



Client Information Pack

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MANSION STUDIO

At the Mansion, we strive to supply a supportive and stress-free environment for our clientele. It may be clichéd, but we work hard so you don't have to. We have numerous areas for relaxing, isolated rooms for warming up, kitchen facilities, and everything else we can think of to make your work easier. We endeavor to do our highest quality work as efficiently as possible. We understand that time is money, and that's something nobody wants to waste. We'll do everything in our power to keep the creativity going and the music flowing...

THE FACILITIES

What Started out as the 6 bedroom Georgian style mansion of a local family, has mutated into a finely tuned music making machine. Almost every room in the place has been used for recording in some fashion or another. After five years of recording, most of the house is now dedicated to studio use.

The main live room at the Mansion is 35' x 23' with 24' ceilings. The tall ceilings make this a fantastic room; especially for drums. The Library is 17' x 15' and features very diffuse acoustics (as would be expected with all the books). It's a great room for acoustic work and is often used for vocal tracks as well.

For polar extremes, we have the completely dry voice-over booth (hip-hop clients love the booth) and the highly reflective 16' x 20' marble floored master bath. Fantastic for handclaps!

We have even rigged a live "reverb chamber" if needed (great for adding some fat and grit to a snare track in post-production).

Our clients have full access to all of the public areas of the facility. This includes the pool, hot tub, BBQ area, the main kitchen, and the "Jamaica" room (pinball machines, video games, home theater, and bar.)

The Mansion sits in the middle of seven acres of land, so there's always somewhere to escape to if you want a little time to yourself in between takes.

HOURS OF OPERATION

We can start sessions as early as 10am and run as late as midnight. We try to keep Tuesday and Wednesday as our "days off" since we have sessions most actual weekends.

TURNING THE DIALS



There are two of us supplying the in-house engineering. Adam Roehlke, and myself (Bruce Barkelew). Between us we have over 50 years of experience in the music industry. No, that doesn't make us as old as it sounds (or does it?)

Adam brings a lifetime of engineering and production experience, with over 25 years of production support for everything from frat parties to stadiums. Adam's credentials include production/ engineer for Entertainment Technology (1984-1989), owner of Sound Services (1989-1994), production/engineer for The Bottle Rockets (1994-1995), production/FOH engineer for Wilco (world tours 1995-2000), production/engineer for The Blue Note (off and on 1992-2002), production/FOH engineer for The Redwalls European and American tours (2005), Owner/Operator of Home Tone Records (2005-2010).

My musical experience started from the onstage side of things, dovetailing nicely with Adam's FOH experience. I've been a musician since I was eight years old (and haven't stopped since). I've spent hundreds of days on the road crisscrossing America in a tattered convoy of band vehicles. I've been in the "band van" heading down some interstate to our next gig, only to meet our equipment truck heading the opposite (and wrong!) direction. Now that's paying your dues! After that, I settled into session work and engineering at a local studio for a few years. That was in the days of 2" analog tape and no digital editing. The analog tape thing was good, the lack of editing, not so much! Sometime after that (taking a deep breath...), I got a comp sci degree,

built a company, sold the company, retired young, bought a mansion from a local family, turned it into a studio, and that's how we got here! (long exhale...) But enough about us...

OUR RATES

Our hourly rate applies to most services we provide, including setup, tracking, overdubbing, mixing, editing, backups, archiving, etc.

Your first day includes up to one hour of free setup time. This will usually take place before your arrival (if you've sent us your recording specs in advance as mentioned in the policies section).

Mastering and Disk Duplication rates are listed separately below.

- All rates include at least one engineer. Sessions are to be paid in full at the end of each day. Please come prepared. We accept cash or checks. We can also take credit cards via PayPal. We reserve the right to require a deposit from new clients. No-shows will be charged for the full time booked if dates are not cancelled in advance.

BASE RATE:

- Our base rate is \$45.00 per hour.
- Minimum of 2 hours per day, maximum of 8 hours per day.
- Hours must be between 10am and midnight.
- Payment due at end of each session.
- No-Shows will be charged for the full time booked.

BULK RATE 1:

Bulk rate 1 is \$40.00 per hour. To qualify for this discounted rate, you must meet the following criteria:

- Minimum 10 hours commitment.
- 25% non-refundable deposit required.
- 50% deposit required at time of booking. 100% refundable if cancelled at least four days prior to your scheduled start date; however, *if we cannot re-book the time*, we will refund your deposit less a \$75.00 cancellation fee.
- Payment due at end of each session.

