

Audio 1 ⁷⁹ SOUNDS ₈₉ Audio 1



Studio 1 Control Room

Audio One is rapidly establishing itself as one of the leading London recording complexes. Under the ownership of Barry Ainsworth and Bill Foster of Tape One Studios, the former Trident Studios — now Audio One — has undergone major changes as part of a continuing refurbishment programme. Situated in the heart of London's West End, the facilities at Audio One include two recording studios, a programming suite, disc cutting and tape copying. Further expansion is planned during 1989.

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THE RECORDING COMPLEX IN THE HEART OF THE WEST END

"Everybody knows about Soho", says engineer Paul Corkett. "There is nothing worse for musicians and programmers, who, after completing their recording early in the session, but wanting to hear rough mixes later, having to rely on a stack of videos and a telly, for their amusement."

"THAT'S NOT MUCH FUN!!"

▶ "The abundance of restaurants, bars, and clubs provide an endless source of entertainment".

▶ "Studio One offers both a recording and mixing facility which has an overall height of 28 feet and can seat up to 50 musicians.

▶ I find the room itself works in a combination of ways. At one end there is a mirrored and tiled drum area, which is quite live, and moves into a carpeted dry area nearer the control room.

▶ There's also an acoustically



Paul Corkett

isolated piano booth and a live corridor.

▶ The control room is built on top of the piano booth and overlooks the studio floor giving both the musical and production areas good visual contact. It's equipped with an SSL desk, Otari and Studer tape machines, a wide choice of effect generators, including Lexicon delay lines

and some old favourites, such as Pultec equalisers which prove really useful. This gives any engineer a wide variety of equipment at his command when the time comes to mix the final master.

▶ Studio Two is used mainly as a recording room. There is a Trident desk that is quite unique. It has a rack of 24 TSM equalisers that can be inserted at any point in the audio signal path. This gives the desk its' characteristic warmth.

▶ There's also a great selection of outboard effects available, including delay lines and reverberation units.

▶ The studio area is large enough to accommodate a four piece brass section, a drum kit, or maybe even a reasonable sized choir.

▶ For any project to run smoothly and within budget it is vital that pre-production is not overlooked.

▶ Our programming suite allows the producer and band to work together in a professional facility to lay down scratch or master tracks, without paying premium rates in a more comprehensive studio.

▶ There is also a disc cutting suite and a tape copy/editing room.

▶ The ideal studio facilities allow the client to go from the origination to the final master or lacquer all under one roof".

Major refurbishment programme under way

Fifteen months ago, in autumn 1987, Tape One Studios bought Trident 1. One of the UK's best known studio operations. Directors Barry Ainsworth and Bill Foster changed the name to Audio One to link with their other facilities Tape One, and Copymasters embarked on a major refurbishment and development programme. Barry Ainsworth brings the story up to date:

"We are making changes all the time . . . It's rather like painting the Forth Bridge.

The first thing we did was to consult the manufacturers of the various items of equipment and got them to bring everything up to specification. For one reason or another some of the gear had been neglected. It's a bit like moving into a new house. When you move in you find all the things that somebody else could tolerate, but shouldn't, and you

change things, ever looking for perfection. The tape machines, and the consoles were first, being the heart of the systems.

"Once the equipment was back in shape and the general redecoration was well under way, we turned our attention to Control Room One".

Changes included making the main monitors more solid. Adjusting the position of the acoustic focus, installing some new video monitors, and generally improving the room to meet today's exacting standards. That done Studio Two was next, and a similar revamp was done there.

"By this time, the work flow was increasing steadily and we realised that a lot of our clients were booking studio time to programme synthesisers etc. Fair enough. But they were paying a premium rate while not using the full studio facilities — this of course, was costing them a lot

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Steve Culnane appointed Technical Manager

Steve Culnane has recently joined the group as Technical Manager.

He started his career at the BBC and subsequently has become one of the best known electronic engineers in the studio world working at such studios as Air, Wessex and West Side in both engineering and management capacities. Most recently he worked with the hire company Audio Rents.

"I always said that I wouldn't go back to working in a conventional studio environment", says Steve.

... LONDON'S LEADING STUDIO BUSINESS

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of money unnecessarily. So we decided to build a third control room.

"Designed specifically for pre-production and programming, the new room houses a Synclavier synthesiser and a wide range of programming equipment as well as a 24 track recording system. Clients who are using programming as a basic sound source, can start their projects in the new room and then move to one of the two other studios to add voices, live musicians and mix the final result. All these rooms are capable of video lock-up, so we can now offer recording to picture for commercials, TV or film in any of the three control rooms".

