

## Studio C/The David Smith Room @ Clinton Recording Studios

653 10<sup>th</sup> Avenue, New York, NY 10036. 212.246.2444

[www.clintonrecording.com](http://www.clintonrecording.com)

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### Hi-Fi Audio in an Infinitely Creative Environment at an Affordable Rate:

Introducing the *new* Studio C at Clinton Recording Studios – the highest quality, most affordable and comfortable space for tracking, mixing, mastering, VO/ADR recording, or transfers in NYC.

*"Every circuit was painstakingly optimized for the absolute best possible performance. No corners were cut. No expense was spared. This console was built for the love of audio, not for mass production and profit. **The result is the finest, cleanest mixing console in existence.** There is nothing like it at any other facility, anywhere. Unless Sony starts selling these consoles, no other facility will be able to emulate the Dave Smith Room. Nothing else commercially made equals its performance. It is simply not economically feasible."*

**Mix Magazine**, October 1, 2006

Clinton Recording Studio's Studio C now includes the finest of mixing/mastering equipment, all acquired from Sony Music Studios. Historically, only the very few professionals supported by major-label financing have enjoyed the power and flexibility of this great workspace. However, part of the vision behind this studio is the desire to make it available at rates that are realistic for *any* artist's budget. Whether you are an indie artist working with project funding or a major label in need of a long-term booking, Clinton's Studio C is an option that you can afford.

**The result is the finest mixing room in New York, booking at rates nearly half that of similar studios.**

Studio C's centerpiece is the **legendary David Smith Console** - a one-of-a-kind 36-input, 12-bus **Massenburg** GML console with **Neve** Encore automation. Every circuit of this ultra-quiet console was **hand built** by David Smith and the team at Sony, and **optimized for the highest quality audio possible**. This is not a Swiss-Army-Knife type console, which colors the entire feel and sound of your mix with the sonic properties of the console. The idea behind this unique and infinitely-flexible environment is that all processing is done with outboard equipment, allowing the console to handle the summing and routing of all audio in the analog realm, but without coloring or affecting its sound. This allows the addition of any effect to be at the discretion of the engineer by way of the studio's beautiful collection of outboard equipment. **Clinton's Studio C is the only studio in New York to offer such a possibility.**

Complementing the Massenburg/David Smith console is the classic Studer 962 14-channel mixer, which functions nicely as a sidecar for the GML desk (extending the **input count to 50 channels**), 16 channels of **Neve 1081's**, classical outboard equipment, and a wide array of plugins. Studio C's Command 8 or Clinton's floating **Control 24** can be used in conjunction with the analog consoles, or in place of them, for those preferring to work digitally. **Studio C's 10' x 10' live room is adjacent to and usable in conjunction with the 35' x 40' Studio B.** Studio C offers 3 main types of recorders, Pro Tools HD 3 Accel, a Studer 827 24-track 2-inch machine, and a Studer A820 half-inch master recorder. Pro Tools, Logic, Digital Performer and Pyramix are available as front-end DAW solutions. Studio C's monitoring solution was modeled on that of **Abbey Road Studios**, relying mainly on B & W 802 Nautilus monitors and Chord amplification.

Clinton C is **completely equipped for tracking or mixing to picture, in stereo or 5.1 surround**. A rich palette of instruments is available to clients, including **Lawson White's collection of percussion instruments**, Clinton's Steinway D and Yamaha C7 pianos, a Hammond organ with Leslie, and a selection of guitar and bass amplifiers. The Steinway, like much of Clinton's equipment, was acquired from the legendary CBS Studios on 30<sup>th</sup> Street in NYC, and on it were recorded some of the most important recordings of all time, such as **Miles Davis's *Kind of Blue*** and one of **Glenn Gould's versions of Bach's *Goldberg Variations***.