BULK RATE 2:

Bulk rate 2 is \$35.00 per hour. To qualify for this discounted rate, you must meet the following criteria:

- Minimum 20 hours commitment.
- We prefer your sessions be booked for consecutive days. This saves you time in the long run as everything can be left as it was from one session to the next.
- Minimum of 4 hours per day, maximum of 8 hours per day.
- Payment due at end of each session.
- 50% deposit required at time of booking. 100% refundable if cancelled at least four days prior to your scheduled start date; however, *if we cannot re-book the time*, we will refund your deposit less a \$100.00 cancellation fee.

NEGOTIATED BULK RATE:

This rate is negotiated depending on the length of your commitment. To qualify for this discounted rate, you must meet the following criteria:

- Minimum 40 hours commitment.
- 50% deposit required at time of booking. 100% refundable if cancelled at least four days prior to your scheduled start date; however, *if we cannot re-book the time*, we will refund your deposit less a \$250.00 cancellation fee.
- Payment due at end of each session.

“STAY & PLAY” SPECIAL PACKAGE RATE:

Our package rate is \$1950 per week. To qualify for this discounted rate, you must meet the following criteria:

Our “Stay & Play” package is aimed at dedicated, professional bands and musicians who want to totally immerse themselves in their project. Even though the owner lives at the Mansion, at any given time, we have from four to five available bedrooms. These are available for our “Stay & Play” clients. Turn your recording project into a recording resort vacation! Get up, make breakfast, swim a few laps, record for a few hours, BBQ dinner, hang out in the poolside gazebo, record some more, roast marshmallows at the fire pit, then cap it off with a good night’s sleep! This is only available upon approval by the owner. *Please, this is for professional projects only.* This is not for a band just looking for a place to party!

- Minimum 2 week commitment.
- Commitment can be broken up into 1 week blocks.
- Cancellations are accepted up to 1 week before your booking. Late cancellations will still be charged \$250.00 if we cannot book the time with another client.
- A \$1,000.00 deposit is required for first time clients.
- Payment due at end of each week.
- Again, this is for professional projects only and contingent on approval of management.

MASTERING:

We highly recommend having your project mastered by an outside “set of ears”. We are happy to master projects recorded at other facilities. If you recorded your project with us and would like us to master it too, we are happy to do that as well. The choice is up to you.

Our mastering rate is \$50.00 per hour. A typical CD averages 4 - 6 hours.

DISK DUPLICATION:

Small run CD duplication: We only use top quality Watershield media. These water resistant disks are hub printable and have a glossy finish. Prices include duplication and full color printing on CD. Additional fees charged if print-ready artwork not supplied by client. No covers or sleeves are included.

Quantity	Price
10	\$50.00
25	\$100.00
50	\$175.00
100	\$250.00

Large run CD replication: We are a Studio Partner with Disc Makers. Please visit them at www.discmakers.com for more information.

OUR POLICIES

Out of respect for all of our clients, we must adhere to the following policies *with no exceptions*. These policies allow us to operate as effectively and efficiently as possible.

- Billing starts at your booked time, so please arrive on time. We block out at least 30 minutes between clients, so you can arrive 15 to 20 minutes before your booked time.
- Your session ends at the time you have booked it to end. In consideration of our other clients, please don't ask to go late as there is usually another session following yours.
- Sessions are to be paid in full at the end of each day. Please come prepared. We accept cash or checks. We can also take credit cards via PayPal.
- It can be very helpful to send us your recording specs in advance: song titles, BPM, planned instrumentation, lyric sheets, etc. This allows us to be ready when you arrive. We can have your file templates built, mics setup, the signal paths patched and ready.

RECORDING TIPS

Is this your first time to the studio? Even if it isn't, the tips below will help to keep things running smoothly.

- **Practice, practice, practice...**
- If you plan on playing to a click track, make sure at least your drummer (if not everyone) practices with a metronome.
- Use a metronome at practice to determine the beats-per-minute (BPM) of your songs. This is helpful at the studio even if not using a click track.
- *We can't stress this enough:* put new strings on everything! This is particularly important for the bass. Don't put them on the day you come to the studio (the night before is fine). Play them for at least an hour so they are completely stabilized.
- Make sure your guitars and basses are setup and intonated properly. Make sure the action is correct and buzz free.
- If your drum heads are old, buck up and get some new ones! You'll thank yourself every time you listen back to your CD!
- Make sure there are no rattles in your drum hardware and that sympathetic ringing is under control. Examples would be the floor tom ringing every time you hit the kick drum or a bad snare rattle when you hit the rack tom. The mics hear everything!
- *Don't assume anything in the studio. If you're not sure about something, ask us. There's no such thing as a stupid question.*
- Headphone mixes: We have a Hearback headphone system. Each musician has their own mini-mixer and can set their headphone mix exactly like they want it.
- Singers: Warming up is very important. You need to be on your game as soon as you start singing. Develop a routine to warm up your vocal chords properly. Session work

can be *very* hard on you. You'll need to be able to sing each song a minimum of three times. Bring any special throat spray or teas you may need.

