

A West Coast Phenomenon- The Studio That Charlie Built

Former A&M Studios, Hollywood: A state-of-the-art facility with a colorful past, and an emphasis on vintage technology

Written by Mel Lambert in November 1997

Operating a successful multi-room facility in today's highly competitive recording industry is not a job for the feint-hearted. The advent of project studios has meant that commercial facilities are forced into being more aggressive in attracting tracking and remix clients; these days, you need to offer a number of flexible environments for the former (a good mic collection won't go amiss), and powerful console automation, with plenty of outboards, for the latter. And even then, clients can be fickle about their tastes in consoles and monitoring systems; installing "flavor-of-the-month" brands might work in the short term, but if that type of hardware goes out of favor, you can be stuck with a large amount of non-earning real estate.

Deep in the heart of Hollywood, A&M Studios has been quietly going about its business for just over three decades. And places as much of an emphasis on technical and creative functionality as specific brands of recording and production hardware. A&M Recording Studios is a division of A&M Records, which is now owned by PolyGram, Inc.

"Why should a producer record at A&M Studios?" queries Ron Rutledge, VP of Studio Operations. "Mainly because our ongoing R&D ensures that we offer the latest developments in audio, while still maintaining an 'Old World' studio feel. We also have some of the best-sounding rooms in LA, with 24-hour technical support. Our classic microphone collection is outstanding; we include a good selection of outboard gear in each Control Room- the rest of our outboards are available on a first-come basis at no additional charge. And we shouldn't forget our great collection of eight live chambers and 15 vintage EMT plates, all of which can be reserved for a session ahead of time."

As Rutledge explains, A&M Recording Studios is a multi-room audio and multimedia recording/mastering facility located on the historic Charlie Chaplin movie lot. "Record producers can handle a complete project from concept to mastering in one location," he stresses. It is a common misconception, Rutledge acknowledges, that the studios serve only A&M Records artists. "That simply is not true. In fact, more than 80% of our business comes from other record companies and independent productions. We encourage outside clients! Our ace-in-the-hole is the capability of our technical and support staff; we employ an incredible collection of staff engineers and assistants in what I like to refer to as a 'Collaborative Environment'."

"Our philosophy for hiring new people is simple," Rutledge explains. "We try and promote from within, and look for new people that can quickly fit into our way of life. Each of the session engineers has been with us for at least 6-7 years; all of them started here as runners. Our staff of 40 engineers, technicians and support staff is essential to the smooth running of A&M; without them we could not offer the level of client services for which A&M has earned its reputation for over 30 years.

"All of the staff need to be familiar with the 'A&M Philosophy'- the client is our #1 priority. Session engineers, aside from being technically competent, have to be able to get on with our clients- they need those extra 'people skills' that lets everybody work as part of a creative team. We often see sessions here for several weeks, or even several months! In that respect, we try and make A&M feel like a 'home studio;' one in which clients can feel relaxed and part of our 'A&M Family,' and not have to worry about the environment- just get down to making music!

"Studio A, in particular- because of its tracking, overdub and remix capabilities- is a firm favorite with our clients. But we find that some clients like to record here and then mix at different studios; others like to bring us their [elements] and mix here.

"We believe in offering a spectrum of options to producers and engineers. Also, we have changed the way we make outboard systems available with each of our five rooms. We have now standardized on the same, excellent selection of outboards for each control room, so that clients are able to move freely from environment to environment and secure access to the same range of effects in each area."

A Brief Tour of the A&M Studio Complex: Five Recording/Production Studios and various Mastering Rooms

Since its inception in 1966 as the in-house facility for A&M Records- co-owner Herb Alpert and Jerry Moss were said to be looking to develop a facility that would offer more creative freedom for its new stable of artists, and an environment that would offer creature comforts as well as technical excellence- the Hollywood complex has gradually expanded to its current compliment of five studios plus several mastering suites. Each of the major areas- Studios A, B and D- offer a large tracking/overdub stage, while Studio M serves as a dedicated Remix Suite, and the recently remodeled Studio C is intended for multi-channel mixing, DVD pre-mastering, mix-to-picture and related sessions. Each room comes with 48 channels of analog multitrack; Sony PCM-3348 and Mitsubishi X-860 digital transports can be rented as an extra.