Clinton has been one of the finest studios in New York for over 25 years, and its **Studio A is now the largest tracking room on the East Coast**. Clients include artists such as Beyoncé, Frank Sinatra, Paul Simon, Bob Dylan, Steely Dan, Kelly Clarkson, John Mayer, Diddy, Plácido Domingo and films such as *No Country For Old Men*, to name a very few.

Given its competitive rates, **state-of-the-art video monitoring**, access to Clinton's **collection of 150+ classic microphones, EMT plates**, spacious studios and lounges and prime Midtown location, Clinton's Studio C is the ideal solution to satisfy the needs of any project.

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### Specific Information

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#### Consoles

Studio C's centerpiece is a 36-input, 12-bus Massenburg GML console based on Massenburg's HRT9100 mixers, with Neve Encore automation. Every circuit of this ultra-quiet console was hand built by Dave and the team at Sony, and optimized for the highest quality audio possible. This is not a Swiss-Army-Knife type console, which colors the entire feel and sound of your mix with the sonic properties of the console. The idea behind this unique and infinitely-flexible environment is that all processing is done with outboard equipment. The console handles the summing and routing of all audio in the audio realm, but without coloring or otherwise affecting its sound. This allows the addition of any affection to be at the discretion of the mixer, and by way of Clinton's beautiful collection of outboard equipment.

In addition to the Massenburg/David Smith console, this room includes the classic Studer 962 14-channel mixer with Preamps and EQ on each channel, 6 busses and 4 compressors. This sidecar was a remote recording desk for Sony Classical, and functions perfectly as an adjunct to the David Smith GML console.

For those who would rather mix digitally, Clinton provides 2 options. First, Clinton's floating Control|24 can be added to Studio C to be used in conjunction with the David Smith and Studer consoles, or in place of them. The Control|24 offers 24 bankable channel strips, each with a touch-sensitive, motorized fader, motion sensitive encoder and LED ring, and dedicated Mute, Solo, Select, Input, Record, EQ, Dynamics, Insert, Send, and Automation illuminated switches and unlimited track handling. High-quality analog components provide great sound on the front end along with outputs to handle tasks such as monitoring, in stereo or surround. The Control|24 comes equipped with a 5.1 surround analog monitor section for post-production work.

Secondly, the permanent inclusion of the Digidesign Command|8 functions as a control surface for Pro Tools, eliminating having to mix "with the mouse" for those who will do some mixing in Pro Tools, and will be a welcome addition for those who will only use Pro Tools as playback for an analog mix. Its eight bankable channels of touch-sensitive motorized faders, rotary encoders, and LCD displays enable you to control your Pro Tools system with a fully featured, intelligent control surface. As with other Digidesign control surfaces, Command|8 gives you channel strip mixing functionality along with the ability to view and edit plug-in parameters and to automate sends, pans, track volume, and mutes. Transport controls (Play, Record, etc.) are also included, complete with a footswitch jack for QuickPunch and TrackPunch in, further increasing your independence from mouse-and-keyboard-only interaction with your sessions.

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### **Recorders**

The room offers 3 main types of recorders, Pro Tools HD 3 Accel, a Studer 827 24-track machine with remote, and a Studer A820 ½" master recorder. All are in mint condition, are perfectly integrated, and were all acquisitions from Sony Music Studios. Logic or Digital Performer can act as front end DAW solutions, working in conjunction with the Pro Tools HD hardware, when preferable. DAT, CD, ¼" tape and even cassette tape are other available formats.

### **Outboard**

The vintage outboard gear that David Smith and Sony chose for the original incarnation of this room remains. This is no coincidence, and not incidental. 16 channels of Neve 1081 preamps and EQs make the perfect spouse for the console. The Neve and Studer 962's preamps make for an incredibly clean signal path to the recorder, with exceptionally low noise, but with a rich analog sound, and 30 channels of EQ. Classic vintage compressors such as the Neve 33609, Urei LA-3A, DBX 160, Empirical Labs Distressor, Drawmer DL251, and those onboard the Studer 962 give compression options from classy to crunchy. Reverbs and processors such as Clinton's EMT plates, the Lexicon 480L, Lexicon PCM 72, Lexicon PCM 42, DBX FS900 DeEsser, Drawmer DS201, and Roland Dimension D give a mixer a myriad of tools for his/her mix. Other unique effects including vintage and eclectic pedals, samplers, processors, and drum machines to toy mics and megaphones will keep you inspired and provide endless creative outlets, no matter what the project.

