

17:50:16 From Steve Turnidge : Feel free to ask questions here during the meeting...
 17:52:45 From Lou Judson : Sounds like engineers in the back room! Happy to be here.
 17:53:49 From Yannick Thiry : Hi There from Brussels.
 17:54:39 From AES PNW Gary : Very late in Brussels!
 17:55:22 From Yannick Thiry : I had a feeling it would be worth it ;)
 17:55:26 From George Rietz : Hi from Stockholm, Sweden.
 17:57:06 From JD Wong : HI Bob and everyone. It's JD from Kuala Lumpur, Malaysia
 17:57:27 From Rick Chinn To AES PNW Gary(privately) : hello stockholm!
 17:57:56 From Katie Gray : Hi JD
 17:59:16 From Matt Weston : Hi everyone, thanks for allowing me in to my first AES PNW meeting! I'm still in the AES Toronto meeting that I think is wrapping up shortly. Two AES meetings in one night! What a world!
 18:00:08 From Curt Micol : Hello everyone, calling in from Lansing, MI with my daughter Yukinara. Our first AES meeting, thanks for having us!
 18:00:18 From Steve Savanyu : Hi Everyone from OHIO!
 18:00:25 From Jess Berg : Hi from Bellingham, WA! Great to see everyone :)
 18:00:39 From Bruno Modolo : Hello from Seattle, WA.
 18:00:43 From Rick Lambright : Hi from Rancho Mirage, CA!
 18:00:48 From Angie Dane : Here in Seattle as well!
 18:00:55 From Shinobu Yamada : Hello, Ohayogozaimasu from Japan at 11am
 18:00:59 From Colton Berge (Tacoma) : Hello for Tacoma Washington!
 18:01:02 From Don Hartley, CTS : Hello from Las Vegas!
 18:01:07 From Ming Cheng : Hi, Ming from NY
 18:01:16 From Christian Kerchenski : Hello from Akron, Ohio
 18:01:17 From Matt : Hi from Nashville
 18:01:31 From Sound Suresh : Hello to everyone from India
 18:01:36 From Andrew Nauss : Hello from North Carolina!
 18:01:43 From gg@aes.org Gary Gottlieb : Hi everyone from Ukiah, California
 18:01:44 From Jim Kaiser : Hi from Nashville!
 18:01:56 From Brian Warwick : Hello from New Hampshire!
 18:01:57 From Joe Carter : Hi from Los Angeles area (Westlake Village, CA)! We also have an AES-LA Section meeting tonight too.
 18:02:20 From Steve Turnidge : So, let's mute our video and audio during the presentation...
 18:03:08 From Douglas Barry : Hello from Nashville, TN!
 18:03:42 From Steve Huber : Hello from Waterboro Maine
 18:03:58 From Donald Puluse : Hi all! Thanks for this event.
 18:04:48 From Dan Daley : Hola, todos
 18:05:07 From Eric Smith : Hi, Dan, from Auralex!
 18:06:17 From Dale Brown : Hi from Nashville!
 18:07:33 From JD Wong : Hi everyone. I'm a producer, mixer from KL Malaysia. I'm also the president of the AES Malaysia Section.

I'm so excited to be able to watch and listen to Bob in real life albeit via Zoom. Bob mastered many of my projects including my band's album. I

learned so much from working with Bob and also from his writings in The Womb forum.

18:08:06 From Rick Chinn : hi JD

18:11:24 From Steve Turnidge : Now is a good time to mute your cameras... Thanks!

18:11:25 From Danielle Barkman : Hi from Nitrosonic Studios in Lexington KY!!!

18:12:55 From Steve Turnidge : Thanks everyone!

18:21:49 From David Vasquez : Hello! Southern California

18:28:43 From Doug Hayman : what were the secret elements of the Motown sound that the British wanted to copy beyond the great musicians?

18:29:58 From Bob Smith : what attributes made the Motown room the best sounding in your opinion

18:30:13 From PETER DOELL : Was half-speed Mastering a part of the Motown 'trick bag'?

18:30:24 From Michael Goodreau : What year did mono become stereo?

18:30:54 From Robert Klacza : Mike McLean with his sharp high and low pass audio filters...

18:31:06 From Robert Klacza : 1958

18:32:30 From Dan Daley : He eventually bought a string of houses on the block and connected them underground?

18:33:33 From Eric Smith : How did the room sound different after the floor was changed, or did it?

