FOLLOW-UP REPORT:
ASC Tube Traps

Following Mitch Malloy's enthusiastic review of ASC Tube Traps in our Jan/Feb '04 issue, I knew I just had to try them myself. I first experienced Tube Traps at a Nashville AES meeting, where their creator, Art Noxon, demonstrated them in a configuration he calls the Quick Sound Field. For many people, the traditional approach to acoustically treating a room has been to remove as many reflections as possible, and worry about recreating ambience artificially at a later stage, using processing. The Quick Sound Field takes the opposite approach, flooding the area within the field with many, many early reflections of exactly the right duration and decay pattern. The result is an incredibly natural-sounding "room" that can be created on the spot, in just about any environment imaginable.

I first knew I was onto something special when the guitarist at a session asked me what processing I had added to make his acoustic guitar sound so good. Truth is, I hadn't touched an EQ, compressor, reverb or anything else; I had merely placed six Tube Traps around the guitar mics in the Quick Sound Field configuration. I have received similar feedback from drummers and singers. After having used the Tube Traps in numerous situations for several months now, I've found that I use far less processing of any kind on most sources that I record, simply because the Quick Sound Field sounds so phenomenal on its own that there's no need for anything else. Tube Traps are definitely not a gimmick; they've made a true believer out of me! —Fett