### **Audio Monitoring**

For monitoring, the room relies on B & W 802 Nautilus monitors and Chord amplification. In an article in Mix Magazine ("The David Smith Room at Sony Music," August, 2006) David Smith describes how they chose to import the B & W/Chord combination from Abbey Road Studios, saying "The speakers accurately reflect the timbre of the electronics driving them. The Chord has a smooth top and excellent control of low-frequency transients. This combination is particularly well-suited to jazz and classical material..." "One of the advantages of the B & W Nautilus lies in the fact that the monitors can be tailored to control the size and position of the sweet spot – so much so that they are used successfully both in large spaces and small ones..... They can literally be tuned into an image that needs to sit like a knife on the tip of your nose or one more like a large cloud that easily covers the width of two people." Smith went on to note that in 2006, four major motion pictures (Star Wars, Memoirs of a Geisha, War of the Worlds, and Munich) used this type of loudspeaker. In all cases, the engineer, composer and director sat inside the sweet spot. Surround monitoring is handled by use of Genelec 1031A monitor system.

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### **Cabling**

In the same article in Mix Magazine, David Smith says “Cabling choices will certainly affect the sonic characteristics of any critical listening environment. The bulk of the cabling in 309 is Mogami, which we chose because of its excellent performance in the high-frequency area.” Much of the cabling was taken out of the room at Sony and transplanted to Clinton. Any new cabling used in Clinton’s Studio C was of a equal caliber, or in some cases, even a higher quality. The result is a pristine, unbelievably quiet, accurate signal flow.

### **Video**

Clinton C is completely equipped for tracking or mixing to picture. Video is monitored via a Samsung 46” flat-panel LCD HDTV featuring a 1080p display, 16:9 aspect ratio, 1920 x 1080 resolution, 20,000:1 dynamic contrast ratio for stunning images. Capable of addressing any technical needs a mixer, director or video editor may have, the monitor features 2 HDMI inputs, 2 RF inputs, 2 component inputs, 1 composite input, and a PC (VGA) input.

Coupled with the B & W 802’s flexible sweet spot and the option of 5.1 surround, this not only makes for comfortable viewing from anywhere in the room, but a comfortable and accurate theatre environment.

### **DAW**

Clinton’s Studio C is equipped with Pro Tools HD 3 Accel, Pyramix, Logic Pro, and Digital Performer. By using the included DigiTranslator, one can move easily between platforms without ever leaving the room. The Studio C Pro Tools system includes plugins such as the Waves Platinum bundle, McDSP CompressorBank HD, McDSP FilterBank HD, McDSP MC2000 HD, Focusrite d2/d3, Altiverb, AutoTune, Melodyne, Bomb Factory Classic Compressors, JOEMEEK, Line 6 Echo Farm and Amp Farm, SansAmp, Moogerfooger Lowpass Filter, SoundReplacer, and more. Other software includes Native Instruments Komplete, Reason, and Melodyne Studio.

### **Instruments and Amps**

Clinton Recording’s Studio C has a rich palette of instruments that are available to its clients. Lawson White’s vintage Slingerland drums, Musser M55 vibraphone, Adams 5-octave marimba, Ludwig Timpani, Valje congas, and an incredibly wide range of hand drums, percussion instruments and cymbals are at the disposal of the room’s clients. Also available are Clinton’s Steinway D Concert Grand and Yamaha C7 Grand pianos, a Hammond organ with Leslie, and a selection of guitar and bass amplifiers. The Steinway, like much of Clinton’s equipment, was acquired from the legendary CBS Studios on 30<sup>th</sup> Street in Manhattan, and on it were recorded some of the most important recordings of all time, such as Miles Davis’s *Kind of Blue* and one of Glenn Gould’s versions of Bach’s *Goldberg Variations*.

