us the equipment. It's funny, every audio company has all this "support soldiers" stuff on their websites, but when I tried to put my orders through, they always all said, "Oh sorry, we don't ship to APOAEs" — a deployed-overseas kind of address that soldiers use. So it was hard, but I finally got with a guy through a friend of mine, a dude in Philadelphia who was connected with Sam Ash, and he was all over it. I think he was actually more excited about us recording an album out there than we were. He helped me get all the stuff we needed, that we could afford, and on a tight time line. Plus he mailed it all himself at the post office and we paid him back.

So he hooked us up with a Motif Es6, and of course we expanded it with all the memory. He also hooked us up with a Yamaha 01X, which we used for the mixing console and as a DAW with the computer sequencing software that we had. We ordered Digital Performer but at the time, it wouldn't work with the Yamaha mLAN setup, and we wanted to minimize the number of cables and cords that we had to pick up, so the mLAN really helped a lot. We finally went with Logic and recorded

Straight outta Sadr: Sergeant Neal Saunders saying hello to his little friend.



To restrict the artist is a crime.

Striking the perfect balance between passion and precision, SONAR 5 shatters the limitations found in ordinary digital audio workstations. Offering a complete spectrum of creative technologies, fully integrated with cutting edge engineering and mixing tools in a native-powered, open host environment, SONAR 5 inspires your artistic expression.

Out of the box you get powerful multitrack recording and editing, an arsenal of 31 effects and 8 instruments, loop-based creation features, and one of the most flexible mixing configurations available. Version 5 offers enhancements throughout the program including Roland® V-Vocal™ VariPhrase technology for amazing vocal edits and Pure Space™ Convolution Reverb. At the heart of SONAR 5 is a groundbreaking 64-bit double precision floating point mix engine that sets new standards for digital mixing through dramatic increases in dynamic range. And SONAR 5 is expandable with native support for VST, DirectX, and ReWire instruments and effects, and any Windows compatible control surface or audio interface (even M-Box or Pro Tools | HD).

Grammy and Emmy Award winning musicians, producers, composers, and engineers turn to SONAR to fire their inspiration and deliver professional results. Whether you are one of these select few, or are aspiring for greatness, choose SONAR 5 and set your music free.



SONAR 5 PRODUCER EDITION

cakewalk.

For more information visit www.cakewalk.com/SONAR



Purple Heart Vet Marion Sanders on the keys.

the entire album with it. We picked up a Røde NT2000 mic, a pair of M-Audio BX8as and an [Apole] PowerBook. That's pretty much all of it.

You mentioned minimizing cables in your recording setup. Was that a necessity because of the lifestyle of deployment, or space? Or budget? Habit?

We wanted to keep all that stuff out of the way, plus it was extra money that would have taken away from a piece of equipment that we needed. I usually bought stuff on the 1st and 15th of the month because that's when we got paid. So money was tight. As soon as it came in, it was gone.

Was the material on the album created while you guys were on duty?

All of this was inspired by our deployment in Iraq. We had nothing before we got there. We ordered all the recording equipment there, and we wrote, created, recorded, and produced all the music there. The only thing that wasn't done in Iraq was the mastering of the finished product. We sent it from there back to the U.S. to get mastered.

What was the recording process like?

It was hard. We usually had to record in between missions, but there was so much inspiration, everything was just pouring out of us — everything we were going through is what we put into that album. It was

probably one of the easiest things I've ever done, as far as having to write lyrics and make music. It was just flowing out of us and we couldn't catch it all fast enough. You know, we'd go out and get

It's funny, every audio company has all this "support soldiers" stuff on their websites, but when I tried to put my orders through, they always all said, "Oh sorry, we don't ship to APOAEs."

in an ambush and then come back and we were just feelin' it. That shit is crazy, man, and we wrote down exactly what we were feeling at the time.

Is that the theme of the record?

Well, the overall vibe is that, for the first time ever, you are hearing a



"As good as it gets"

AT2020

Cardioid Condenser Microphone

"The AT2020 comes from a company with an amazing list of great products for project and home studios, and will likely become a standard in that market."

Dave Jones Performing Songwriter March/April 2005

"If you want an affordable mic that will work on a wide variety of sources, the AT2020 is hard to beat. It sounds great, is quiet, and, sheesh, at that price, go out and buy a pile of them."

Mitch Gallagher EQ September 2005

"A budget mic with a big-ticket sound... you'll get more than you pay for."

Scott Burgess Pro Audio Review June 2005



"With the AT2020, Audio-Technica has succeeded in bringing its standard of construction quality into the entry-level price range."

Nick Batzdorf MIX May 2005



"Not all inexpensive mics are the same. The AT2020 is proof. I don't know how Audio-Technica did it, but this mic is well built, comes with useful accessories, and offers solid performance at an amazing price."

Garrett Haines Tape Op September/October 2005

"The AT2020 allows (and even begs) you to try it in applications that you might not consider optimal for a condenser... You should be able to use this mic for everything from insect mating calls to jet propulsion testing."

Darwin Grosse Recording June 2005

"Judging by the price, (the AT2020) is aimed at project and budding home studios. But given the horizonlike frequency-response chart, this puppy may be aimed at more experienced studios, as well. Who couldn't use an extra studio condenser or, at this price, several?"

Doug Eisengrein Remix July 2005

"Simply put, the AT2020 is a fine mic at any price, but at \$99 it's a value proposition you almost can't afford to refuse."

Michael Molenda Guitar Player April 2005

"If the \$100 price range is your budget, then rest assured that the AT2020 is as good as it gets in a condenser mic that can handle vocal and instrument duties."

Steve Langer mojopie.com April 9, 2005

"With the introduction of the AT2020, Audio-Technica has broken the price barrier without sacrificing sound quality or rugged reliability."

Chris Gill Future Music June 2005



audio-technica®

www.audio-technica.com

 **audio-technica.**
always listening.

World Radio History



In country: Ronin Clay in the vocal booth.

candid response about being involved in this conflict from a source that's in the thick of it, while we were in the thick of it. This whole album is just raw and it's how we felt at any given moment and in every given moment. The song "Holdin' My Breath" is about something that every soldier goes through: When you call home,

you're not gonna tell your parents or your wife or your kids that you're afraid you're going to die, so you have to hold your breath when you talk to them. Then there are songs like "Fuck 'Em." I've gotten a couple of angry emails about that song, saying things like we're glamorizing murder. But if you really listen to the album from beginning to end, you'll realize that there's more going on. It's about the transformation of us as soldiers, from safe civilian life to a place where the people were trying to kill us, not because they knew us and didn't like us, but because we were wearing this uniform. So it's about what it takes to survive. A lot of people want to discuss this war as a right-or-wrong issue, but it's not a matter of right or wrong for soldiers — we're there, we're

doing it, and it's a matter of life or death. We have to become what it takes to survive, and a lot of people don't understand that transformation. The song "Testament of a Soldier" is about how regular people will never understand how and why I became what I had to become, so just leave it alone. There's a lot of anger, a lot

Conservatory of Recording Arts & Sciences

Music is your passion, make it your career.

Learn Audio Recording at The Conservatory

2 locations | 8 control rooms | 6 labs | 6,000 sq. ft. live sound venue

Conservatory of Recording Arts & Sciences

2300 E. Broadway Rd., Tempe, AZ 85282 | 1205 N. Fiesta Blvd., Gilbert, AZ 85233

800-562-6383

www.audiorecordingschool.com/eq.html

Nationally Accredited by ACCSCT | Internship as part of graduation | Financial Aid available to those who qualify

Manufacturers certifications include: Digidesign, T.C. Electronic, SIA, Antares, & Waves

What the pros are saying about Gefell:

Bill VornDick - Engineered 42 Grammy-nom rated recordings and 8 Grammy winners. Artists include Alison Krauss, Bob Dylan, Chet Atkins, Bela Fleck, James Taylor, T Bone Burnett, Mark O'Connor, Ralph Stanley and Dolly Parton.

"It's like having a secret weapon... My Gefell mics are extremely clear and transparent. They give me the definition that many other mics do not capture."



Alan Silverman - Engineered 21 Grammy-nominated recordings. Credits include Chaka Khan, Norah Jones, Cheap Trick, The Kinks, Bebo Valdes, Ricky Skaggs, Bill Monroe, Art Garfunkel, Meatloaf, Keith Richards and The Producers.

"It's the ultimate compliment when a singer or musician says they've never sounded better. In particular, the sound of the UM900 is sparkling, enormous and exciting. My Gefell microphones have earned this praise time and again."



David Rideau - Multi platinum engineer/producer and three-time Grammy nominee. Clients include Sting, Jimmy Jam & Terry Lewis, TLC, Janet Jackson, Earth Wind and Fire, George Benson, Tom Scott, Al Jarreau and Kirk Franklin.

"The Gefell M930 is a wonderful sounding mic that has given me great results on acoustic piano, acoustic guitars, percussion and drum overheads. The low self noise also makes it a perfect choice in situations where wide dynamic range is an issue. I call it my elegant workhorse!"



Dave Bottrill - Peter Gabriel, Deep Forest, King Crimson, Robbie Robertson, Topi, Silverchair, Tony Childs, Joni Mitchell, Trey Gunn, Youssou N'Dour, Kid Rock, Roger Eno and the "Philadelphia" soundtrack.

"For vocals, the Gefell UM900 is warm, open and very robust. The control also makes it flexible. It works well on percussion and acoustic instruments, all the while retaining the air and presence that one expects from a large diaphragm microphone."



Get Real

Real History

Since 1928, Gefell has led the world in microphone technology, starting with the world's first condenser. In 1935, the remarkable M7 capsule was introduced. That led to the legendary sound of the U47, the U49 and in 1957, the UM57 – the first ever multi-pattern microphone. Today, Gefell continues the tradition under the direction of Mr. Kühnast Jr. with the original M7 capsule featured in the UM75 and UM92.1S tube microphones.



Georg Neumann with Chief Engineer Mr. Kühnast Sr. – circa 1933

Real Quality

Quality comes with the desire to do it right. For over 75 years, Gefell has built microphones by hand in order to achieve the highest standards possible. From the precision machining of raw metal stock to the hand-stretching of each diaphragm and individual testing of each microphone in an anechoic chamber, Gefell sets a standard that is simply higher than any other.



2004 – Hand-drilling an M930 back plate

Real Innovation

Introducing the M930 – the most advanced condenser microphone made today. Compact for easy placement, the M930 features a full-size 1" diaphragm mounted on a triangulated pedestal to diffract body reflections away from the capsule and minimize acoustic field disturbance. Inside, the M930's optical power isolation lowers self-noise to a mere 7dB while providing 80 Volts to the capsule for an unprecedented 142dB signal handling. The results are stunning: that 'big bold German sound' without compromising sensitivity, articulation or tonal structure. No other microphone comes close.



M930 matched stereo pair with SH93 X/Y bracket

Gefell is the Real Thing

Gefell™

the original hand-made German microphone

www.gefell-mics.com



Tools of the Trade.

of confusion, a lot of frustration on the album — for the first time ever, you get inside a soldier's mind while he's being a soldier.

How did you record vocals, and did working in a war zone affect that process?

We built a vocal booth. When we first got to the building we lived in, some soldiers had been living there before us, and we replaced them and moved into their space. There was one room that had been made into two rooms by a divider wall, which was just made out of two-by-fours and eight-by-four-foot sheets of plywood. I figured they were gonna remodel anyway, and I didn't ask anybody, but out of necessity we tore the wall down. We popped all the nails out, got a saw, and cut it loose and cut it all down. We cut a door out of one of the eight-by-four sheets, we reused all the nails from the wall, and we created an eight-foot-by-four-foot booth.

There are fire extinguishers that go inside every tank, and they come in foam boxes, so we ripped up all the foam, and then we got some sleeping









mats from Iraqi civilians who came on base and sold us stuff that we needed to keep the camp up and running. We put five mats in the vocal booth — one on each wall and one on the ceiling — and then lined the walls between the mats with the foam from the tanks' fire extinguisher boxes. It wasn't perfect, but you know, it did

Congratulations. You're Having Twins!



\$799 Estimated Street Price

The new twinQ™ from Joemeek®. It's everything you ever wanted in a dual channel. *And then some!*

-  **Ultra Clean Burr Brown Mic Pre (x2)**
with Phantom Power, Pad and Phase Reverse
-  **Full Featured Optical Compressor**
with Compressor Link
-  **Highly Musical Three Band Meequalizer**
with sweep midrange and IQ bypass
-  **Large VU Metering**
for quick visual monitoring of input level or gain reduction
-  **Intuitive Panel Layout**
makes the twinQ so easy to use, it becomes "invisible" in the creative process
-  **24bit 96k A/D Converters**
with AES/EBU, SPDIF & word clock I/O
-  **Balanced & Unbalanced I/O**
for proper interface in any system
-  **Front Panel Instrument Inputs**
for use as a DI during sessions



See the all-new Joemeek line at your local dealer, & visit www.joemeek.com

JOEMEЕК®
If it sounds right, it IS right!

“There is no upgrade from this”



“I’ve been buying audio gear for years...I just bought a Millennia Origin, and for the first time, I feel like I’ve bought something I’ll have for the rest of my life. Not to say I’ll never want anything else, but for what the Millennia preamps offer, there’s nothing better.”

Eric Ruud - Engineer/Musician



ORIGIN STT-1



**Twin Topology Recording Channel
Tube and Solid State
HV-3 or M-2B Preamp
NSEQ Parametric EQ
TCL Opto-compressor**



2000

530-647-0750

Millennia
Music & Media Systems

www.mil-media.com

World Radio History




the job. We could be in there recording verses and we didn't wake anyone up or bother anyone. And it kept most outside sounds out.

Did your commanding officers know what you guys were up to, or express any kind of opinion on the project?

Oh yeah, they knew what was going on. There was no way we could hide all the equipment that was coming in, and we openly talked about it. We even put out a casting call for the album just to get people involved in it. And a lot of people came through, but I don't think they really understood the concept. They were all like, "Live from Iraq? I wanna talk about cars and rims, and what they're doin' on the regular rap scene. I can't miss a beat!" And I think the chain of command thought that's what we were doing, too. I don't think they understood the seriousness of the album.

Since the album's come out and you guys have returned from the Middle East, have the military or any of your commanders tried to stop you from selling the album?

No, they haven't. When we got back, there was a little bit of concern about where some of the images on the CD and some of the video and images on the website all came from. But what they and a lot of people fail to realize is that, if you know what you're doing on the Internet, you can find anything you want. We were 100 percent into this project and we knew that we didn't want to use any of the photos or video that we had access to, so we just went on the Internet and it just so happened that a lot of the stuff we found coincided with what we had gone through and what we were rapping about, and some of it actually does pertain to the specific area where we were stationed. We put some of our own photos that weren't military-involved on the website, like pictures of children and billboards and just regular stuff like that. But all the stuff that we thought would be sketchy, that people might have problems with, we made sure that all of that came from the Internet so we had some type of plausible deniability. There was one officer who saw a picture of ours that he didn't like so he took it to the battalion commander, and the battalion commander basically said, "What do you want me to do? None of this is classified information." So that was that. And that was right when we got the first shipment of CDs, back in March, right when we got back from Iraq. By the time the officer saw it, it had already been out there and everyone else had seen it. And aside from that one situation, all we've gotten from everyone is praise. 

NEW DRUMMERPACKS
by **MATT SORUM,**
SLY DUNBAR
and
ZORO!

DRUMCORE

Inspiring beats.
Easy to use.

"Finding the
right loop and getting
it into Pro Tools®
becomes effortless..."

Jay Baumgardner
Engineer/Producer

"Practically
a non-existent
learning curve...
a truly all-star library"

Computer Music
November 2004

Over 8 GB of content, both audio loops and MIDI
Loop librarian for managing audio and MIDI files

DAW integration • MIDI drum sound module

Beat generation • DrummerPack™ expansion

New PC version!

Loops, fills, hits and kits by:

- Jeff Anthony (Sheryl Crow) • John Bishop (Ernie Watts)
- Tony Braunagel (Bonnie Raitt) • Ned Douglas (Dave Stewart)
- Sly Dunbar (Bob Marley) • Matt Sorum (Velvet Revolver)
- Michael Shrieve (Santana) • Ben Smith (Heart)
- DJ Syze-up (UltraNate) • Alan White (Yes, John Lennon)
- Zoro (Lenny Kravitz, Bobby Brown)



www.drumcore.com

Drum Core and DrummerPack are trademarks of Submersible Music Inc. Pro Tools is a registered trademark of Avid Technology Inc. in the US and/or other countries.

Check out 4th25's music online at
www.4th25.com.

Our Flagship Has Officially Set Sail

When we set out to develop our new **m802** 8 channel remote control microphone preamplifier, we knew we had our work cut out for us. After all, the finest audio engineers in music recording, film scoring, major artist tours and premier music and recording schools have relied on the model 801R system for its stunning sonic performance and rock-solid reliability for years.

So the newly designed **m802** system can now be controlled directly from **Digidesign® ProTools|HD®** systems, compatible control surfaces and many other MIDI devices. **DPA 130V** microphone users will be thrilled to know they can order a 130V option on a channel pair basis.

We have incorporated an updated signal path which is now fully balanced from start to finish, resulting in a noticeable dynamic range improvement and the output current has been increased so that very long audio cable runs can be achieved without signal loss. Plus, we have included a provision for a high definition 24-bit/192 kHz converter card in the future.

The new stainless steel chassis comes from our **m** series monitor controllers and we have completely redesigned the Remote Control Unit to provide greatly improved ergonomics and system control.

Whatever your application, we invite you to discover the remarkable sonic performance and functionality of our new **m802**.

We're confident that it will help you make the finest recordings of your career.

m802
remote
microphone
preamplifier

GRACE
d e s i g n

for all the facts, visit www.gracedesign.com or call 303.443.7454

World Radio History

SHOOTING TO THRILL

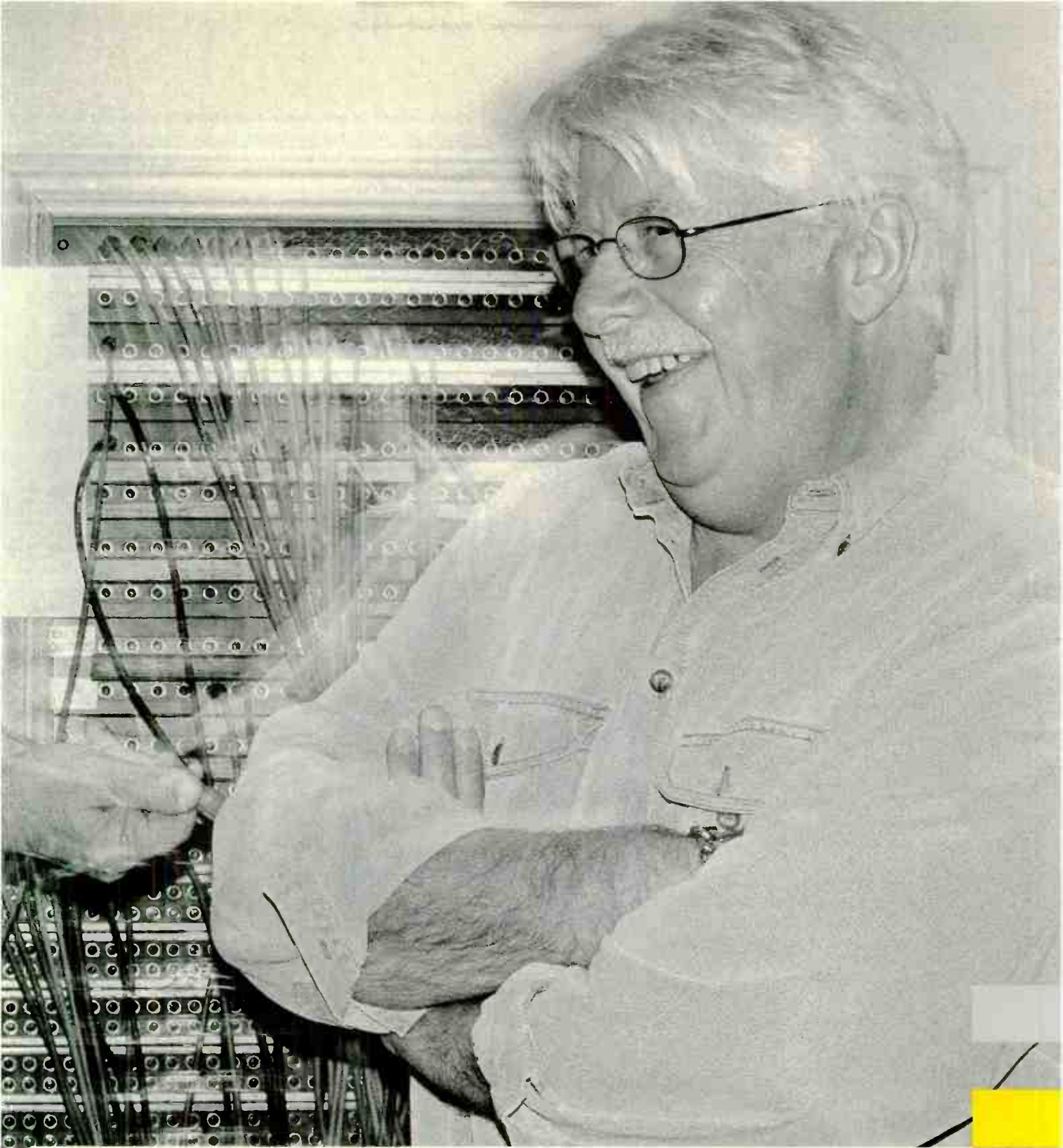
JOE CHICCARELLI? GENIUS. CERTIFIED. CERTIFIABLY. KEN SCOTT? GENIUS. UNDENIED. UNDENIABLY. THE TWO OF THEM TOGETHER? OH, MY GOD, GET THE CAMERA.

JOE CHICCARELLI: It's great to see you again. It's been some years since we met during my assistant engineer days at Cherokee Studios in Los Angeles. Well, let's start at the beginning of your career. I know that your first gig of note was as an assistant for the Beatles?

KEN SCOTT: Yes. I was actually on side two of *A Hard Day's Night*. The non-film stuff.

JC: And then how'd you end up getting to engineer *Magical Mystery Tour*?

KS: At the time I was going through the whole EMI training, which was starting in the Tape Library, then becoming an assistant, then you move up to cutting playback acetates and mastering, and then, perhaps, you get moved up as an engineer. I got lucky. Geoff Emerick and I have discussed how it came to pass that I took over on *Magical Mystery Tour*. He says it was a planned vacation



for him and everyone knew about it, so, he just went on vacation. My recollection is that this was the start of his getting fed up with working on the Beatles' sessions and he just went out, because, otherwise, if everyone knew he was going on vacation, plans would have been made to get someone to take over for him. They weren't. It was discovered only a week before that he was no longer doing the sessions. So, I got moved down from mastering. I had a week just hanging out in sessions and then I was on. Terrifying. It was awful, but the very first session we were doing

was trying to redo a version of "Your Mother Should Know" that they had already recorded at some independent studio.

JC: So they were using outside studios before the *White Album*?

KS: Yes. And that wouldn't be the first time. For instance, "All You Need is Love" was recorded at Olympic with Eddie Kramer as the engineer. So they recorded "Your Mother Should Know" at another studio and Paul wasn't completely satisfied with it, he wanted

SHOOTING TO THRILL

to try and re-record it, so that's what we did first. Honestly, I had no idea what I was doing. It was a complete write-off, but because of my past history with them, they were willing to accept it and we moved on from there and I carried on working with them.

JC: I've heard that they loved to try everything and anything and the sessions would drag on for weeks. That it wasn't like plug in a guitar and go!

KS: Well, they would take ages to get the basic track. Remember, back then, we're doing it four-track and there's no, 'Okay, the drums are good, let's keep them and then redo other things.' They were all mixed together on one or two tracks, so you had to get everyone happening at the same time. So it would take a while, with everyone learning the arrangement, and just playing it the way they wanted it played.

Take something like "Sexy Sadie," I think that was three days just to get the basic rhythm track, and it was just them in the studio playing and the tape going the whole time. At the end of the day they would come up to the control room and ask what were the good tracks, which we would have kept a note of: 'Take one was quite good, then Take five,' etc. And they listened, and then they would say, 'Okay, we'll try again tomorrow.' That kind of thing.

And the sessions were long, long. Mainly, because of the way Abbey Road was: It was always booked to start at 2:00 PM. Quite often, they wouldn't arrive until much later. If they showed up, I mean sometimes they didn't. We would always know if they weren't going to turn up because the fans weren't outside — they always knew. It was amazing. You could go stick your head out the front door, 'Oh, the girls aren't there screaming, looks like they're not coming in today, we might as well go home.'

JC: What was the whole collaboration like between George Martin and the band? For instance, were you an assistant to Geoff Emerick or Norman Smith?

KS: Norman Smith.

JC: So, what was the interaction like? Was it different from what it turned into in the '70s and '80s where the engineer was very integral to the session? How often did you jump in and say, 'Hey, could we try this sound?'

KS: Oh yes, with the Beatles they encouraged us. They were open to everyone coming up with ideas. I think, Chris Thomas has said before now that his first occasion in the sessions for the *White Album* . . . well, George Martin was on vacation and Chris Thomas was his assistant. So, he got Chris to come by in place of him and Chris said he was terrified, he thought they hated him because he came up with some suggestion, I can't remember the exact idea, but their response to him was, 'Who the fuck are you?' basically. But they went ahead and tried it anyway and that kind of thing went on, especially toward the end because they wanted to try everything. My experience was that George Martin lost control of them and became less important to them as time went on. I think they

actually reached the point even with arrangements where they would literally play what they wanted the strings to be on a piano and George just scored it. It wasn't so much writing the arrangement as just scoring.