Rock 'n' Roll

Audio One, which, in it's Trident days, was, primarily a rock and roll studio, has taken on a new role and substantially widened its' client base over the past year.

Barry Ainsworth: "Largely because of the expertise we have hired, bringing in specialist engineers in the audio video field, we are attracting a good amount of film and commercial work.

"The next stage in our develop-



Studio 2 Control Room

ment plans is to build yet another room. We have the space to do it, it's just a question of the designers being able to produce the technology we believe is necessary. As Tape One is leading the field in audio post production, so will Audio One, as soon as the equipment becomes available, lead the field in full recording techniques. Currently, there is so much new technology around that's almost available we have decided to wait until the "Vapour Ware" becomes "Hard Ware". This should make Audio One one of the world's leading studios.

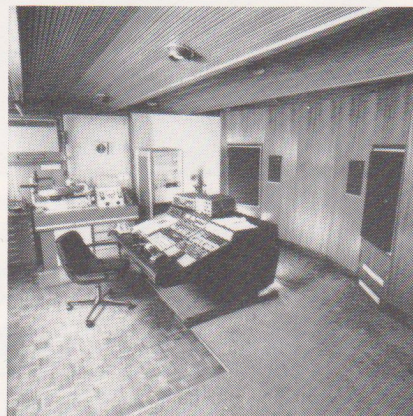
"Building the new studio cannot be done over night, mainly because the technology is not available. We

know what we want and we're waiting for the technology to catch up with our ideas".

All aspects of Audio One's facilities are progressing well.

Disc Cutting

Aside from the recording studios and the programming suite, the disc cutting room is kept busy with both digital and analogue projects, as is the copy room, where a full range of copying services is provided, including digital facilities.



The Cutting Room

"Over the last few years, such a variety of electronic equipment has become available for hire, we believe it makes economic and practical sense for us, and our clients, to have a studio that is totally functional with a reasonable — not minimal — amount of equipment, to hire the extra gear in when required".

Concludes Barry Ainsworth: "We have the expertise, and the equipment is now up to standard. The technical facilities are really no different to any other studio, but what we do have is 100 per cent the right people, and, in my opinion, that is far more important than having all the latest gizmos and nobody to work them".

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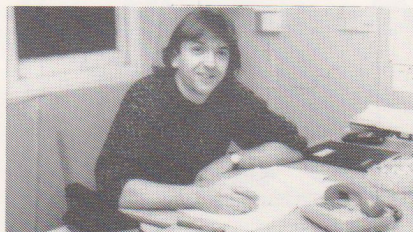
"But Audio One, Tape One, and Copymasters are not conventional studios. There is such a wide range of equipment and services to look after with a great engineering team covering everything from jingles, TV commercials to the latest Acid House bands.

And of course the original Trident was such a great studio that the atmosphere is still in the walls".

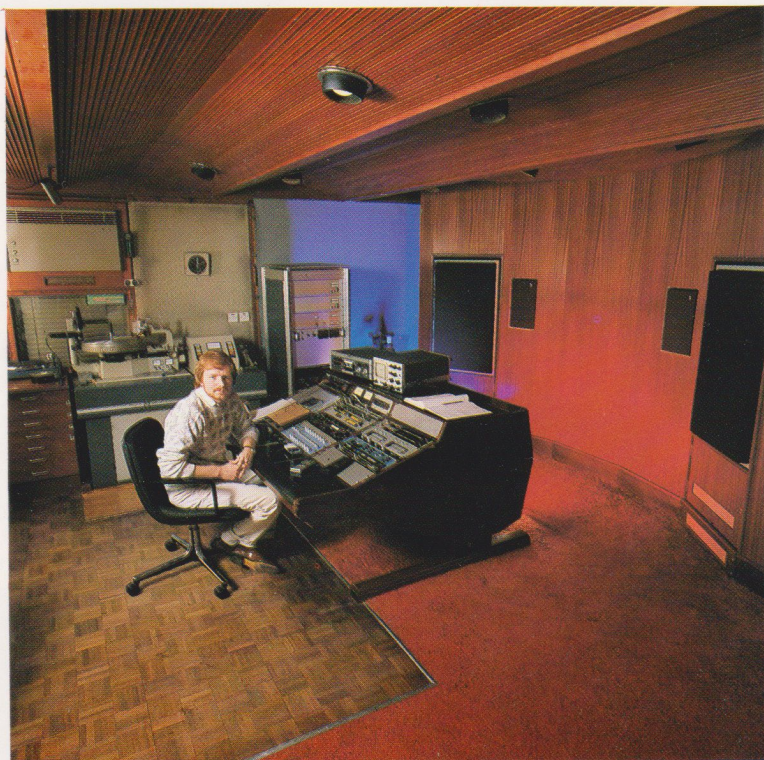
"Bill Foster and Barry Ainsworth have always had a well deserved reputation for putting their money where their mouths are. If they see another new system become available and there is a viable and practical application they buy it. They are always on the leading edge of new technology".