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### **Services**

Below are some of the services that are possible in Studio C/The David Smith Room:

- Analog or Digital Mixing in Stereo or 5.1 Surround
- Analog or Digital Mixing to Picture, in Stereo or 5.1 Surround
- Analog or Digital Mastering, to Any Format including ½" Tape
- Recording, using Studio C's 10 x 10 Tracking Room.
- Recording, using Studio C's Control Room in conjunction with Studio B's 40' x 35' Tracking Room with 12' ceilings, and 3 isolation rooms
- Transfers To and From practically Any Format
- Digitization of Audio from Any Analog Format, via A/D converters by Lavry, Digidesign, and others
- Studio C live room doubles as a fully equipped writer's room, with several options for MIDI Controllers and Pro Tools, Logic, Digital Performer, or Pyramix.
- Online Mixing: Upload Multitracks of Any Type for Mixing at a Reduced Rate
- Online Mastering: Upload Mixes of Any Type for Mixing at a Reduced Rate
- Noise Reduction, Using the most advanced applications Available, such as those by Algorithmix and Waves

### **History**

There were several at Sony who played a major role in the development of this powerful environment, and this unique console. Richard Boisits was responsible for the lion's share of the work. He translated David's circuit designs into CAD files for circuit board layout and fabrication. Richard also designed the console frame and internal wiring. Some of Richard's previous projects with David at Sony Music Studios NYC were a custom Neve 8078 console in Studio D and 3 custom mastering consoles, which are still in use at Sony's new mastering facilities in NYC. Construction of the console was done by Glenn Corbett, Marty Matyas, Mick Oakleaf and Kim Stallings of the Sony Music Engineering Services Department. Integration of the automation system was handled by Christopher Berndt of AMS Neve. Dominick Costanzo was final commissioning and troubleshooting of the completed console and system integration of room 309. Input from engineers such as Charles Harbutt, who worked in the room each day, Todd Whitelock and Richard King was invaluable to the development of both the room as a whole, and the implementation of this unique console. Brian McKenna and Tony Drootin, Sony's studio managers, had much to do with the successful presentation of this uniquely innovative and powerful room.

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### **About Clinton Recording**

For over 25 years, the most highly-regarded producers, artists and engineers have come together at Clinton Recording Studios to create, perform and capture important musical ideas, timeless talent and award-winning recordings. With superb acoustical spaces including one of the last "big rooms" on the East Coast (currently the largest live room in New York City), vintage and state-of-the-art equipment and a friendly, expert support staff, nobody does it better than Clinton Recording Studios.

The consoles in Clinton's Studio A and B have both recently been revamped, are in perfect working condition, and are carefully maintained daily by in-house staff, headed by veteran technician Roger Deller. All the computer hardware and software are up-to-date, are in perfect working condition, and are monitored and updated daily.

These are just a few names encompassing the vast array of artists, producers, engineers, and companies who have seen and heard some of their best work come to fruition at Clinton Recording Studios:

Frank Sinatra / Bob Dylan / Steely Dan / Paul Simon / Bruce Springsteen / Tony Bennett / Tito Puente / Kelly Clarkson / Avril Lavigne / Shakira / Herbie Hancock / John Mayer / REM / Carly Simon / Lenny Kravitz / Carole King / Chick Corea / George Benson / Celine Dion / Diddy / Ron Carter / Diana Krall / Joe Jackson / Cleo Laine / Ringo Starr / James Taylor / Sonny Rollins / Placido Domingo / Winton Marsalis / Woody Allen / Sheryl Crow / Howard Shore / John Barry / Phil Ramone / Tommy LiPuma / Frank Fillipetti / Elliot Scheiner / Roger Nichols / Al Schmitt / Brendan O'Brien / The Bravery