JC: So, the *White Album* was actually not so much them getting rid of George as much as George had been leaving to some degree?

KS: Yeah, perhaps. The thing that no one can quite comprehend is that the Beatles' sessions could be so boring. They could go on and seem never-ending and nothing seemed to be happening, and, at times, they could be difficult to work with. Oh, most people at Abbey Road did not want to work on Beatles' projects. It's like a family, when you're in there five, six days a week, all of these hours with the same four people, at times you're going to rub each other up the wrong way. It's natural.

So, yeah, George Martin probably felt that he was having less and less to say in what it was that was going on. In terms of the engineers' position, the producer back then was classified as an A&R man, he wasn't called a producer, as such, and it was Artists

& Repertoire; his whole thing was picking songs and making sure they were arranged correctly. So, the producer didn't really bother too much about the sound. So in the beginning it was all Norman Smith, and I don't think he got anywhere near the credit that he should have gotten.

But they'd all be there for a basic track. . . . Whoever wrote the song would come in, run it through with them all, they'd work out the arrangement, and start to get the basic track. Once the basic track was down, it tended to be much more whoever wrote the song was the one that would be there all the time and the others might not even show up for days on end — until it was finished. And if Paul had to come in to put a bass track on one of George's, George would say, 'Come in on Thursday and we'll put the bass on it,' and he'd come in and then go. It was very much like that. The

individual songwriter took the control of the process.

JC: Do you have a favorite cut from those experiences or a favorite sound or something?

KS: One of the things that always fascinated me is the way people read things into records that weren't necessarily there. The classic for me is in the song "Glass Onion." There's a drum thing that goes *blat blat*. It happens three times in the song. Well, with that drum part, even though it was on the basic track, we double and triple tracked the snare drum onto one separate track. But we were still four-track at that point, might have been eight-track, I can't quite remember. Well, I had a new second that day and I wasn't quite confident in him, so we had to do what seemed to me like a tight punch-in after the third *blat blat* and I wasn't prepared to let the second do it, so I said, 'Don't worry, I'll do it,' and we'd do a couple of takes, didn't happen, then, finally, we come to the last take, I pushed the record button early, and we're going onto the same track as the *blat blat*. So I accidentally erased the doubles. So in the first two sections of the song it's fine but on the third section it's only the original.



THE THING THAT NO ONE CAN QUITE COMPREHEND IS THAT THE BEATLES' SESSIONS COULD BE SO BORING. THEY COULD GO ON AND SEEM NEVER-ENDING AND NOTHING SEEMED TO BE HAPPENING, AND, AT TIMES, THEY COULD BE DIFFICULT TO WORK WITH. OH, MOST PEOPLE AT ABBEY ROAD DID NOT WANT TO WORK ON BEATLES' PROJECTS.

ROCK N' ROLL FANTASY CAMP

LIVE THE FANTASY! - JAM WITH THE STARS!

ROGER DALTRIEY
OF THE WHO



CHEAP TRICK

MICKEY HART



NEAL SCHON
OF JOURNEY

OF THE
GRATEFUL DEAD

DICKEY BETTS
OF THE
ALLMAN BROTHERS

MICKEY THOMAS
OF
STARSHIP



NEXT CAMP:

February 16-20,
2006, President's weekend
Hollywood, CA

Perform
LIVE at

HOUSE
OF
BLUES

CAMPERS RAVE:

"I just returned from the greatest week of my life! The roster of legendary artists that coached, schooled and entertained us was incredible."

— Barry Rosenbaum, Camper

CAMP HIGHLIGHTS:

- Small group instruction from celebrity rock 'n roll musicians
- Daily jam sessions with your band and rock star counselor
- Daily meals with celebrity musicians and campers
- Professional recording studio and rehearsal space
- 10+ hours of jamming daily
- Photograph and autograph opportunities
- A professional DVD of you jamming with the stars at House of Blues
- No experience necessary - All musical levels are welcome

Good Morning America
The New York Times
The History Channel
Playboy Magazine
CBS Morning News

The Simpsons
The Tonight Show
The Today Show
The Wall Street Journal
People Magazine

COUNSELORS INCLUDE:

- Jack Blades, Night Ranger, Camp Director
- Gary Burr, Carol King Band/American Idol (Songwriter)
- Kelly Keagy, Night Ranger (Drums)
- Vince Melamed, Jimmy Buffet/ Eagles, (Keyboards)
- Michael Lardie, Great White, (Keyboards, Guitar)
- Simon Kirke, Bad Company, (Drums)
- Jerry Rennino, The Monkees, (Bass)
- Bruce Kulick, Kiss (Guitar)
- Jeff Pilson, Dokken, (Bass)



REGISTER NOW!

For Further Information:

Visit: www.RockandRollFantasyCamp.com
or Call: (888) ROC-BAND (888)-762-2263

Sponsored by: **Guitar Player** keyboard **BASS PLAYER** EQ **ROCK N' ROLL FANTASY CAMP** classic THE WALL STREET JOURNAL Produced by **DFP** david fishof presents

SHOOTING TO THRILL

What's funny is the number of people who've said, 'Ah, it's so brilliant the way they took it from that big sound down to that small one at the end there, what meaning did that have?' I admit it, I fucked up.

JC: So as a gear junkie gimme the goods on the Beatles' guitar sounds, Beatles drum sounds, mics, or anything that was like a go-to piece of equipment.

KS: Quite honestly, I can't even remember but I know, at some points, we were using a STC 4038 over the top of the drums. At some point we were using an AKG D19 as an overhead. The kick was probably an AKG D20. The Fairchilds would have been the drum compressor and for vocals, sometimes piano. Also the Altec 436 modified by the EMI staff. The Altecs we would have used on bass, sometimes guitars, sometimes even across the entire mix. As well.

JC: Wow. So even then, you were compressing the stereo or mono bus?

KS: Sometimes, not always. Oh, yeah. If it called for it.

JC: Could we talk quickly maybe about the Beatles' guitar thing? Was there any particular set-up? AC30s for the most part or a little bit of everything?

KS: Yes Voxes, but there was some experimentation by the *White Album*, we even used Fenders. Not everything was Vox at that point. The miking was Neumann U67s. Maybe a foot to two feet away.

JC: And not a U67 smashed up against the grill cloth? This is a pet peeve I have. It seems that somewhere in the '80s this idea of an SM57 up against the grill cloth aimed right at the center of the cone has become the accepted way to mic a guitar. All these classic sounds that we think are the greatest guitar sounds ever, I don't know if people ever used 57s then, and if they did, I don't think they put them there.

KS: No, they didn't use them. No, they didn't put them there. But, you see, one of the other things that has changed, which has changed the way guitars sound is these high output pick-ups. You take an old Strat or an old Tele with the original pick-ups, plug it in and you'll get this amazing sound. Nowadays, those high output pick-ups have this weird high end that you can never completely get rid of. And it just gets so annoying. I think every engineer and guitarist should really understand the effects these pickups have on the overall sound of their rig.

JC: Yes, that's absolutely true. You always find that you're trying to get rid of that white noisy thing on the top end. So then you start to roll off the top end or move the mic off axis and then you start to lose the punch.

KS: Yes, one of the things that you learned back then, because you didn't have much control over the sound was it had to be right in the studio to start with. And, if it's not, you ain't going to be able

to do too much in the control room and it came from the guitar, which is the starting point, where that string moves, that's where you have to get it from. It just carries on from there.

THE LATE GREAT GUITAR

JC: You've worked with some of the greatest guitar players ever and that's quite a privilege, so I was hoping that I could talk about a few of them, the amps and guitars that they played, and what it was like to work with them. Let's start with Jeff Beck. I recently saw Jeff playing at a Music Care's benefit and he was so amazing and it hit me at that moment that the art of the guitarist has dropped to such a low level compared to what it was in the '70s. He was the highlight of the evening and I realized 'just what a great guitar player is supposed to be.' It killed me that night to walk out of there thinking about it; just his tone, the nuance, as well as his dynamics are just tremendous.

KS: Jeff was amazing. I did *Truth* and *There and Back*, I saw so many different sides of him because I had worked with him over such a long period of time from the first solo album onward. I even worked with Jeff on some of Stanley Clarke's projects like *School Days*. He always played on one track on each of Stanley's discs. I saw Jeff in the 'very confident phase' and then the times when you had to coax him along.

JC: So when you would work with Jeff Beck or George Harrison did you go out to the amp and make sure the tone was dialed in?

KS: No. They knew what was needed, you didn't have to. It was just there, you weren't trying to fix something. I would have miked him the way I tend to mic everybody, either U67 or U87 in front of the amp and sometimes a distant mic. As I say, it comes from the instrument, you don't have to do all of that multiple miking kind of thing when the musician is giving it to you. If it comes from the instrument, you

don't have to work too hard to get the sound, it's just there.

Steve Morse, from the Dixie Dregs, he would never stop practicing, it didn't matter what was going on, he would always have a guitar and he was practicing scales. We'd be doing violin overdubs — he'd get on the talkback, 'Yeah, it was a little sharp, let's try it again' and all the time he's just practicing.

JC: What about George Harrison? You were engineered *All Things Must Pass*. One of the tastiest and most melodic guitarists ever, not to mention brilliant choice of sounds.

KS: Oh, George was just a wonderful person all-round. George was a perfectionist, an incredible songwriter as well. Ampwise it was usually Voxes and Fender, never Marshalls. As you know we often used Leslie cabinets. The mics would have been probably a KM 54 or a KM 56 on the top and a U87 or a U67 on the bottom because, once again, it was only a mono track, so we didn't have to mic both sides.

JC: Would he double track slide parts at all?



think inside the box



From the maker of the world's first digital audio product, and whose legendary reverbs are found in the world's best studios, comes the world's first stand-alone reverb that's also a hardware plug-in: the **MX200 Dual Reverb/Effects Processor**.

All the control and automation you want from a software plug-in, with the uncompromising quality you expect in a dedicated hardware box from Lexicon®.

Make the connection, and start thinking inside the box.



MX200 | Dual Reverb
Effects Processor



lexiconpro.com

H A Harman International Company
World Radio History

Lexicon

SHOOTING TO THRILL

KS: At times, yeah, actually. Oh, well, with the Beatles, one of the things on the *White Album* that doesn't often get picked on by people is that on a lot of the tracks, the basses were doubled with a Fender Six-string bass. Parts were worked out very carefully because there would be two people playing. In fact, there were a couple of tracks where it was also doubled with a vocal as well.

JC: OK. Lightning round: John McLaughlin?

KS: An amazing technician. He always liked to show off his technique. There's nothing wrong with that, it's only that he would try and put as many notes in as possible, which, at times is great, but at times it would be better to just have one note, as opposed to 50,000 notes.

JC: What did you do when miking his acoustic guitars?

KS: It would probably be simply an AKG 414 in that era. But, he always used Marshalls turned full-blast. We went through a situation where we had started *Birds of Fire* in England at Trident, we were going to finish it off at Criteria in Florida. This was during the BeeGees time where the sound of every American record would be acoustically as dead as possible. We went in there and he turns up his guitar and amp and he starts to play and it sounds so small so he just turned everything up more, this was a 100-watt Marshall turned full-blast and it sounded ridiculously small, it blew up instantly, we thought, 'oh, it's got to have been a problem with the amp — put up another one', and it was exactly the same, it was just the room was so dead, it just ate up everything. Criteria wasn't the right studio for Mahavishnu Orchestra, they needed a live place, that's why we ended up at Electric Ladyland in New York. John liked to crank. There were times, for me, it may have been just a little too distorted, but that's the way he liked it. The guitar he used most of the time was his double neck. I'm not sure if it was Gibson, I can't remember, but it had the 12-string and 6-string necks.

JC: Mick Ronson?

KS: Unbelievable. His whole guitar sound was always perfect, from a technical point. Miking it was again a U67 or U87 just in front of his speaker. He used to use a single cabinet Marshall. But he always went through a wah-wah pedal and he would get his tone by setting the wah-wah pedal at a point he liked. That's how he always got his sound. So he would kind of crazy EQ everything. All the Bowie stuff was done with the wah.

JC: Warren Cuccurullo?

KS: Warren, yeah, there's no one quite like him actually. One remembrance is a track on the first *Missing Persons* album called *Noticeable Ones*. We were trying to get the guitar solo; we tried and tried. Nothing. And, so, finally, Warren says, 'When we get to the solo section, kill the track.' I said, 'What?' 'When we get to the solo, turn off the volume of the track and let me try it without any music going on.' We got the solo first take.

JC: Because you get boxed into the chord changes. Frank Zappa did this at times. Frank, I think actually got it from Brian Eno.

KS: I also worked with Warren doing some mixing on a Duran Duran album. Warren called me up and I just love him so much that I had to do it. He was a great asset for Duran Duran as far as I'm concerned.

JC: I wanted to ask you about *Missing Persons* because I know it started out as a spec deal at Frank Zappa's home studio, and it turned into you producing and then managing the band.

KS: Yeah, well, it was initially a demo. Frank had just built a new studio but he was out on the road. He knew my reputation enough that I would find every single damn fault in that studio, so, he let us use it knowing that by the time he got back off the road it would be working perfectly. Those demos that we were doing, that's what eventually was released. We put it out ourselves as an EP. We got shot down at every major label in the States, I think, three times — most labels in England twice, and a couple of labels in Australia and no one wanted to touch them. So, we

knew we had to do something and we were also trying to get managers involved, and they didn't want to deal with it or only wanted Dale. So I jumped in, lock, stock, and barrel. Once one of the tracks had become the most requested record of the year on KROQ, we suddenly got a deal. A terrible deal, but we got a deal with Capitol and sold 800,000 records.

STUDIO, STUDIO

JC: So shortly after *Abbey Road* you moved over to Trident Studios?

KS: I'd been doing some engineering for producer Gus Dudgeon and I said to him, 'Look, I've got to get out of here, time to move on, any suggestions?' He said, 'I've been working at a place called Trident. Why don't you come down and we'll set up a meeting?' I went down there, met with the owners, the Sheffield Brothers,

and started working there shortly afterward.

JC: Let me ask you a couple of things about Trident because, as you know, I started at Cherokee and they had all Trident 'A'-Range consoles and I'm a huge fan of that desk.

KS: Well, at first it was actually an old Sound Techniques board, the studio went through two boards before they started to make the A range. Some of the early Bowie tracks were done on that Sound Techniques. But the whole thing with the 'A'-range was that the Sheffield Brothers wanted to take over the business in every way. They wanted to get into management, video, and manufacturing, as well. One of the staff engineers, Malcolm Toft, was an extremely technical guy. So they said, 'Why don't you design a board and we'll start to build it and see what happens.' So, they came to the engineers Roy Thomas Baker, Robin Cable, myself, and said, 'What would you like to see?'

JC: What was your feeling about the mic pre? The EQ, I know. But I love the way you could overdrive those mic pres and get that



WHAT DID TRANSPIRE WAS THAT SINCE THEN I HAVE HATED NEVE. IT WAS THE TWO COMPETING THINGS, YOU HAD THE NEVE SOUND OR YOU HAD TRIDENT. THEY SOUNDED SO COMPLETELY DIFFERENT YOU WERE IN ONE OF TWO CAMPS AND BECAUSE OF HAVING SOME INPUT AS TO HOW THE 'A'-RANGE WAS GOING TO BE, I WAS MORE ON THAT SIDE.

Can you picture yourself owning an SSL console?



[Eminem, 50 Cent, Fiona Apple]



[Green Day, Counting Crows, Mya]



[Joe Jackson, Bryan Adams, Tracy Chapman]

With the AWS 900 Analogue Workstation System, anyone can take advantage of the outstanding sound quality and feature set of a Solid State Logic console. Combining a world-class mixing console with a powerful integrated DAW controller, the AWS 900 delivers legendary SSL quality in a compact and affordable package. Picturing yourself behind an SSL of your own just got a whole lot easier.




Make It Happen With GC Pro!

When it's time to add some new gear to your studio or live sound system, GC Pro is dedicated to earning your business. Along with the excellent pricing you'd expect from the world's largest pro audio dealer, you receive the expertise and extraordinary service you deserve.

From the most coveted microphones and the finest outboard gear to vintage instruments and sophisticated DAW systems, we are your one-stop solution. Contact your local GC Pro Account Manager for a personalized consultation.

GC Pro has expert Account Managers in nearly every territory of the USA... contact us today!

 **800-935-MYGC**
 **www.gcpro.com**

Music • Post • Live Sound • Lighting



© 2005 Guitar Center, Inc. All rights reserved.
All images and trademarks are property of their respective holders.

GC PRO
www.gcpro.com

SHOOTING TO THRILL

great saturation and as a guitar EQ, that was one of the best ever.

KS: Hey, I came from the EMI boards, the best board distortion ever. Unfortunately, the 'A' range could never compete for me in that regard, but the EQ was basically what the three of us had requested.

What did transpire was that since then I have hated Neve. It was the two competing things, you had the Neve sound or you had Trident. They sounded so completely different you were in one of two camps and because of having some input as to how the 'A'-range was going to be, I was more on that side. After leaving Trident, I tended to go with studios in England, that had Cadac boards because they were closer sounding to the Trident than a Neve, so, I always liked them.

JC: Since a lot of music recorded nowadays is in home studios, it's now really becoming more often about one person in their own studio environment. I think you learn very differently that way. You learn different skills and there are certain skills that you don't learn at all. Personally, I enjoyed the fact that I worked at larger studios where there were three to five rooms and seven engineers. There was camaraderie and a team spirit and competitiveness, as well. Was Trident like that?

KS: Well, I think we had our own particular sort of niche clientele and the type of music that we were into. Roy Thomas Baker would always get the weirdo things and he had his own sound. There was one occasion he was doing a John Entwistle album and he had to go and have some dental surgery so he couldn't make it one afternoon, and I was put in there. In those days you didn't tend to leave things set up — locked out that is. So I'd set it up the way I normally would, I got what was my usual balance at the time and we were going along and then Roy came back from the dentist and he came in, 'Um, okay,' and he just tweaked a couple of knobs and it changed completely from my sound to his and it was so simple, it was weird. I had exactly the same kind of thing with Phil Spector, as well, where I was working on a Ronnie Spector project. I got my sound whilst Phil was downstairs teaching the musicians the song, and he came up and said, 'Okay, can you do this? Change that?' Two, maybe three slight things, and suddenly it was the Phil Spector sound. It was amazing.

So, getting back to the camaraderie, the atmosphere at Trident was such that we all wanted Trident to work as a business. It was everything to sort of get it to be the best it could be as an entity, more so than us as individuals. I think that's why it was so successful. It was also just great to hang out there. Everyone did.

JC: Let me ask you about the piano there because a few years ago I went back and listened to some of those early Elton John discs. I was engineering Elton's *Songs from The West Coast* and I wanted to reference those recordings. Wow, the piano is like an electric guitar, it's so bright and "attacky." I listened to Bowie and Supertramp as well, and that piano just pops and rings like a guitar.

KS: Oh, absolutely, it was a very hard sounding piano. When Gus

Dudgeon and I went to France to do *Honky Chateau* and *Don't Shoot Me I'm Only The Piano Player*, we tried to match up to the Trident piano, and we never quite did. We got pretty damn close, but, no, it was an amazing piano at Trident.

JC: How'd you mic it?

KS: I don't know what the others did but mine was basically, let's see. . . . When I started there it was probably a Neumann KM-56 on the high end and then two 67s or 87s mid and low

JC: So you put a pretty bright mic on a pretty bright piano.

KS: Oh, yeah, absolutely. And then add a lot of high-end on the board, as well.

JC: That's pretty radical. Nowadays, everybody has this concept of 'take it flat,' go through a nice preamp and let's be real safe and neutral about everything.

KS: Because no one can make a bloody decision. That's what it's all about these days. It's 'let's not make a decision until we really have to.'

JC: So, with the Beatles' sessions or Elton and Bowie, I mean, on those tracking dates you 'went for it,' every sound was tweaked to the way you heard it in your head? Very few decisions were left for the mixing.

KS: Our training was four-track, you have to make decisions, you had no choice. I still do it now whether it's 24 track or digital. That's where I came from. I think every engineer should spend a year just working on four- and eight-tracks so they learn how to make a decision.

JC: As a young, American wannabe engineer, studying records when I was a teenager, I remember feeling all the records

coming out of England were so much more aggressive, so much brighter and in your face.

KS: The grass is always greener. We always wanted to emulate the American sound, because the sound of the singles were cut with much more power and so much more level, and we could never do it. I remember the Beatles would have loved to have had the Motown sound for one of their tracks. I remember Abbey Road getting a telex from Motown congratulating them on the sound of the Beatles' records and how much they would love to sound like the Beatles. We did what we did. Honestly, to me, even if they do it that way and we do it the same way, it's not going to come out sounding the same — it just doesn't.

JC: This is such a good point. When I started as an assistant, you had so many great talented producers and engineers coming in all the time, so you watched what people did and if something sounded great you tried to copy it. You literally copied the microphone, the EQ setting, the compressor, and so on. But it never ever worked and it always sounded like crap because you never understood



INCLUDES CD-ROM!

Turn music notes into bank notes



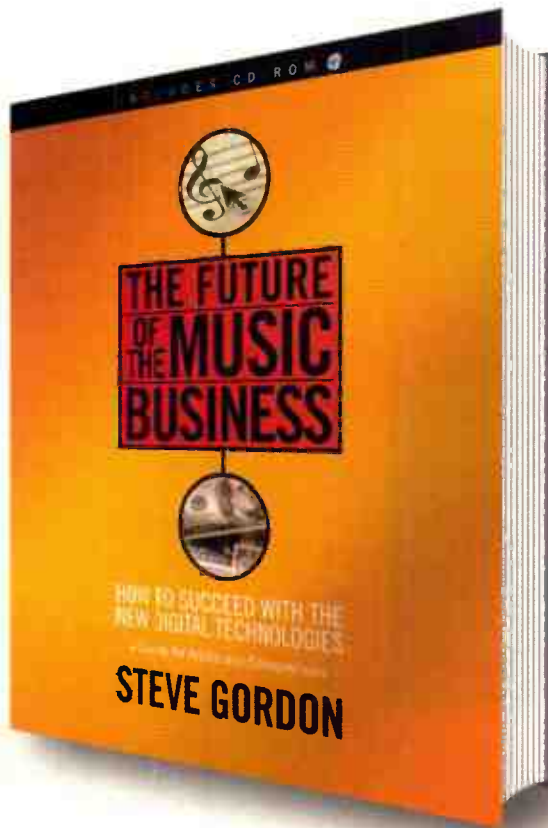
BREATH-taking changes are transforming the music business. While these changes may be smashing traditional business models, eroding CD sales, and creating havoc among the major record companies, they are also providing new opportunities for unsigned artists, independent labels, and music entrepreneurs.

The Future of the Music Business provides a legal and business roadmap as well as practical tips about how to sell music online, develop an online record company, take advantage of wireless technologies, open an online music store, and much more. This book details the latest legal developments, chronicles the major labels' battles with peer-to-peer services, and proposes solutions for the industry's woes. *The Future of the Music Business* also features interviews with artists and entrepreneurs who are creating the future with the latest digital technologies.

The accompanying CD-ROM includes a two-hour seminar, additional interviews, and hundreds of active links to legal, business, and technical resources—plus links to Web pages updating the book—so that it will never be out of date.

An entertainment attorney and consultant based in New York City, **Steve Gordon** writes on entertainment and copyright law for *Entertainment Law and Finance* and serves on its board of editors. www.futureofthemusicbusiness.com

Available at fine book and music stores everywhere.
Or call toll free 866 222-5232.



Trade paper, 220 pages, ISBN 0-87930-844-3, \$22.95

**"Before any meeting, negotiation, deal,
or green light, make sure to read this book."**

**—Paul Resnikoff, founder and editor,
Digital Music News (digitalmusicnews.com)**


**Backbeat
Books**

Backbeat Books
6600 Silacci Way
Gilroy, CA 95020 USA
408 848-8294 p
408 848-5784 f
email backbeat@rushorder.com
web www.backbeatbooks.com

SHOOTING TO THRILL

the mindset behind the technique, the philosophy, where it came from.

KS: In my way of thinking about the top engineers, there's an inherent sense of what's right and wrong and you don't have to think about it, that's why, as a producer, I still engineer my own sessions. It's a pain but I do it.

JC: I also noticed you were credited as playing synthesizer on sessions as well.

KS: We had an ARP 2600 at Trident. David Hentschel and myself spent lots of time experimenting with it. So while I was in the middle of mixing Elton's "Daniel," producer Gus Dudgeon decided Davey Johnstone's solo didn't pop. So I actually doubled the part on synthesizer.

THE THIN. THE WHITE. THE DUKE.

JC: I'd love to hear about the Bowie relationship. I know you started off initially just engineering for him and then segued into co-producing.

KS: I did. It was *Man of Words*, *Man of Music*, which was eventually re-released as *Space Oddity* and *Man Who Sold the World*. Those I just engineered. But the way it came down was David had given up his music for a while because of a lack of success of the first two albums. But he came into Trident one day to produce a single for a friend and because I'd worked with him before I was put on the session. Around that time, I was getting fed up with just engineering, and in a tea break I happened to say to him, "You know what? I'm a bit frustrated. I want to start moving into the production side." He said, "Well, I've just got a new manager, and I'm about to start a new album. I was going to do it myself but I don't know if I can, how about working with me?" "Yeah, sure." And that was *Hunky Dory*, which then led to the other three albums.