In his new role, Steve is in charge of the overall technical standards at Tape One, Copymasters, and Audio One.

He will be formulating technical policies with Bill and Barry. Checking on the latest technical developments and generally making sure that the engineering standards are maintained across the group of companies.



Steve Culhane — newly appointed Group Technical Manager



The Cutting Room

Pre-production and programming



The Pre-production/Programming Suite

Cutting — “keep the customers satisfied”

“We accept work from every record company” says chief cutting engineer Barry Grint, “Everyone receives equal attention, rather than having one or two main clients, and all the others in second place being squeezed into the odd gap. Some of our most important work is “Off the street”. These are people who may be releasing records for the first time. We like to help these clients as much as possible, after all they may become the major recording artists of the future”.

Why should a prospective client come to Audio One?

“Our main objective is for the client to be totally happy with their product. If people get on well with the engineer and have confidence in him, they’re going to be relaxed and able to communicate their ideas. This must be better than being rushed in, the engineer presenting them with his idea of what the sound should be, cutting the disc and the client being out of the door before he can discuss

what he really wants. The result is, that he walks away with something he knows isn’t right.

“At Audio One I do my own bookings and speak to the client direct. With some cutting rooms it’s almost impossible to speak to the engineer. If someone has a question or a problem they can ask me straight away, rather than through a third person.

The bottom line is getting the record sounding how the client wants it, when he wants it, and importantly at the right price”.



A full pre-production and programming suite is now in operation at Audio One.

Facilities include a Synclavier system, a wide range of sampling equipment, Computer sequencing, choice of keyboards as well as full 24 track recording facilities.

This part of the operation is run by Alex Charalambous who explains: “Basically the room caters for the artist who needs to convert ideas into solid musical form. Everything, from rhythm programming to instrumentation, and special effects fall into place. It all comes down to “Sounds”, we want to make the music coming out of here interesting, and more individual. People are talking about the facilities we have here and business is building all the time”.

Adds Barry Ainsworth, “Essentially, the room is adaptable to the specific requirements of clients. The enormous possibilities offered by midi and digital technology have obviously formed an important part of our thinking in the development of this facility”.



The Copy Room

Audio One's Copying facility offers the full range of copying and editing expected of leading operations in this field. The department is run by Ross Turner who points out: "Essentially, we can provide any kind of copying — ¼ inch, F1, 1610 — from any format to any format, both digital and analogue, as well as digital editing using a 1610/30 system. We pride ourselves on doing everything by the book to ensure the customer gets what he wants when he wants it".



Studio 2

Not many recording studio receptionists can boast a degree . . . Audio One's lone Alexander spent three years studying psychology at London University, and at one time considered a career as a psychoanalyst.

In her spare time she worked as a backing singer on recording sessions.

With a smile she says: "I've learnt more here in four months than I ever did during my three years at university".

As lone points out, she is the first and last person the client talks to — "You've got to be on the ball the whole time with the main emphasis on initiative and understanding".



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STUDIO ONE Equipment List

- 2 Urei 1176 Limiters
- 1 Yamaha Rev 5 Echo Device
- 1 Orban 516 Sibilance Controller
- 1 Bel BD 80 Delay Line
- 1 AMS DMX 1580s Delay Line
- 1 Lexicon PCM 60 Reverberator
- 1 Lexicon PCM 70 Reverberator Version 3
- 1 AMS RMX 16 Reverberator
- 1 Yamaha SPX 90 Multi FX Generator
- 3 Roland SDE 3000 Delay Lines with Sample Modification
- 1 Eventide H949 Harmoniser
- 1 Yamaha Rev 1 Digital Reverberator
- 1 Lexicon 480 Dig Reverb + 10 sec Memory Expander
- 1 MXR Pitch Transposer
- 1 Ursa Major Space Station Effects Generator
- 2 Klark Technics DN 22 Graphic Equalisers
- 2 Pultec Equalisers
- 2 Drawmer DS 201 Noise Gates
- 2 Orban 622 B Parametric Equalisers
- 2 EMT Echo Plates
- 1 Studer 710 Cassette Recorder
- 1 Sony DTC 1000 R DAT Recorder
- 1 Sony F701 Digital Tape System
- 1 Otari MTR 90 24 Track Tape Recorder
- 1 Otari MTR 12 .25" Tape Recorder
- 1 Fostex Tape/Video Synchronising System
- 2 Barco Multi Standard Video Monitors
- 2 JBL 4350 Monitor Loudspeakers
- 2 Yamaha 5002 Amplifier
- 2 BGW 750 B Amplifier
- 2 Yamaha NS 10 M Mini Monitors



