

There are five rooms for recording, each acoustically different. The main room has a bandshell, another is large and open for guitar amps, and one is small and tight. Malloy and Stevens want the sound options of Emerald to match the different effects musicians have in their electronics.

Emerald's studio equipment features a Neve 8058 28/16 +d/28 console, modified to 38 mixdown inputs; a Studer A-800 24-track tape machine; and two Studer A80RCMK2 2-track machines. A sampling of outboard equipment includes an EMT 245 Digital Reverb, an Aphex Aural Exciter Model II and an Eventide H949 Harmonizer.

When Malloy records a demo in the Garage, he positions himself in the studio with the artist, the goal being to build a rapport with the creator. On the other side of the glass, Joe Bogan, Malloy's engineer, enjoys the complete trust of his producer. "[Joe's] a real treat for me," says Malloy. "He knows what the hook is in the song. His instincts are to always go for what makes it shine." Parton, for example, "has a light, thin, quick, vibrato kind of a voice. Any instrument you put on the record that's close to the same frequencies her voice is, she's going to have to fight that with her voice." Any arrangement of instruments must be complementary to the vocal, he stresses; otherwise, something in the track eats up the sound.

Vocals aren't the only things that can be swallowed up in Nashville. So can creativity. When an album involves \$250,000 or more in promotion money, playing it safe is the name of the game. And when there are only a few games in town, the odds of the public hearing something new or developmental from the major labels aren't good.

A recent series of articles in *Billboard* called attention to the slump in country music. But Malloy regards the slump as a healthy sign: "Now it's right in their faces that everything is dull... It's old voices doing old-sounding records." He contends that nearly all the artists being signed in Nashville today are "middle-aged," with few younger than 35 or 40 years old. And with his years in the business, Malloy knows an "old-sounding record." "I grew up in the business. I've heard some of those steel licks a billion times, it seems like."

Proud of his accomplishments and ability, the producer admits candidly, "There's only one David Malloy." His niche in the industry—between pop and hard country—is a gray area and perhaps only a narrow toehold, but it's just where he wants to be. (1)

"When the music gets hot, this Telex wireless doesn't need to be pampered"

As the beat gets stronger and music louder, a microphone often takes more abuse than its designers intended. During these up-beat sessions the sterile, idealized test conditions of the engineering lab are meaningless. You need a mike that can take the heat and the beat. Telex wireless is the primary mike for Joe Trippi, a working musician just like you, whose equipment has to work just as hard as he does. He's the lead singer and manager of Fantasy, a popular high energy show band booked solid, and travelling nearly thirty-thousand miles a year. Joe has owned dozens of microphones throughout his career, but none that he likes as much as his Telex wireless.

Two years ago, when he began his search for his band's first wireless system he was justifiably skeptical. He had heard some really questionable systems over the years and those that did sound good cost a fortune. Then he discovered Telex, an affordable system that delivered the

BIG sound that Joe had come to expect from his wired system. His doubts about wireless faded when he took the system on the road and gave it a real workout. Joe loves the freedom and excitement that wireless brings to his act, and Telex hasn't let him down yet. He's never had an audio dropout because of the patented Pos-i-Phase Diversity system and his WHM500 has a great frequency response for his close-miking, high sound pressure vocal style.

So, if you're a musician/vocalist who wants an affordable wireless mike system that doesn't need to be pampered, write or call Telex for more information, then ask for a live demo at your favorite music/Pro Sound Store, Telex Communications, Inc., 9600 Aldrich Ave. So., Minneapolis, MN 55420

For quick information, call toll free
800-328-3771
or in Minnesota call (612) 887-5550

Joe Trippi
and
Fantasy

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