

MIX

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On the Cover: The Goo Goo Dolls' Inner Machine (Buffalo, N.Y.) was renovated by John Storryk three decades after he designed the original studio, then called Trackmasters. To learn more about the new space, see "Class of 2008" on page 26. **Photo:** Bob Mussell.



features

26 The Class of 2008

Every June, *Mix* devotes special coverage to facility design and acoustics. This year's "Class" showcases some of the most impressive and innovative new and reworked studio rooms to open since last spring—from top-notch school studios to high-end private artists' and composers' facilities to pro recording rooms ensconced in posh hotels and more.

30 The Other Class of 2008

Sound reinforcement upgrades are not usually something your eyes are trained to see—rather, your ears will perk up to the improved fidelity. From local clubs to indoor arenas, performance venues are spec'ing top-of-the-line sound systems. And they look nice, too. *Mix* profiles a few of this year's high-end installs.

32 Room Tuning, In the Box

Are you having trouble getting accurate mixes? It might be time to tweak your control room setup. Acoustics can be an intimidating science, but there are some simple steps you can take to make your room response more precise to help improve your mixes. The best part? The tools can often be found right in your DAW. Noted acoustician Bob Hodas explains how to choose and apply digital EQs to tune your monitors.

40 Intelligent Studio Monitors

No, they won't know your latte order or have Chinese takeout sent to your studio, but "smart" monitors—equipped with DSP and analysis systems—can measure your room response and apply corrective equalization automatically with minimal user effort. Michael Cooper examines the current crop of active self-aligning studio monitors.

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THE CLASS OF 2008

A Selection of This Year's Hottest New Studios

► ON THE COVER, INNER MACHINE

Inner Machine (Buffalo, N.Y.) is enjoying a second life thanks to a couple of former studio gofers, Robby Tacak and John Rzeznik—now better known as Goo Goo Dolls. Twenty years ago, Tacak and Rzeznik were working for then-owner Alan Baumgardner and his commercial clients. They recently purchased the studio, and with the help of the original designer, John Storyk and wife/partner Beth Walters, founders of Walters-Storyk Design Group, they've made the rooms over to support their own projects.

"I first designed this studio, then called Trackmasters, over 30 years ago," Storyk says. "Obviously, it needed to be renovated. The equipment was tired, they needed a new mechanical room—but the main acoustic need for Johnny [Rzeznik] was to completely change the acoustic signature of the live room, creating an enhanced reverb time, capable of recording drums and other session work, specifically for the group."

WSDG added a vocal booth and spec'd new surface treatments in all of the rooms. "The curved soffits on the [tracking room] ceiling were refilled and resurfaced," he explains. "We changed all of the original fabric to wood membranes with specific finishes. There are two different wood thicknesses to give a variety of membrane absorption characteristics at low frequencies. We introduced a variable-acoustic panel system on the walls, due to the need to deaden the room from time to time. The default RT60 for the room is close to 1.0 seconds and smooth through the entire frequency domain."

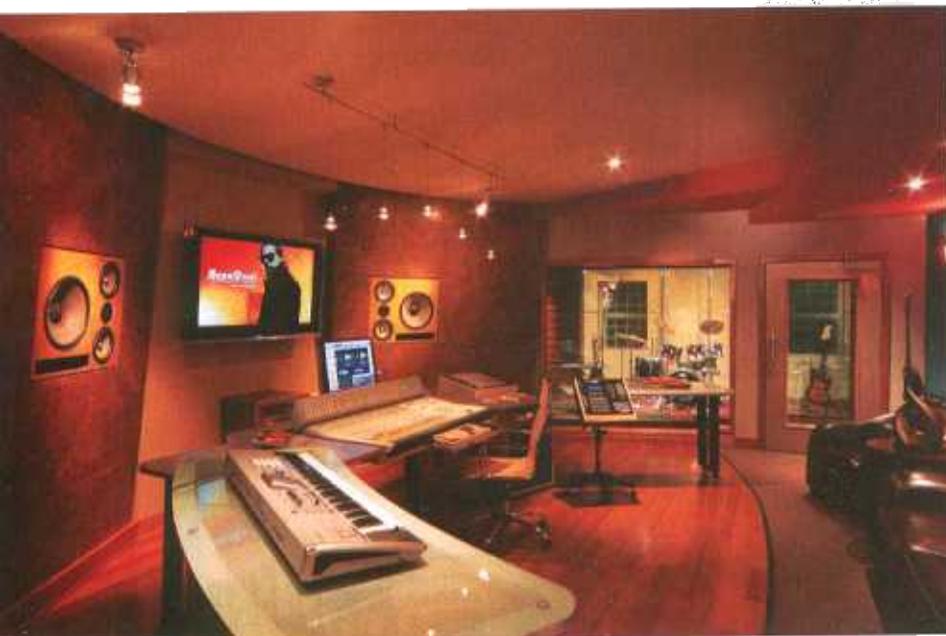
The owners worked with WSDG system engineer Judy Brown to integrate an API Legacy console, new main monitors and a large collection

of vintage outboard gear. A full-range Augspurger monitor system will soon be installed under the guidance of Professional Audio Design. The control room photo shows that two racks (far right) are detached from the rest; these racks on rollers house Rzeznik's favorite pieces of gear



(Groove Tubes Vipre mic pre's and Glory Comp compressors; Mercury EQ-P1s, M76ms and M72s; RCA BA 66; Chandler Limited TG2 and others) and can be moved all the way forward to the mix position.

"I'm proud of the fact that this room that we built 30 years ago, whose infrastructure is still sound, could be reborn to accept totally different acoustic requirements," Storyk says. "Often when a studio's purpose ends, the studio dies, but this studio is now rebuilt to serve a new purpose that's consistent with what artists and bands are doing in the 21st century."



◀ 2 HARD RECORDS

Francis Manzella (FM Design Ltd.) designed this recording studio for Jeremy Harding's 2 Hard Records label in Kingston, Jamaica. Harding, who manages Platinum artist Sean Paul, works with other local producers and writers, and produces 2 Hard artists in his new studio, which opened in December 2007. Equipment includes Digidesign D-Command and Pro Tools HD, Griffin G1.5 main monitors and loads of MIDI gear.