JC: I went back and looked at the résumé and the one thing that I noticed with everybody from Bowie to Supertramp to Stanley Clarke and everybody you've worked with: You made their career-defining record. Perhaps in some cases not their most commercial records, sometimes those coincide in an artist's career, sometimes not, but you truly made the records that defined them as an artist. I'm not going to say you gave them their sound but it really felt to me like perhaps you opened up the artist or put them on the path to who we know them to be as that artist. I'm curious if you really spent a lot of time with them outside the studio trying to figure out who they are and what they wanted to accomplish. I mean as you became a producer was that something you were sensitive to: helping them sound the way they wanted to sound?

KS: No I didn't spend a lot of time but, I think it was just my choices of who I worked with. At one point, I don't know if it was my manager bullshitting me or what, but I remember that there was

some talk about working with the Stones and I said, "No thank you," because I knew that I couldn't give them what they would need and I think it was very much a question of the acts I chose to work with: I would only work with them if I thought I could give them what was needed — and vice versa.

With David though I just wanted to move into production and he wanted me to co-produce and I wasn't going to say no. It worked because, maybe because we'd worked together before and understood each other — whatever, it worked and it got better. With David it was a matter of knowing when not to say anything at all in the studio. To a great extent it was also perfect for both of us. He hates mixing so he never turned up at any of the mixes, so, it was just me and I got to do whatever I damn well pleased.

There was only one time that there was any question about the mixes. Oddly, I listened to it recently and I have no idea what was going through my head then, but there's a track called "Watch That Man" where I determined that to get the power from the tracks, I needed to keep the vocal really low, make it one of the instruments and have it really quiet. And, so, that's the way I mixed it. After handing the album to David's management company, they got back to

me and asked could I try another mix on "Watch That Man" with the vocal up. I said, "Fine." I told them my concern, they said, "Do it, let's see." I did one with the voice up. They listened and said, "You know what, you were right, we're going with the original," then about two weeks later RCA called me up and said, "That track "Watch That Man," can you try one more mix on it with more vocals?" I said, "I've done it for David." "Well do one more for us." "Fine," did it and they went with the original. Now, hearing it, God, I wish that vocal was up louder, but, at that time, that's the way it seemed to work. So, that was the only time there was ever a problem.

JC: In contrast, perhaps to the Beatles' sessions, were these relatively quick sessions?

KS: Oh yes they were, *Hunky Dory* took about two weeks to record and then two

weeks to mix. But don't forget artists back then had to come out with an album every six months. Elton was the same. Elton sessions were two weeks recording and two weeks mixing.

JC: And it would have been all live in the studio with David's band?

KS: Basically, yeah. We'd do overdubs, of course, but the great thing was it was probably 8-track and then we went to 16-track as the studio upgraded. So it was very quick.

JC: The thing I remember from *Hunky Dory* was how present, warm, and alive all the acoustic guitar sounds were on David's records. It's funny, you don't think of them as being so storytelling. Your memory tends to think of the weirdness of Ronson's electric guitar, perhaps.

KS: That's one of the unique things with those, well certainly with *Ziggy* especially since it's on every track. I mean even on the rock and roll tracks there's an acoustic there going along with the electric rhythm, it gives it a whole sort of different feel. That's the way the early rock and roll used to be, like when you see Elvis, you've



WITH DAVID IT WAS A MATTER OF KNOWING WHEN NOT TO SAY ANYTHING AT ALL IN THE STUDIO. TO A GREAT EXTENT IT WAS ALSO PERFECT FOR BOTH OF US. HE HATES MIXING SO HE NEVER TURNED UP AT ANY OF THE MIXES, SO, IT WAS JUST ME AND I GOT TO DO WHATEVER I DAMN WELL PLEASSED.

Professional CD manufacturing: It's not fast food.



Your prized CD project can't be handled like a "drive through" operation. You need it crafted to *your* specifications, with unusual care, by real artists and real experts. That's an important difference that Oasis has strived to offer musicians on every project. No matter how large or how small. For fifteen years running.

And when we've completed your project—when the pristine sound reproduction, printing, and other painstaking details are all in place—the benefits of being an Oasis client have really just begun. For example, it's a tremendous advantage to place your music in the prestigious OasisSampler radio promotion program—an exclusive and automatic benefit of working with Oasis. The track you choose from *your CD* will be included on a collection that is shipped to hundreds of the most relevant radio stations around the nation—up to 550 stations in the pinpointed genre of your choice.

Your music is also sent to our private list of highly-connected industry insiders—people who can really make a difference in your career. And your track automatically gets considered for airplay on the XM Satellite Radio program 67:89, which has episodes devoted exclusively to Oasis artists.

The feedback from these promotional undertaking have been remarkable. Our clients are repeatedly contacted by radio stations, booking agents, and industry insiders asking for more material, and some have landed extremely lucrative deals—like our client whose music was recently purchased for use and played under the credits on *Deadwood*, HBO's runaway hit series.

But the Oasis Sampler is only one of a baker's dozen of interrelated Tools of Promotion (TOP). All of our TOP services are designed to help independent musicians jumpstart their careers.



Ask your friends. Ask around. Or just pick up the phone and talk with one of our famously friendly Client Advisors. Call **(888) 296-2747** or email advice@oasisCD.com and let us know how we can help.

Sincerely,
Micah Solomon, *President and CEO*

[:OASIS:]
CD MANUFACTURING

web oasisCD.com
tel (888) 296-2747, (540) 987-8810
email info@oasisCD.com



Oasis is the only national disc manufacturing company certified by both The Better Business Bureau and BBBonline.

INCLUDED WITH YOUR CD or DVD PROJECT—THE OASIS TOP™ TOOLS OF PROMOTION:

Your Music on an OasisSampler™ Distributed to Radio Nationwide



XM Satellite Programming



Galaris/Oasis CD-ROM with 14,000+ Music Industry Contacts



Distribution for your CD/DVD:

iTunes Music Store
amazon.COM



TUBER.COM

BORDERS.com
Waldenbooks.com

A Full Year of Electronic Press Kit® Service and Exclusive Live Performance Opportunities:



SoundScan®, Music-Career Software, Retail Cases, Barcodes



FREE Website with the features musicians need!



SHOOTING TO THRILL

always got the three of them behind him with electric, but he's got the acoustic going, as well. It wasn't something we consciously thought of or went for, it's just the way he plays the acoustics. On some of the guitars there would have been some heavy compression when I think about it. Probably a UREI 1176 or LA2A. Maybe miked with a U67 or C414.

JC: Tell me about the Mick Ronson, David Bowie, Ken Scott collaboration.

KS: We each had our own roles and we didn't have to talk about it, it was instinctive. We knew who did what and like David would say to Ronno, 'Okay, it's time to . . .' 'I know, I'll do the guitar at

the end of the song.' And he'd go down there and before any of us could say anything, he'd be playing it brilliantly, he knew exactly what was needed. We were, I guess we were in each other's heads. We knew our places. I knew when to shut up, if David knew what he was doing. In fact, the hardest thing for me with David recording was just making sure I always had enough tracks, if suddenly he wanted to book a 37-piece lesbian humming group, I had to be sure I had enough tracks to be able to do it in some way. In the studio it was more knowing when to be silent than knowing when to say something; always knowing that I had the complete freedom at the end with the mixing.

JC: That's something that you do learn as an engineer on many sessions — to just kick back. Step in when you're needed, when everybody is exhausted with ideas or floundering, that's when you speak up and until then sometimes it's just best to sit and assess the situation. But was David always the one, not always, but was he trying a lot of different ideas and really sort of pushing the envelope?

KS: Umm, with David, unlike the Beatles' sessions, it was very much him knowing what he wanted right from the get-go. I think he knew all along what was going to happen, but he didn't always tell you this is what's going to happen until when we got to that point. You had to be ready . . . yes. I think Mick was just so intuitive as well. And with David almost all of the lead vocals are one take. And no need to put them in tune afterward. Even if you could. But what I quite often got to do while recording the vocals, was using maybe an AKG 414 and a U87 and have them at a 90% angle so he's singing in-between. So you tended to get less 'P' pops. Then you could use one of the mics or both of them, mix them together or whatever.

JC: I remember going back and listening to some of the stuff and feeling in some cases, the vocals either had some kind of room sound or short tape slap, some unique sense of space to them.

KS: It's possible. Both of those, the room and the tape slap, I would tend to have done more with backing vocals than with a lead vocal. Just somehow the placement of the vocals in the track was David knowing what to do with his own voice. At the microphone. Yeah, sometimes it was him and Ronno, sometimes just him, and quite often they would stack, especially by *Pin Ups* time, because the backing vocals were quite effected then. I used an old Countryman Phaser, funnily enough when I came to do the 5.1 remix of *Ziggy*, I was trying to get hold of a Countryman, and I couldn't find one anywhere. I know I used those on strings a couple of times as well. . . .

So affordable you can give them away.



1,000 REPLICATED CDS IN FULL-COLOR JACKETS JUST **99¢** EACH!

If you're looking to make CDs without breaking the bank or sacrificing quality, there's no better deal than CDs in jackets from Disc Makers. Ready in just 12 days, our jacket packages include free high-gloss UV coating and all our exclusive promotional tools, like six months' free web hosting, free online distribution, a free UPC barcode, a review from TAXI, and much more.



DISC MAKERS®
CD AND DVD MANUFACTURING MADE EASY.

Call 1-866-294-8829 or visit www.discmakers.com/eq to get your FREE catalog.

TNN Fanless System

Stable and Dead Silent

● fanless cooling solutions that utilize Heatpipe Technology ●



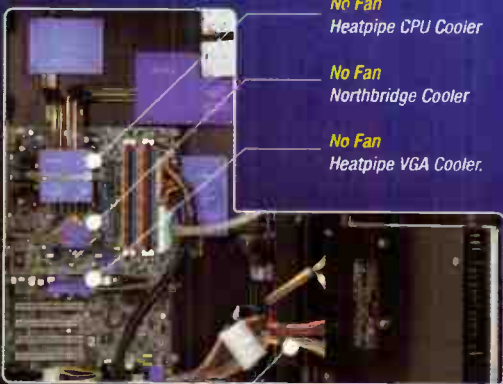
TNN500AF
ATX Fanless System



The remote control and muffled software allow convenient web browsing, access to music, videos, movies, photos, and TV access (with a TV card installed).



TNN500AF is a new addition to the TNN (Totally No Noise) series noiseless systems renowned for its completely silent fanless cooling solutions, developed with heatpipe technology, HSC (Heat Source Contact) power technology, High Capacity Extrusion technique, and FMS (Flexible Mounting Structure) design technology by ZALMAN. The TNN 500AF package contains a high performance aluminum computer enclosure with an absolutely noiseless cooling solution for the CPU, VGA Card, Power Supply, and Northbridge free of fans, making it ideal for storage servers, workstations, high-end home systems, and sound studio computer systems.



No Fan
Heatpipe CPU Cooler

No Fan
Northbridge Cooler

No Fan
Heatpipe VGA Cooler

No Fan
Power Supply (40CW)



Folding Handles



Aluminum Heatsink Enclosure



Anti-theft Lockable Latch



Rear-Mount Thermal Blocks



Caster



High-Efficiency Fanless Power Supply



TNN300
M-ATX Fanless System

SHOOTING TO THRILL

JC: Yes, there's that little line on "Starman" that's . . .

KS: Oh yes. It's guitar, piano, I think a couple of pianos or something.

JC: Might you have done three instruments, bounced it down, phased it in time.

KS: Quite possibly. Yeah.

JC: It's something that drives me crazy about a lot of records made now. When we think back to those sounds, of the Beatles and even going back to the Henry Mancini records. The way they

stacked instruments to make one tone. Check out what's really going on with "Peter Gunn," the layering of instruments. It always seems to me that there's odd combinations of instruments stacked to make one new sound that is unique. Where, in the last 20 years, the tendency was to get the synth patch or to get the one guitar tone through four pedals that perhaps came up with something interesting. Unfortunately, in the end you feel 'oh, yeah, that guitar sound it's nice.' But you never went, 'Wow, what's that sound?!' I wonder how often did you deliberately stack instruments to come up with something original.

KS: We did it on occasion with Bowie, but with the Beatles many times. The one thing that comes to mind is the saxophone flute line on "Moonage Daydream" that was a strange thing that David got from an old American record. But we did do it with Supertramp.

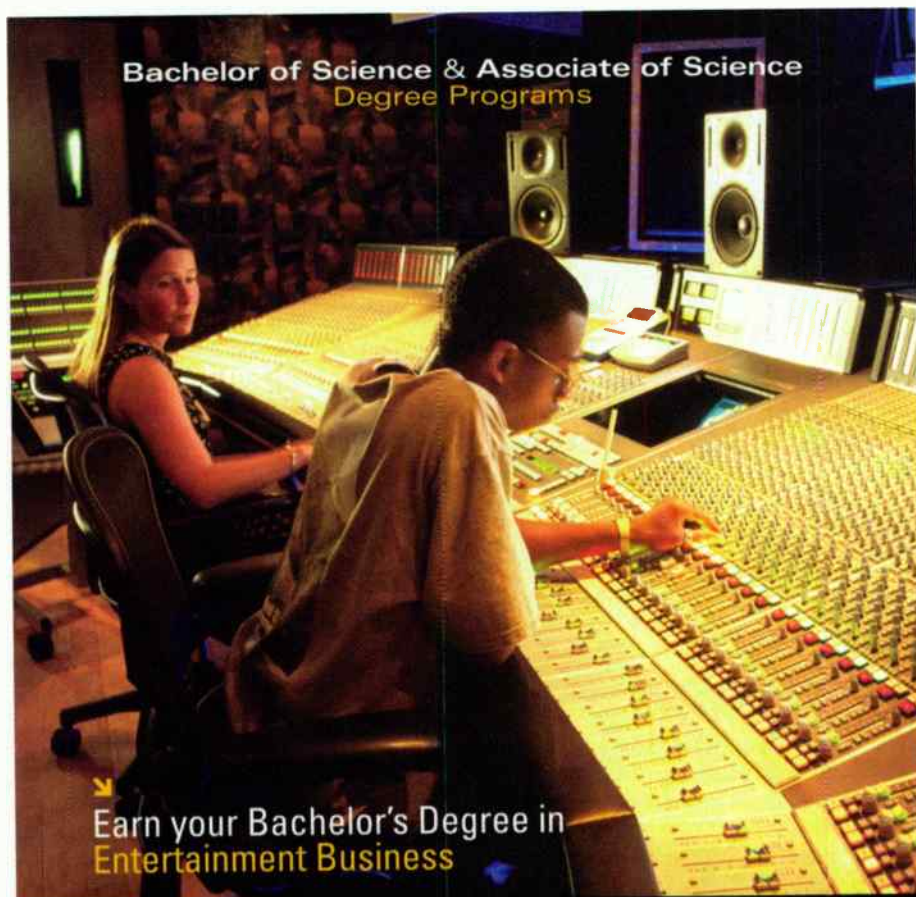
SUPERMAN MEETS SUPERTRAMP

JC: Let's talk a little bit about Supertramp. How did you get involved with them?

KS: I was originally contacted by A&M Records to do a mix on a track called "Land Ho" at the height of the Bowie stuff. I did it, A&M loved it, but the band was iffy about it and I don't think it was ever actually released. But A&M said, 'Look, we'd like you to do an album with them.' I said, 'Fine, send me demos,' and the demos were utter crap. It was like I'd get five seconds of a chorus and then it would go to another section, then it would stop and then I'd get the ending of another song, there was . . . it was completely random. I said, 'This is ridiculous.' Jack Nelson, this American guy Trident brought in to manage the producers, said, 'You know what? A&M are into this band, we should do it.' I said, 'It's crap, I don't want to do it.' This carried on for a couple of weeks, finally, they were doing a showcase somewhere and Jack said, 'Let's go along and see them and that will be our final yes or no.' I said, 'Fine.' So we went down and this time was a complete turnaround. He said, 'Oh, no, you were right, don't do them, they're crap.' I said, 'Are you kidding? I've got to do this record. They're amazing.'

The sessions started off at Trident and we put down tracks and we would take forever, I mean sometimes it took a day-and-a-half to get the snare drum down but I was looking for something and I knew what I wanted and it just took that long to get the sound that I wanted.

And then, after a week or so, we get a phone call from the A&R guy saying that Jerry Moss is in town and he wants to come by and hear some stuff. Oh, no, we're nowhere near far enough along. It was my first experience with an A&R man, not to mention the owner of the label, having not dealt with a record company at all with Bowie.



Bachelor of Science & Associate of Science
Degree Programs

Earn your Bachelor's Degree in
Entertainment Business

FULLSAIL
Real World Education

800.226.7625
fullsail.com

*If you're serious about your dream,
we'll take your dream seriously.*

school of

- Computer Animation
- Digital Arts & Design
- ▶ Entertainment Business
- Film
- Game Design & Development
- ▶ Recording Arts
- ▶ Show Production & Touring

3300 University Boulevard • Winter Park, FL 32792

Financial aid available to those who qualify • Career development assistance • Accredited College, ACCSCT

© 2005 Full Sail Inc. All rights reserved. The terms "Full Sail," "If you're serious about your dream, we'll take your dream seriously," "Full Sail Real World Education," and the Full Sail logo are either registered service marks or service marks of Full Sail Inc.



OVER
40 WORLD
LOCATIONS



SEE IT FROM THE OTHER SIDE
training for a career in the audio industry

1-877-27-AUDIO • WWW.SAE.EDU



DIGI DESIGN
SPONSORED SCHOOL
AMS-NEVE – OFFICIAL TRAINING



JOB PLACEMENT
ASSISTANCE
for all diploma
GRADUATES
SSL – APPROVED TRAINING



INDIVIDUAL
STUDIO
TIME

New York City
Los Angeles
Miami
Nashville



212-944-9121 • 1293 Broadway, 9th Floor, New York, NY 10001
323-466-6323 • 6565 Sunset Blvd., Suite 100, Los Angeles, CA 90028
305-944-7494 • 16051 West Dixie Highway, Suite 200, North Miami Beach, FL 33160
615-244-5848 • 7 Music Circle North, Nashville, TN 37203

Nashville offers federal financial aid for those who qualify
New York City and Nashville Accredited by The Accrediting Commission of Career Schools and Colleges of Technology



Every new student enrolling in our Audio Technology Program at SAE Institute in the US receives their own Apple iBook, iPod Shuffle, and Pro Tools LE digital recording system!

Subject to change without notice; terms and restrictions apply.

SHOOTING TO THRILL

JC: So in all those records, there was no A&R involvement?

KS: Nothing! It was David, Ronno, and myself. None. We even knew what the single was. The only time was with *Ziggy*, where there was no single, so we had to go back in and do "Starman." Well, we kind of knew that up front, but we pushed it, but, no, absolutely, I never saw anyone from RCA.

JC: Do you think it had anything to do with there being so many great records released then?

KS: Yeah, artists did what they were meant to do: CREATE. So with Supertramp here's Jerry coming in. This was going to be my first experience dealing with a record company. I was petrified. I didn't know what to expect. He sat down, we played him some of the tracks that we had and they were bare minimum, and he got up at the end, and he said, 'Thank you,' and left. We thought, 'Oh, crap, that's it, it's all over.' We sort of ended the session there because we thought it's pointless to go on, he's just going to say forget it. We heard back from the A&R guy next day, 'Jerry loved it, you have as much time as you want, anything you want, you got it.' So, six months later we finished the album. But that was what I'd learned from the Beatles to the nth degree, and David as well: Try everything.

I mean there were lots of tricks on those records. I was determined not to use typical percussion, for instance, as opposed to like maracas or tambourine, we had drum brushes shaking in front of the mics. You hear the wind and you get the same impression as maracas, but you just haven't heard it before. There's

a musical saw on one of the numbers, and all of the sound effects. None of them were stock. We went out and recorded all of them specifically. We knew exactly what we wanted sound effect-wise: to go do it for real.

JC: The dynamics in those records are just so dramatic and that would have been in the mixing process then, no automation on the console, correct?

KS: No, once again, it was all in the mixing. Even though there were a bunch of us there at these sessions. All of the band was 'hands on' at the mixes. We all knew what it had to sound like so there were no arguments about, 'Ah, the drums should be up front, the drum or the bass should be up. . . .' We knew what it had to be, so we were working as an ensemble and it was all done in mixing.

JC: Okay. I have to ask about the bass sound because it always sounded so forward and so punchy.

KS: Again, a very simple chain, probably just a DI and a UREI 1176. It's the player — that's his tone.

JC: Okay, so Ken what you're saying is that in most of these cases it's about Great Musicianship coupled with Great Production. It's Chemistry and Kismet, not trade secrets?

KS: Look, great musicians truly make my job easy. I would encourage all of us to encourage the talent in the artists and players. That's where the classics come from. **EQ**

Portico™
ANALOGUE BUILDING BLOCKS

RUPERT NEVE DESIGNS

The 5012 Dual Microphone Pre-amplifier
The 5012 Mic Pre uses Rupert's new essential-transformer input and single-sided transformer-coupled circuitry. The 5012 also features a swept high pass filter and a "Silk" circuit that yields the rich warmth and presence of Mr. Neve's renowned audio designs.

The 5042 Two-Channel "True Tape" Emulation and Line Driver
Two-channel True Tape Emulation. For remarkable simulation of true tape sound, providing the nostalgic rounding and compression that offsets the harshness of poor digital recordings.

The 5032 Single Channel MIC PRE and EQUALIZER
The ideal "Starter Pack" providing the much sought-after signature quality in a compact package. The Microphone section is identical to that of the RND 5012 and is followed by a 3 band Equalizer with steep Shelving high and low bands and a wide ranging mid band.

WWW.RUPERTNEVE.COM **TEL: 512-847-3013**



**FOR MOST FOLKS,
ANY FIREWIRE
INTERFACE WILL DO.**

**FOR THE OBSESSED,
THERE'S ONYX.**

Ordinary FireWire audio interfaces are fine for capturing your musical ideas on the go. But if you're the type of musician or engineer who won't compromise quality, then you need to audition the Onyx 400F Studio Recording Preamp with 192kHz FireWire I/O.

This professional 10-channel premium mic preamp and audio interface features four boutique-quality Onyx mic preamps, with superior headroom, sonic detail and clarity vs. the competition (123dB dynamic range and .0007% THD, measured in the real world). The Onyx 400F also offers TRS inserts for inserting your favorite outboard gear into your

signal path before sending it to your Mac or PC. And an internal 10 x 10 DSP Matrix Mixer with 64-bit floating point processing and full recall—a feature not found on any other FireWire interface, at any price.

With master ng-grade 24-bit/192kHz AKM® audio converters, true 192kHz operation at full channel count, a powerful standalone operation mode, and robust aluminum-and-steel construction, the Onyx 400F boasts fanatical attention to every last detail. Not to mention exceptionally open, natural and revealing sound worthy of your finest projects. Call Sweetwater at 800.222.4700 to feed your obsession.



MACKIE ONYX 400F: FOUR BOUTIQUE MIC PREAMPS W/ 192KHZ FIREWIRE I/O. PLUG IN TO ONYX.



www.mackie.com

Sweetwater
music technology direct

www.sweetwater.com

MACKIE®

Gearhead

GUN & RUN

Edirol R-1 VS. Sony MZ-M100 Hi-MD

Portable recording never had it this good.

by Craig Anderton

I'm a portable recording freak: I've used cassette, DAT, Minidisc, and TASCAM's PS5. I've used 'em all, dropped 'em all, been in situations where recording was . . . uh . . . hazardous to my health (see sidebar), and am always looking for something better, smaller, and groovier.

In this corner: Edirol's R-1 with the virtues of no moving parts or mechanical noise, and serious recording options that lift it out of the "toy" category. It records uncompressed WAV (16/24 bits), as well as MP3 up to 320kbps, to CompactFlash (CF) cartridges up to 4GB in size. (However, note that the cartridge format — presumably related to the Windows FAT protocol — imposes a 2GB file size limit.) Recording sampling rate is 44.1kHz, but the R-1 can play back files at all common sampling rates.

And in this corner: Sony's MZ-M100 Hi-MD, the latest and definitely greatest iteration of MD technology. Now, just in case your opinion about MD is based on early models, it's time for an opinion update. This recorder/player uses 1GB discs, can record uncompressed WAV files, talks to computers, and implements the latest version of ATRAC (which sounds better than MP3) if you want to use data compression.

THE STORAGE STORY

With the R-1, a 2GB CF cartridge accommodates slightly over two hours of 24-bit WAV files, and almost 14 hours of MP3 data at 320kbps. Drop the MP3 rate to

64kbps for 69 hours (!) of recording time. MD's 1GB disc yields about one and a half hours of uncompressed recording, and with ATRAC3plus, almost eight hours at 256kbps, 34 hours at 64kbps, and 45 hours at 48kbps. Still stuck on MP3? Do 17 hours at 128kbps.

But if you need to record a lot of audio, consider media cost. After googling around for a bit, a 1GB CF cartridge averaged around \$70, and a 1GB Hi-MD disc, \$7 in a 10-pack. In

either case, you'll likely end up transferring the contents to your computer — so if you don't need lots of continuous recording, you won't need to carry a wad of CF cartridges. But if you're deep in fieldwork (or want to bring along a bunch of your favorite music), MD gets the nod for cost-effective storage media.

What about reliability? CF is inherently ultra-reliable, but MD holds up extremely well. The disc is in a plastic enclosure that keeps out dust and apparently, the Forces of Evil — MD users report excellent reliability. I can attest that they are rugged little suckers that seem unaffected by heat, cold, humidity, and the vibration caused by stacks of EAWs shaking a dance floor at a dB level that kills insects. For fail-safe, CF rocks. But I wouldn't lose much sleep over losing MD data.

FEATURE WARS

The R-1 is clearly designed for musicians, and has a "studio" pedigree. Effects can be added during playback or recording, and it's comforting to be able to add limiting to the signal path when you're concerned about overloads. The "mastering" effect, which offers two-band compression, is helpful, as is the hum noise cut. Noise gating, EQ, and other effects increase the unit's versatility; and there are other cool features, like half-speed playback, pitch stretching, and block repeat. Oh, and you'll never find an MD with a built-in tuner and metronome.