"All of our studios," Rutledge continues, "are laid out as self-contained suites, with separate entrances and client lounges, so that producers and artists can maintain their own privacy."

Last remodeled in 1986 by



Vincent Van Haaff, president of LA-based The Waterland Group, Studio A features a custom Neve Model 4972 Console equipped with a variety of vintage 44-31106 and 08-1073 channel modules, and laid out in a 52-input/24-buss/32-monitor configuration with Flying Faders Automation. Tape Machines include a pair of Studer A800 analog multitracks plus A820 and Ampex ATR-102 two-tracks; DASH- and PD-format digital multitracks are also available as necessary. TimeLine Lynx systems provide timecode lock between audio and video transports. Digital mastering/reference is handled by custom A&M-designed A-to-D and D-to-A converters, linked to Sony PCM-7010 and Panasonic SV-3700 DAT data recorders.

"We spent a long time evaluating all of the converters that were available on the market," explains Gary Myerburg, A&M's Director of Technical Operations, "and came to the conclusion that they just weren't up to the job. These converters were designed several years ago by our in-house staff and are competitive with anything available today." All routing of digital signals throughout the complex is handled via AES/EBU-format connections, which are considered more reliable than S/P DIF and OFI optical links.

"The main monitors," Myerburg continues, "comprise a custom A&M/Van Haaff system that uses Pioneer/TAD components." Near-fields comprise familiar Yamaha NS-10M units. Each room offers a good selection of outboards; Studio A is no exception- Fairchild 670, UREI LA-2a, LA-3 and 1176 limiters, Neve 32264a compressor/limiters; Pultec EQP-1A3, EQP-1A and EQH-2 equalizers ... the list is long and varied.

Studio A's vintage Neve 4972 has an interesting history. Rumor has it that, back in 1978, producer George Martin and engineer Geoffrey Emerick has asked Rupert Neve to return to the company he had just sold and build three more consoles for Martin's AIR Studios. "Indeed," Myerburg recalls, "this was the very last Neve console created by Rupert himself." The three desks were eventually installed at various AIR-London studios: two within the Oxford Street facility, and a third at the resort studio built on the island of Monserrat.

In the early Eighties, the first 4972 was purchased by Atlantic Records for its New York facility; in 1986, as part of a massive reconstruction effort, A&M bought the console from Air Monserrat for Studio A. Eight additional channel modules were added in 1993, along with Flying Faders automation. (The New York console eventually was sold to Bryan Adams for his Vancouver-based studio.)

"During its re-commissioning," continues Myerburg, "our Neve console underwent an extensive rebuild by the famed 'A&M Tech Squad,' from caps and op-amps to replacement of worn metalwork. It was the first from Neve to feature a hybrid design utilizing both monolithic op-amps and discrete circuitry, whose use is enhanced by the very musical sounding high-level driver circuits and transformers [that] are used any time a signal leaves the console.

"The 4972 also features remote-controlled mic pre-amps, which lets up put them close to the signal source, and reduce noise and RF pickup in mic lines."

Studio A's recording area measures approximately 38 feet by 39 feet, with 20-foot ceilings, and connects to a pair of iso booths along the right-hand wall, and a third, smaller vocal booth along the left, with visual communications into the control room.

Studio B features a 56-channel/112-input SSL SL-6056E with Total Recall and G-Series Automation, linked to a pair of Studer A800 multitracks. Again Studer A820 and Ampex ATR-102 two-tracks handle analog-mastering duties, in addition to A&M's proprietary Mixdown/Reference A-to-D and D-to-A converters; digital data is tracked on a mixture of Sony PCM-7010 and Panasonic SV-3700 DAT machines. The main monitors comprise custom A&M/Van Haaff systems with Pioneer/TAD components plus NS-10 near fields. The recording area measures 30-by-2 feet, with a pair of iso booths located along either side of the control room glass.

The renovated Studio C, with acoustic design by The Waterland Group, houses a 48-module/96-input Euphonix CS-3000 digitally-controlled analog console with Surround-Sound Panning. Again, tape machines include a pair of Studer A800 multitracks and an A820 two-track, with TimeLine Lynx synchronizers. The main 5.1-channel multiformat monitoring array is a custom A&M dual-concentric design.