STUDIO THREE Equipment List

Synthesizer Equipment

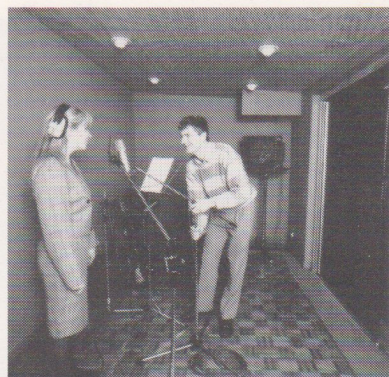
- Sequential Prophet VS
- Yamaha DX 7 2FD
- Oberheim Matrix 6

Sampling Equipment

- Emulator 2
- Emax
- Akai S900
- Oberheim DPX 1

Control Equipment

- Akai Mother Keyboard MX 73
- Akai Midi Patchbay ME 30 P2
- Yamaha Digital Mixer DMP 7
- Sequential Studio 440 Drums/Samp./Seq.
- Roland Drum Machine TR 808
- Roland Synchronizer SBX 80
- Synclavier 2 40 megbits sample to Disc Rev L
- Soundcraft Console 1600 24/8/24
- Neve Analogue Mixer 14/2
- Otari 24 Trace Recorder MTR 90
- Studer 2 Track Recorder A 810
- Sony DTC 1000 RDAT Recorder
- Awai Cassette machine F 990
- Dual Turntable 505
- Quad Amplifiers 60 E
- JBL Monitors 4311
- Yamaha Monitors NS 10
- Atari Computer 1040 STP
- C LAB Creator Software
- BBC Sound effects library
- Full sample and sound libraries for all equipment.



STUDIO TWO Equipment List

- 1 AMS DM 2.20 Tape Phase Simulator
- 1 AMS DMX 15-80 Computer Controlled Digital Delay Line
- 1 Aphex Compellor Signal Processor
- 1 Art Pitch Transposer
- 1 BEL Digital Delay Line
- 3 Drawmer DS 201 Dual Noise Gates
- 1 Electrospace Dual Gate
- 1 Eventide H910 Harmoniser
- 1 Fostex 4030 Synchroniser
- 1 Fostex 4035 Sync Controller
- 2 Klark Teknik DN 22 Graphic Equalise
- 1 Lexicon PCM 70 Digital Effects Processor
- 1 Otari MTR 80 24 Track 2" Tape Recorder
- 1 Roland SDD 320 Dimension D Signal Processor
- 1 Studer A 810 2 Track .25" Tape Recorder with Centre Tr Time Code
- 1 Studer B 67 2 Track .25" Tape Recorder
- 1 Sony 5630 Dual Standard U-Matic Recorder
- 1 Sony RM 580 Remote Control Unit
- 2 Urei 1176 Limiter
- 2 Urei LA 3A Limiter
- 2 Urei LA 4 Limiter
- 2 Universal Audio 176 Limiter
- 1 Yamaha SPX 90 Digital Effects Generator
- 1 Yamaha Rev 7 Digital Echo Unit
- 2 Television Monitors
- 1 VHS Stereo Video Cassette Recorders
- 2 Quested 215 Monitor Loudspeakers
- 2 Yamaha 2002 Monitor Loudspeakers
- 2 BGW 750 A Monitor Amplifiers
- 2 Yamaha 2002 Monitor Amplifiers

Copymasters



Copymasters is now established in its new premises in West London, off the New King's Road — a prime position as more and more record companies move their operations to this side of town.

"West London is certainly becoming more of a focal point for record companies and managements", says Dave Moore. "One of our services is a free delivery and collection service in Central London. We are trying to offer a personal service with the majority of orders being turned round within 24 hours. **We are, as they say, still small enough to care**".

