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UBQUITIOUS BASSIST JUSTIN MELDAL-JOHNSEN FINDS HIS ULTIMATE SIGNAL PATH VIA A-DESIGNS REDDI TUBE DIRECT BOX

LOS ANGELES, CALIFORNIA: There is no doubt that Justin Meldal-Johnsen is a musician in demand. A prolific session bassist, songwriter, and member of Virgin Records much-buzzed-about modern rock act Ima Robot, Meldal-Johnson has graced recordings by artists such as Tori Amos, Courtney Love, Macy Gray, Garbage, and Pete Dinklage while simultaneously working with Beck as both his bassist and music director. Needless to say, rarely a day has passed during his flourishing twelve-year professional career without a bass guitar strapped over his left shoulder.

As a result, Meldal-Johnsen has become what you could call a connoisseur of direct boxes. From session to session and show to show, Meldal-Johnsen has plugged into an infinite number of DIs, some good, and — according to him — most “distasteful.”

“Since the bass guitar is my exclusive instrument, I’m always plugged into a DI,” Meldal-Johnsen explains. “I’ve used so many. Generally the thing that I hate about DIs is that when you plug a bass into them, the sound seems to be useful to engineers but it’s often distasteful to my own ears. Most DIs have a glassy, transparent, sort of weightless sound with a lot of top end — unnatural and clinical. If you’re lucky, one might have subharmonic content, but even then it will probably have a glassy-sounding fundamental tone. Too many engineers seem to be resigned to the fact that using these are good ways to get bass sounds — just blend it with an amp, and you’re golden. I just don’t think that’s enough. The DI *alone* should sound amazing.”

An amazing sound is what Meldal-Johnsen found upon discovering A-Designs’ REDDI, a high-end tube direct box. “The REDDI just did it for me,” he states plainly. “It just sounded like a phat bass. It didn’t sound sterile — it was natural, pleasing, and not at all brittle on the top end. It’s the kind of thing that I could just plug into and play all day

through, and maybe even blow off using an amp! It was a revelation to find it, and I've rarely ever encountered DIs that have allowed me to do that."

Solely using the REDDI is exactly what Meldal-Johnsen did during recent sessions for the soundtrack of *Devil's Rejects*, a horror flick directed and written by theatrical rock musician Rob Zombie with compositions by Tyler Bates, composer for *Dawn of the Dead*. "I didn't use an amp at all," says Meldal-Johnsen. "I used only the REDDI and it sounded really, really nice."

The REDDI tube DI — appropriately painted a highly identifiable fire engine red hue — is designed for use with basses, guitars, synthesizers, and any other electronic instruments requiring the best direct signal path possible. The REDDI features a 6N1P tube, Neutrik combination XLR/quarter-inch input, balanced XLR output, on/off toggle switch, LED power indicator, level control knob, ground lift, EIN power connector, a metal vented casing, custom output transformer, and an enclosed power supply with Toroid power transformer. The REDDI can also be rack-mounted for use with two or more units.

Like a true connoisseur of superior signal paths, Meldal-Johnsen compared the REDDI directly with what he had found to be some of the world's best direct input units and — as a result — was even further assured of the REDDI's sound and quality. "My friend Joe Chiccarelli has some great DIs," tells Meldal-Johnsen of the respected engineer and producer, who started his own career as a bass player. "He has a DI that the guys from Capitol Studios made him — which sounds incredible — and this old Demeter DI that also sounds great. We were comparing them to the REDDI, and they're definitely comparable. Joe was blown away by the REDDI; he thought that it was phat, huge, and old school."

Regarding his work with Ima Robot — who are currently preparing to record their highly-anticipated second release — Meldal-Johnsen describes his bass guitar contributions to be "chameleon-like," changing depending on the song at hand. "My

sounds change a lot, but I always want things to sound punchy with lot of fundamental,” he offers. “With Ima Robot, it generally needs a little grind to it, so I’m going to use the REDDI with an Ampeg B15 for a clean amp sound, a Marshall JTM-45 head and Fender ToneMaster 2X12 cabinet for a dirty amp sound, and the REDDI. That’s the signal chain. On the last record, my DI was an Avalon DI just because it was there. This time, the REDDI will blow the Avalon away.”

In regards to touring, Meldal-Johnsen is very ready to incorporate the REDDI into his rig. “It’s going to be strapped to the back of my rack,” he says. “I use a lot of effects live, and my sound man likes to have a clean DI, a dirty, effected DI, and the amp with the effects — three channels total. I’m probably going to use the REDDI for the clean DI, then take a line out of the amp for the dirty signal, and a mike on the amp for the speaker sound. Oh, yeah, the REDDI is going with me everywhere.”

(TransAudio Close)