"It was a sad day in late December, 1996," offers Steve Bamcard, senior engineer, "when I finished a session at around 10 PM, brought down the faders on the [API] console, and commemorated more than 25 years of service and hundreds of hit records that have come that historic room." On December 26, 1996, A&M's "Rasta" Bob Harris took his sledgehammer to the room and demolished it back to the studs and cement. (The console and equipment had already been removed.)

"We remodeled and upgraded Studio C with the new Euphonix," says Ron Rutledge, "because we see an increasing need to handle surround-sound and multiformat sessions. We are often asked about remixing music soundtracks to 5.1-channel and related formats, as well as preparing music for Digital Versatile Disc and future Audio-DVD formats. The CS-3000 comes equipped with a bunch of useful features, and represents excellent value for money. The console packs lot of functionality onto a small amount of space, which is important because this is a narrow control room. "Studio C has only recently [late-September] come back on-line, but already it is proving very popular."



Studio D houses a 72-channel/144-input Solid State Logic SL-4072G with E-Series EQ and Total Recall, linked to a pair of Studer A800s, an Ampex ATR-104

four-track, plus
A820 two-tracks
in quarter- and

half-inch formats. The room's main monitors are custom A&M/Augspurger systems, with NS-10Ms as near fields. The recording area measures a spacious 28 by 34 feet deep, with 18-foot ceilings, and features a pair of iso booths in the two corners opposite the control room window, plus a third that looks into the control room itself.

Studio M serves as the facility's dedicated Mixdown Room. Control-room hardware centers around a 72-channel/144-input SSL SL-6072E console with Total Recall and G-Series Automation, linked to a pair of A800s, an ATR-104 four-track with VSO, plus an A820 two-track. Again, proprietary A-to-D and D-to-A converters provide a reference system for digital mastering. The main monitors are custom A&M/Augspurger systems, with NS-10M near fields. A companion lounge and overdub booth measures nine feet by 10 feet,

A&M's microphone closet is both extensive and well maintained, In addition to the familiar models from AKG, Beyer, E-V, Milab, Neumann, Sennheiser, Shure and Sony, clients have access to a pair of Bruel & Kjaer 4004s, four RCA 44BXs, seven RCA 77DXs, a Telefunken CVM3 and three Telefunken ELA M251s.

A&M's Mastering Facilities: A unique Blend of Talent and Technology

And once the session is finished, A&M offers a wide range of mastering facilities that help in the translation of a mix from control room to CD or vinyl. Currently, five mastering engineers hang their hats at A&M: Dave Collins, Patricia Sullivan, Stewart Whitmore, Alan Yoshida, and Andrew Garver. "We offer state-of-the-art mastering, editing, and CD preparation from all formats," says Ron Rutledge. "Each room features custom-designed console and tape-replay electronics- some solid-state and some tube-based- plus 20-bit A-to-D conversion." Editing is handled through a series of Sonic Solutions rigs; six Sony PCM-9000 optical disk recorders are also available. "We also have an in-house cassette and CD duplication facility," Rutledge adds.

Additional services include CD, DAT, cassette and vinyl refs, plus PQ/ISRC encoding of PCM-1630 masters. "Until the PCM-900 becomes standardized as a manufacturing format," stresses Chief Mastering Engineer Dave Collins, "the PCM-1630 format [with companion 3/4-inch U-Matic VCR] is still the only format we recommend. We can also provide Exabyte and CD-R masters," Collins adds.

By way of an example, Dave Collins' Mastering Room houses a highly customized Studer Model 820 tape transport linked to a variety of analog electronics systems, including A&M Custom Vacuum Tube and Custom Solid State Tape Playback racks in half- and quarter-inch formats (with Flux Magnetics Heads). Equalization includes A&M Custom High-Resolution Three-Band EQ, "Davelizer" Hycor Two-Band Peaking EQ and others available upon request. Compression is handled via Manley Variable-Mu Comp/Limiters, and SSL Model G-384 (modified for mastering).

