

PRESS RELEASE (Draft V1.0)
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FOR IMMEDIATE RELEASE

ALAN PARSONS CHOOSES ASC'S TUBE TRAPS

— Legendary engineer/producer/artist uses a dozen Tube Traps to create the ideal acoustical control situation for his personal 5.1 mixing environment —

— “The days of dedicated acoustical treatment are over” —

EUGENE, OREGON, JULY 18, 2003 — Alan Parsons, a legend for his work as an engineer on recordings such as Pink Floyd’s Dark Side of the Moon and Al Stewart, and as a producer and artist on his trend-setting work under the aegis of the Alan Parsons Project, has chosen ASC Tube Traps as the perfect means of acoustical management for his personal recording studio. Parsons uses approximately a dozen Tube Traps, arrayed across the rear of the room, to handle diffusion of his six-channel main monitoring system. They are crucial tools in his ongoing production of his next solo record, due for release in early 2004.

“The days of dedicated acoustical treatment are over,” proclaims Parsons. “I’ve come to the conclusion that all studios are now temporary, and that we’re living in an age of disposable studios. No studio of mine has lasted more than three years because I have moved around so much, and the technologies change several generations even in that time. So to have a solution to acoustical treatment like Tube Traps is a very good thing, because now you have acoustical treatments that can travel with you to the next place you put your studio. You no longer have to expend vast amounts of money, as I have in the past, on acoustical design that you simply leave behind when you change locations.”

Parsons notes that Tube Traps are also an effective tool in an era when more and more studios are in unconventional settings. “The room is part of a house, and as such it often isn’t of ideal proportions,” he says. “The absorptive properties of the Tube Traps make a big difference - the difference between a room being a room or it being an accurate monitoring environment. Without Tube Traps here, I would be dealing with a lot of unwanted distortion. So they definitely make a huge difference to me.”

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