Since its inception Clinton Recording Studios has been an excellent choice as a scoring stage for many feature films including:

The Aviator / Dream Girls / Before the Devil Knows Your Dead / No Country For Old Men / El Cantante / High Fidelity / Finding Forester / The Reaping / The Bucket List / Things We Lost in the Fire / American Splendor / Everyone Says I Love You / The Notorious Bette Paige

Some of the corporate clients who demand from and depend on Clinton Recording Studios for insight, preparation and great-sounding product in any format include:

Sony / Disney / BMG / Universal / Warner Brothers / Atlantic Records / Madison Square Garden / Radio City Music Hall / The Tony Awards / The Grammy Awards / HBO / Time-Warner / Heartland Music / Miramax / Worldwide Pants / EMI / DreamWorks

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### Bios

#### Ed Rak, Clinton Chief Engineer

Ed Rak was the senior staff engineer at A&R Recording from 1976 to 1979 (trained by Phil Ramone, Don Hahn and Elliot Scheiner) and then one of the most sought-after freelance engineers in New York. He designed the Clinton Recording Studios complex and in 1983 began working there as chief engineer. Ed has worked on numerous Oscar-, Emmy- and Grammy-award-winning projects and received 2 nominations for "Best Engineered Album, Non-Classical."

#### Bryan Smith, Clinton Staff Engineer

Bryan Smith joined the Clinton Recording Studios team in 2002 after studying music for four years at the Cleveland Institute of Music and Case Western Reserve University. He quickly moved up the ranks at Clinton assisting the likes of Eddie Kramer, Geoff Emerick and Elliot Scheiner. His musicality and efficiency in the studio make him a favorite with clients and artists.

#### Lawson White, Studio C Owner, Producer/Engineer/Musician

Lawson White is at home in any musical setting. Lawson has worked with Shakira, Santogold, A-trak, Diplo, John Hill, Trouble Andrew, Nell Bryden, Alarm Will Sound, Christina Courtin, International Contemporary Ensemble, composers Steve Reich, David Lang, Michael Gordon, Huang Ruo, filmmaker Jonathan Parker, and Native Instruments. An active songwriter and composer, his original music can be heard on recordings by So Percussion/Matmos, the score for Jonathan Parker's film *Untitled*, an upcoming recording by Roxy Vice, and on TV commercials airing currently. A capable and active performer, Lawson has performed with Chromeo, Matmos, Zakir Hussain, Shugo Tokumaru, Alarm Will Sound, the Nashville Symphony, the Rochester Philharmonic, the Alabama Symphony, Grand Ole Opry star Connie Smith, Robert van Sice, and So Percussion, of which he was a member until 2007.

Lawson's studio, which includes classic equipment acquired from Sony Music Studios, is located in Studio C at [Clinton Recording Studios](http://ClintonRecordingStudios.com) in New York City. His publishing company, [Good Child Music](http://GoodChildMusic.com), handles publishing for many songwriters and composers, with a catalog ranging from experimental to country. Originally from Nashville, Lawson is the son of Nashville drummer and songwriter Wayne White. He has a BM in Music Performance and the Performer's Certificate from the Eastman School of Music, and an MM in Music Performance from Yale University.

For more info and booking please visit [lawsonwhiteproductions.com](http://lawsonwhiteproductions.com).

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### Roger Deller, Chief Technician

Roger Deller has been a professional Technical Audio Engineer since 1984 when he started at Media Sound NYC under the guidance of Kim Stallings and Fred Christie. After that Roger came to Clinton Recording for two years, followed by another stint at The Hit Factory with Chris Muth before finally returning to Clinton as Chief tech in 1990. Roger is also well known throughout NYC for his freelance work on a wide range of both vintage and modern equipment. Here at Clinton he enjoys tackling anything needed so we can all get on with making the music!

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### Photos



*"Room 309 at Sony Music Studios, one of the best-kept secrets in Manhattan..."*  
Mix Magazine, August 1, 2006

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