"A lot of work has gone into optimizing the analog tape machine playback in our studios," Collins continues, "[a development] that has paid off sonically. Our mastering consoles are a custom A&M design utilizing the shortest possible signal path. There are no coupling capacitors or transformers, and it features all solid-core wiring and coin silver-plated switch contacts. All equipment selection/bypassing is handled with silver switches; there are no relays in the system. And I have a choice of Class-A solid-state or tube output amps." Low-noise/high-capacity external power supplies are used throughout the mastering complex.

Conversion is handled via customized dB Technologies Model 122 A-to-D converters, and A&M Custom D-to-As that use the Ultra Analog chipset.

"Our trio of Sonic Solutions 24-bit editing systems," Collins explains, "features a USP eight-channel I/O, and a 27-Gbyte storage capacity- that gives me 15-plus hours at 24-bit resolution." Sony CDW-W1 CD Recorders, Marantz CDR-610 CD-Rs, Panasonic SV-3700 DATs (modified for low-jitter digital I/O), and a Yamaha DMC-1000 eight-input/24-bit digital console are also featured, along with a T.C. Electronics Finalizer. Monitoring is handled via Martin-Logan Quest Z electrostatic panels as the mains, powered by Aragon Paladium Class-A monoblocks; near-fields comprise a pair of Quedsted Model H-108s driven by McIntosh MC-240 amps.

"And let's not forget the good old LP record," stresses Chief Mastering Engineer Dave Collins. "Lacquer mastering is far from dead. Although we don't cut as much lacquer as we once did"- since Compact Disc became the primary consumer format- "our rooms cut a lot more than [clients] might imagine. Many audiophiles prefer [vinyl]; many kids cannot afford anything else. Where would hip-hop, disco and rap be without vinyl? And vinyl pressings often contain bonus tracks that cannot be obtained anywhere else."

A&M's Scully lathe with CAPPs preview system has been modified and tuned to perform far beyond the standards of a stock system. "The lathe features an in-house designed and machined custom head suspension, linked to a custom-wound Haeco [cutting] head," Collins says. "And a customized analog/digital preview system allows cutting from sources of any format."

Summarizing the overall philosophy of this historical facility, Ron Rutledge, A&M's VP Studio Operations, is highly pragmatic. "It is not just a matter of getting the latest hardware, but more a matter of studying what we have here and responding quickly to what the client needs. We always want to be at the leading edge of state-of-the-art technology. Wherever that takes us."

A&M Studios: The House that Charlie Chaplin Built

The site currently occupied by A&M Records and its companion Studio Complex has an illustrious history. Legend has it that when Charlie Chaplin's brother Sydney lived in a mansion at the corner of La Brea Avenue and Sunset Boulevard, the movie star decided to build his film production studio on five acres of land just south of the house. Completed in 1917, Chaplin's studio lot was laid out in the form of an enclosed English village, with brick facades. According to Chaplin's 1964 autobiography, "The site was the corner of Sunset and La Brea and had a very fine 10-room house and five acres of lemon, orange and peach trees. We built a perfect unit, complete with developing plant, [film] cutting room and offices." Reported costs for the project was \$35,000- even by 1917 standards, Chaplin was careful with his expenditures.

Chaplin completed 17 films at his studio lot on La Brea, starting with "A Dog's Life" in 1918, and continuing through the majority of his classic movies, including "The Kid," "The Gold Rush," "City Lights," "Modern Times," and "The Great Dictator," culminating with "Limelight" in 1952, the last film he lensed at the studio. The next year, he sold the Chaplin Studios for \$650,000 to a New York real estate firm that planned to demolish the complex. Instead, it was leased to a TV production company and used to shoot "Superman," amongst other shows. In 1958 the studios were sold to Red Skelton who, having made a number of improvements, in turn sold the lot in 1962 to CBS, who required a site to shoot the "Perry Mason" TV series.

In November 1966, CBS sold the complex to A&M Record Company and Tijuana Brass Enterprises, Inc.; three years later, the Los Angeles Cultural Heritage Board named the studios an historic cultural monument. Designing and remodeling a series of recording studios within complex became a labor of love for co-owners Herb Alpert and Jerry Moss (the "A" and "M" of the record label's name).

