

Coachella \* Studio Monitors \* The National \* Classic Track: 'Jessie's Girl'

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# MIX

MUSIC PRODUCTION • LIVE SOUND • SOUND FOR PICTURE

**MIX REGIONAL**  
\* CHICAGO \*

**REVIEWED**

**AUDIO-TECHNICA AT5040  
MICROPHONE**

**3 500 SERIES EQS**

• ALTA MODA AM-25

• MÄAG AUDIO EQ4

• SSL 611EQ

**MONKEY BANANA TURBO6  
AND TURBO10S**

# CLASS OF 2013

18 OF THIS YEAR'S COOLEST NEW STUDIOS

**SOUND FOR  
X GAMES**



## BrokenWorks Productions, Ashland, Oregon →

Purpose-built with live tracking in mind, this 1,100-square-foot home addition was designed by Chris Pelonis of Pelonis Sound and Acoustics ([pelonissound.com](http://pelonissound.com)). The studio comprises a live room and two isolation booths with line-of-sight between each space and the control room; ergonomic workflow and lifestyle were important considerations, and Pelonis developed a design that provides isolation as well as accuracy and musicality. Rick Ruzzamenti of Sound Waves provided finish carpentry on the project. Key equipment includes Pelonis' Model 42 monitors with 42LF subwoofer; mic pre's from Neve, API, UA and Focusrite; and a variety of microphones from Neumann, AEA, Mojave, Shure, Audix and Heil Sound.



Photo: Em Chamberlin



Photo: Mark Benigno

## ← Volant Studios, New York City

This spacious Tribeca studio, which opened in March 2013, includes a 25x28-foot control room and 30x35-foot tracking room with 13-foot ceilings and variable acoustics. Horacio Malvicino of Malvicino Design Group ([malvicinodesigngroup.com](http://malvicinodesigngroup.com)) provided acoustical design, with help from his firm's system integrator, Inaki Prades. Equipment, supplied by Guitar Center Pro of New York City, includes an SSL AWS 948 console, a Studer A80 machine, CLASP, UREI 813 and ADAM SX-V monitors, and Pro Tools HD-X2. Processing is via outboard gear and plug-ins from Bricasti, Lexicon, API, Neve, GML, Manley and Empirical Labs.

## Middle Tennessee State University Studios D and E, Murfreesboro, Tennessee →

The highly regarded Recording Industry Department at MTSU hired Carl Tatz Design ([carltatzdesign.com](http://carltatzdesign.com)) to revamp two studios/classrooms. The rooms feature a custom application of the new Carl Tatz Signature Series control room acoustic modules by Auralex. They also received new monitoring via Tatz's proprietary PhantomFocus system, utilizing Genelec 1037C active monitors. Other equipment in these two identical rooms includes SSL AWS 924 consoles, Pro Tools 10 HDX systems, API Lunchbox with several 500 Series modules, and more processing from Empirical Labs, Drawmer, Eventide, TC Electronic, Lexicon and Yamaha.



Photo: Leo Johnson



Photo: Frederick Alexis

## ← Baoli Records, Port-au-Prince, Haiti

This 350-square-foot control room redesigned by Jeff Hedback ([hdacoustics.net](http://hdacoustics.net)), reopened in August 2012. New treatments include a teak-finished membrano bass trap across the front of the room and modular treatments from R1G Acoustics, Primaacoustic and Ready Acoustics. The room offers clear sight lines into the tracking room and is equipped with an SSL AWS 924 console, a Pro Tools HDX system, custom-built AudioKinesis mains, and Barefoot MM127 monitors. The studio also features a selection of vintage and modern microphones, and processing from Avalon, Shadow Hills, Universal Audio, API, Pultec and Neve.

## MBK Entertainment OZ Studios, New York City →

This 7,800-square-foot complex on a high floor offers sightlines from both control rooms through two live rooms and views of the river and city beyond. Designed by Walters Storyk Design Group, the rooms have floating floors and are treated with FlutterFree diffusers and low-frequency absorbers. The 190-square-foot control room A, connected to the 230-square-foot control room shown here, is equipped with a 24-input SSL Duality SE console, Logic Pro, Pro Tools HD3 and Augsburg custom mains. Studio B, attached to a 60-square-foot sound booth, offers an SSL Matrix board and ADAM S5X-V monitors.



Photo: Cheryl Fleming