- French Horn: What? You have a French horn in your band? Rock on Wayne!...

THAT'S IT!

If you have questions, comments, or just want to say hello, the best method is email:

info@mansionstudio.com

For booking inquiries, scheduling, etc. please email:

booking@mansionstudio.com

So, now it's time to return your tray tables to their original upright condition and *help us land this sucker!*



MANSION GIZMO LIST



- **Digital Audio Workstation:**
 - SONAR X1 Producer
 - MOTU HD192 audio interface (Two, for a total of 24 analog input channels)
 - Apogee Big Ben system clock
 - Intel Quad Core 3.0 GHz Extreme Edition Processor
 - 12 gigs of RAM
 - 4 terabyte backup array
 - 1 terabyte Ultra-High Speed main audio RAID array
 - 3 UAD-1 DSP cards
 - 1 UAD-2 QUAD DSP card
 - TC Powercore DSP unit
 - Fully isolated 120 volt balanced power system
 - 32 fader bankable control surface in custom Argosy desk
- **Other Software:**
 - Reason 4.0
 - Project 5
 - FXpansion BFD
 - FXpansion GURU
 - Steinberg WaveLab
 - Sony CD Architect
 - Adobe Audition
 - *Soft Synths:*
 - Cakewalk Dimension Pro
 - Cakewalk Rapture
 - Synthogy Ivory
 - Native Instruments B4

- Native Instruments Kontakt
- Native Instruments Absynth
- Spectrasonics Trilogy
- Steinberg HALion String Edition
- And more...
- *Plugins:*
 - All Universal Audio UAD plugins
 - Waves Mercury Bundle
 - iZotope Ozone
 - iZotope Vinyl
 - iZotope Trash
 - Antares Vocal Bundle
 - Antares Auto-tune Evo
 - Celemony Melodyne
 - IK Multimedia T-Racks
 - IK Multimedia Amplitube 3
 - IK Multimedia Ampeg SVX
 - Native Instruments Guitar Rig 4
 - Softube Amp Room
 - And more...

- ***Microphones:***

- *Audix:*
 - D1
 - D2 (2)
 - D4
 - D6
- *Shure:*
 - SM57 (12)
 - SM58 (2)
 - SM81 (2)
 - SM91 PZM (2)
 - PG57 (4)
 - PG52
- *Neumann:*
 - U 87
 - TLM 193 (2)
- *Rode:*
 - NT1-A (2)

- NT5 (2)
- NT3
- *Electrovoice:*
 - RE20
 - 635A
- *AKG:*
 - C 414 B-XL II (2)
 - C 451 (2)
 - D 112
- *RCA:*
 - SK46 Vintage ribbon mic (2)
- *Sennheiser :*
 - MD 421 II (3)
- *Blue:*
 - Baby Bottle
 - Bluebird
 - Woodpecker Ribbon
- *Cascade:*
 - Fathead Ribbon (2)
- *Karma:*
 - K6 Ribbon
 - K58 Tube
- *Royer:*
 - R-121 Ribbon
- *BeyerDynamic:*
 - M500 Ribbon
- ***Preamps:***
 - API A2D (2 Channels)
 - Vintech X73i (Neve 1073 clone)
 - Focusrite ISA 828 (8 Channels)
 - Presonus Eureka (3 Channels)
 - Avalon 737SP
 - Anthony DeMaria Labs ADL-600 (2 Channels)
 - True Systems Precision 8 (8 Channels)
 - Joe Meek (2 Channels)
 - ART (2 Channels)
- ***Outboard Gear:***
 - United Audio 1176 Compressor (2 channels)