And, as more than one industry sage has acknowledged, Sir Charles Spencer Chaplin - who wrote several beautiful songs, including the haunting "Smile" - must be pleased by the knowledge that his old studios are still being used to create art.

Sources of information include: "The American Film Industry, A Historical Dictionary," by Anthony Slide, and "Charles Chaplin: My Autobiography."

Studio Hardware: Where the Rubber Hits the Pavement

STUDIO A:

Console: Custom Neve Model 4972 52/24/32, with 44-31106 Modules and 08-1073 Modules; Flying Faders Automation.

Tape Machines: Two Studer A800 Multitracks; Studer A820 and Ampex ATR-102 two-tracks; two TimeLine Lynx synchronizers.

Mixdown/Reference: A&M proprietary A-to-D and D-to-A converters; Sony PCM-7010 Timecode DAT; Panasonic SV-3700 DAT; Phillips CD player; Tascam Model 122 Mk III cassettes.

Main Monitors: Custom A&M/Van Haaff systems with Pioneer/TAD components.

Near-Field Monitoring: Yamaha NS-10Ms.

Outboard Equipment: Fairchild 670, UREI LA-2a, LA-3 and 1176, dbx Model 160 and Model 160x, plus Neve 32264a compressor/limiters; Pultec EQP-1A3, EQP-1A and EQH-2, plus GML Model 8200 equalizers; Eventide H-3500, Lexicon 480L, PCM-80 and PCM-70, AMS RMX-16, plus Yamaha 990, Rev 5, Rev 7 and SPX-90 reverb/effects; AMS DMX, Lexicon PCM-42, Roland SDE-3000, TC Electronics 2290 and Eventide 949 delays/effects; Drawmer DS-201 gates; and dbx Model 902 de-esser.

STUDIO B:

Console: 56-channel/112-input SSL SL-6056E with Total Recall and G-Series Automation.

Tape Machines: Two Studer A800 Multitracks; Studer A820 and Ampex ATR-102 two-tracks; two TimeLine Lynx synchronizers.

Mixdown/Reference: A&M proprietary A-to-D and D-to-A converters; Sony PCM-7010 Timecode DAT; Panasonic SV-3700 DAT; Phillips CD player; Tascam Model 122 Mk III cassettes.

Main Monitors: Custom A&M/Van Haaff systems with Pioneer/TAD components.

Near-Field Monitoring: Yamaha NS-10Ms.

Outboard Equipment: Fairchild 670, UREI LA-2a, LA-3 and 1176, plus dbx Model 160 and Model 160x compressor/limiters; Neve Model 1073 modules, Pultec EQP-1A3, EQP-1A and EQH-2, plus GML Model 8200 mic pre-amps/EQ; Eventide H-3500, Lexicon 480L, PCM-80 and PCM-70, AMS RMX-16, plus Yamaha 990, Rev 5, Rev 7 and SPX-90 reverb/effects; AMS DMX, Lexicon PCM-42, Roland SDE-3000, TC Electronics 2290 and Eventide 949 delays/effects; Drawmer DS-201 gates; and dbx Model 902 de-esser.

STUDIO C:

Console: Euphonix CS-3000 digitally-controlled analog console with Surround-Sound Panning.

Tape Machines: Two Studer A800 Multitracks; Studer A820 two-track; two TimeLine Lynx synchronizers.

Mixdown/Reference: A&M proprietary A-to-D and D-to-A converters; SVDA-10/FRED MOD DAT machines; Phillips CD player; Tascam Model 122 Mk III cassettes.

Main Monitors: Custom A&M/studio bau:ton system.

Near-Field Monitoring: TBA.

Outboard Equipment: TBA.

STUDIO D:

Console: 72-channel/144-input SSL SL-4072G with Total Recall, G-Series Automation and E-Series EQ.

Tape Machines: Two Studer A800 Multitracks; Ampex ATR-1045 four-track, Studer A820 (1/4-inch) and Studer A820 (1/2-inch) two-tracks; two TimeLine Lynx synchronizers.

Mixdown/Reference: A&M proprietary A-to-D and D-to-A converters; Sony PCM-7010 Timecode DAT; Panasonic SV-3700 DAT; Phillips CD player; Tascam Model 122 Mk III cassettes.

Main Monitors: Custom A&M/Augspurger systems.

