



the other instruments, the vocals can speak through there.

"I love the really great-sounding EQs, like the API, the old Neves and Pultecs. If I use any additive EQs, it is usually that. If I want something to be crunchy, I use SSL EQs, like for drums. However, I use a couple of different EQs for the bottom. I will use the SSL EQ in the 80 to 150Hz range, because it's kind of punchy, and then for the deeper stuff, where I really want the subs to be pure, I will go to an Avalon or Pultec. The API is very clean and pristine. It can get harsh, though. If something is already a little harsh, I might opt to add the Neve for the additive EQ, or a Pultec, which has a very soft top.

"I don't gate anything while I record it. You can really screw things up. It really bothers me when anybody does that if I have to mix something. I pretty much always use Drawmer gates, like on the toms and snare, kick, when I am mixing, because they are frequency-se-

lective. If I am in a studio that doesn't have Drawmers, I will use Kepex, but I will key them off of an EQ, so that they are frequency-selective. That is very critical. Toms will ring and put a rumble through everything. It's like a big low-grade cloud, so the gating process is real important in the mixdown situation.

"If I have any say over the mastering, and I know that it is going to go to radio, I probably will ask that some of the real deep low end get knifed off, just because it isn't going to translate, and so that it won't grab it too hard. I think for radio, if it sounds a little crunchy, it's better. I go for a very even, natural sonic spectrum. The kick drum, the snare and the bass, and the lead vocal are probably all at equal levels. Those particular instruments won't get in the way of a lead vocal either. The lead vocal can feel really loud, and those things will not clobber the vocal, in terms of hearing the lyrics."

CHUCK AINLEY

George Strait, Vince Gill, Reba McEntire, Tricia Yearwood, Wynonna and the cream of Nashville's biggest Platinum country stars have made use of Chuck Ainley's engineering and mixing

You are never going to really find that place where the mix is going to be good by getting into the automation early and riding everything.
—Chuck Ainley

skills. Ainley's most notable non-country work includes Dire Straits' 11 million-selling *On Every Street* and Mark Knopfler's moody, dynamic 1996 solo effort, *Golden Heart*.

"I've been an SSL guy for many years, just because I prefer the work surface. For me, it's an easier desk to get around. Generally, if I have a choice, I will jump on the new SSL 9000 desk, which is amazing-sounding. I think SSL has really gotten around their shortcomings sonically, with the 9000. You can make older SSLs sound good, too. I carry an awful lot of out-board equipment, like old vintage Neve

The MAGIC is in the AIR!
Introducing the NEW EQ3-D Dimensional Equalizer



The one and only AirBand™ equalizer at an electrifying price of \$995!



"The EQ3 is my audio signature."
Bob Whitley, Audio Director
NBC Tonight Show



nightpro



"The AirBand on the EQ3 adds a sparkle and a shine that in today's music sounds modern."
Dave Pensado, Grammy Winning Engineer

nightpro professional products are manufactured by Night Technologies International
For more information contact us at (801) 375-9288, FAX (801) 375-9286
1680 W 820 N, Provo, UT 84601

CIRCLE AD NUMBER ON PRODUCT INFO CARD