YOU WANT OUTRAGEOUS?

My 3 Most Stunning Portable Recording Moments That Didn't Involve High Speed Car Chases

#1: Sitting in a kayak in Alaska, far away from shore, recording whale sounds with Bernie Krause, using a Casio DAT powered by lantern batteries and some borrowed Navy hydrophones. I was told "If the kayak flips over, you have about a minute to right it before you die of hypothermia." As I sat in the middle of a school of breaching whales, I wondered what would happen if one came up from under me. Luckily, none did.

#2: Recording a bunch of religious zealots on the streets of New York City who preached fire and brimstone, preferably coupled with the wholesale extinction of white people. Fortunately they didn't see fit to contribute to the extinction process just then, so I nailed some great samples.

#3: Getting stuck at the Atlanta airport while returning from Europe, and at 2 AM, recording the security announcement I wanted to cut up for a tune I was doing. I decided to record in the men's room: no noise, good acoustics. I was standing on a toilet seat and pointing my mic at the speaker in the ceiling . . . and a guy walks in just as the announcement says "Report any suspicious characters, or unusual behavior, to your nearest law enforcement agent." I didn't stick around.



The MZ-M100 took a more circuitous path to its current market niche: a consumer format that flopped in the U.S., but was reborn as the pro's choice for field recording, interviews, and other audio-on-the-go applications. Yet MD still does well as a consumer item in Japan and to some extent, Europe. So the MZ-M100 straddles the consumer/pro line. It lets you name tracks, and includes digital

rights management (DRM) for those ripping copy-protected material — but if you're a pro doing your recording through the analog or line ins, you can transfer the recordings to unprotected WAV files on your computer.

SIZE-WISE

No contest: The MZ-M100 is sleek, shiny, and has an integrated fluorescent display that's

so cute you want to lick it. The R-1, while still palm-sized, is somewhat bigger and heavier (about 3.75" x 1" x 5-1/4" vs. 3.75" x 3/4" x 3-3/8"). Mitigating circumstance: The R-1 has built-in stereo mics that sound good. Like, surprisingly good — and with no moving parts, they pick up no noise. The MZ-M100 comes with a great stereo mic (the ECM-DS70P), but it's about 2.25" across and connects

via a thin cable to the MD. So the R-1 is bulkier, but in a way, more convenient for situations where you can place the recorder exactly where you want to record.

SOFTWARE WORLD

Either unit transfers to Mac OS X or Windows XP via USB 2.0. The Edirol is simpler: It just shows up as a USB peripheral — drag your files and go.

Sony includes their SonicStage software, which can transfer files to and from MD and has other bells and whistles, but is PC only. However, included Mac software lets you pull files off the MD to your computer, which is probably all that pros really care about.

BATTERY LIFE

With two alkaline batteries, the R-1 will do about five and a half hours of playback and two hours of recording. With its single AA alkaline battery, the MZ-M100 stats are a little more complex: In Hi-MD mode, you'll get two hours of uncompressed recordings, and three hours when using data compression; using standard Minidisks gives about double that. With the internal rechargeable NiMH battery by itself, you'll get three and a half to five hours of uncompressed recording, depending on the type of disc used. Playback is about twice that of the R-1 for data compressed formats, and about eight hours for linear PCM.

You can also use rechargeable batteries for either device, but the MD lets you use the internal battery with a "sidecar" alkaline battery. This combination allows recording times of up to eight hours.

SO WHICH ONE WINS?

For straight-ahead field recording and sample collecting, either does the job — and either positively demolishes DAT or cassette. But I'd give the edge to MD. It's smaller, lighter, less expensive (\$439.95 vs. \$550 list), uses one instead of two batteries yet has longer record/playback times, and the media cost is currently 1/10th that of CompactFlash. Also note you can get a bundle with Sony Sound Forge 8 software for \$549.95.

However, the R-1 is a more versatile, musician-oriented device. It has no copy protection, and includes useful, "musician-friendly" extras that MD doesn't have. If you're looking for a recorder that bridges field recording, occasional use in the studio, and capturing musical ideas, the R-1 offers more amenities.

QUICK PICK

NAVIPLAY BLUETOOTH STEREO KIT FOR IPOD + NAVIPRO EX WIRELESS REMOTE

(\$239, \$49.95, tenttechnology.com)

OK. These little gee-gaws, these wee gim-cracks, these teeny stocking stuffers have absolutely nothing to do with making music, recording music, producing music at all. This is pure end product use action, which, insofar as it affects HOW the music you record is listened to, might interest you. OR you could be like us: suckers for gee-gaws, gim-cracks, and tiny stocking stuffers.

And these qualify as all three. Whilst augmenting the powerful mass reducing mania that is the iPod, the machine that lets you listen to 10,000 of the most seminal tunes of your life (sorry, Brian), these naviPlay things unleash you from the device itself.

Genius.

Or at least it was before the Nano and the Motorola ROKR made this sort of a "so what?" moment. So it's a weird kind of paradox: If you're an early adopter you already own a Nano and won't need something that makes this business card-sized jukebox wireless. If you're *not* an early adopter, you probably won't buy this either.

But that does NOT matter.

These Macworld Best of Show 2005 items look cool, and add a functionality that works well for us at a . . . wait a minute: suggested retail price of \$239?!?! Suggested is right. As in: We suggest you lower that price to the much more affordable \$49.95 that they're charging for the wireless remote. Cool item, good gee-gaw for someone you'd like to spend a lot of dough on. — Vincent Rose



NOT-SO-QUICK PICK

FOCUSRITE OCTOPRE LE

(\$599.99, if you know where to look)

As soon as I checked this unit out, I thought it was a great idea.

I mean I'd been looking for a converter to use the ADAT inputs on most major soundcards (like my friend's MOTU 828) for a while. You see, I have a TASCAM MS-16 1" 16-track in my studio and I've been looking for a way to transfer the 16 analog tracks to digital while using only one soundcard.

Let me explain: I've been using my Soundcraft Series 600 for quite a while at Shapeshop, my studio in Chicago. It's a great board and I love the way the beefy pre's on it sound. HOWEVER, I've noticed recently that the preamps tend to accentuate low mids, peaking around 300Hz, which can make things real muddy, real fast, when applied over a bunch of tracks. Because of this I've been looking for any mic pre's I can afford to diversify the character of the tracks.

And, well, I like the way the OctoPre's preamps sound — they're very different from my board, which is refreshing. They have a very modern and uncolored sound compared to the Series 600. They don't have the "warmth" in the mids that I'm used to, nor do they have the smooth, but present high end, that my board has. They *do* have a tightness and neutrality to their sound that actually made the tracks that I recorded with them stand out in a mix of Soundcraft tracks. They were more efficient amongst the mud and so I guess this is what I mean by "modern." Moreover, right when I plugged my KSM32 into the unit to do some vocals, the sound seemed tighter. I did a bunch of takes right away that I kept *and* liked. I also had a chance to use the OctoPre on a vocal session with Robert Iwanik from the band Rope. The mic pre complemented his sibilant and aggressively dynamic vocals and we ended up doing all his vocals with it.

The best thing about the unit? Being able to use it as a pre or a standalone converter.

And with the optional converter I/O installed, it becomes a full-on 8-in-8-out soundcard.

All you need is ADAT Lightpipe inputs/outputs on your computer soundcard and you have eight more channels of ins and outs. The unit's auto switching can feed either the mic pres or the line inputs into your DAW and then you can use the unit for eight line level outputs if you want to mix on an analog board. There are also multiple sync options that are clearly displayed on the front panel including the ability to sync to an external 256k clock.

What else?

Well, my Les Paul bass working through the instrument preamp function sounded aggressive and open compared to the dbx 163x I sometimes plug directly into (that dbx does kill though when you turn up the compression knob). The layout of the unit is straightforward enough. That's always good. The blue light on the output VU meter is pleasing although the numbers for the levels are a bit hard to see from a ways away. The controls are easy to understand and you can cycle through the channels to see their levels on the nice blue VU.

There's also an impedance selection switch that switches the impedance on the first two channels to a lower 150ohms. This is handy to match the impedance of ribbon mics and other low imp mics. There's a phase reverse switch on the first channel only, which seemed odd. There are low cuts on every channel, which slope down at 120Hz. The phantom power is global.

And while I found it strange that the line inputs were located on the front panel (it seems like if it were in a rack you'd want everything *but* the instrument inputs on the rear panel), the OctoPre is a handy unit to have around the studio and it can pull off a bunch of important tasks. For the price it *would* be nice to get eight mic preamps alone, but the digital converters make it a great value. —Griffin Rodriguez



QUICK PICK LINE 6 VARIAX WORKBENCH

So what do you get the Variax owner who has everything? Variax Workbench, of course: Think soldering iron, router, drill, and a parts bin full of pickups, wire, pots, and capacitors.

Or rather, *don't* think that.

Instead, virtualize all of the above so you can customize your Variax (not the bass or acoustic versions, though) without drilling, solder fumes, or stripping insulation — or for that matter, trying to figure out how to make the screw holes you drilled in the wrong place disappear. For \$139.95 list, you can do a whole lot of "virtual wiring":

- Change pickup positions — even put them on top of each other, or in the neck itself
- Angle pickups in relation to the strings

SERIOUS CONSOLES

Iron-clad
3-Year Warranty

Sonic Station 22
30-Input 4-Bus Mixing Console with DFX

SONIC STATION 22

\$1299.99 MAP

- 20 Mic preamps • Dual digital effect engines, each with 16 programs plus one main parameter control; effects 2 with tap delay and foot switch jacks • 18 direct outputs with pre-low cut & EQ switch for multi-track recording • Talkback Mic built-in • Six AUX mixing bus, two pairs with pre/post switch • Pad/Line switch on mono channels

SONIC STATION 16

\$485.99 MAP

- Chosen by NBC/ Universal Studios for use in their editing suites*
- 16 Microphone preamps • Dual-directional I/O pod saves tabletop and rack space • Record Out with trim control provides ample recording level • 8 direct outputs for multi-track recording • Pad control on channels 1 - 4 for handling difficult signals • Subwoofer output with variable low pass filter

WWW.PHONIC.COM

5411 JOHNS RD. #605 TAMPA, FL 33634 813-890-8872

PHONIC

- Do series/parallel, in-phase/out-of-phase pickup connections
- Change the tone control potentiometer value and capacitor
- Alter the volume control value and taper
- Balance string levels
- Create alternate tunings
- Tweak the 12-string model by changing the detuning and level between string pairs
- Swap out guitar bodies

And what accomplishes this magic? Variax Workbench is a hardware/software combo with a cute little Variax-to-USB converter box, cable for connecting the Variax to the converter, another one to connect the converter to USB, and cross-platform editing software (requires at least a Mac OS X 10.3 with a G4, or Windows XP/2K with a 500MHz PIII). USB can be 1.1 or 2.0 — the program doesn't care. But a word to the wise: Hit the Line 6 website to grab the latest hardware and Variax firmware before you warm up your virtual soldering iron. And



a word to the wiser: Variax Workbench software is available as a *free download* for guitarists who also own either a PODxt Live or a Vetta II. Both of these can connect digitally to a Variax, and also to a computer (via USB on the PODxt Live, and any USB-to-MIDI interface for the Vetta II).

In addition to the editing-related pages — one for the body type, one for the pickup

wiring, and another for the controls — there's a "Tone Locker" patch librarian function. This is where you save preset bundles, swap presets around, copy and save presets, etc.

Although this is all great fun, I was surprised that the ability to create Alternate Tunings became one of my fave features. Slide guitar, anyone? Tune up the bottom two strings an octave? Capo the whole thing? Drop the low "E" to "D"? Sure. The strings don't break when you tune them up several semitones, either.

So is Workbench an *essential* accessory for the Variax? Probably not. The Variax by itself should have enough sounds to keep you busy for quite some time. But if you're a tweaker, like the idea of creating guitar models that couldn't possibly exist in the real world, get a certain satisfaction from violating the laws of physics, and like to hear sounds you haven't heard before, Variax Workbench is a most excellent stocking stuffer. — Craig Anderton

**YOU GOT THE TALENT
YOU GOT THE RIGHT GEAR
DON'T SKIMP ON THE HEADPHONES**

"They are astonishing!!!!...best headphones ever made."
- BT

ULTRASON
CONNECT TO YOUR MUSIC

www.ultrasonusa.com

STATEMENT OF OWNERSHIP, MANAGEMENT, & CIRCULATION
(Required by 39 U.S.C. 3685)

1. Title of Publication: EQ. 2. Publication No.: 1050-7868. 3. Date of Filing: October 1, 2004. 4. Frequency of Issue: Monthly. 5. No. of Issues Published Annually: 12. 6. Annual Subscription Price: \$29.95. 7. Complete Mailing Address of Known Office of Publication: Music Player Network, 2800 Campus Dr., San Mateo, CA 94403. 8. Complete Mailing Address of Headquarters or General Business Office of Publisher: CMP Information, Inc., 460 Park Ave. South, 9th floor, New York, NY 10016-7315. 9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor: Publisher: Vicki Hartung, Editor: Eugene Robinson, Managing Editor: Debbie Greenberg; Address: 2800 Campus Dr., San Mateo, CA 94403. 10. Owner's Full Name: United Business Media, plc., Ludgate House 245 Blackfriars Rd., London, England SE1 9JY. 11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages or Other Securities: None. 12. Does Not Apply. 13. Publication Name: EQ. 14. Issue Date for Circulation Data Below: September 2005. 15. Extent and Nature of Circulation: A. Total No. Copies (Net Press Run): Average No. Copies Each Issue During Preceding 12 Months 58,245. Actual No. Copies of Single Issue Published Nearest to Filing Date 53,267. B. Paid and/or Requested Circulation: 1. Paid/Requested Outside-County Mail Subscriptions Stated on Form 3541: Average No. Copies Each Issue During Preceding 12 Months 27,062. Actual No. Copies of Single Issue Published Nearest to Filing Date 22,365. 2. Paid In-County Subscribers Stated on Form 3541 (include advertiser's proof and exchange copies): None. 3. Sales through Dealers and Carriers, Street Vendors, Counter Sales, and other non-USPS Paid Distribution: Average No. Copies Each Issue During Preceding 12 Months 10,030. Actual No. Copies of Single Issue Published Nearest to Filing Date 11,499. 4. Other Classes Mailed Through the USPS: Average No. Copies Each Issue During Preceding 12 Months 577. Actual No. Copies of Single Issue Published Nearest to Filing Date 565. C. Total Paid and/or Requested Circulation: Average No. Copies Each Issue During Preceding 12 Months 37,730. Actual No. Copies of Single Issue Published Nearest to Filing Date 34,429. D. Free Distribution by Mail: 1. Outside County as Stated on Form 3541: Average No. Copies Each Issue During Preceding 12 Months 928. Actual No. Copies of Single Issue Published Nearest to Filing Date 975. 2. In-County as Stated on Form 3541: None. 3. Other Classes Mailed Through the USPS: None. E. Free Distribution Outside the Mail: Average No. Copies Each Issue During Preceding 12 Months 4,991. Actual No. Copies of Single Issue Published Nearest to Filing Date 6,846. F. Total Free Distribution: Average No. Copies Each Issue During Preceding 12 Months 4,063. Actual No. Copies of Single Issue Published Nearest to Filing Date 5,671. G. Total Distribution: Average No. Copies Each Issue During Preceding 12 Months 33,666. Actual No. Copies of Single Issue Published Nearest to Filing Date 28,758. H. Copies Not Distributed: Average No. Copies Each Issue During Preceding 12 Months 24,578. Actual No. Copies of Single Issue Published Nearest to Filing Date 24,509. I. Total: Average No. Copies Each Issue During Preceding 12 Months 58,245. Actual No. Copies of Single Issue Published Nearest to Filing Date 53,267. Percentage Paid and/or requested Circulation: Average No. Copies Each Issue During Preceding 12 Months 112.07%. Actual No. Copies of Single Issue Published Nearest to Filing Date 119.72%. 17. I certify that the statements made by me above are true and complete. (Signed) Valerie Pippin, Publisher.

BROAD SCOPE AUDIO

- Desktop Audio
- Live Sound/PA
- Pro Recording
- Broadcast/ENG
- Electronic Field Production

B&H Pro Audio...

is uniquely positioned to meet the diverse needs of today's Audio Professional. Our 30,000 sq. ft. Superstore, comprehensive Website, and experienced sales staff provide real world solutions for the increasingly specific requirements of Pro Media's converging technologies. Our huge inventory and prompt worldwide shipping make B&H a true one-stop source for every pro-audio need.

800-947-5518

212-444-6688

420 Ninth Avenue

New York, NY 10001

visit B&H Online at

www.bhproaudio.com

The Professional's Source





FireWire vs.USB: The Saga Continues...

TASCAM FW-1804 + UA-101 Hi-Speed USB
Audio Capture Device

by Sam Wheeler

You can read white papers all day and never find a conclusive answer to the question of connectivity.

Is it better to have more bandwidth (FireWire), or more raw speed (USB)?

And when you add the question of support, with FireWire operating on a relatively open protocol (Apple-style) and USB entrenched in the plug-and-play game (Microsoft), the contest becomes even more esoteric. The early battles seemed to indicate that USB would satisfy more consumers, but the IEEE (FireWire) standard has gained ground. Now, we present a new battle, between a FireWire interface from an industry giant (TASCAM) and a USB device from a relatively new line offered by a competitor (Ediol).

Both devices promise high-performance at well under \$1,000.

But do they deliver?!?!

TASCAM FW-1804

OK, TASCAM has been providing audio solutions for the home studio since cassette ruled the domain. Their more recent digital audio workstation offerings have not disappointed fans of their multi-track cassette recorders, however, with generous connectivity and control options. And the FW-1804 follows hot on the heels of their FW-1884, delivering a 2 rack-space unit for those of us who don't have enough real estate for the 1884's control surface, but still offering all the connectivity TASCAM is known for. As a relatively mobile "notebook" user, I

was initially wary of the rack-mount unit, but it is actually rather lightweight and portable (if you're into that sort of thing). Furthermore, the FireWire connection is a little less cumbersome than a CardBus interface, and provides greater bandwidth than USB. Although I had to adapt the laptop's 4-pin FW port to the 1804's 6-pin connector (something TASCAM does not recommend, by the way, even though there is no way to power the 1804 via the 6-pin connector), once I powered it on and saw the warm glow of the front-panel buttons, I felt right at home (probably because I actually was at home).

The FW-1804 met my expectations. There are Neutrik and 1/4" inputs on four channels, with 1/4" inputs on the remaining four analog channels. The phantom power rated well and recording quality was very good. I have yet to actually use the ADAT optical in/out pair, but they are there, along with the

ubiquitous S/PDIF in/outs that I do use regularly. I actually have limited opportunity to use the Word Clock in/outs (downloading samples from older drives), so it's nice that they thought to include them, but I do have to wonder who else needs this connection. Then I discover that the unit also has two MIDI inputs and FOUR, yes, FOUR MIDI outputs, which fits with TASCAM's description of this unit as a "FireWire Audio/MIDI Interface". **I began dabbling with digital audio in the days of the Mirage sampler, so all those MIDI connections are actually handy for me. For those who are cutting their teeth on the M-Box, however, that part of the rear panel may end up gathering dust.** Speaking of the rear panel, that's where all the inputs and outputs are (except for one 1/4" "Guitar" input on the front), leaving a very clean looking front panel.

The sound was very nice across the board, although it did seem to lack power at the outputs compared to other units. The S/PDIF out was pretty much all that I listened to, since the only other options are the

optical out and the stereo 1/4" pair. This is typical for home studio offerings, however, so I won't sweat that too tough here. It does deserve mentioning, however, that even home studio users could benefit from a pair of Neutrik outputs to run into a PA system. The neighbors might not like it, but the DJs would be a lot happier.

The software interface is minimal, allowing the trim knobs on the eight channel inputs to do their work in traditional TASCAM style. Obviously, a control surface would be more user friendly, but that's not the point of this unit. Instead, the FW-1804 is designed to allow maximum connectivity with high-quality converters in a reliable fashion, and it delivers. I was using the 1804 with a 3.2GHz Dell Inspiron "notebook" with 1G RAM running XP, so I expected no problems with latency or cutout. For the most part, I was satisfied. **Playback was only rarely interrupted at the lowest latency setting, especially when running ACID, my primary DAW, but things improved somewhat, although not completely, when using**

Cubase LE (bundled with the unit). The real payoff came with GigaStudio 2 LE (also included), which performed flawlessly. I haven't spent much time with GigaStudio before, but once I started dabbling, I began to suspect that the FW-1804 was designed with sampling in mind.

Overall, the unit performs well when compared to many competitive offerings, although they could have either packed a little more into the box, or made a smaller box. Without the control surface, I'm not sure what exactly TASCAM is going for with this unit, since it still requires a fair amount of space for the 2 RU's with all the connectors out the back. I suspect that it is geared toward dinosaurs like me, who still have loads of MIDI hardware, but are looking to get away from our antiquated samplers. Otherwise, they will have an uphill battle trying to market it as a digital recording replacement for the limited, but reliable 4-tracks they are known for (not to mention that it doesn't work with Windows 98 or earlier). Mac users may have a better time

TRANZPORT™

Wireless DAW Controller



"You are now free to move about the studio."






- ⌘ 2-way RF for wireless, through-the-wall communication with your DAW
- ⌘ Presets for Pro Tools®, Digital Performer®, Sonar®, Cubase® and other DAW apps
- ⌘ Easy setup, fast access to your most often-used functions
- ⌘ Remote control of transport, mutes, solos, punches, markers, loops and more
- ⌘ Onboard metering, time display, track info, footswitch jack
- ⌘ Compatible with Mac® OS X and Windows® 2000/XP














www.frontierdesign.com

© 2005 Frontier Design Group LLC

with this unit, but will likely find the FW-1804 to be a bit overbuilt with little to show for it. Solid converters with TASCAM style reliability characterize the FW-1804 as a workhorse for the home studio though. Score another hit for FireWire.

UA-101 HI-SPEED USB AUDIO CAPTURE DEVICE

And in the left corner, wearing the anodized-blue faceplate, we have our USB contender, the UA-101 by Edirol. **When one goes looking for USB audio interfaces, Edirol's are usually first on the list, generally bringing good value and compatibility in this format. And on paper, the UA-101 looked great:** a low-latency interface capable of operating at up to 192kHz with plug-and-play, USB 2.0 capability for less than \$700. Apparently, the UA-101 is supposed to be a stripped-down UA-1000 in a half-rack breakout-box, with the added feature of being USB 1.1 compatible for older computers (two channels only at 44.1/48kHz sampling rates).

Out of the box, things still looked good.

The UA-101 is well constructed and sturdy, with decent connectivity and control setup. The faceplate is the aforementioned groovy anodized blue affair with a handy LED level meter. There is even a block diagram of the internal wiring on the top, for whatever that's worth. Setting it up on my 3.2GHz Dell Inspiron with 1G RAM and XP Pro seemed easy enough. Once I got it up and running, however, things started to go downhill. Periodic bursts of digital flatulence were present in both recording and playback, even with the buffering/latency at maximum.

Investigation at the website though revealed that Edirol does not recommend using this petite, ultra-portable unit (or any of the UA series) with laptops because of the greater potential for IRQ conflicts when connecting USB devices. However, a quick IRQ address change seemed to resolve the distortion issue, but then I found the device was cutting out periodically during playback, even at maximum buffer/latency settings. Edirol's advice is to change the computer's performance settings to adjust for best

performance of "background services." This cleared up most of the problems with playback and actually allowed for a decreased latency setting during recording, although it was still around 100ms. That at 192kHz, mind you. At 96kHz things get below 50ms and 48kHz is acceptable at around 25ms, but that's still way too high for anything that claims to have "incredibly low-latency."

In general, the sound was not appealing. It's a bit thin and grainy. Despite having a rather weak output signal, the unit appeared to be distorting when the input signal got anywhere close to 0 dB. It's not a pretty distortion, either, kind of like my old Peavey Bandit after all the knobs got rusty (a lot quieter, though). Experiments with various apps seem to indicate the converters are to blame. With the internal levels turned down, the distortion cleared up, but the sound was still not much better than the hardwired POS soundcard that came with my notebook.

Connectivity is what makes this unit worthwhile, but even then, the UA-101 has stuff about it that I didn't like. Like? The

Vintech Introduces the X73i!



We put this piece head to head with vintage Neve 1073's at this year's AES show. It is 100% guaranteed to meet your expectations and is an incredible value. List price \$1595 **Special \$1375**



The X73

The Vintech X73 features custom hand wired concentric style switches with gold plated pins. Swiss made military grade attenuator switch. List price \$1995 **Special \$1795**

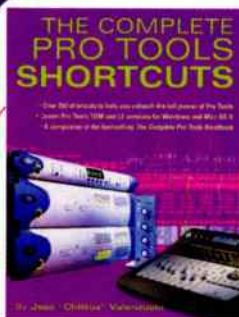


The "X81 CLASS A"



The Model 473

www.vintech-audio.com
1-877-4-MIC-PRE



The Complete PRO TOOLS SHORTCUTS

A Companion to the Bestselling *The Complete Pro Tools Handbook*

"Chilitos' book has helped me gain the independence I need to face home recording alone."

—Jim Creeggan, Barenaked Ladies

Softcover, 109 pages,
0-87930-807-9, \$19.95

This new book by Pro Tools guru José "Chilitos" Volenzuela provides you with over 250 shortcuts to help you unleash the full power of Pro Tools. Covering Pro Tools TDM and LE versions for Windows and Mac OS X, this handy guide is an invaluable resource for harnessing the depth and speed of Pro Tools with the least effort.