Near-Field Monitoring: Yamaha NS-10Ms.

Outboard Equipment: Fairchild 670, UREI LA-2a, LA-3 and 1176, plus dbx Model 160 and Model 160x compressor/limiters; Neve Model 1073 modules, Pultec EQP-1A3, EQP-1A and EQH-2, plus GML Model 8200 mic pre-amps/EQ; Eventide H-3500, Lexicon 480L, PCM-80 and PCM-70, AMS RMX-16, plus Yamaha 990, Rev 5, Rev 7 and SPX-90 reverb/effects; AMS DMX, Lexicon PCM-42, Roland SDE-3000, TC Electronics 2290 and Eventide 949 delays/effects; Drawmer DS-201 gates; and dbx Model 902 de-esser.

STUDIO M/Mixdown Room:

Console: 72-channel/144-input SSL SL-6072E with Total Recall and G-Series Automation.

Tape Machines: Two Studer A800 Multitracks; Ampex ATR-104 four-track with VSO, plus Studer A820 two-track; two TimeLine Lynx synchronizers.

Mixdown/Reference: A&M proprietary A-to-D and D-to-A converters; Sony PCM-7010 Timecode DAT; Panasonic SV-3700 DAT; Phillips CD player; Tascam Model 122 Mk III cassettes.

Main Monitors: Custom A&M/Augspurger systems.

Near-Field Monitoring: Yamaha NS-10Ms.

Outboard Equipment: Fairchild 670, UREI LA-2a, LA-3 and 1176, plus dbx Model 160 and Model 160x compressor/limiters; Neve Model 1066 modules, Pultec EQP-1A3, EQP-1A and EQH-2, plus GML Model 8200 mic pre-amps/EQ; Eventide H-3500, Lexicon 480L, PCM-80 and PCM-70, AMS RMX-16, plus Yamaha 990, Rev 5, Rev 7 and SPX-90 reverb/effects; AMS DMX, Lexicon PCM-42, Roland SDE-3000, TC Electronics 2290 and Eventide 949 delays/effects; Drawmer DS-201 gates; and dbx Model 902 de-esser.

Microphones:

Five AKG C12, one AKG C24, two AKG C28, one AKG C28C, two AKG C414, one AKG C414B-ULS, five AKG C414EB, one AKG C451, seven AKG C451E, four AKG C451EB, seven AKG C452EB, five AKG C460B, one AKG D1000E, one AKG D112, two AKG D12, one AKG D124E, three AKG D12E, one AKG D140E, one AKG D160E, one AKG D190E, one AKG D224E, one AKG N12, two AKG S10, one AKG C451E, one ALTEC 21-B, one ALTEC 633A, one ALTEC 633C, one Audio Technica ATM31, one Beyers M101, one Beyers M160C, two Beyers M160N, one Beyers M201, one Beyers M260NC, one Beyers M88, one Beyers MC740N, two Bruel & Kjaer 4004, two Crown PZM-30GPG, one E-V 1710, one E-V 1711, one E-V 1751, one E-V 635A, one E-V 666, one E-V C090, one E-V PL95, nine E-V RE15, one E-V RE16, four E-V RE20, one Milab VIP50, one Milab XY82, one Neumann HITLER MIC, one Neumann KM54A, one Neumann KM83, one Neumann KM83i, two Neumann KM84, four Neumann KM84i, three Neumann KM86, two Neumann KM86i, three Neumann KM88i, one Neumann KMi, one Neumann M249C, two Neumann M250B, seven Neumann M269C, one Neumann M49, one Neumann M49B, one Neumann SM69, six Neumann TLM 170, three Neumann U47, one Neumann U47 FET, three Neumann U47FET, two Neumann U48, six Neumann U67, 21 Neumann U87, three NORELCO C12A, four RCA 44BX, seven RCA 77DX, two RCA JR Velocity, 13 Sennheiser MD 421, one Sennheiser MD 421U-2, four Sennheiser MD 421U-5, four Sennheiser MD 441-U, one Sennheiser MD421, seven Sennheiser MKH 405, one Sennheiser MKH816, two Shure 300, three Shure 546, one Shure SM33, one Shure SM56, 18 Shure SM57, three Shure SM58, three Shure SM7, two Shure SM77, one Shure SM98, two Shure SM58, one Sony 64P, two Sony C 535-P, two Sony C37A, four Sony C37P, one Sony C38, two Sony C38B, one Sony C500, one Sony C535P, one Sony C536P, two Sony ECM-16, six Sony ECM-22, two Sony ECM-50, one Telefunken 950EC, three Telefunken ELA M251, two U.I. Sound Dept. Church Mic, and two Yamaha MZ204's.

