

For Immediate Release

Black Eyed Peas' Six-Stringer Picks Up A Six-Pack Of Pacificas

LOS ANGELES - December 2006 -- Guitarist George Pajon, Jr., who for the past eight years has been an integral member of the multiple Grammy Award-winning, hip-hop genre-stretching Black Eyed Peas, has purchased half a dozen Pacifica microphone preamplifiers from A-Designs Audio for his El Cubano Studios in North Hollywood.

In addition to being one of Black Eyed Peas' key performing and recording musicians, Pajon is also a talented songwriter and producer that has co-written many of the group's most popular hits – including 'Let's Get It Started', 'Where Is The Love?', 'Shut Up' and 'Don't Phunk With My Heart' – not to mention songs for numerous other artists like Carlos Santana, Ricky Martin and Macy Gray.

Pajon's introduction to the dual-channel, solid-state Pacifica – which sonically nods to the '70s Quad Eight mixing console of the same name – came from recording engineer Dylan Dresdow who rents a studio at El Cubano and had been given an early prototype of the mic pre by A-Designs Audio's Peter Montessi.

“We used the Pacifica prototype and a bunch of other A-Designs stuff on my solo record, *Fried Plantains*, a few years ago and everybody raved about the drum tones. Even guys who were out recording in world-class studios were coming to me and saying ‘Dude, how'd you get those tones? Let me have that!’

“So after being out on the road with the Peas for quite a while, I came back into my studio to work on some projects and found that I wasn't able to track any decent keyboard sounds – the Clav and Wurlie tones were terrible and the Rhodes sounded like a soft synth. So I mentioned it to Dylan, who went over to his studio, brought back the same beta Pacifica and told me to use it. I plugged the Rhodes into it and, within a minute, knew I needed four of them right away. And just like the comments we were getting before with our drum tones, now everybody raves about our keyboard sounds.”

The thing that most impressed Pajon about his early experiences with the Pacifica – even in its prototype stage – was its sonic transparency. “I went out and bought a '57 tweed Deluxe and didn't want anything to change the sound of that amp going into the digital world of my Pro Tools rig, so I picked up another pair of Pacificas,” he says. “That pre makes the recorded signal as true as possible to what's really going on. It totally captures that. The big problem with a lot of preamps on the market is that they can overly color the sound, and that might be great for things that suck, but when your tones start off fabulous, you just want it to preserve exactly what you're hearing.”

Comparing the aural to the oral, he notes, “The Pacifica makes a delicious-sounding Rhodes or guitar very mouth-watering. You can practically taste the timbre of the keys or the ‘woodness’ of the guitar. You can sink your teeth into the roundness and fullness of the sound.”

Pajon's preferred signal chain for recording guitars lately has been to go from a new Pearlman TM1 tube microphone into the Pacifica and then straight into Pro Tools. "That combination is absolutely awesome, and not just for guitars. Vocalists coming into my studio keep picking the TM1 over some of my \$10,000 mics, which is pretty amazing. It just has such a wonderful warmth to the tone and really complements the mic pre."

Although Pajon loves the transparency of his Pacificas, he also appreciates that the product is not simply a one-trick pony. "Another cool thing is that the Pacifica doesn't just have to sound clean and uncolored. If I want, I can push it and dirty it up with a really nice distortion. It's not that digital clip that's nasty as hell."

And the product's consistency and user-friendliness are equally important to him. "I don't mean to knock all of those classic old mic pres out there; they're great. But you gotta go through a hundred of them to find one that fits what you're doing and sounds amazing, which is a problem. And sometimes they don't work, or they're noisy as hell. I don't have those issues with the Pacifica. It keeps giving me the good tones no matter what I put it up on – plus, it's a super easy piece to use, which is a huge deal for me."

With over 20 million Black Eyed Peas albums sold, partially to his credit, Pajon certainly has few barriers these days in terms of the price tag of recording studios and tools at his disposal. Yet in a world overflowing with expensive vintage gear and exotic outboard microphone preamps, he personally prefers to work in his own modest space with a few choice affordable products like the Pacifica. "Honestly, my studio wouldn't sound as good as it does without things like the Pacifica," he sums up. "To me, preamps like that are the lifeline between Pro Tools being 'dope' or just being another halfway decent-sounding digital box, so I'm a big fan of what they do for me."

A-Designs Audio is a boutique manufacturer of high-quality professional audio products, including the MP-A Series (all-tube microphone preamplifiers), Pacifica (stereo solid-state microphone preamplifier), REDDI (all-tube direct box), ATTY and ATTY2'D (passive line attenuators), and new EM Series (500 Series-compatible microphone preamplifier modules). For more information, please contact A-Designs Audio at 818-716-4153 or visit www.adesignsaudio.com.

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Related image: **Pajon_Pacificas.jpg** – Black Eyed Peas' guitarist/songwriter at El Cubano Studios with one of his new A-Designs Audio Pacifica mic preamps