Services provided by Copymasters include: CD mastering, full reel time cassette duplication, 1610/1630 digital copying and editing and analogue reel to reel copying.

Copymasters, 13 The Talina Centre, Bagley's Lane, London SW6 2BW.

Tel: 01-731 5758. Fax: 01-384 1750.

MAINTAINING STANDARDS



At Audio One, maintenance is considered of prime importance. "Most studios have a maintenance service", says chief maintenance engineer Bryan Hamilton. "However, here we have a policy of having maintenance available on all sessions. If a problem occurs at 2 in the morning, there's someone there to fix it."

"Providing the best possible maintenance is all part of providing the best all-round service — and it's paying off as clients are coming back and the base of regular clients is growing. There's a good atmosphere here. Everyone works hard — and enjoys it".

Catering for commercial clientele

"The jingle side of our business is developing very well", says Audio One's senior engineer Rowan Laxton. "Last year started off with a nucleus of companies which is now really starting to grow into a very substantial client base".

Laxton puts this increase in business down to a number of factors. "We have the equipment that clients expect in a commercials orientated studio, as well as specialist engineers used to this demanding section of the audio industry."

"We're using the latest in hard and software controlled sequencers and state of the art synthesisers, as well as providing full sync to picture facilities."

"Being located in the middle of Soho, the heart of the film and advertising industry, is ideal. Clients can come to the studio, and make their commercial without having to cross London".



Bookings boom across the board

Over the past few months Audio One's clients have included some of the UK's top recording artists. "There has been a steady increase in both music and advertising sessions", says studio bookings manager Heather Allington. "A year ago, this was an empty studio now it's buzzing".

Studio One with its large playing area (which can accommodate up to fifty musicians) and refurbished control room is one of the main attractions believes Heather. It gives bands a great live area. My engineers tell me there's no overkill on

the ambience and it's possible to get decent separation.

Atmosphere is another strong selling point. And location. Heather: "For the advertising world Audio One is within walking distance of most of the agencies. And being in the heart of the West End means that bands that can go out for a drink or to the clubs when they take a break or finish for the day".



Heather Allington



Audio One clients come first

AT LAST a major recording studio is taking the advertising and audio visual markets seriously, with a studio designed to cater for the exacting standards of these specialised fields.

From a relatively simple voice-over production to a full music recording session.

All types of productions can be catered for — including music to picture and computer synchronisation.

A complete range of outboard equipment normally associated with large music recording studios is now being made available to our clients in this very important market.

There is a wide selection of synthesisers and keyboards, including the famed Synclavier and the AMS Audiofile tapeless recording system that can be hired when the need arises.

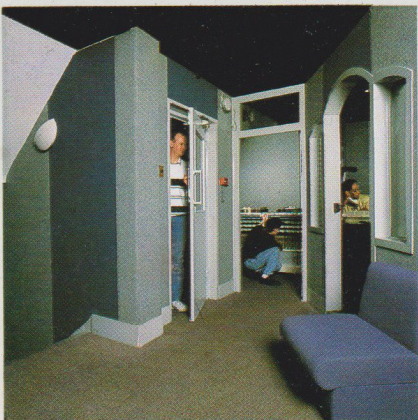
AUDIO ONE believes that the needs of our clients have to come first.

The staff of AUDIO ONE are waiting to hear from you to make your next project into something special.

1 Audio

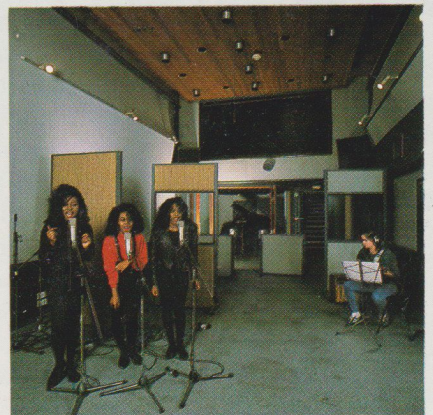


Studio 2 Control Room



The ground floor reception area — the general refurbishment programme at St. Anne's Court is now well under way

Audio One's Studio 2 is offering special rates for late night sessions. A number of record company A&R departments are already taking advantage of cheaper rates offered between 9pm and 9am the following morning. This is proving particularly popular with newer signings, giving them a chance to get used to a fully professional studio environment. An added advantage is that the recording can be laid onto multitrack tape and could be used as the basic track when the record company are satisfied with their new signing.



Studio 1

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