

famous drum booth at Studio Guillaume Tell in Paris is a good starting point for anyone seeking the ultimate drum sound, but for veteran producer Michael Beinhorn, whose credits include Soul Asylum, Soundgarden, Aerosmith and The Red Hot Chili Peppers, the properties of the room alone were not enough.

Striving for a suitably apocalyptic sound to complement the heavy metal thunder of Ozzie Osbourne's latest project, he recently employed personally modified retro-technology to create a new format for recording drums.

Taking a venerable Studer 800 one-inch 8-track machine, he doubled the head width to two inches and recorded drummer Deen Castronovo with tape running at 7.5ips.

"It's not just a storage mechanism," comments Beinhorn, who describes the results as "amazing. It alters the notion of what analogue recording is really for. It colours the sound a lot more. What we were getting back off the tape sounded way better than what we were monitoring before tape."

According to the Beinhorn, the slow running speed of the format enhances the low end significantly, and imparts an unusual tonal colour and remarkable

thermore, says Beinhorn, the unprecedented track width virtually eliminates high frequency degradation. An hour's worth of music can be recorded onto one reel; it winds faster than on a digital machine; and because the timecode on the modified Studer sits between audio tracks four and five, no track space is wasted.

The limited number of tracks forced Beinhorn to buss signals at the desk in order to route more than eight inputs onto eight tracks, but his expert placement of vintage mics and the superb natural sound of the Guillaume Tell drum booth ensured results which have clearly inspired Beinhorn. "This format is so far removed from the run-of-the-mill sound you get from a 24-track," he says, "that there's no way I'm going to do another record without it. There's no way another machine could reproduce that kind of frequency response."

So impressed is Beinhorn by the results that he is planning to use the technique in the future for recording vocals. Moreover, so convinced is he by the further potential applications of his discovery that he is considering licensing the technology - or even building more 2-inch 8-track machines and selling them.

SIMON BRAUND



24-bit Studer digital at CTS Studios, London

## Digital installations for Studer

UK - Studer has announced the installation of two D827 24-bit digital multitracks - one at CTS Studios and one at Great Linford Manor. Both machines are being used with AMS Neve Capricorn consoles.

At CTS the machine has been installed in the recently refurbished Studio Two. "The D827 is a state-of-the-art digital recorder and was the natural choice to accompany the Neve Capricorn," says CTS owner Adrian Kerridge. "It's the first time DASH-compatible true 24-bit recording and mixing has been made commercially available, and makes Studio Two a unique facility."

At Great Linford, the refurbishment of a classic Neve console has enabled Studer and AMS Neve to install the multitrack and

console combination for a three-month period. During this time, engineers and producers are being invited to use the equipment and gain first-hand experience of extended resolution digital recording.

"This is an excellent chance for engineers and producers to get hands-on experience of the most sophisticated recording system in the world," states Studer UK distribution manager Brian Whittaker. "We hope it will be an experience their ears will not let them forget."

Free tracking and mixing days at Great Linford are still available by arrangement. The offer continues until September 18th, through AMS Neve or Brian Whittaker at Studer UK: +44 1707 665000. PATRICK STAPLEY

## Marvin Camras

Marvin Camras, the producer of the album 'The Last Days of Pompeii' by the band 'The Last Days of Pompeii', has been awarded the 'Editor's Choice' status from *The Gramophone* magazine. Camras, a long-time engineer at the studio, has been instrumental in the recording of the album, which was recorded in the studio's 48-track Studio 1. The album is a concept album based on the story of the ancient city of Pompeii. Camras has worked on many other albums, including 'The Last Days of Pompeii' by The Last Days of Pompeii, 'The Last Days of Pompeii' by The Last Days of Pompeii, and 'The Last Days of Pompeii' by The Last Days of Pompeii.

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## SoundField recording at Notre Dame

FRANCE - Notre Dame was the location for a recent recording of Gregorian chant and *grand orgue* made exclusively using SoundField microphones.

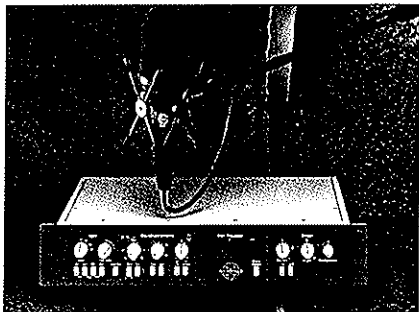
Performed by Cambridge, UK-based Schola Gregoriana under the direction of Dr Mary Berry with Philippe Lefebvre playing organ, the recordings were made in the cathedral between 10pm and 3am to avoid visitors and Paris traffic noise.

Two SoundField systems were used - one focusing on the singers, while the other was suspended from the cathedral roof to capture the organ. "The ability to change the position and polar patterns of the microphone remotely from the SoundField con-

trol unit is invaluable when recording in environments like Notre Dame," comments balance engineer Brian Johnson.

The recording, released on the Herald label, has received 'Editor's Choice' status from *The Gramophone* magazine.

PATRICK STAPLEY



Soundfield MKV microphone in shock mount with control unit, used at Notre Dame

## SAE graduates to studio buyout

SWEDEN - As part of its aggressive expansion policy, the SAE (School of Audio Engineering) has acquired Soundtrade Studios in Stockholm. It is the first time that an SAE facility has been launched as part of an existing commercial concern.

The four-studio complex has the largest recording room in Sweden and is said to be one of the leading commercial facilities available in the territory, occupying over 1,000 square metres of floor space.

The studio will continue to operate in part as a commercial facility, with its 48-track Studio 1 being available as before. The other three studios, which provide 24-track facilities as well as

hard disk recording, will be used exclusively for training.

Tom Misner, founder of SAE, comments, "We are very proud to be able to offer our students the opportunity to be educated in such a famous and well equipped facility. Soundtrade's recording history and artists have had an enormous influence on the world music scene, so the impact associated with this venture is enormous."

SAE Stockholm will take its first students in September, offering both full and part time Audio Engineering Diploma Programs. Courses will be available both in English and Swedish.

SAE Stockholm: Tel. +31 20 689 4189. PATRICK STAPLEY

## Norlyd Studio 1 installs Euphonix

NORWAY - Oslo-based facility Norlyd Studio 1 has installed a 64-channel Euphonix CS2000 console. The desk is currently being used to record an album for Morten Harket of A-Ha, with chief engineer Truis Birkeland.

"We've both commented on how excellent the console sounds," says Birkeland. "The immediate impression is that the Euphonix has tremendous power, clarity and transparency. I particularly like the Snapshot Recall facility that allows me to spend so much more time being creative rather than having to reset controls for each title I'm

working on. It also means that clients get better value for money as no time is wasted on resets."

Birkeland has also enhanced his clients' involvement by using the desk's 12 additional aux sends to feed small submixers in the studio area, where artists can create their own headphones mix.

Another area which impressed Birkeland is the desk's Total Automation. "It provides the finishing touches to mixes that were impossible before. I can dynamically automate the pans or my aux sends to add more reverb or effect at exactly the right place in the mix." PATRICK STAPLEY