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PHOTO CAPTION) 'ATTA Way'- Dylan Dresdow, nominated for three Grammys and two TEC Awards for the Black Eyed Peas, "Elephunk," is a huge fan of A Designs audio gear.

DYLAN DRESDOW GOES ALL OUT FOR A DESIGNS AUDIO

LOS ANGELES, CALIFORNIA - August 31, 2004: Recording engineer Dylan Dresdow is a big fan of A Designs Audio products, using the company's MP-2 tube mic preamp, REDDI tube direct box, EQ-1 tube equalizer, and ATTY passive audio level controller on almost every project.

"They're filling a niche in the industry," according to Dresdow, who was nominated for three Grammys and two TEC Awards for his engineering work on Black Eyed Peas' "Elephunk" album.

At the start of a project, he says, he will typically line up a minimum of five major microphones - such as Sony, Neumann, and AKG - and have the vocalist sing through each of them. "A lot of people don't understand that different microphones can affect mic pres in different ways. The mic itself is a load on the pre and influences the character of the mic pre. Whenever I use the MP-2 I really notice a dramatic change in the tone of the mics, and that's really important for me."

Dresdow reports that he used the MP-2 tube preamp for all of the vocals on new albums by R&B artist, Tweet, and electro-pop trio, The Lovemakers. "It's pretty much the kind of unit where, whatever mic you're using, you just find the sweet spot, dial it in, and - bam!"

"The MP-2 is very clean sounding," he continues. "But one of the things that I really like about it is that you can overdrive it very slightly and it's got this really good, milky distortion that you can get out of it on certain vocal tracks. A lot of the tube pres that are out there have a good

coloration but there's a lot of noise that you get along with that."

"By overdriving the MP-2 you can dial in the amount of distortion that you want, and that's where the A Designs ATTY comes in handy," he says. "One of the tricks that you can do with the MP-2 is adding the ATTY unit before or after the pre. You can drive the input really, really loud, then attenuate the level down so that when you're recording to tape or a DAW your levels aren't crazy."

"The inexpensive ATTY is a utility device that every studio should own," he says. "It's great if you're running long lines, or even just as a mute switch. I have a drummer that I used it on who wanted to be able to open and close his talkback mic as he was playing, rather than needing to lean over and talk into his snare drum mic when we needed to communicate. It's just a simple passive attenuator that's really useful in a lot of studio situations."

"On a project in Miami," says Dresdow, he lined the REDDI tube direct box up against about twenty other DIs. Immediately it sounded better than most of the pack, but there were about three DIs that at the time still had certain areas where they performed better. A Designs made some tweaks at his recommendation," he says, "and they just nailed it. Now the REDDI is my favorite DI and definitely my go-to on bass."

"For a long time I didn't really understand how important a DI was," he reveals, "Then I noticed a lot of stuff getting lost when I used whatever DI was just lying around. I wasn't getting the deep tone of my sustain. With a tube DI I get the pluck and a nice punchy attack, and when the notes hang out they sound very musical. It's got probably an extra two octaves of range on the top and an octave on the bottom compared to other DIs on the market - that's just phenomenal. And with the higher sampling rates, that's essential."

"The A Designs EQ-1 tube equalizer is reminiscent of the Pultec," says Dresdow. "But it's impossible to make it sound harsh. Whenever I put an older EQ across an insert in a DAW, the way that the D-to-As are calibrated, there's too much level into the units, so I hear all this distortion. You have to trim them down. The EQ-1 has a lot of headroom, and even with the knobs cranked at full blast it's very hard to make it sound harsh." "It's got power, and a great, milky smoothness to it. It also has more functionality than the older Pultec."

One of the things I really like doing is being able to independently cut one frequency but then boost it on the low end, which is something you could never do on the old unit. It's a great unit for bass stuff, and I've used it a lot on horns. It's great on the mid-range, between 3 kHz and 6 kHz."

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