Available at fine book and music stores everywhere.

Or call toll free (866) 222-5232.

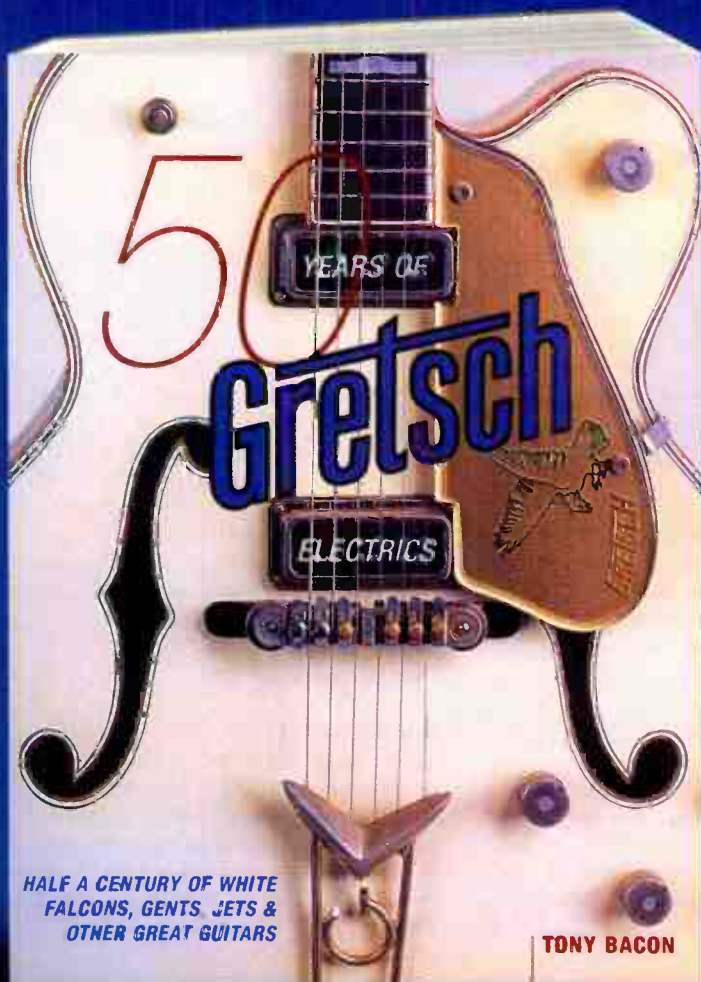


Backbeat Books
6400 Silacci Way • Gilroy, CA 95020 USA
phone toll free: (800) 484-8294 • fax: (408) 848-5784
e-mail: backbeat@backbeatbooks.com • web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.; to bookstores by Publishers Group West. EQ00412

HAPPY 50TH, GRETSCHELECTRICS!

Ge



HALF A CENTURY OF WHITE
FALCONS, GENTS, JETS &
OTHER GREAT GUITARS

TONY BACON



THE fascinating story of Gretsch electric guitars ranges from Chet Atkins to the Fab Four, the White Falcon to Filter'Trons, up to Gretsch's recent alliance with Fender. Now you can celebrate half a century of fantastic instruments with *50 Years of Gretsch Electrics*—a stunning visual history of that great Gretsch sound.

Written by guitar expert Tony Bacon, this book begins in 1954 with the introduction of Gretsch's "Guitar of the Future"—the White Falcon, a spectacular new instrument whose influence spread to other models and manufacturers. This fully illustrated history details the stories behind every great Gretsch model, including the Country Gentleman, the 6120, the Duo Jet, as well as the Gretsches that time forgot and the projects that almost never happened. *50 Years of Gretsch Electrics* gives you color photo spreads of rare instruments, the absorbing story from the early days to the latest exploits, and a collector's reference guide to every instrument. Whether you're an experienced fan or a new convert, this is the must-have Gretsch book.

Softcover
144 pages
color photos throughout
\$24.95
ISBN 0-87930-822-2



Available at fine book and music stores everywhere. Or call toll free 866-222-5232.



Backbeat
Books

6600 Silacci Way Gilroy, CA 95020 USA
Phone: 866-222-5232 or (408) 848-8294
Fax: (408) 848-5784
E-mail: backbeat@rushorder.com
Web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.; to bookstores by Publishers Group West.

two onboard preamps were disappointing, which I sort of expected, given that no competing interface has preamps worth writing about. **Having two Neutrik inputs on the front is nice, though, especially if you have to plug in an external preamp.** The additional six 1/4" inputs on the back are standard, as are the eight 1/4" outs, so no news there. The ADAT optical connections are a welcome sight on the front panel, although S/PDIF would have been even more useful for me. They make a big deal about the direct monitor patch having zero-latency during recording, but that's an analog feature any hardware audio device should have. It certainly does not make up for 100ms of latency when overdubbing.

The UA-101 software is adequate for most applications, even if the rest of the unit is not. It's simple, capable and easy to use. The only flaw there is that it sets itself up in the Windows Control Panel, but a desktop shortcut gets it out where it's useful. The software is bundled with the LE's of both Cubase and GigaStudio, both of which are worth checking out, but not for the \$695 list price this unit carries. Overall, the UA-101 is somewhat disappointing and serves to strengthen the growing opposition to the USB 'plug-n-pray' system. With comparable FireWire devices available for the same money (Edirol's own FA-101 actually retails for slightly less) and without all the USB driver problems, it seems that IEEE has won this latest battle, even if the war continues. . . .

HOT SEAT

Roland V-Synth XT

Professional Synthesizer/Sound Generator
(\$ 2,195 online)

by Monte Vallier

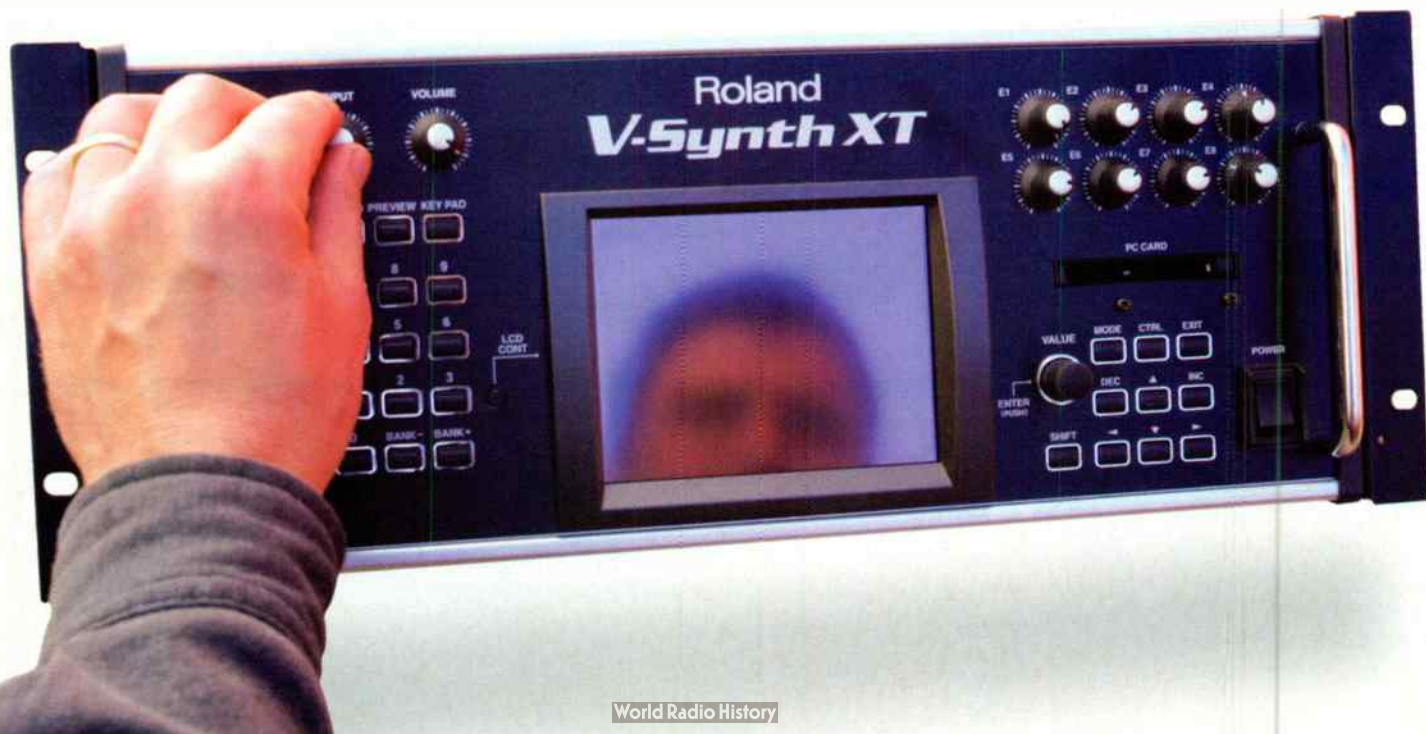
I have to be honest. When I was handed the box with the Roland V-Synth XT and asked to check it out and see if it was something I could use and review, I was apprehensive. I know a little about sound synthesis and while I've used many of the old Roland, Moog, ARP, Sequential Circuits synths over the years, reviewing something that I only have a surface knowledge about is a challenging and touchy situation. There's always 50 guys ready to write in to the editor about how "that reviewer doesn't know shit" or "why don't you get REAL ENGINEER guys to write reviews?"

Well, I know that I'm like 95% of the readers — I want to know if a product will be useful to me and worth learning more about. I'll take a review as a starting point in my own research and investigation. So, that being said,

in order to cover my butt I decided to enlist a good musician friend who knows a lot about synthesizers and has been making cool sounds with a variety of electronic instruments for years. I asked Marc Capelle, San Francisco composer and studio musician, if he would take the Roland V-Synth XT home and tweak around with it for a few days. He did. We did. Here it is.

What the hell is it?

Marc Capelle: To be basic, this is a sampling, sound-generating synthesizer that's packed with so many features that it's sort of mind boggling. It's difficult to say exactly because I'm constantly discovering new things that it does. It's a workstation, a synthesizer or a variety of synthesizers, a drum machine, it's an analog



You'll start hearing things

E-MU Systems and legendary amplifier/speaker designer Jun Makino have designed the new PM5 Precision Monitor from the ground up to reveal every detail of your mix. At \$249.99* the PM5 offers superior imaging, hi-end transient detail and articulate bass with features rivaling compact nearfield monitors over twice the price.



- ▶ Custom 40W/40W bi-amplified power section with discrete Class-A input stage, MOSFET output stages, active crossover and overload protection
- ▶ World-class neodymium and glass fiber drivers offer linear frequency response from 67Hz to 20kHz (± 2.5 dB)
- ▶ Premium cabinet features radiused edges, flow-optimized port and one inch thick front baffle

***Experience a new level of detail and clarity with E-MU's
PM5 Precision Monitor – you'll start hearing things.***

* estimated street price - monitors sold individually

CREATIVE
PROFESSIONAL

www.emu.com

Toll-free
888-372-1372

E-MU

© 2005 E-MU Systems, Inc. E-MU is a registered trademark of E-MU Systems, Inc. in the US and other countries. All other brand names are the property of their respective owners

World Radio History

processing unit, it's a filterbank, a sequencer, an arpeggiator, it's an amp and effects modeler, a vocoder — it's a sound shaper for all aspects of electronic music creation.

Gimme a break down.

MC: Sure, first of all it's pretty compact. A 4-rack space tiltable unit that weighs about nine pounds; with all the features it seems like it should be at least five or six more pounds. It has a full color touchscreen for navigating through the patches and programming that also is an X/Y effects controller; it has an XLR 1/4" combo mic pre/hi-z input on the front for sampling, vocoder action, or plugging a guitar in. It comes with the VC-1 and VC-2 cards pre-installed. They are the "V-Card" software that basically transforms the V-Synth into a Roland D-50 and into a VC-2 Vocal Designer. It has analog, optical and coaxial audio in and outs with main outs as balanced 1/4". It also has a USB connector for file transfer, MIDI communication, and audio streaming. You can back stuff up onto your laptop or use the CompactFlash or SmartCard slot provided. There are eight fully assignable knobs next to the touchscreen that are easy to assign with all sorts of parameter controls. It's cool to be able to reach and tweak.

How easy was it getting started and loading patches and programs?

MC: The architecture is very apparent. It's very addressable in a very user-friendly, point and shoot kind of way. It's great because there are some very sophisticated synthesis and sequencing aspects to it that are made really clear. It's easy to go through and take something that's just a template and turn it into what you want with whatever sounds you want, whether you're loading sounds from the internal memory bank and internal samples or from your own samples. So it's great because the basics are very smartly programmed and it's easy to pull from this sort of really flashy sort of demo workstation mode into something that's much more personal.

Show me something.

MC: Sure, I'm going to grab some of my own wave sounds from my PowerBook that's hooked up to the USB connection. This is very simple. I'm loading samples one at a time, which is a minor gripe I have — it would be cool if there were a batch load feature. I'll

One thing I noticed while working with this is that your initial impression is that this is a very commercial instrument and then you get deeper into it and realize that people like Eno, or Shadow, or Madlib would find the things it does immediately attractive and not just the sound but a form of composition.

store them here to one portion of the keyboard and then go in and load one of the great templates of surprisingly contemporary rhythms. Being able to do this quickly with this much control over each parameter lets me turn this into an outsider kind of thing, a Madlib kind of thing, much more experimental and out there. It's clear that whoever designed this thing knew that this is what people want to do so they left a lot of breadcrumbs to follow.

[Marc finishes tweaking after a couple minutes and plays a beat that sounds like Public Enemy led by Donald Duck — very cool and ridiculous.]

MC: As you can see I was able to create a variety of cool sounds using a variety of my own waves or AIFFs and some excellent drums sounds that come with this thing — I mean we are talking about the same folks that brought us the 303 and the 808 and they haven't failed us there. It's neat to be able to do live time manipulation both on the face of the V-Synth itself using the time-trip pad and also with my controller. I was able to create grooves that went on for three or four minutes that had lots of structural variations and a lot of sophistication to them while working with a relatively short pattern. This is something that anybody who is doing

electronic dance music, say, or ambient music or even sound design is going to have a great time with. The realtime filtering and realtime manipulation are more great aspects of this box.

I noticed you had a sampled guitar patch loaded. What'd you do with that?

MC: I had a project where I needed guitars. I had layers of real guitars recorded already but they didn't have sufficient girth to them. So I loaded a patch called "Screaming Lead" from the V-Synth library. The unit has a lot of amp models that come as part of the structure and the routing to the effects. I did some amp modeling and used some portamento controls. I was able within a much quicker period of time than it would have taken to plug in a guitar, tune it, set up an amp or mic, etc., to get a very usable, valid sound very efficiently. It sounded great in the track with the other guitars — very real and fuzzy and fat with a lot of analog reality.

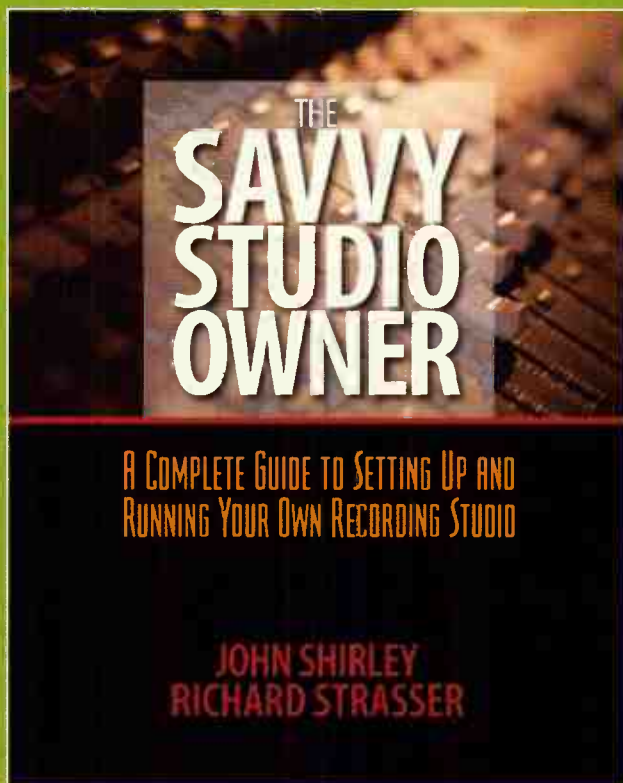
Tell me about the V-Cards. What's the VC-1 thing you were talking about?

MC: The VC-1 is a dedicated voice card designed to emulate the classic D-50 synth from the late '80s. It's called the D-50, but they didn't stop there because it is more than that. It does a lot more than the D-50 ever did, but you do get an authentic recreation — a complete revisit to some of the very nice sounds and features of that instrument. A lot of the sounds will immediately bring you back. Whoever programmed it knew exactly what they were doing and what they were harkening back to. Check this out: It's the "Shamus Theme." Doesn't that capture Jan Hammer perfectly?

Wow. I'm still sick of that sound. But you're right, I'm transported. . . .

MC: Or there are sounds that are perfectly reminiscent of Trevor Horn. Or the LFOs and horn stabs like Prince used. The architecture is great too because it allows things like the chase function, which means that when you strike a note you can assign another note to sound, as well. You can split the keyboard to have duophonic sounds that are duophonic in the sense that the attack is different. The chase function is rad! You can output the lower tone slightly later than the upper tone so you can create a scare effect with maybe a part detuned slightly and set

Learn How to Set Up and Run Your Own Recording Studio



Schwartz, 224 pages,
ISBN 0739104404
\$19.95

Like thousands of other musicians and engineers, you might be dreaming of opening your own studio. It's exciting to pursue that dream of financial success and artistic independence, but it can turn into a nightmare if you haven't planned wisely. Now you can avoid common mistakes and ensure long-term success by following the sound business strategies detailed in this new book.

The Savvy Studio Owner explores all aspects of starting and running a professional sound-recording studio, from smaller

project-style facilities to million-dollar majors. From business structures, financing, and government regulations to studio design, marketing, and taxes, the information in *The Savvy Studio Owner* is based on detailed research and sound practices, all presented in a practical "how-to" style. Even if you have no prior business or sound-recording experience, *The Savvy Studio Owner* will help turn your goals into reality.

JOHN SHIRLEY is a composer, professor, recording engineer, record producer, author, and studio owner. He holds a PhD in Music Composition and is a contributing editor for *Recording Magazine*.

DR. RICHARD STRASSER is coordinator of the Music Business program at the University of Massachusetts-Lowell. He earned a Master of Music and a Doctor of Musical Arts at the Manhattan School of Music.

Available at fine book and music stores everywhere. Or call toll free (866) 222-5232.

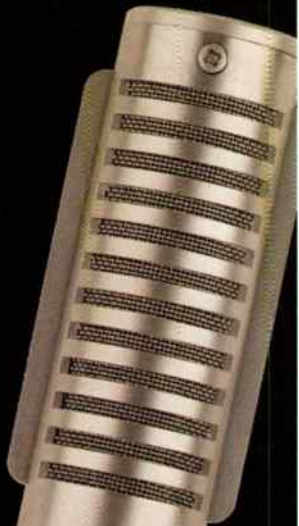


6600 Silacci Way, Gilroy, CA 95020 USA
Phone: (408) 848-8294
Fax: (408) 848-5784
E-mail: backbeat@rushorder.com
Web: www.backbeatbooks.com

Distributed to music stores
by Hal Leonard Corp.,
to bookstores by
Publishers Group West.

ROYER R-122

Phantom Powered
Ribbon Microphone



ROYER

"A revolutionary design that overcomes ribbon microphone limitations."

Mix

"The R-122 always sounded gorgeous, full, and well defined."

Electronic Musician

"The R-122 active ribbon mic is a brilliant idea. If you record electric guitar, you need one."

EQ

R-122



www.royerlabs.com

818.847.0121 · Burbank, CA.

Gearhead Gearhead Gearhead

an eighth-note behind. Pretty cool. Also you can selectively split the keyboard and assign parameter controls like pitch bend to one of the sounds and not the other. That's a great live tool.

Are there sounds that are immediately usable without a lot of tweaking?

MC: Well, yeah, despite the presence of a lot of chifty sounds, there are many desirable sounds. Here's a sound that is good. With the velocity curve and the depth of programming in this sound it is usable in so many ways. It's thought out for players. This clav sound is totally acceptable. The velocity curves are sophisticated — much more than the original D-50. It seems like this thing creates its sounds in a few different ways. According to the literature, it has PCM oscillators with VariPhrase capability, powerful modulators and COSM processors with filters. There are two oscillators, two COSM blocks, a block to modulate one of the oscillators with the other, and an overall volume envelope called a "TVA." So each of the oscillators can get its sound one of three ways: analog modeling, through the playback of samples, or by getting audio from one of the physical inputs on the box — the S/PDIF, USB, or the analog input.

Can you develop a sound from absolute scratch using the sound generating components in the box or do you start with a preset and use a subtractive or reductive synthesis to get where you're going?

MC: Essentially you are starting with a patch. You could generate a new patch by using a PCM template that is designed off the patches that exist within this architecture. When you're creating a form, a waveform, you're essentially creating the inception of a sound and that's where you are working from. The structure of those sounds allow the manipulation of panning, pulse width, reverb structure, envelope time, the pitch modulation, portamento, the splitting functions and balance of those splits. So it's not as if it's an endless amount of templates but it's infinite obviously mathematically. It's enough to create an endless amount of sounds.

Part of the romance for me and part of the respect that I give to Roland for this product is they're moving forward but they're not turning a blind eye to all these great methods of synthesis and all these great controllers and sounds that have been used (and maybe

now classified as retro because of the things that have been done to them), but never fully explored. How can you turn your back on something with infinite possibilities? Plus it's not like they give you one thing with infinite possibilities, they give you a variety of things with infinite possibilities. You'd just hope that with something this deep that they would put some wood on it somewhere.

Anything else?

MC: Well, the Vocoder, the arpeggiator, and the step modulation we didn't get into yet. Let's start with the Vocoder. The V-Synth comes with the VC-2 card preloaded, which is a vocal sound shaper. One thing I noticed while working with this is that your initial impression is that this is a very commercial instrument and then you get deeper into it and realize that people like Eno, or Shadow, or Madlib would find the things it does immediately attractive and not just the sound but a form of composition. The Vocoder vocal processor is an example. Within five minutes here I dialed in something that was intended to recreate the sound of a large chorus and the breath of a male singer. But through manipulating it with my Edirol controller and the touch pad while playing a flugel horn into a SM57 going into the mic input, the sound suddenly became a Jon Hassel or Miles Davis-like electronic piece. Obviously this instrument is not just for proper use but proper misuse as well.

And the arpeggiator feature is great for a variety of reasons. First off, it's going to remind anybody who has worked with Jupiters or Junos or any Roland synth with the up down arpeggiation that it's very simple and easy and it's totally evocative of all that old stuff. So you have a simple arpeggiation process but beneath it you also have incredible sequencing ability. It's that great kind of point and play elemental arpeggiation that is great fun and useful and that harkens back to a lot of classic sounds. The way it so easily integrates into any tempo map makes it really fun. It's a lot like all the other aspects of this box — it emulates, reproduces, and improves on the past.

Anything that bugs you about it? Or anything you'd like to change or add?

MC: The main problem that I have with this is the saving function. It's too complex. The process of saving your samples and custom patches should be simpler. I lost a few

hours work the first day because I missed a step in the saving procedure. You have to be careful in tracing your footsteps. I hope the software will continually get better in this regard. Also the USB connection is a little iffy. One small bump and I lost everything that I was loading. Make sure you are certain of your cable.

I also found myself really wanting to step away from the touchscreen style programming after a while. I would love it if they could design an interface that would allow having a lot of the screens and controls appear on my computer and allow me to use my mouse and allow for an easier flow of data from stored libraries of samples and patches. It seems that this is where things are going anyway. The way music is created today it is only logical.

The lack of the ability to control program values extensively through MIDI and computer interface is a shortcoming. The MIDI control information is not explained well in the manual. Overall though, it has its shit pretty tight.

Closing words?

MC: My initial reaction to this thing was that I was using it more than I wanted to tell people. I was enjoying the simple arpeggiations, the totally wide breadth of reverbs and a lot of guilty pleasure sounds that I want to revisit but usually don't get the chance to revisit. It's really like, well, maybe you're not a Corvette person but you find yourself in one going down the road really fast and it's fun as hell. It wasn't anything I was gonna tell my gearhead friends about right away. To further stretch the car analogy: It's like a Mini with a Lamborghini engine in it. It has such a small footprint and such a humble interface and endless possibilities that it seems a lot bigger than it is. Also I can close my eyes and think I'm 20 years younger and doing this. It's refreshing. **EQ**

Pros: High sound quality. High level of performance. Efficient packaging and design. Amazing assortment of features. Highly musical and playable instrument. You get a lot for the money.

Cons: Not extensive and underexplained MIDI controls. The complexity of the saving function. The sample memory can't be expanded. You may find yourself geeking out for hours and lose all your friends, family, and your job.

Great gear and great tracks...**BUT...**
your mix doesn't sound the same in the car?

Tune Your Room!

Citywalk Studios • Branson, MO

If you think it's the gear, think again.
Your sound is only as good as the acoustics in your room!

Visit Auralex.com or call
1-800-95-WEDGE for your
FREE Room Analysis.

After 25 years and over 10,000 studios,
we're the experts at helping you achieve
TOTAL SOUND CONTROL.

Total Sound Control
Auralex
acoustics
www.auralex.com

Become A Better Producer Online At Berklee | *music.com* extension school

"A lot of the music I've written in the Berkleemusic courses have contributed to the songs on the next Train record. The online courses really pumped up my abilities during the writing process."