- United Audio LA2A Compressor (2 channels)
- Presonus ACP88 Compressor/Limiter/Gate (16 channels)
- Klark Teknik DN504 Compressor/Limiter (8 channels)
- Symetrix 564E Expander/Gate (8 channels)
- TC Helicon Voice Prism Plus
- Aphex 204 Aural Exciter
- Lexicon MX400
- Lexicon LXP-15
- Lexicon MPX-110
- ADA Digitizer 4
- Yamaha R100
- Roland GI-20 MIDI Guitar interface
- **Monitors:**
 - JBL 4435 (Mains)
 - Mackie HR824 (Near field)
 - Yamaha NS-10M Pro
 - Event TR5
- **Hear Technologies Hear Back headphone system:**
 - 8 stations
- **Guitars - a selection of our 80+ guitars:**
 - 1959 Gibson Les Paul Standard Sunburst (original)
 - 1959 Gibson Les Paul Standard (1999 reissue)
 - 1958 Gibson Les Paul Custom (original)
 - 1961 Gibson Les Paul Special (original)
 - Gibson Les Paul DC Pro (Custom shop)
 - 1963 Gibson SG Special (original)
 - Gibson Flying V (Custom shop prototype)
 - Gibson Moderne (Custom shop)
 - Gibson Explorer (Custom shop prototype)
 - Gibson ES-135
 - 1953 Gibson ES-140 (original)
 - 1941 Gibson L5 (original)
 - Gibson J-185 EC
 - Fender Eric Clapton Strat
 - Fender Carved Top Strat (Custom shop #001)
 - Fender Clapton Blind Faith Tele (Custom shop)
 - Fender Tele (A gift from Sheryl Crow)
 - Custom Strat with Roland GK-2A MIDI pickup
 - 1966 Fender Mustang

- Fender Jimmie Vaughan Strat (a gift from Jimmie himself)
- Fender Precision Bass
- Fender Jazz Bass
- Baker B1
- Baker B1H
- McInturff Glory Custom
- McNaught Phoenix
- Parker Fly
- Parker Fly Supreme
- Parker Fly Deluxe
- Hamer Sunburst
- Hamer Studio Custom
- PRS Custom 24
- PRS Custom 22
- PRS McCarty
- PRS Hollowbody II
- PRS Archtop
- PRS Singlecut Artist
- Ibanez AS-50
- Ibanez 2355M
- Washburn D20
- Dobros (brass round neck & maple square neck)
- Martin 1919 018 (purchased from Eric Clapton)
- Kenny Hill Flamenco
- Warwick 5 string Bass
- "Guitjo" (Banjo with 6 string guitar neck and tuning)
- Various GuitarWerX guitars

- **Amps:**

- Fender Vibrolux Reverb (Custom Shop)
- Fender Vibroverb (Custom Shop 1963)
- Fender Champ (1959)
- Fender Blackface Super Reverb (1966)
- Fender Bassman (1965 - blackface circuit)
- Fender Bandmaster (1963 Blonde)
- Mesa Boogie Mark IV
- Mesa Boogie SOB
- Mesa Boogie Nomad fifty five
- Mesa Boogie Transatlantic TA-15
- Marshall JCM 2000 TSL

- Marshall JTM “Bluesbreaker”
- Marshall JCM 800
- Marshall AVT 50
- Marshall AVT 20
- Vox AC30
- Vox AC4
- Egnater Tweaker
- Valco (50's - tweed)
- Silvertone 1392
- Epiphone Valve Junior
- Blackheart Little Giant
- Blackheart BH15
- Bad Cat Mini II
- Bad Cat Lil' 15
- Supro
- Ampeg
- Harmony
- Various speaker cabs loaded with a variety of speakers:
 - Celestion
 - Eminence
 - Fender
 - Jenson
 - Scumback
 - Tone Tubby
 - Vox
 - Weber
 - Wharfedale

- ***Stomp Boxes:***

- Vox Wah
- Cry Baby Wah (4 different models)
- Boss CS-3 Compressor Sustainer
- Boss BF-3 Flanger
- Boss CE-5 Chorus Ensemble
- Ibanez Digital Delay
- Digitech Digiverb
- Dunlop Volume Pedal
- Line 6 POD 2.0
- Line 6 DL4 Delay Modler
- Line 6 Verzbilla

- Line 6 Tap Tremolo
- **Other Instruments:**
 - Pearl 5 piece DLX Pro Series drum kit
 - Large variety of hand percussion instruments
 - Vintage Fender Rhodes
 - Wurlitzer Electric Piano (two, both early 60's)
 - 1958 Hammond B3 and Leslie 122
 - Leslie Guitar Preamp (for playing guitar through the Leslie 122)
 - Yamaha C5 Grand Piano (can also be used as a soft synth controller)
 - Gibson triple neck steel guitar (1959)
 - Sho-Bud Maverick pedal steel
 - *Synth hardware:*
 - Roland XV-5080 rack mount synth with expansion cards
 - Novation Remote 61 SL controller (semi-weighted action)
 - Studiologic TMK 88 key controller (semi-weighted action)
 - M-Audio Trigger Finger
 - French Horn ...just kidding! No offense to French Horn players!
-not namin' names, just sayin'...