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BLINK 182 PREPS FOR NEXT ALBUM WITH ASC'S TUBE TRAPS

— Album preproduction takes band into San Diego residence, which Tube Traps instantly turn into an acoustically valid recording space—

— Blink 182 Drummer Travis Barker moves his own “attack wall” of Tube Traps from his own home, literally bringing his acoustical environment along with his kit—

EUGENE, OREGON, JULY 18, 2003 — Blink 182, one of rock's hottest bands, took the notion of home-style comfort to a new level: for preproduction for their next LP, the band moved into a leased home in San Diego, turning dining rooms and bedrooms into control rooms and iso booths. What enabled the band to achieve a studio-class acoustical environment in a fully furnished ordinary home -- without even disturbing the paintings on the wall -- was the ability of the acclaimed ASC Tube Trap. The preproduction sessions used 14 Tube Trap columns and a pair of ASC Monitor Trap columns, which can adjust around monitor speakers, to create a stable and controllable acoustic environment for the control room. Another 16 Tube Trap columns were brought in by Blink 182 Drummer Travis Barker, who also uses them to turn the spacious living room of his own home into a fabulous drum room.

“The band was looking for a comfortable, home-like environment in which to get the songs together for the next album,” explains Dave Carlock, of Carlock Productions, who engineered the preproduction sessions for Blink 182. “The house is a private residence, and the owners who leased it to the band were coming back at some point, so while everyone wanted to make themselves at home, we also couldn't change the way the interior of the house looked to any substantial degree. That's where the Tube Traps came in and made it work.”

Using the same Tube Trap columns from Barker's home, Carlock was able to quickly recreate the same sonic environment that the drummer was used to at home, now relocated to the San Diego residence. “In a way, it's better than being in a studio,” says Carlock. “Travis was able to play in a very comfortable, familiar place, sonically speaking, because the Tube Traps are portable.” Carlock also used Tube Traps to establish a stable, predictable and adjustable perimeter around the control room area from which to live-mix the sessions. Furthermore, he also used several pieces of custom-made ASC acoustical treatments on a wall in the residence.



The Tube Trap environment around the drum kit is emblematic of the flexibility that Tube Trap products offer. “You can close-mike in between them very easily,” explains Carlock, who had also brought the Tube Traps to Barker’s attention initially. “But they also still allow you to use the room and do far-miking techniques, as well. In this case, the live room we were using was quite large, so we had the best of all problems you can have in a session: we had to compress a large room to make it more intimate, which is easier than trying to make a small room sound big. And the Tube Traps were a key tool in achieving that level of acoustical control.”

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