Scott Underwood,
Berkleemusic student, Grammy winner, and
drummer/composer in Train and Foccpill

Scott Underwood's Online Course Curriculum

- Music Theory 101
- Producing with Pro Tools
- Berklee's 4/4 Count Method

Study online with like-minded musicians and the faculty of Berklee College of Music. Over 75 courses and college credit certificate programs are enrolling now.

Winter Semester Begins January 9th

Learn More: Berkleemusic.com | 1.866.BERKLEE

Master Clock of
Yore



Big Ben still delights us with its hourly chimes, but you wouldn't want it running your studio.

From the creator of the legendary AardSync comes the industry's most stable and best sounding master clock, Isochrone OCX-V.

ONLY the Isochrone OCX-V has:

- ♦ Discrete Oven-Stabilized Crystal Oscillator for up to 8x lower jitter and 100x higher stability
- ♦ Phase-locked audio and video Gearboxing
- ♦ HOTV Tri-Level Sync support
- ♦ Atomic Clock Reference
- ♦ Simple intuitive controls

For breathtaking sound,
leap ahead with Antelope.

Your
Master Clock



Isochrone OCX-V



www.AntelopeAudio.com

EQ SHELVEING & FILTER CUTS CLEAN YOUR BOTTOM!

by Rich Tozzoli

A tight bottom.

Eaaaassssyyyy. I don't know what you were thinking but a tight bottom is what most of us strive to achieve in our *mixes*. And one way to help your low end is through the selected use of EQ shelving and filter cuts. Let's take a look at a few techniques that might help you clean the junk out of your trunk.

OK. Think about all the instruments that take up sonic space in the bottom of the typical song. You've got the kick, bass, toms, guitars, keys, and sometimes strings. Add to that additional sampled bass and kicks and that's a lot of info fighting for a piece of the same action. Whether it's through an analog outboard EQ or software plug-in, you've got the tools at your fingertips to get the job done.

The first thing I do is simply "focus" on the foundation of the mix, typically in the 250Hz range and below. As is often said, a problem identified is half solved. Listen to what's happening "down there" — can you clearly hear the thump of the kick in relation to the bass? Is the low end of acoustic or electric guitars muddying up the situation?

It's at this point that I begin to assess the tracks and start cutting frequencies.

Typically, I will apply a gentle 150Hz shelving EQ (Example 1) to all guitar and keyboard parts in my mixes (which I have presets ready for). Remember, a shelving equalizer, unlike a parametric or linear, affects the entire range below (or above) the specified frequency. I'll also place the same type of EQ on the toms of a drum kit — all in the effort to clarify the kicks position in the song. It's important at this stage to listen to these tracks both in solo mode and within the mix, as sometimes I remove too much bottom making the sound wimpy — which is easily fixed by accordingly adjusting the shelving frequency.

Next I'll work with the all-important bass (or basses) and kick (or kicks) to sit one "on top" of the other. By that I mean if the kick is hitting the sub frequencies in the 60–100Hz range, I'll try to get the bass to drive at the 100–130Hz range. Depending on the type of tune, you may have to reverse the situation — but you get the point.



Example 1.



Example 2.

And in order to get this to work, I most often use a full-function EQ that has a separate filtering section — such as the Sony Oxford, Universal Audio Cambridge, McDSP FilterBank plug-in, or my Manley Massive Passive outboard unit. A high-pass (or low-cut) filter will pass the highs past the selected frequency — great for pulling out unnecessary rumble and thumps. The responses are gentler on filters with lower numbers (6 dB/octave), and get steeper and more aggressive as the numbers increase (36 dB/octave). Sometimes though, I'll simply use the LF shelving section from EQs such as the Waves Renaissance or the URS S Series to get the job done — in combination with low-cut filters. You'll of course have your own preferences.

Often, there are one or more loops in a song with no control over the kick. When this is the case, I'll typically use multiple stages of cuts and filtering (Example 2). Filtering the bottom of Loop 1 around 60Hz, I'll also shelve around 160Hz, making room for the kick in the second loop. Again, every situation will be different, but overall this method tends to work quite well. Certainly the ultimate goal is to have each heard clearly — while maintaining the punch needed to push the bottom of the tune along. Don't forget to monitor at both soft and loud volumes (and with headphones) so you're not fooled by the bass response of your room.

If you think in terms of cut, not boost, you'll find your rhythm section will sound punchier. Of course, there are no rules here, and you should do whatever it takes to get the job done — but cutting is a good place to start. When it comes time to boost, I'll typ-



"Hear Back is the best headphone monitoring solution I have ever used."

Jory K. Prum, Owner/Engineer
studio.jory.org

HEAR like
the PROS



hear back

Personal Monitor Mixer System®

A high-power, low-distortion professional personal monitor mixer system for headphones, in-ear monitors, and floor monitors. Perfect for live, studio, and houses of worship.

High quality audio. Flexible.
Expandable. Easy to use.



256-922-1200
www.hearback.com

© 2005 Hear Technologies



EQ
Subscribers Get
30% OFF
New Policies

Your Studio Is
Not Complete
Without **CLARION**

1711 New York Avenue
Huntington Station, NY 11746
1-800-Vivaldi
www.ClarionIns.com



Included:
Mic Clip, Windscreen,
Omnidirectional Capsule

Instrument Miking taken to the Next Level

Introducing the new **MXL 604 dual capsule Instrument Miking System**. Based upon the highly accepted MXL 603 microphone, the MXL 604 is the latest in quality instrument microphones. The 604 delivers the dynamic range required in the most demanding instrument miking applications. It features; -10dB switchable attenuation; selectable low-frequency roll-off; and an interchangeable omnidirectional capsule making the the 604 perfect for acoustic guitar, ambient and overhead drum miking. Audition a new MXL 604 today and see how MXL has again moved the bar in affordable microphone technology.



(800) 800-6608
www.MXLMics.com

ically punch up (if need be) 120Hz with a very tight Q on the bass and 10Hz on the kick, with a slight 10K boost for clarity. Again, add ingredients to taste.

And after running through the above-mentioned tracks, I will apply a Waves PAZ analyzer across the stereo bus, to visually look at the energy of the mix. I'll then run through

just about every track in the mix to "watch" the low end. I've discovered a lot of sub offenders using this method, such as Fender Rhodes parts, room mics, and the rumble of closely miked guitar cabinets.

With a little creative use of EQ and filtering, you, too, can be proud to show off your bottom! In public, no less!

FILTER FOLLIES

So, I asked Director of Algorithm Development at Universal Audio Dave Berners to help explain how different filters provide various sonic characteristics. . . .

"Most lowpass filters, which are defined by a filter type and a cutoff frequency, will have certain things in common: For frequencies well below the cutoff frequency, lowpass filters pass signal transparently (with very little alteration in magnitude or phase). For frequencies well above cutoff, these filters will attenuate the signal significantly. What separates the different filter types from each other is how they behave near the cutoff frequency, in the transition region.

Each filter type is defined by what is chosen as the most important quality for the filter to have, while maintaining the properties that make it a lowpass filter. This 'most important' quality may be, e.g., approximately linear phase at low frequencies (Bessel filters), very flat magnitude response at low frequencies (Butterworth filters), or very sharp filter cutoff (Elliptic filters). Different filter types will obviously have different responses, and these differences produce different sonic characteristics."

HERE COME THE DRUMS DRUM...DRUM DRUM...DRUM Submersible *DrumCore*



Managing even a smallish library of drum loops and samples can be a major challenge . . . how do you find the exact loop you're looking for among 20 loops named Big Rock Loop 1 through 20?

Submersible *DrumCore* may just be what you're looking for. The package comprises 9GB of drum loops performed by nine luminaries including Sly Dunbar, Michael Shrieve, Matt Sorum, and Alan White, along



He's given us 35 years of musical genius.
Can you give 15 minutes to save his life?

Michael Brecker

The most influential saxophonist of his generation is seriously ill and in need of a marrow or blood cell transplant—but first he needs a matching donor.

Donor testing involves nothing more than giving a mouth swab or blood sample, yet 9,000 people in the United States die every year while waiting for a match. Not enough of us are getting tested and seventy percent of us do not have a matching donor in our families. Help us realize our vision of the future, where finding a donor match is not the problem it is today.

In tribute to Michael, M-Audio will pay for you to get tested at any National Marrow Donor Program center. Take a 15-minute trip to your local donor center today and say, "M-Audio."

For information on where to get tested and to learn more about being a donor, go to www.michaelbrecker.com or www.m-audio.com/brecker.

**Michael Brecker wants you to help save many lives.
We want his to be one of them.**

M-AUDIO

recording interfaces | USB keyboards | studio monitors | microphones | preamps | sound libraries | music software | www.m-audio.com

World Radio History



RBDG
RUSS BERGER DESIGN GROUP
 RBDG.COM 4006 BELT LINE SUITE 160 ADDISON, TX 75001 972.661.5222

Gearhead Ge



Contact: drumcore.com
Format: 3 DVDs
Price: \$249

with a powerful Mac and PC software app for playing and auditioning loops. Each loop is available as audio or MIDI; the audio loops are recorded at 5–10 bpm increments to minimize tone and feel changes when changing tempo. Loops can be randomized (“Gabrielized”) to create variations, and fills are provided. You can use *DrumCore* stand-alone to play loops through your soundcard or via ReWire, though it won’t sync with your DAW. Rather, you use it to audition loops, and then export them to your DAW, or if your DAW supports it, simply drag-and-drop loops from *DrumCore* to your DAW. You can also export directly from *DrumCore* to a track in Pro Tools.

With the MIDI versions of the loops you can change which drum kit is being played — use a Matt Sorum kit to play an Alan White loop, for example. And you can also play the drum kits via MIDI over ReWire from your DAW. As a final bonus, you can import your own library of loops into *DrumCore* and manage them, as well. However, this will take some work. You can’t, for example, point *DrumCore* at a sample disc and have the program pull everything in. Submersible also makes optional “DrummerPacks” available as additions to your library.

The drum loops are uniformly excellent — with that line-up of players, would you expect anything else? As an auditioning and playback tool, the software excels. It’d be great if playback could sync to your DAW, but perhaps in an upcoming version. Until then, the loops and drum kits are spot on, the sound is fine, and browsing your library and exporting into your DAW makes life *much* easier. —*Mitch Gallagher*

Record Great Tracks Using the Gear You Already Own!

Think you need to spend \$10,000 on new gear to get pro-quality sound? Think again.

In *Guerrilla Home Recording*, author Karl Coryat shows you a revolutionary new approach to achieving amazingly clean recordings with maximum impact. Even if you’re recording on a shoestring budget, *Guerrilla Home Recording* will help you produce a great-sounding CD that will leave everyone else’s in the dust.

Save time and money!

This book shows you how to

- Make noisy gear dead quiet
- Make instruments sound crisp and distinct
- Make drum programs and sequences sound live
- Get the most out of a limited number of tracks
- Create a professional-sounding mix
- Avoid the most common studio mistakes

Includes fun projects and exercises to sharpen your ear for sound!

Karl Coryat (a.k.a. “Eddie Current”) is a consulting editor for *Bass Player* magazine, where he was a staff editor for 14 years and wrote many articles and columns on recording and technology. He has been a prolific creator of original music since the mid 1980s.

GUERRILLA HOME RECORDING

HOW TO GET GREAT SOUND FROM ANY STUDIO

(no matter how weird or cheap your gear is)

BY KARL CORYAT

Softcover, 208 pages, B&W illustrations throughout, \$22.95

Available at fine book and music stores everywhere. Or call toll free (866) 222-5232.



Backbeat Books
 6800 Silabac Way • Gilroy, CA 95020 USA
 phone toll free: (408) 484-8294 • fax: (408) 848-5784
 e-mail: backbeat@rushorder.com • web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.; to bookstores by Publishers Group West.

EQ0205

Everything for the Musician...

Just A Click Away!

Whether you're a beginner, a pro, or anywhere in-between, we're your ultimate source for music gear. Visit our website today and find out for yourself!

Free Shipping!

On most orders over \$99, see our website for details.

The Lowest Price Guaranteed!

We'll meet or beat any verified competitive offer for 45 days.

Total Satisfaction Guaranteed!

Take 45 days to be sure you're totally pleased or your money back.



©2005 Musician's Friend, Inc.

PLUS!

- Over 40,000 Products!
- Totally Secure & Easy To Browse!
- Huge Savings In Our Clearance Center!
- Weekly Newsletter!
- VIP Concert Sweepstakes & Weekly Gear Giveaways!
- Thousands Of Soundbites!
- Customer Product Reviews!
- And More!



Musician's Friend

The Best For Less Shipped To Your Door

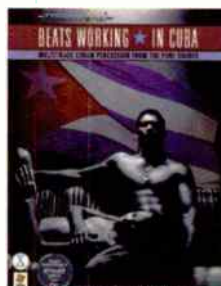
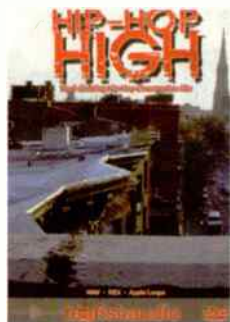
Get Your **FREE** Catalog at www.musiciansfriend.com/free or 1-800-436-6981

source code: EQEM

BIG FISH AUDIO HIP-HOP HIGH

Contact: Big Fish Audio, bigfishaudio.com
Format: DVD-ROM with REX/WAV/Apple Loops
Price: \$49.95

This baby? Construction kits with a difference! Each of the 19 grooves includes a loop with everything playing. Most last about a minute, or even more; these are motifs that evolve over time. So, the elements that make them up are more sophisticated as well. In each groove's folder you'll find some "stems" and loops (for example, synth+drums, just bass, and so on), along with individual drum and percussion hits. Another folder contains three drum kits of hits, and an additional folder has 33 drum beats. Nifty: The terminally lazy can just bring in a complete loop, while tweekers can



gets a thumbs-up for the sounds, stretching, and organization; check out the audio example at eqmag.com. —Craig Anderton

ZERO G BEATS WORKING IN CUBA

Contact: East West, soundsonline.com
Format: 2 DVD-ROMs, NI Intakt player, 1 DVD video
Price: \$299.95

pretty much rebuild a loop from the ground up.

The grooves are minor key (five E \flat , six E, two D, two A, two G \sharp , one A \sharp , one F \sharp); the vibe is somewhat mysterious, with an occasional hint of menace — smiley faces need not apply. Tempos are mostly in the 90s, but range from 85 to 100 bpm.

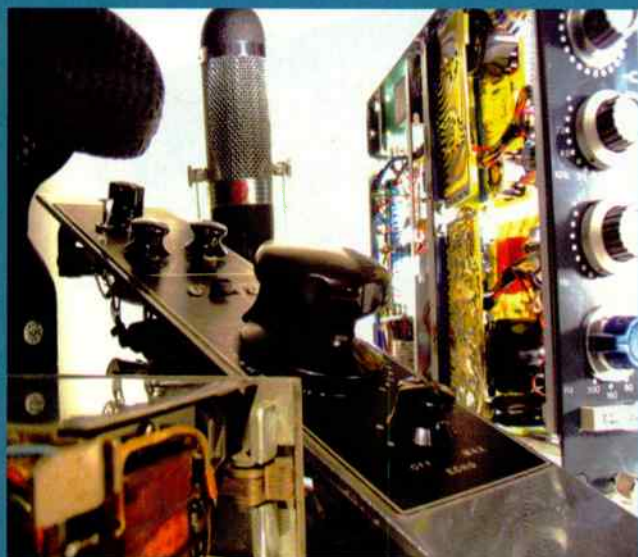
The WAV files aren't acidized. However, any loops and stems are duplicated in REX format, and even the files that are hard to "rexi" stretch well — they paid attention to setting the slice points. The WAV files are also duplicated in AIFF format, with loops/stems as Apple Loops.

If you're in a minor mood, *Hip-Hop High*

First, the conclusion: *great* grooves and 24-bit recording quality, comprehensive documentation, and excellent packaging (check out the included 12+ minute video on the making of the library). You get tons of variations on the main Cuban grooves (Bolero, Cha Cha, Mambo, Songo, Timba, and seven others),

SONIC CIRCUS Serious Studio Infrastructure

The most comprehensive selection of recording equipment in the world.



www.soniccircus.com
1-888-SC4-GEAR  SONIC CIRCUS



The proof is in the playback.

Every recording environment is different. That's why we offer so many acoustic solutions — and the expertise to maximize sound quality in your unique space. illbruck SONEX[®], PROSPEC[®] and FABRITEC[™] products are made from willtec[®], a high-performance, fire-resistant material that's easy to install and easy to fit in your budget. So make sure there's no sound barrier to your creativity. Call 1-800-662-0032 or visit www.illbruck-sonex.com/eq.



© 2005 illbruck, Inc., illbruck and the illbruck logo are registered trademarks of illbruck, Inc. All rights reserved.

DESKTOP AUDIO

- Stand-Alone Software
- Audio Interfaces
- Plug-ins
- Virtual Instruments
- Computers
- Computer Peripherals
- USB/MIDI Controllers
- Sampling Libraries

PRO RECORDING

- Microphones
- Preamps
- Mixers
- Processors
- Studio Monitors
- Digital Recorders
- Duplicators
- AD/DA Converters

800-947-5518
212-444-6688

420 Ninth Avenue
New York, NY 10001
visit B&H Online at
www.bhproaudio.com

The Professional's Source



played by real humans with a great vibe.

The sound library (8.2GB) is nothing if not exhaustive, and Native Instruments' Intakt (XP/OSX,VST/ASIO/AU/DXI/RTAS) is a fine, highly editable sample playback vehicle. Entire loops can be stretched by the TimeMachine mode, but each track is also broken out individually — often with options (dry, live, surround ambience). These play back through the REX-like BeatMachine mode for full-fidelity stretching.

Sure, the package excels for creating Cuban rhythms. But if the "human feel" conflicts with more rigid genres (e.g., dance), it's simple to export the triggers driving the BeatMachine as a MIDI file, quantize it, then use it to trigger the BeatMachine. My only beefs with Intakt: Automation seemed flaky, and it's not multitimbral. But you can load the library data into Kontakt 1.5 or higher for mondo extra possibilities.

Yes, you can add some of that *Buena Vista Social Club* vibe — without ending up in the slammer for violating the travel ban to Cuba. ¡Vivo el ritmo! —Craig Anderton

LISTEN HEAR

RYAN CABRERA: YOU STAND WATCHING (Produced by Ryan Cabrera)

On Atlantic Records and so therefore it is a fantastic production. No. No, not really, but it is mastered very well and you can hear everything just fine. If you still feel the need for that whole effeminate . . . whoops, I mean sensitive, guy thing, then you're in luck. You can hear every breath all up and close like because after all if you are a really, really deep artist then you have to sing all breathy and what not. The songs are okay but there is nothing new here. I say we go back to . . . ugly guys who can write and sing. Go to his website, the opening flash is just awful. I mean down to earth . . . damn sometimes I just have a hard time being sweet. Well as my dear old mom used to say: If you can't say anything nice. . . . —Jason Lally

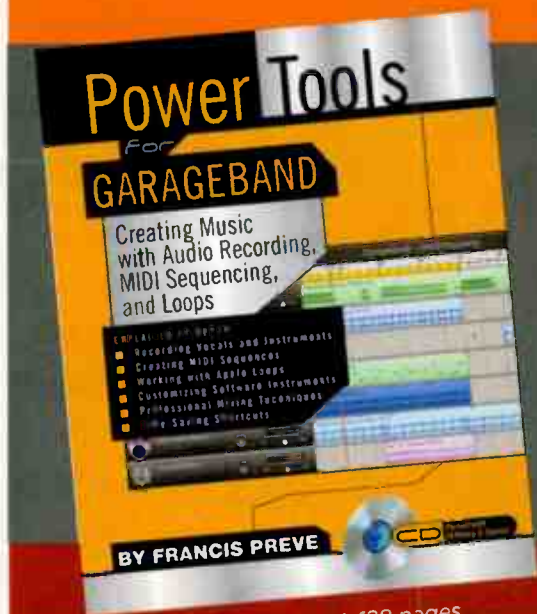


[production only]



The Essential Guide to Apple's GarageBand!

Includes CD-ROM with more than 150MB of FREE Apple Loops!



Softcover with CD-ROM, 128 pages
0-87930-823-0, \$17.95

Whether you're already using the hottest digital music software available today or exploring how to make better music on your Mac, this new guide to GarageBand software is an indispensable tool.

The latest book in Backbeat's popular Power Tools series, this is the *only* guide to Apple's GarageBand sequencing software aimed at helping musicians of all levels become power users. You'll learn audio basics plus tips and tricks for creating music using loops, MIDI sequencing, and effects. In addition to mastering GarageBand's compositional capabilities, you'll gain a deeper understanding of its synthesis and recording potential. The bonus CD-ROM is packed with license-free loops, ready-to-use effects and synthesizers, and demo software!

An award-winning remixer and composer, author Francis Preve is a recognized expert in synthesis, engineering, and production. His credits range from sound-track production for Warner Bros. to remixes for Orbital, Utan Saints, and many others. Preve has been a contributing editor for *Keyboard* since 2000.

Available at fine book and music stores everywhere.
Or call toll free (866) 222-5232.

E-mail: backbeat@rushorder.com • Web: www.backbeatbooks.com
6600 Silacci Way • Gilroy, CA 95020 USA • Phone: (408) 848-8294 • Fax: (408) 848-5784



AdIndex

These companies would be very happy to assist you in obtaining more information about their products and services. Please contact them via phone or online. For a better response, tell them "I saw it in EQ!"

COMPANY	PHONE	WEB	PAGE #
Alesis		www.alesis.com	9
Antelope Audio		www.AntelopeAudio.com	72
Audio Technica	330-686-2600	www.audio-technica.com	31
Audix	800-966-8261	www.audixusa.com	25
Auralex Acoustics	800-95-WEDGE	www.auralex.com	71
B&H Pro Audio	800-947-5518	www.bhproaudio.com	61, 79
Backbeat Books	866-222-5232	www.backbeatbooks.com	69
Berklee Music	866-BERKLEE	www.berkleemusic.com	71
Broadcast Supply Worldwide (BSW)	800-426-8434	www.bswusa.com	87
Cakewalk	888-CAKEWALK	www.cakewalk.com/SONAR	29
Clarion Musical Instruments Insurance	800-Vivaldi	www.ClarionIns.com	73
Conservatory Of Recording Arts & Sciences	800-562-6383	www.audiorecordingschool.com/eq.html	32
Disc Makers	866-294-8829	www.discmakers.com/eq	50
E-MU	888-372-1372	www.emu.com	67
Frontier Design Group	800-928-3236	www.frontierdesign.com	63
Full Sail	800-226-7625	www.fullsail.com	52
GC Pro	800-935-MYGC	www.gcpro.com	45
Gefell	604-942-1001	www.gefell-mics.com	33
Grace Design	303-443-7454	www.gracedesign.com	37
Hear Technologies	256-922-1200	www.hearback.com	73
Illbruck	800-662-0032	www.illbruck-sonex.com/eq	78
Line 6	818-575-3600	www.line6.com	5, C3
Lexicon Pro	801-568-7567	www.lexiconpro.com	43
M-Audio	626-633-9050	www.m-audio.com	17
M-Audio		www.m-audio.com/brecker , www.michaelbrecker.com	75
Mackie	800-898-3211	www.mackie.com	C2-1, 13
Mark Of The Unicorn	617-576-2760	www.motu.com	C4
Marshall Electronics / MXL	800-800-6608	www.MXLMics.com	74
Millennia Music & Media Systems	530-647-0750	www.mil-media.com	35
Musician's Friend	800-436-6981	www.musiciansfriend.com/free	77
Native Instruments	866-556-6487	www.ni-essentials.com	23
Oasis CD Manufacturing	888-296-2747	www.oasisCD.com	49
Phonic	813-890-8872	www.phonic.com	59
PMI Audio Group	877-563-6335	www.joemeek.com	34
Radial Engineering	604-942-1001	www.radialeng.com	27
Rock N' Roll Fantasy Camp	888-ROC-BAND	www.RockandRollFantasyCamp.com	41
Royer Labs	818-847-0121	www.royerlabs.com	70
Rupert Neve Designs	512-847-3013	www.RupertNeve.com	54
Russ Berger Design Group	972-661-5222	www.RBDG.com	76
SAE Institute	877-27-AUDIO	www.sae.edu	53
Shure		www.shure.com	15
Sonic Circus	888-SC4-GEAR	www.soniccircus.com	78
Sweetwater Sound	800-222-4700	www.sweetwater.com	21
Sweetwater Sound / Mackie		www.sweetwater.com , www.mackie.com	55
Sweetwater Sound / MOTU	800-222-4700	www.sweetwater.com	92-93, 94-95
Submersible Music		www.drumcore.com	36
T.C. Electronic	818-665-4900	www.tcelectronic.com	11
Ultrason		www.ultrasonusa.com	60
Vintech	877-4-MIC-PRE	www.vintech-audio.com	64
Yamaha Corporation of America	877-YAMAHA5	www.yamaha.com	3
Zalman USA	714-530-0700	www.zalmanusa.com	51



THE FIREPOD

PreSonus
Now Available
FIREPOD is a 24-bit/96K 10x10 FireWire recording system with eight class A PreSonus microphone preamplifiers, SPDIF and MIDI I/O, and Cubase LE 48-track music production software.
SRP: \$799.99
www.presonus.com
225-216-7887



INSPIRE 1394

PreSonus Audio Electronics
Launch Date: October 2005
24-bit/96k four-channel FireWire recording system (daisy-chain up to 4 units). Includes two microphone/instrument inputs, phono (turntable)/line input, speaker and headphone output as well as Cubase LE and PreSonus' ProPak software suite.
SRP: \$229.95
www.presonus.com
225-216-7887

Central Station

PreSonus
Now Available
The Central Station is the ultimate studio-monitoring interface featuring a purely passive signal path with five sets of stereo inputs (three analog, two digital), three sets of speaker outputs, talkback, mute, dim, mono, and more. (optional remote control)
SRP: \$699.99
www.presonus.com
225-216-7887



FIREBOX

PreSonus
Now Available
The FIREBOX is a professional mobile recording system with six inputs including two Class A microphone/instrument preamps, eight outputs, 24-Bit/96k sample rate, MIDI and SPDIF I/O, and Steinberg's Cubase LE 48-track recording software.
SRP: \$499.99
www.presonus.com
225-216-7887



BlueTube DP

PreSonus
Now Available
The BlueTube DP is a two-channel microphone and instrument preamplifier with Dual Path technology enabling the ability to switch between a transparent solid state preamplifier and a rich warm vacuum tube preamplifier on each channel.
SRP: \$199.99
www.presonus.com
225-216-7887

Eureka

PreSonus
Now Available
The Eureka is a professional recording channel strip featuring a discrete class A transformer-coupled microphone preamplifier, compressor, and three-band parametric equalizer great for use with all types of microphones and instruments.
SRP: \$699.99
www.presonus.com
225-216-7887



To advertise in this section of EQ contact Christine Vela at 631-223-3562 or cvela@musicplayer.com
For more information about these products, visit www.eqmag.com/products



Nady Systems

RSM Ribbon Mic Series

Now Available

In addition to the popular RSM-2, the RSM Series includes 4 other ribbon mics—the RSM-1, 3, 4, and 5. All 5 models offer the uncompromised sound of a classic ribbon (velocity) mic, with each designed and configured differently to best meet the demands of specific applications.