Additional Outboard Gear: (subject to availability, first-come/first-served)

Digital Reverbs & Delays:

AMS DMX Digital Delay, Bel Electronics BD 240 Delay, EMT 250 Reverb, Eventide 1745 Delay, Eventide FL201 Instant Flanger, Eventide 949 Harmonizer, Eventide 910 Harmonizer, Eventide FL 201 Instant Flanger, Eventide H3500 Effects Processor, Eventide H3000SE Effects Processor, EXR EX4 Aural Exciter, Korg SDD-2000 Delay, Lexicon PCM-42 Delay, Lexicon 122 Digital, Marshall Time Modulator Delay, MXR Auto Flanger, Quad Eight RV10 Reverb, Roland SDE-3000 Delay, Roland SDF-325 Flanger, SST Space Station 282 Analog Delay, TC Electronics 1210 Spatial Expander, and Yamaha Rev 1 Reverb.

Compressor/Limiters & Gates:

API 525, DBX Model 160XT, Model 165a, Model 160 and Model 160x, Drawmer DS-201 Gate, Novonics 201, Neve 2254a and 32264, Teletronics LA2 and LA2a, UREI 1176, UREI LA2a, Valley People TR804, Valley People Gain Brains, Marc Electronics MX1, Neve Model 33609, Fairchild 670 and 660x comp/limiters.

Other Signal Processors:

A&M Design eight-channel Direct Boxes, Aphex 4B1, BG Model 20 Crossover, Boulder Jensen Twin Servo Mic Pre-Amp, Dolby A301 and Dolby Labs 361 Noise Reduction, Dynafex DX2 Noise Reduction, George Massenburg Mic Pre-amp, Groove Tubes Guitar Pre-Amp, Palmer PDi-03 Speaker Simulator, Simon System RDB 400 Direct Injection, Sunrise Tube Interface Mic Pre Amp, Systems TCB M10001 MIDI Controller, Universal Audio 565 Filter, UREI 962, 963 and 964 Digital Metronomes, White Instruments 4400 third-octave Room EQ, White Instruments 4000 Room EQ, Wendel Labs Ltd. Wendel Jr. Sample Trigger.

Equalizers/De-Essers:

Aphex Type B Aural Exciter, API 560 EQ, Lang PEQ 4 EQ, Neve racks of eight Model 1073 mic/line EQ, Neve BCM 10 10-channel Console, NTI EQ-3 equalizer, Orban 621B and 622B Parametric EQ, Orban 536A and 526E De-

essers, Pultec EQH-2 EQ, Pultec HLF-3C filter, Pultec EQP-1A3 Program EQ, Pultec 1A3 EQ, Pultec MEQ-5 Midrange EQ, Pultec EQP-1A EQ and UREI 527A Graphic EQ.

A&M Mastering Studios

State-of-the-art mastering, editing, and CD preparation from all formats, including lacquer cutting and cassette mastering.

Console: Custom A&M Studios-designed consoles utilizing shortest possible signal path, and no coupling capacitors nor transformers, solid core wiring, and coin silver-plated contacts, plus Low Noise/High Capacity external power supplies utilized throughout.

Analog Playback: Custom Tape Playback in quarter- and half-inch formats based on Studer Model 820 transport, with Flux Magnetics Heads and both Vacuum Tube and Solid State output electronics, plus Dolby SR/A Decode.

Monitoring: Martin-Logan Quest Z with Aragon Palladium Class-A monoblocks, plus Quested Model H-108 mini-speakers with Macintosh MC-240

Conversion: Custom-designed conversion, utilizing dB Technologies Model 122 A-to-D converters (customized by designer), and A&M Custom D-to-A converters using Ultra Analog chipset.



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