18:34:17 From Katie Gray : I'd be curious to hear the opinion on that. Hard wood and concrete have similar absorption coefficients when laid on a hard surface.

18:34:45 From Dan Mortensen : So in the picture we were looking at, there are five steps up to the first floor.

18:35:54 From Dale Brown : What was sq footage of studio and control room?

18:36:05 From Aaron Fishbein : was the Western Electric board at Motown originally the same one from Barry's basement?

18:36:35 From Steve Turnidge : Thanks for the questions, we'll get to them! :)

18:40:57 From Steve Savanyu : George Peterson (FOH Magazine) found an obscure piece of electronics at a flea market in Oakland CA. After doing a lot of research on it, he found it wone of the 1/2 speed mastering EQ units used at Motown... Any comments from John or Bob on this one?

18:44:45 From Sam : Can you share your time recording Marvin Gaye's "What's Going On"? What was it like working with Marvin professionally?

18:46:05 From Bob L : How much actual recording/mixing did Berry do?

18:49:38 From Matt Weston : One chamber was in the ceiling, correct? Where was the other one?

18:51:54 From Dan Mortensen : Are there any drawings of the building? Particularly the studio and echo chamber.

18:52:25 From Luke Pacholski : Where Did Our Love Go was still 3-track. 8-track was a few months later.

18:52:40 From Ben Stiegler / AES-SF : why 6 monitors overhead for 3 track mixdown?

18:53:31 From Steve Turnidge : Could be three panels...

18:54:27 From Graham Newton : Who cut Motown's records and who did the pressings?

18:56:03 From Steve Savanyu : Why three tracks as opposed to say 4?

18:56:47 From Steve Turnidge : There is the chamber location answer!

18:58:55 From Curt Micol : I'd love to hear more about the room design from John and Bob
18:59:03 From Matt Weston : Yes, thank you, Steve!
18:59:18 From Bob L : Was ambient noise (traffic, etc) ever a problem in residential structures?
19:00:37 From Mac Perkins : What was the problem with the Bozak monitors?
19:01:41 From Katie Gray : Walls are CMU?
19:02:23 From Katie Gray : Nvmd, that was answered :)
19:04:03 From Katie Gray : What was the structural ceiling? Wood construction?
19:04:14 From Dan Daley : Weekly engineering meeting with Berry where engineers had to rate the loudness of that weeks top ten?
19:14:47 From Glenn L. Lorbiecki : I would like to hear BOB describe a typical workday with multiple sessions.
19:14:48 From Luke Pacholski : Mono LPs ended in 1968, but mono 45s continued for several years.

Mono and stereo coexisted on LP releases from the early '60s until 1968. Mono didn't "turn into" stereo.

19:15:11 From Curt Micol : Hey Bob, thanks again for your presentation. When it's time I have a question about the sessions. What was prep like for the engineers before musicians/singers came in? What type of work would you do to prepare for a recording in the studios?
19:16:25 From Dan Daley : Well, there was "Electronically processed for Stereo!" on quite a few records back then. Probably got them an extra \$ per LP.
19:18:25 From Luke Pacholski : Thankfully very little Motown material was ever issued in fake stereo, because only the very early stuff was recorded in mono. With 3-track and 8-track true stereo mixes were possible.
19:18:38 From Iain Booth : What was that binaural mic system we just saw in the last photo?
19:21:03 From Aaron Fishbein : what are those hidden Mike preamps?
19:26:55 From Doug Hayman : how did you two learn your tech skills before & during work at Motown?
19:28:18 From JD Wong : Incredible stories Bob and John. It's eye opening to hear that there was more money to be made from publishing and management than record sales.
19:33:57 From Luke Pacholski : Someone should talk about the guitar/bass DI box before the night is out.
19:34:28 From Curt Micol : ^^ and the speaker those musicians would listen too. Really curious how they actually heard themselves using that setup. :)
19:35:59 From Dan Mortensen : Did all the musicians need to be in the Musicians Union?
19:36:43 From Curt Micol : Yes! :)
19:38:49 From Dan Mortensen : Curt, is the "Yes!" for seeing the guitar/bass device, or in answer to the Union question?
19:38:57 From Luke Pacholski : What the DI modified at some point for multiple outs? Because in the 8-track days the bass was on its own track, and the guitars were on a separate track.
19:39:15 From Dan Mortensen : What was it like hearing James Jamerson do his thing?