SRP: \$199.95 - 399.95 (depending on model)

www.nady.com

510-652-2411



GARRITAN: Jazz & Big Band, Stradivari Solo Violin and Personal Orchestra

Garritan

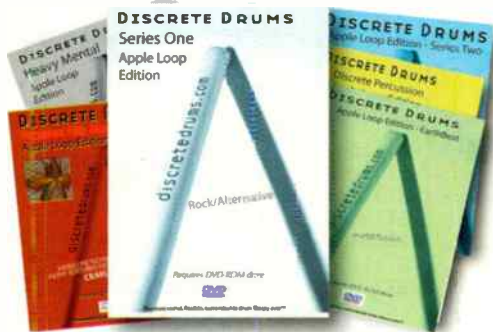
Launch Date: October 2005

Garritan Libraries announce the new JAZZ & BIG BAND Collection, the STRADIVARI SOLO VIOLIN and the PERSONAL ORCHESTRAL (Notation Edition) EDITON. More details and demos available at www.garritan.com

SRP: \$259 (Jazz), \$199 (Stradivari)

www.garritan.com

360-376-5766



Discrete Drums

Apple Loop Edition

Now Available

Series One, Series Two, EarthBeat, Heavy Mental, Discrete Percussion, and Turbulent Filth Monsters, are now available as 16 bit stereo Apple Loops, allowing easy track auditioning and radical tempo shift.

SRP: \$49 - \$149

www.discretedrums.com



Receptor

Muse Research

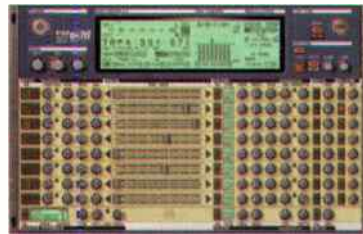
Now Available

Receptor: the ultimate synth / sampler / sound module for live or studio use. Self-contained, optimized and dedicated to running your virtual instruments, Receptor lets you get back to making music.

SRP: \$1,599

www.museresearch.com

650-328-5400



PSPAUDIOWARE.COM

PSP 608 MultiDelay

Now available

Perhaps the most fully featured 8-tap multi-delay available, featuring multiple filter types, tape saturation, modulation, reverb, and feedback on every tap! (AudioUnit, VST, RTAS, HTDM for MacOSX and VST; DirectX, RTAS for PC)

Price 149\$ or 389\$ (in the PSP EffectsPack bundle with PSP 42, PSP 84 and PSP Nitro)

www.PSPAudioware.com

+48 601 96 31 73

Auralex ELiTE Pro System

EPS-168T

Auralex Acoustics, Inc.

Now Available

Class A, fabric-wrapped, all-inclusive acoustical treatment solution for your studio. Comes complete with absorption, corner bass traps and diffusion in your choice of 4 fabric colors, along with everything you need to install it yourself.

SRP: \$3,199

www.auralex.com

317-842-2600



Snowball USB

Microphone

Blue Microphones

Now Available

The Snowball combines Blue's unique styling with high quality and versatility. The plug & play Mac/PC USB driver makes recording into a laptop or DAW quick and easy, while its dual capsules and three-position switch dial in the desired sound.

SRP: \$139

www.bluemic.com

818-879-5200

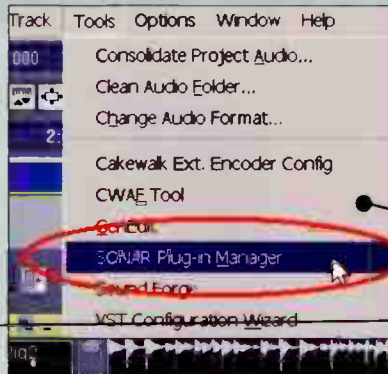
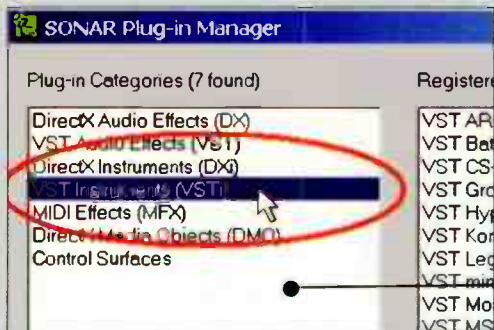
Power App Alley by Craig Anderton

CAKEWALK SONAR 5

Got plugs? Rename, exclude, enable, and swap presets

OBJECTIVE: Personalize the plug-in menus for improved ease of use.

BACKGROUND: When you go to insert an audio plug-in or soft synth, Sonar 5 will show you all available plug-ins — but do you really want the default display? For example, you can rename plug-ins based on function rather than manufacturer so all choruses, delays, reverbs, and so on appear together. Or you might want to exclude some plug-ins from showing up . . . or even exchange plug-in presets with another Sonar user. Here's how.



steps

Go **Tools** > **SONAR Plug-in Manager**.

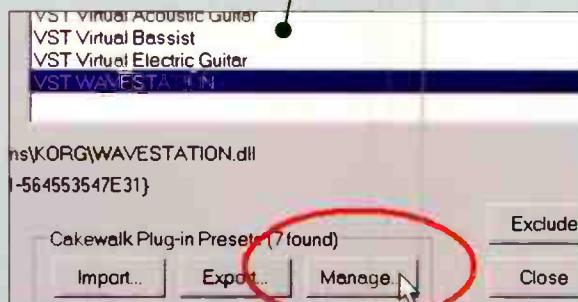
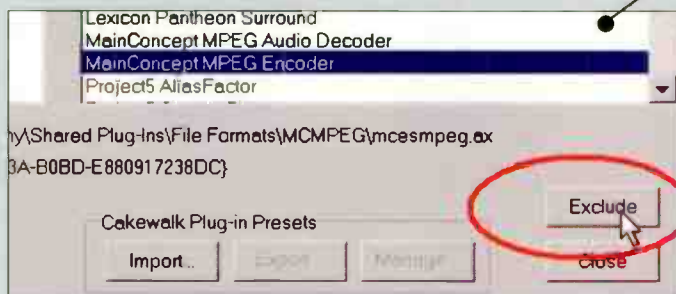
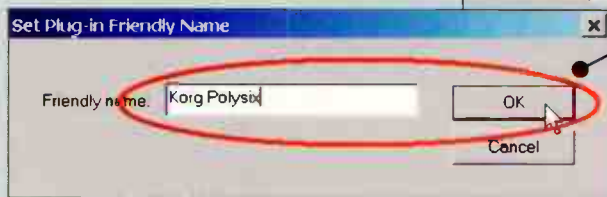
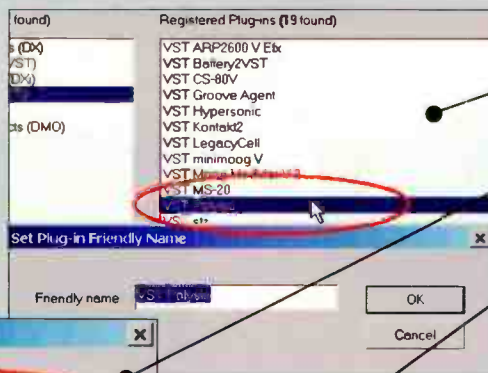
In the left pane, select the plug-in category containing the plug-ins you want to rename (or otherwise manage). Here, **VST Instruments** is selected.

Double-click on the name of the device you want to rename. A pop-up window appears with the name.

Enter the new name, then click **OK**.

To prevent a plug-in from appearing in the list of available plug-ins, click on it in the right pane, then click the **Exclude** button.

If you click on a plug-in and the **Manage** button is not grayed out, that means presets are available for renaming or deleting. Click **Manage**, then highlight the preset you want to rename or delete.



tips

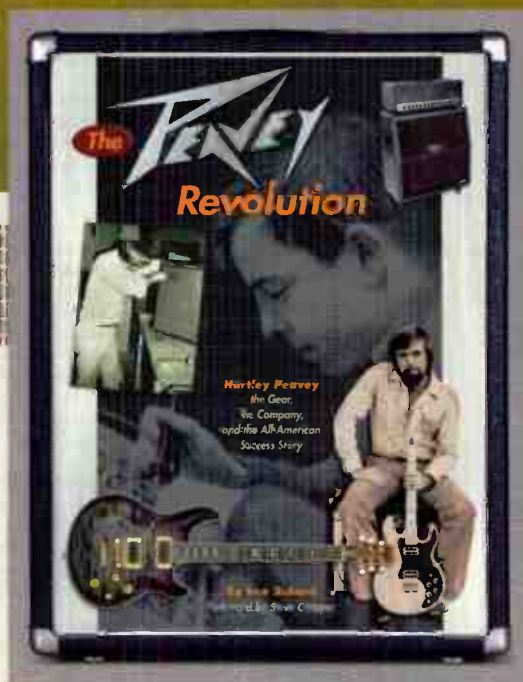
- If you preface more than one plug-in by the same word, they'll be grouped in a sub-menu. For example, if you rename CS-80V, Moog Modular V2, and MiniMoog V to Arturia CS-80V, Arturia Moog Modular V2, and Arturia MiniMoog V, a new "Arturia" category will appear toward the lower part of the Soft Synths list.
- If the **Export** button is not grayed out when you select a plug-in, its presets can be exported to a file that another Sonar user can import.

A FASCINATING



AMERICAN SUCCESS STORY

Foreword by **Steve Cropper**



Softcover, 192 pages, 175 photos, 0-87930-849-4, \$29.95

"I didn't have any money and couldn't afford to buy the things I wanted, like a stereo system or a guitar, so I ended up building my own," recalls Hartley Peavey. Peavey's vision was to build top-quality instruments that plain folk like him could afford, and through his ambition, creativity, and dogged persistence—and amid personal triumphs and tragedies—he created one of the leading companies in the music and sound industries. *The Peavey Revolution* tells the story of how this Mississippian pursued a dream and developed it into an international musical-instrument dynasty.

One of the most respected names in musical instruments, Peavey remains a maverick in the industry. This is the exclusive inside story of the company and its colorful founder, as told by Hartley Peavey and the people who have known him and worked with him. From Hartley's early years to the company's 1965 founding to its emergence as a global powerhouse, this is an engaging account of his company, its products, and the players who have used them.



In 1973 **KEN ACHARD** became one of the first export distributors for Peavey Electronics, and he worked with and for Hartley Peavey for 30 years. A key executive in the Peavey organization, he witnessed the company's dramatic growth at close range. Achard has contributed to the UK publications *Guitar* and *Guitar Buyer*, and his books include *The Fender Guitar* and *The History and Development of the American Guitar*.

Available at fine book and music stores everywhere. Or call toll free (866) 222-5232.

Backbeat Books | 6600 Silacci Way | Gilroy, CA 95020 USA | Phone: (866) 222-5232 or (408) 848-8294
Fax: (408) 848-5784 | E-mail: backbeat@rushorder.com | Web: www.backbeatbooks.com -or- www.peavey.com
Distributed to music stores by Hal Leonard Corp.; to bookstores by Publishers Group West.

KB0509

Power App Alley by Craig Anderton

KORG LEGACY COLLECTION

Add truly wild signal processing, courtesy of this flexible plug-in

OBJECTIVE: Process DAW tracks in novel, and perhaps even twisted, ways.

BACKGROUND: Korg's MS-20FX lets you use the MS-20 as a VST-compatible signal processor plug-in. Although the Big Deal is that you can access the MS-20's distinctive filter, an envelope follower, pitch follower, and trigger section — and patch bay! — allow you to do far more than just that.



steps

Insert the MS-20FX as a track plug-in, then click on the Edit button.

With the default patch, the Frequency-to-Voltage Converter that tracks the input signal feeds the VCO 1 and 2 control inputs. Turn up the VCO level controls to hear the oscillators tracking the audio signal pitch (or trying to, in the case of complex signals), and play with the oscillator-related controls. Wild stuff!

The sound of the oscillator being constantly on might be a drag, so let's gate it. The default patch has Envelope Generator 2 feeding the VCA. To add a percussive gating effect, turn down all the EG2 controls, and turn up the Decay Time to suit.

To adjust the trigger sensitivity, tweak the Threshold control.

Still not weird enough for you? Okay, let's have EG2 control the Lowpass filter, too. First, remove the patch cord connecting EG1 to the LP filter (click on the end, and drag away from the "jack.")

Adjust the Lowpass Filter's cutoff to the lowest desired frequency. Peak to the right amount of bite, then turn up EG2/Ext so it kicks open the filter by the desired amount.

tips

- This is just the tip of the iceberg for processing with the MS-20FX plug-in. For example, the External Signal Processor also has an envelope follower, and you can limit its response with a band pass filter.
- If you come up with any cool presets, don't forget to save them!
- The hardware controller that comes with the Legacy Collection is dedicated to the MS-20, and can make this type of experimentation faster and easier.

Tiny Footprint. HUGE Sound. Wide Grin.

Alesis M1 Active 520/620 Studio Monitors

We simply could NOT BELIEVE THE SOUND of these speakers when we checked them out. Nothing short of incredible! Two sizes to suit your application: You get either 5" with 75-watts bi-amplified power (M1 ACTIVE520), or 6.5" (M1 ACTIVE620) with 100 watts. Both models provide clear bass and midrange with a 1" silk dome tweeter that creates clear highs without the ear-fatiguing harshness of other monitors. Get your pair from BSW today!

M1 ACTIVE520 List \$499.00 **\$299⁰⁰ pr.**
M1 ACTIVE620 List \$599.00 **\$399⁰⁰ pr.**

LowestPrice from \$299!

FEATURES

- High-precision drivers offer lower distortion and smoother frequency response
- Acoustical waveguide for superior imaging with minimal diffraction
- 1" thick front baffle virtually eliminates speaker resonance
- Magnetically shielded for close placement to video monitors in computer-based music production studios
- 1/4" TRS connector with volume control
- Low Frequency Density Switch for acoustic space adjustment of the monitors
- Rear port design provides deep bass extension and increased SPL
- Hi, Mid, and Low Frequency EQ switches to accommodate user preference and sub-woofers

NEW!!

ALESIS



The World's First Wireless Remote Control for Your DAW!!

Frontier Tranzport

TranzPort frees you from your computer, allowing you to control your Pro Tools, Cubase, DP or other DAW system... from anywhere in your studio! Instead of being stuck in front of your computer to compose and record, TranzPort lets you move around. Use transport controls, set markers, control pans, punch in/out and start loops. TranzPort is bi-directional so it provides feedback to you on signal levels, timecode position, track names, etc. Get it from BSW today!

TRANZPORT List \$249.00 **LowestPrice only \$199!**



FRONTIER



ALLEN & HEATH

Magic Mixes Are Finally Yours! Allen & Heath MixWizard 3...

For years, Allen & Heath has supplied thousands of MixWizards for hundreds of applications, all of which have four requirements in common—great sound, high quality, ease of use and lots of really useful features! Now the third generation of MixWizard, with a new preamp design, tailored EQ frequencies, an extra mono output on fader, and several routing changes make your recording life even easier. The WZ3-16-2 is a 16-channel mixer with 16 XLR and 1/4" inputs and inserts on all channels. See www.bsw-usa.com for details.

WZ3-16-2 List \$1,199.00 **LowestPrice only \$999!**



Shure Professional In-Ear Earphones

These were designed for on-stage use with personal monitoring systems, but these days, you see everyone with them jacked into their iPods! AND THEY SOUND GREAT! The E-2 is an entry-level model that delivers outstanding sound on any budget. The E-3 model has extended frequency response for accurate, full-range sound, for when audiophiles have quality as key. The brand new E-4 has high energy micro-speakers with tuned port for detailed highs and extended bass. The E-5 steps up to dual high-energy, micro-speakers for the ultimate listening experience, with extraordinary, rich sound.

- E-2 List \$110.00
- E-3 List \$214.80
- E-4 List \$319.99
- E-5 List \$625.87

LowestPrice @ bswusa.com

Great Gift Idea! Plug em into your iPod or Microtrack 24/96!

Big Studio Sound Directly Into Your USB Port

Samson C01U USB Mic

Don't have the dough for an expensive large diaphragm mic or a cool mic pre? The C01U is a great idea... a large diaphragm condenser mic that plugs right into your computer via a USB cable! With a large 19mm diaphragm, this cardioid mic delivers a smooth, flat frequency response to ensure better recordings. AND, it's really inexpensive.

C01U List \$234.99

LowestPrice only \$79!

SAMSON



NEW!!

Tiny 24/96 Stereo Device Records Highest-Quality Audio Anywhere



M-Audio Microtrack 24/96 **NEW!!**

Topping everyone's list of GOTTA HAVE-IT GEAR, the impossibly small MicroTrack 24/96 is a rugged 2-channel digital recorder that records high-quality WAV and MP3 files to CompactFlash or microdrives—perfect for everything from professional field recording to sound effects, corporate meetings and worship. Record via balanced line inputs or built-in high-fidelity microphone preamps complete with phantom power. Connect it to your PC or Mac via USB and drag and drop recordings to your computer for immediate editing or Web posting. Uses a lithium-ion battery, and the unit can recharge via the computer's USB connection or USB power adaptor. Includes everything you need: mini-earphones, a small stereo microphone, USB cable and 64MB flash card to get you started. Way cool!!

MICROTRACK24-96 List \$499.95

LowestPrice only \$399!

Firepod 10-in/10-out FireWire Interface

PreSonus
Audio Electronics

The Firepod is a MUST HAVE! This complete 24-bit-96 kHz recording interface combines eight high-quality Presonus mic preamps and Steinberg's Cubase LE 48-track recording software for a ready-to-go 10-in/10-out multitrack digital recording powerhouse at an amazing price. An additional FireWire port lets you daisy-chain two Firepods for additional inputs, and a headphone output is included. Compatible with most Mac and Windows ASIO/WDM and Core Audio based applications.

Right now get a **FREE \$129⁹⁹ Presonus HP4 headphone amplifier and \$99 AKG K2405 headphone** with your purchase, only from BSW! Offer expires December 31st! (Note: HP4 shipped via rebate from manufacturer).

FIREPOD List \$799.95 **LowestPrice only \$599⁹⁹!**

FREE! Presonus HP4 Headphone Amp AND AKG K2405 Studio Headphone with Firepod purchase!



FREE SHIPPING ON MOST ORDERS OVER \$189! Just make your purchase on our website and we'll cover the shipping!

Lowest Prices at: www.bswusa.com



1-800-426-8434

World Radio History

Same Day Shipping

BSW.com, a high warehouse of products. Free shipping on orders over \$189. Ship it the same day. Just order by 1:00 PM Eastern Time.

Free Shipping on Most Web orders over \$189

Free shipping on most web orders over \$189. Ship it the same day. Free ground service delivery to the continental US. Excludes heavy or oversized items.

Knowledgeable Staff

Our staff is professional, knowledgeable and experienced. We'll answer all your questions and help you choose the right product for your needs.

Lowest Prices @ bswusa.com

For the best prices on all our products, visit our website at www.bswusa.com. We'll make sure you get the lowest price on every item you purchase.

MARKETPLACE

To Advertise in Marketplace please contact Christine Vela at 631.223.3562 or cvela@musicplayer.com

SALE! PLUS FREE ADHESIVE!

MARKERFOAM™ ACOUSTIC FOAM
GIANT 54"x54" • \$21.99
IMMEDIATE SHIPPING
Kill Noise Quick! Maximum density sheets of Markerfoam mount easy & look professional. A low cost, super-effective sound absorption solution that's proven in studios worldwide. Request Foam Catalog & free samples today. Blue or gray available.
 2" Reg. \$29.95 Now \$21.99 • 3" Reg. \$39.95 Now \$29.99

MARKERTEK BLADE TILES™
America's Best Acoustic Tile Value!
High Performance...Low, Low Cost!
 BT2 16"x16"x2", charcoal or blue ...\$4.99 ea.
 BT3 16"x16"x3", charcoal or blue ...\$6.49 ea.
 BT4 16"x16"x4", charcoal\$7.99 ea.

BASS TRAPS
Serious Low Frequency Absorption!
 Triangular design to fit the corners of your room!
 23.5" H x 11" D. Charcoal Gray.
 MF-BT1 • \$22.99 Ea.

FREE Foam Adhesive with any Purchase of 6 or more foam sheets! Promo Code # 0099

MARKERTEK JUMBO SOUND ABSORB BLANKETS
 Heavy-duty 76"x68" padded blankets absorb sound wherever they're hung or draped. Fabulous for stage, studio and field use. Top professional quality at a super saver price!
 Weight: 6 lbs. Black. SAB-1 • \$19.99

markertek.com®
 MARKERTEK VIDEO SUPPLY
www.markertek.com • 800-522-2025

All foam products shown above meet UL94 HF-1 flame retardancy. Check your local building & fire codes.

THE AFA 902

WHAT COLOR IS YOUR SOUL?

www.21stcentury.com

Great Exposure

Manufacture your CD at Oasis and get all of these promotional services—FREE:

- OasisSampler™ Radio Promotion
- Distribution: CD Baby, Borders.com, CD Now, Amazon.com, Virginmega, Waldenbooks
- XM Satellite Radio Airplay
- Sonicbids® Electronic Press Kit
- CD-ROM of 14,000 Music Industry Contacts
- Direct SoundScan® Upload
- Patent-Pending Retail Display Racks

[:OASIS:]
 CD MANUFACTURING
www.oasisCD.com
 tel (888) 296-2747, (540) 987-8810
 email info@oasisCD.com

HOW YOUR DISC LOOKS IS JUST AS IMPORTANT AS HOW IT SOUNDS....

CD
 DVD
 AUDIO MASTERING AND EDITING
 VOICEOVER & RECORDING
 MULTIMEDIA PROGRAMMING
 DVD AUTHORIZING
 GRAPHIC DESIGN
 PRINTING
 PACKAGING

PLAY-IT PRODUCTIONS
 WHERE SIGHT AND SOUND MERGE

THINK YOU CAN ONLY BE INSPIRED BY THE CLASSICS AND THEIR CLONES?

progressive sound rigid construction simple design

Designed by internationally renowned LESTER COLEMAN, INC. for the audio industry with a focus on the home theater market. The classic, timeless design is both functional and beautiful.

All seating is constructed out of solid wood. Super strong and durable. For use in the home or office.

Classic styling. Built to last. (Price varies by model)

we're creating the classics of tomorrow

www.CHANTEROAKACOUSTICS.COM

GET CONTROL!

Quick and Easy Isolation
Portable and Free-Standing
CLEARSONIC PANEL
 Drum Shields
LID SYSTEM
 with AX12 Height Extenders
SORBER
 Absorption Baffles

1.800.888.6360
clearsonic.com

CLEARSONIC
 manufacturing inc.

OMNIRAX Professional Electronics since 1972
 Audio Visual Systems

The Industry Leader in Studio Furniture

Synergy XL Series

Synergy S6DXB XL

Synergy S6DXB XL

planned with ground cold mitigation feature

The Synergy XL's are designed to provide beautiful and ergonomic console housings for all the popular mixers, providing you with optimum functionality to accommodate these mixers and associated peripherals.

P.O. Box 1792 Sausalito, CA 94966
 800.332.3393 415.332.3392 FAX 415.332.2607
 www.omnirax.com info@omnirax.com


MARKETPLACE

To Advertise in Marketplace please contact Christine Vela at 631.223.3562 or cvela@musicplayer.com

PROSCREEN XL

NEW!

EXTENDED CLAMP
ADVANCED DESIGN
6 INCH DIA. SCREEN



STEDMAN

888-629-5960
www.stedmancorp.com

Made
In
USA

www.ArgosyConsole.com
studio furniture
800-315-0578



V-series
ARGOSY

REALTRAPS®
High-Performance Acoustic Treatment
*Rave Reviews
From Top Pros*

"RealTraps totally have the market cornered. Their traps are extremely effective at making even a bad room sound great!"
—Charles Dye

Multi-Platinum, Grammy-Winning
Engineer / Mixer / Producer, and author of
Mix It Like A Record DAW mixing course

Learn why REALTRAPS has fast become the most sought-after brand for treating pro recording studios and listening rooms. Please visit our web site for a wealth of product information, demo videos, and some of the clearest explanations of room acoustics you'll find anywhere.

