

# Backstage Pass: **Blondie Live**

# EQ

JANUARY • 2000

# Geoff

*making recording history with...*

# Emerick

**RECORDING TIPS FROM:**

**Humberto Gatica**

**Paul Haslinger**

**REVIEWS:**

**Sonic Foundry  
Vegas Pro**

**Yamaha DJX  
Dance Keyboard**

**Koblo Software  
Synthesizers**

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Engineer Geoff Emerick talks about recording Sgt. Pepper's (voted the Best Recording of All Time by our readers), as well as other Beatles classics like Revolver and Magical Mystery Tour.

A MILLER-FREEMAN MAGAZINE



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PROJECT RECORDING  
& SOUND TECHNIQUES  
VOLUME 11, ISSUE 1  
JANUARY 2000



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*Geoff Emerick talks about his work on some of the most memorable recordings of all time — including Sgt. Pepper's Lonely Hearts Club Band, which was named by our readers as the greatest recording of all time.*

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*Sonic Foundry has created an intuitive new interface for their latest multitrack media editing system, and Wade McGregor puts it to the test.*

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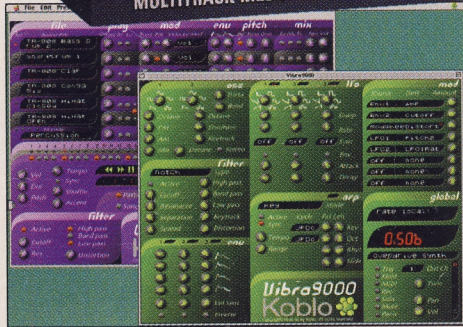
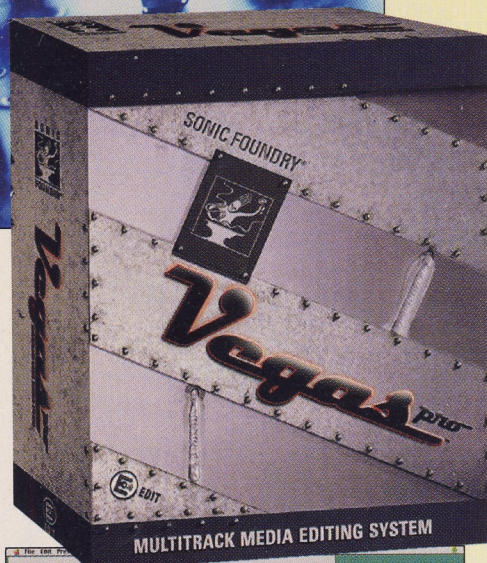
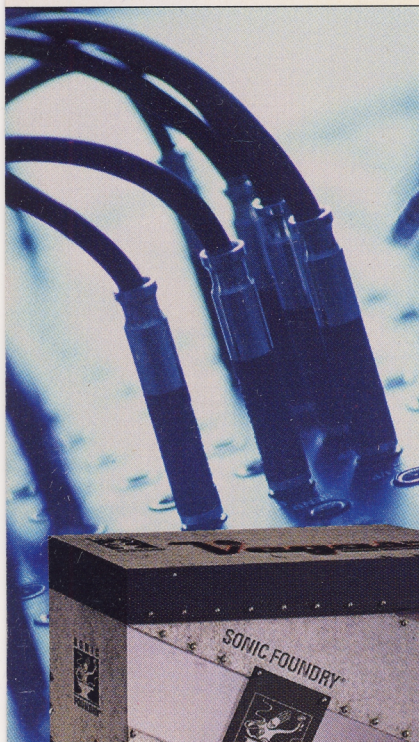
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**ON THE COVER:**  
Geoff Emerick gets the Warhol treatment thanks to photographer Edward Colver and assistant art director Greg Gennaro.

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# Great Egg-spectations

Engineer/artist  
Meg Lee Chin makes  
attention-getting mixes  
from her London  
studio/bedroom

**STUDIO NAME:** The Egg Studio  
([www.yolk.demon.co.uk/eggstudio.html](http://www.yolk.demon.co.uk/eggstudio.html))

**LOCATION:** Soho, London

**KEY CREW:** Meg Lee Chin, owner

**CREDITS:** Ten Benson: "City Hoppers," "Dead Celebrities," and "Transport Overseas." Pigface: album track "Nuptopia" from *A New High in Low*. Ali Zapatak: "Angel Station." Crunch: *Bootleg*, released in the former USSR. Invisible Records: "Scarecrow" album track from *Wish You Were Queer* Ministry cover album. Meg Lee Chin: *Piece and Love*, Meg's debut solo album

**CONSOLE:** Yamaha ProMix 01 (18 channel automated mixing, built in effects (Yamaha SPX990 [2], Yamaha Compressors [3])

**MONITORS:** Tannoy PBM 6.5 monitors.

**COMPUTER:** Pentium II 333 MHz 128 SDRAM; Barracuda SCSI drives [2]; 2.1 GB each Ricoh 6200s CD-ROM writer/rewriter; TEAC 32x CD-ROM; Event Gina PCI audio card 2-in, 8-out analog plus S/PDIF in and out (4-in and 10-out); Jaz Drive

**SOFTWARE:** Cubase Audio VST; ACID; Wavelab; Sound Forge; Rubber Duck

**OUTBOARD GEAR:** DigiTech Valve FX; TLA Valve preamplifier and compressor

**SAMPLER:** Peavey DPM SP Sampler (16 MB RAM)

**MICROPHONES:** Langevin, AKG C1000s, AKG 451

**MIDI:** Kawai MIDI controller

**RECORDERS:** Sharp MiniDisc; Definitely no DAT machine

**STUDIO NOTES:** Meg Lee Chin states: I started with a Portastudio™ and built it up from there. I've been a hobbyist for years. It began getting serious when I got my Atari Falcon about five years ago. I built my PC about two years ago. Egg Studio is in my bed/livingroom.

Egg Studio has been built piece by

piece over a long, long period of time. It may not look like much, but it's mine and I've done it myself. But just wait till I get my paws on some *real* equipment! (*Drool!*)

**CAREER NOTES:** Chin continues: I took a sound engineering class at San Francisco State University. I was the only girl. The recording studio had yellow walls and fluorescent lights. I kept falling asleep. Whenever we had projects, some guy would always come over and tell me I was doing it wrong. All the guys acted so authoritative and serious and because I was always sleeping during lectures, I assumed they were right and that I was the dumbest in the class.

When it came time for final exams, we had to book time in the studio and mix a track on our own. As it transpired, the professor was playing back the results and said there was one track that stood out as being noticeably the best of the lot. He played it and it was quite obviously the winner. He looked at the box and his face looked puzzled as if there had been a mistake. Finally, there was no avoiding it. "That track was mixed by

Meg." The mouths of everyone in the class fell open." I nearly fell off my chair. This was not difficult, seeing, as beforehand, I had been half asleep!

I had no choice but to learn sound engineering. Except for my brief course, I am self-taught. It was the only way I could ever get to do anything other than be the dolly-bird singer. Guys in studios don't listen to me at all. It sounds a boring feminist cliché, but it's true. Guys in bands just want me to sing husky, suck a lollipop, and flash my knickers. I've always looked kind of young and babyish. I could tell you some hair-raising stories that would make your blood curdle on how I've been underestimated, but I don't want to bum you out! Honestly, it's a never-ending saga, and it never changes. [It's] nobody's fault — that's just the way the world is. People *do* judge a book by its cover, and that applies to both men *and* women.

Consequently, my situation has made me a popular engineer among women. I'm not intimidating in the studio and I let them have whatever they want. I know what it's like. **EQ**