1-866-732-5872 www.REALTRAPS.com

CLASSIFIEDS

CATEGORIES

- MASTERING
- STUDIO FURNISHINGS
- ACOUSTIC PRODUCTS AND SERVICES
- TALENT AND EMPLOYMENT
- EDUCATION AND TUTORIAL
- ACCESSORIES
- GEAR FOR SALE
- DUPLICATION
- SOUND/SEQUENCERS/SOFTWARE

MASTERING

MASTERING
"BIG LABEL" Sound... Guaranteed!
Located in New York
Serving the U.S.
Since 1989

\$475. Complete Album Deal!

1-800-692-1210 

www.musichousemastering.com

Mastering by trained engineer Digi Certified featuring Pro-Tools, Waves, Muddy Run Recording, Frederick MD 301-898-8477, www.muddyrunstudio.com, reasonable rates.

DRT Mastering
the Analog Specialist

You will have the fat, slammin' major-label sound that sells discs... or the work is free. Custom gear. First-class results. Free 16-pg brochure

800-884-2576 www.drtemastering.com

Sonic Factory Studio
Best Quality • Best Price
CD/DVD Mastering/Replication

1-877-SONIC-82
www.sonicfactory.com

ACOUSTIC PRODUCTS AND SERVICES

WhisperRoom INC.
SOUND ISOLATION ENCLOSURES

Celebrating over 15 years of reducing sound to a Whisper!
Recording, Broadcasting, Practicing



MDL 102126S
(8.5'X10.5')

19 Sizes and 2 Levels of Isolation Available
New! SoundWave Deflection System
(Change parallel walls to non-parallel)
Immediate Shipping!

www.whisperroom.com
PH: 423-585-5827 FX: 423-585-5831

SILENT INFO
(413) 584-7044
FAX
(413) 584-2377

58 Nonotuck St., Northampton, MA 01062
ORDER (800) 583-7174
info@silentsource.com • www.silentsource.com

Acousticore Fabric Panels • Sound Barrier Isolation Hangers • A.S.C. Tube Traps
Silence Wallcovering • WhisperWedge
Melaflex • S.D.G. Systems • Technifoam
R.P.G. Diffusers • Sonex • Sound Quilt

Over 10,000 Studios Served

Total Sound Control

Auralex
acoustics

www.auralex.com

What About Your Room?

ACOUSTIC
Design Consulting Products

www.soundcontrolroom.com
toll free 866-788-1238

VocalBooth.com
MODULAR SOUND REDUCTION SYSTEMS



Listen to your dreams.
Follow your heart.
Don't ever stop.

Calvin Mann

541-330-6045
WWW.VOCALBOOTH.COM

AcousticsFirst™
Toll-Free Number: **888-765-2900**

Full product line for sound control and noise elimination.
Web: <http://www.acousticsfirst.com>

GET IT SOLD IN EQ CLASSIFIEDS!
CALL CHRISTINE VELA AT:
631-223-3562 OR EMAIL AT:
cvela@musicplayer.com

STUDIO FURNISHINGS

Gear racks,
media drawers and more
The RACKIT™ System
Factory direct since 1984
Free brochure (please mention EQ)
Per Madsen Design (800) 821-4883
www.rackittm.com

TALENT AND EMPLOYMENT

The Smartest Move You'll Ever Make... A New Career at Sweetwater!



Turn your passion for music and technology into a rewarding career! Earn the best commissions in the business, plus thousands in incentives. Sweetwater offers exceptional benefits including health insurance and 401(k). And, you can take pride in working for one of the most respected names in the industry!

Sweetwater hires only the best:

- Highly motivated, driven to excellence
- Outstanding communication skills
- Commitment to customer service
- Firm understanding of music, recording, and audio technology



Take the first step to a rewarding career here! Visit www.sweetwater.com/careers or call Kristine Haas, Director of Human Resources, (800) 222-4700 ext. 1050.

Pro Audio Sales Person Position Available!! Incredible opportunity \$\$\$\$ Join a high profile, established Professional Audio Dealer in Miami, FL. We are seeking a Pro Audio/Pro Tools Sales Professional. Industry experience a must. Must be willing to relocate to South Florida. Please fax resume to 615-341-0056 or email to salesnash@audio-one.com

EDUCATION AND TUTORIAL

BE A RECORDING ENGINEER
 ★ TRAIN AT HOME with **ATA**
 Easy Home-Study practical training in Multi-track Recording. Join our successful working graduates or build your own studio.
 FREE INFORMATION:
Audio Institute of America
 114 40th Avenue, Suite A11, San Francisco, CA 94131
 Or visit us at www.audioinstitute.com

ACCESSORIES

Case Specialists
 discount-distributors.com
We Will Beat ANY Price!
 800-346-4638



GEAR FOR SALE

We pervert helpless vacuum tubes.
METASONIX
 PMB 109, 1811 11TH ST
 LAKEPORT CA 95453 USA
 707-263-5343
WWW.METASONIX.COM



EVERY MAJOR BRAND OF EVERYTHING.
 MILLIONS OF DOLLARS OF MUSICAL GEAR IN STOCK.

ALTO MUSIC

Guitars, recording, keyboards, amplifiers, drums, pro sound, new & used. One of the largest selections in the country.

We ship everywhere.

(845) 692-6922 • sales@altomusic.com
 180 Carpenter Ave., Middletown, NY 10940
 Ask for Uncle Freddy – He loves Ya!

JOSEPHSON C42 Cardioid Condenser Microphone



Josephson Engineering
www.josephson.com

GET IT SOLD IN EQ CLASSIFIEDS!
 CALL CHRISTINE VELA AT:
 631-223-3562 OR EMAIL AT:
cvela@musicplayer.com

ANTHONY DEMARIA LABS
 ALL DIGITAL DIET
 GOT YOU THIN?
 PHATTEN-UP WITH THE CHUNKY
 HAND BUILT, SOUND OF
 ADL ALL TUBE GEAR
 845-255-4695
WWW.ANTHONYDEMARIALABS.COM

ACCESSORIES

JustStrings.com

World's Largest Selection of Guitar & Bass Strings!
www.juststrings.com (800) 822-3953

Extreme Isolation Headphones



- Great for Microphone Placement
- Record Loud Drums in a One Room Studio
- Hear Your Mix in a Loud Environment
- Will Not Bleed Sound Into Recordings
- Thinner Design
- 3 oz. Lighter
- Heavier Cable
- Better Sound

...better than ever!
www.Extremehheadphones.com
 Toll Free 1-877-962-2832

Odds ON
CD & DVD Manufacturing

**2500 CD's
Only \$1999**

Includes: On Disc Printing • Bar Code
Full Color Printed Booklets • Cello Wrapping

1-877-633-7661
www.OddsOnRecording.com
Visa • Mastercard • Amex • Discover

www.yourmusiconcd.com

100 BULK CDRS \$59
(complete) (retail ready)

100 BASIC CDR PACKAGE \$99
(complete) (retail ready) 10 Special Cases with 100 or more packages

100 FULL COLOR CDR PACKAGE \$199
(complete) (retail ready)

300 FULL COLOR CDR PACKAGE \$549

500 FULL COLOR CDR PACKAGE \$824
(complete) (retail ready)

1000 FULL COLOR CD PACKAGE \$1174
(complete) (retail ready)

ATLANTA 678-442-0933
TOLL FREE 1-877-442-0933

**You should care
who makes your CD.**

We do.

- the best customer service in the business*
- instant online quote
- inhouse mastering, design & multimedia
- quality finished CDs, DVDs & vinyl



www.musicmanufacturing.com

**US: 1-800-293-2075
Canada: 1-800-667-4237**

New York • Toronto • Montreal • St. Johns
*Read our client survey results to find out more.

Lonely RECORDS
CD & DVD Manufacturing
10% National Price Guarantee

99¢
Retail Ready
CD Package

PRINTING
GRAPHIC DESIGN
AUDIO MASTERING
DVD AUTHORIZING
POSTERS
BUSINESS CARDS
POSTCARDS
BARCODES
AND MORE

Get a **FREE** Catalog
1.800.409.8513
www.lonelyrecords.com

CD • DVD • CD-ROM • SHAPED CD • CASSETTE • PACKAGING

NEED CDs?
the choice is
CRYSTALCLEAR
DIEC & TAPE
Trusted experience for over 30 years.

SPECIALS:

1000 CDs • \$999! (complete! Retail Ready)
1000 Promo CD Pack • \$599!
1000 DVDs • \$1899! (complete! Retail Ready)

1-800-880-0073
www.crystalclearcds.com

BANDS!
GET 72 CD-HITS
ONLY \$99!

SOUNDS / SEQUENCES / SOFTWARE

Drums On Demand™
Real Drums. Real Songs. Real Easy.
Pro-Level Loops in Easy-to-Use Song Sets™
Stereo & Multitrack in Major Formats
www.drumsondemand.com

Dopest Hip-Hop/R&B
sound libraries on floppy disks. MPC-2000, MPC-2000xl, MPC-3000, ASR, EPS, SP1200 and .WAV. (310) 842-7670.
www.soundsforsamplers.com.

AD ORDER FORM

An ad in EQ's Classifieds reaches more than 40,000* serious musicians for only \$2.40 per word plus \$7.00 for an address. Minimum charge: \$25.00. Please underline words to appear in bold type and add \$0.50 per every bold word. Please indicate clearly any words to appear in all caps and add \$0.25 per every cap word. Each phone number, e-mail address, or website address counts as one word. Display Classifieds are \$152.00 per vertical column inch. Color (Display Classifieds only): 25% extra. 3 months minimum schedule required. Deadlines are the 10th of the month, 2 months prior to cover date (for example, November 10th for the January issue, on sale in early January). All Classified ads are also posted on our Website (www.eqmag.com) at no additional charge. Businesses must list business name in ad. All ads must be received in writing, paid in full in advance. All ads must be music-related. Retail advertisers may not list discounted prices or percentages on specific models, unless items are used or discontinued. Advertisers must provide us with complete name, street address, and phone number, whether or not included in the ad copy (you may list a P.O. Box address in your ad, however). Mail ads to: EQ Classifieds, Attn: Darlene Labrecque, 2800 Campus Dr. San Mateo, CA 94403. FAX (if paying by MasterCard, or Visa): (650) 513-4616. For more information, call Darlene Labrecque at (650) 513-4217; E-mail: dlabrecque@musicplayer.com. (*Audited circulation; does not include pass-along rate.)

.....

Company Name _____ Contact Name _____

Address _____ City _____ State _____ Zip _____

Telephone _____ E-mail _____

Please print your ad clearly. Use a separate sheet of paper if you need more room.

(do not include address when counting words)

Category: Guitar Shows Instruments Parts/Accessories Duplication/Replication Websites
 Schools Instruction Software Songwriting Records/CDs/Videos Employment Other

.....

TO COMPUTE COST OF AD

_____ words x \$2.40 = _____

_____ bold words x \$.50 = _____

_____ ALL CAPS wds x \$.25 = _____

Address \$7.00 = _____

Total cost per issue = _____
(minimum \$25.00)

x number of issues to run x _____

Total payment = _____

Payment enclosed, or Charge my
 Visa MasterCard American Express

Card # _____

Expiration date: _____

Signed: _____

For Extreme Native Recording

Lay down extreme track counts with this native recording powerhouse

The Apple **Power Mac G5** is capable of recording over 100 tracks simultaneously — even to the second internal serial ATA drive. Make no mistake: G5-based native systems can handle today's most demanding multitrack recording scenarios via multiple FireWire and PCI MOTU audio interface configurations. And the modest cost of these systems gives you plenty of room in your budget for the additional gear you've always dreamed of.



Massive I/O

Connect up to four MOTU FireWire interfaces — that's up to 80 inputs at 44.1 or 48kHz sample rates — on the internal FireWire bus and more via FireWire expansion cards. The MOTU **896HD** provides 8 mic/instrument inputs with preamps, individual 48V phantom power and individual front-panel trim control. Quickly adjust input levels via luxurious 10-segment front panel LEDs. The MOTU **896HD** and **896HD** interfaces provide 2 and 4 mic/instrument inputs, respectively, along with 8 quarter-inch TRS inputs each. All three models provide 8-channel optical digital I/O, along with either AES/EBU or S/PDIF digital input/output.

A new studio standard

The flagship of the KSM line — and the new must-have mic for any large multitrack studio, the Sure **KSM 44** multi-pattern condenser microphone has an extended frequency response specially tailored for critical studio vocal tracking. Its ultra-thin, externally biased, large dual diaphragms provide precise articulation; extremely low self-noise (7 dBA) ensures that the KSM44 captures only the sound of the performance. Inside, the three polar patterns — Cardioid, Omnidirectional, and Bidirectional — offer greater flexibility and uniformity in a wide variety of critical recording applications.

Class A, transformerless preamplifier circuitry provides extremely fast transient response and no crossover distortion. Improved linearity across the full frequency range.



Call the MOTU system experts.

Removable storage

The Glyph **GT103** offers many advantages for large-scale multitrack recording, including hot-swap portability and convenience.

Specifically designed recording scenarios that require multiple drives, the GT103 can be configured with three FireWire hot-swap GT Key drives of any capacity. Using Glyph's proprietary Integrity™ hot-swap technology, you can easily shuttle content to other GT Series enclosures. To keep your studio quiet, GT Keys incorporate sound-dampening composite metal technology in their frames. Includes three-year warranty, plus overnight advance replacement warranty in the first year for GT Keys.



On-demand plug-in processing

How do you conserve precious CPU cycles for the demands of multitrack recording, but also run all of today's latest plug-ins and virtual instruments? The Muse Research **Receptor** is a dedicated hardware-based plug-in player for your favorite VST software.

With 16 channels to run virtual instruments or effects, a built-in MIDI interface and a versatile complement of digital and analog I/O, Receptor is the ideal way to run plug-ins while keeping your host computer running smoothly. Control everything from the front panel, or simply connect a monitor to the back. Visit museresearch.com to view demos by Dream Theater's Jordan Rudess and to learn about Receptor's new UniWire™

technology, which provides MIDI, audio, and remote control between

Receptor and your computer via a single Ethernet cable. Receptor provides the ultimate in performance, stability, and sonic performance.



Waves distributed processing

For large-scale multitrack recording systems, it is good practice to offload plug-in processing from your host computer. The Waves **APA-44M** delivers on-demand Waves processing to your MOTU native desktop studio via standard Ethernet. Open your existing Waves plug-ins as usual in Digital Performer via the new Waves Netshell™. But now you can run up to 6 Waves R-1 Convolution reverbs at 44.1kHz at once, and save your CPU power. Need more Waves processing? Just add another APA-44M with the snap of an RJ45 Ethernet cable. It's that simple. For extreme processing needs, connect up to 8 units to your network. The APA-44M is equally at home connected to a laptop, desktop or both. Just transfer your Waves authorized iLok. You can even share a stack of APA-44M's among several computers across the Waves Netshell network. The APA-44M ushers in a new era of state-of-the-art, distributed-network Waves processing for your MOTU multitrack studio.



Power conditioning

A large-scale multitrack studio is an investment. Protect that investment — and get the best possible performance from it — with the Monster **Pro 2500** and **Pro 2000 PowerConditioner**. Much more than just a "surge protector", both devices use Monster's patented Clean Power™ filter circuitry (U.S. Pat. No. 6,473,510 B1) with separate noise isolation filtered outlets for digital, analog and high-current audio components. The result is high quality sound that's free from hums, buzzes and other power line artifacts, revealing all of the rich harmonics and tone in your recordings. Get All the Performance You Paid For™. Get Monster Pro Power.



Authorized Reseller

(800) 222-4700

www.sweetwater.com



World Radio History



For Extreme Native Recording

The groove.

Spectrasonics **Stylus RMX V.5**, the award-winning "groove standard", gets better and better with new features like "Chaos Designer™ Buzz" for sluttering edits, 500 incredible new categorized Multi grooves and 250 slamming new Kils. It's even easier to learn RMX now with the new Reference Guide/Help System and hours of brand new tutorial videos— including one specifically for Digital Performer users!



The controller.

Digital Performer captures every nuance of your MIDI performance. The M-Audio **Keyboard Plus** is an 88-key hammer-action USB powered MIDI controller delivers fine-tuned response to satisfy even the most demanding players. Add four zones, a stunning set of MIDI-assignable controllers all in a compact 40 pound package, and you have the most comprehensive product of its kind!



The control room.

The PreSonus **Central Station™** is the missing link between your MDTU recording interface, studio monitors, input sources and the artist. Featuring 5 sets of stereo inputs (3 analog and 2 digital) with 192kHz D/A conversion, the Central Station allows you to switch between 3 different sets of studio monitor outputs while maintaining a purely passive signal path. The main audio path uses no amplifier stages including op amps, active IC's or chips. This eliminates coloration, noise and distortion, enabling you to hear your mixes more clearly and minimize ear fatigue. In addition, the Central Station features a

complete studio communication solution with built-in condenser talkback microphone. MUTE, DIM, two separate headphone outputs plus a cue output to enhance the creative process. A fast-acting 30 segment LED is also supplied for flawless visual metering of levels both in dBu and dBfs mode. Communicate with the artist via talkback. Send a headphone mix to the artist while listening to the main mix in the control room and more. The Central Station brings all of your inputs and outputs together to work in harmony to enhance the creative process and ease mixing and music production.



Mastering & restoration.

Your DP mastering and processing lab awaits you: **BIAS Peak Pro** delivers award-winning editing and sound design tools, plus the world's very best native mastering solution for Mac OS X. With advanced playlisting. Superb final-stage processing. Dithering. Plus PQ subcodes, DDP export (optional add on), and other 100% Redbook compliant features. Need even more power? Check out our Peak Pro XT 5 bundle with over \$1,000 worth of additional tools, including our acclaimed SoundSoap Pro, SoundSoap 2 (noise reduction and restoration), Squeeze-3 & 5 (linear phase multiband compression/limiter/upward expander), Reveal (precision analysis suite), PitchCrave (super natural pitch correction/transformation), Repliq (linear phase EQ matching), SuperFreq (4, 6, 8, & 10 band parametric EQ) and GateEx (advanced noise gate with downward expander) — all at an amazing price. So, when you're ready to master, Peak Pro 5 has everything you need. It's the perfect complement to DP. Or, perhaps we should say, it's the perfect finishing touch.

Call the MOTU system experts.



The faders.

Imagine the feeling of touch-sensitive, automated Penny & Gies faders under your hands, and the fine-tuned twist of a V-Pos™ between your fingers. You adjust plug-in settings, automate filter sweeps in real-time, and trim individual track levels. Your hands fly over responsive controls, perfecting your mix — free from the solitary confinement of your mouse. Mackie Control delivers all this in an expandable, compact, desktop-style design forged by the combined talents of Mackie manufacturing and the MOTU Digital Performer engineering team. Mackie Control delivers brings large-console, Studio A prowess to your Digital Performer desktop studio, with a wide range of customized control features that go well beyond mixing. It's like putting your hands on DP itself.

The monitors.

The Mackie HR Series Active Studio Monitors are considered some of the most loved and trusted nearfield studio monitors of all time, and with good reason. These award-winning bi-amplified monitors offer a performance that rivals monitors costing two or three times their price. Namely, a stereo field that's wide, deep and incredibly detailed. Low frequencies that are no more or less than what you've recorded. High and mid-range frequencies that are clean and articulated. Plus the sweetest of sweet spots. Whether it's the 6-inch HR-624, 8-inch HR-824 or dual 6-inch 626, there's an HR Series monitor that will tell you the truth, the whole truth, and nothing but the truth.



Your personal Sweetwater Sales Engineer offers much more than just a great price. They do the research, day in and day out, to ensure that you'll fine-tune your system to fit your exact needs.



Authorized Reseller

(800) 222-4700
www.sweetwater.com



World Radio History





by Kevin Owens

Room with a VU

STUDIO NAME: Lava Tracks
LOCATION: Kamuela, Big Island, Hawaii
CONTACT: lavatracks.com
KEY CREW: Charles Michael Brotman
CONSOLE: Oram BEQ 24-channel/8 bus (72 inputs at mixdown)
MONITORS: Tannoy AMS 10s, Yamaha NS 10s
RECORDING HARDWARE: MOTU 2408 (2x), 24 channels of ADAT XT, HHB BurnIt Plus and Glyph CD burners
RECORDING SOFTWARE: Logic Pro, 3iAS Peak
COMPUTERS: Apple Power Mac Dual G4
MICROPHONES: Manley Stereo Gold, Neumann U87, Neumann KM184, AKG 414TLII, Royer R121s (2x), AKG D112
OUTBOARD: Manley Variable MU Compressor, LA-2A (2x), ADL1000, Roland SRV-2000, TC Electronic M3000, TC Electronic Finalizer 96K, Digitech 2101, John Hardy mic pres, Bellari Sonic Tube Exciter, Line 6 POD, Alesis Q2
SOFTWARE: Spectrasonics Trilogy and Stylus, FXpansion BFD Drums, Waves plug-ins
ACOUSTIC GUITARS: Santa Cruz Model H acoustic; Eric Sahlun 1990 classical, Ramirez 1976 classical; Epiphone Masterbuilt EF-500, David Gomes acoustic
SYNTHS: Korg KARMA, Roland GR-50, JV-880, JV-1080, JD-800, XP-50, D-50, Juno-60, U-220, R-8, Korg M1, Wavestation, Kurzweil Micro Piano, E-mu Proformance 1, Proteus 1, Alesis D4
EXTRAS: Equitech balanced power throughout; all Mogami cable and patch cords
STUDIO NOTES: Nestled in the heart of pristine *Paniolo* country, on the Big Island of Hawaii, right there next to the banyan tree we're guessing (sadly, the EQ T&E budget wouldn't permit an in-person fact check), is Charles Michael Brotman's Lava Tracks recording studio. Built from the ground up under the guidance of acoustic architect Chris Pelonis,

Brotman's goal for Lava Tracks was to create an acoustic paradise in paradise: "I'm an acoustic guitar player who's been fascinated with the sound my entire life," he says, "and that's really a lot of what the studio is about. My life-long quest — and I don't think I'll ever fully achieve it — is to record guitar so naturally that the listener feels like they're sitting there right in front of the guitarist."

Although that quest is still a work in progress, Brotman has achieved something no one else has. Namely, bagging the first ever "Best Hawaiian Music Album" Grammy for 2005's *Slack Key Guitar Volume 2*, a compilation he not only performed on, but also recorded (at Lava Tracks), produced, and released on his own Palm Records label. So something must be working.

Here, Brotman, Lava Tracks' chief (ok, only) engineer, riffs on how the studio came to be.

"Chris got very involved with the kind of music I produce, and he wanted to build an ideal room for cutting acoustic guitar tracks. We knew we wanted a lot of airspace, high ceilings, and large bass traps, and that we didn't want any right angles, no parallel walls, etc., so Chris did the algebra to make sure we didn't end up with any strange standing waves. Beyond that, it was about tuning the room once it was built — making sure it was bright enough but not overly bright.

"An unexpected benefit of some of those parameters is that the room works great for a lot of other things, as well. Vocals sound great in this room, drums sound really bright and live, and electric guitars sound great, too."

Even though the studio is optimized for recording acoustic instruments, Brotman doesn't draw a line in the, uh, lava when it comes to projects. "Depending on what it is and how busy it is around here, I'm up for just about anything," says Charles. "I've done everything from rap to ADR (automatic dialog replacement) sessions for Wayne Newton." Danke schoen, brah, danke schoen!

HEY, EQ READERS. WANT US TO FEATURE YOUR STUDIO? SEND PICS AND INFO TO eq@musicplayer.com.

PRO TONE FOR YOUR DESKTOP.

Thousands of professional producers, engineers, and musicians rely on Line 6 for direct recording on countless platinum albums. Now we're introducing the world's first line of simple recording & modeling interfaces with our pro grade tone for guitar, bass, vocals and more.

Vocal Preamp Models based on* Neve, Avalon and more (6 Models)

Use included GearBox™ tone software alongside popular Mac® and Windows® based recording programs

Professional Bass Tone from Line 6 Bass PODxt™ (5 Amp Models)

Complete Guitar Amp and Effects Rig from Line 6 PODxt™ (18 Amp Models and 26 Effects Models)

The Pro Tone Recording & Modeling Interface.

TONEPORT™

Learn more about TonePort UX1 and UX2: ► www.line6.com

UX1



- Microphone Input (XLR) with preamp
- 1/4-inch Instrument Input
- Dual/Stereo Line Inputs (2 x 1/4-inch)
- USB-powered
- 44.1/48KHz, 16/24 bit recording
- 96KHz mode, 32 bit processing

UX2



- 2 Mic Inputs with Phantom Power
- Normal & High Gain Instrument Inputs
- Stereo Line In/Out & S/PDIF Digital Out
- USB-powered
- 44.1/48KHz, 16/24 bit recording
- 96KHz mode, 32 bit processing



* All product names shown in this advertisement are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These trademarks of other manufacturers are used solely to identify the products of those manufacturers whose products are included in the advertisement. Line 6 is a registered trademark. "Street Price" is the estimated selling price of the product as published from U.S. dealers. Actual prices may vary. Mac is a registered trademark of Apple Computer, Inc. Windows is a registered trademark of Microsoft Corporation.

World Radio History



The Traveler is dope.

It goes with me on stage in front of thousands of people at gigs all over the planet, from Australia to Miami.

With stellar performance and incredible sound.

—BT

Laptop Symphony
World Tour 2005



TRAVELER
BUS-POWERED HIGH-DEFINITION FIREWIRE AUDIO INTERFACE

MOTU
motu.com