19:39:28 From Doug Hayman : wow!
19:40:03 From Sam : Can you share your time recording Marvin Gaye's "What's Going On"? What was it like working with Marvin professionally?
19:40:38 From Curt Micol : Dan: Yes, thank you, I was encouraging the discussion on the DI box. :)
19:41:56 From Aaron Fishbein : what was the Marvin Gaye vocal chain?
19:42:39 From Curt Micol : Bob what was your involvement on those sessions? Did you work the desk or mix?
19:44:02 From Greg Dixon : Bob, I'm curious about the work you did with Jerry Garcia and Grateful Dead? can you share any insights on that work?
19:46:55 From Dan Mortensen : Thanks, Curt.
19:50:03 From Curt Micol : Bob, John: Would you all leave the room setup from day to day? How were levels set, what was prep like for recording the session?
19:54:14 From Curt Micol : We're you all fans of the Pultecs?
19:56:51 From boB Gudgel (Phoenix) K7IQ : Rick asked about VCAs I think that were used and John said, I though, Hall Effect VCAs... Why would someone use a Hall Effect device as a VCA ? How did that work ? I would certainly imagine anything with a magnetic field would mess with it. (like the moon that was mentioned)
19:57:36 From Jon Ulrigg : What microphones were in use for the various sources? One vocal mic used across all artists?
19:57:51 From Bob L : Didn't the capstan keep the speed constant?
19:59:42 From boB Gudgel (Phoenix) K7IQ : I may have misunderstood Rik C's question about "VCA"
19:59:44 From Luke Pacholski : Tape machines of that era were notorious for slightly changing speed over the course of a reel due to the changing tensions on the two reels.
19:59:46 From Aaron Fishbein : the hidden mic pres in the right upper corner?
20:00:06 From boB Gudgel (Phoenix) K7IQ : Yes, hidden
20:00:35 From Bob L : Thx @Luke Pacholski...
20:06:44 From Dan Mortensen : Are there floor plan layouts available anywhere?
20:08:10 From Dan Mortensen : Glossy finish changed 30th St. Studio, too.
20:08:47 From Dan Mortensen : Open wood grain sounds different than glossy finish
20:09:22 From Bob L : Was street noise ever a problem?
20:11:21 From Dan Mortensen : The first picture showed stairs up to the main floor, Was the studio level with the entrance to the house?
20:12:11 From Robert Klacza : I understand that sometimes birds got into the 44 and 48 reverb rooms in the attic...
20:12:15 From Eric Smith : Did the neighbors ever complain about noise or all the people coming in and out at all hours?
20:12:17 From Dan Mortensen : So up 4-5 steps from ground level?
20:13:20 From Robert Klacza : This is from David Clark
20:15:30 From Curt Micol : The BBC did that also I think?
20:15:48 From Curt Micol : To keep engineers from bumping the faders and overloading the circuits
20:15:56 From Bill Levey : What was the studio vibe like during the '67 Detroit riots?
20:16:29 From Curt Micol : What are the three black faders?

20:23:03 From Aaron Fishbein : who had the Fairchilds first, you or EMI?

20:24:09 From Bob L : Keep going!

20:24:11 From Doug Hayman : oops sorry

20:24:18 From Everett Moran : Lost video and had to reconnect

20:24:26 From JD Wong : Great! Fascinating to hear all the stories. Learning a lot here

20:24:53 From Glenn L. Lorbiecki : Where's the ashtray?

20:25:08 From boB Gudgel (Phoenix) K7IQ : I was wondering the same thing, Glenn !

20:25:15 From Glenn L. Lorbiecki : Ha!

20:25:18 From boB Gudgel (Phoenix) K7IQ : What is a Hall Effect VA ?

20:27:38 From gary earl : this is so cool. thanks for doing this

20:28:33 From Rod Evenson : For 1/2 speed cutting, did you record tape using NAB or CCIR tape eq? (CCIR at 15ips was 35 microseconds and 70 microseconds for 7 1/2 ips)

20:30:57 From Bob L : Since this was a residential structure, how was HVAC handled? I noticed some wall A/C units. Did you have to turn heating/a/c off to avoid noise during recording?

20:32:23 From boB Gudgel (Phoenix) K7IQ : I know what the Hall Effect is but cannot find anything about it. John appears to know something. Why would anyone use a H.E. device as a VCA ? I Googled it and cannot find anything about it

20:32:54 From boB Gudgel (Phoenix) K7IQ : Thank you

20:33:18 From Curt Micol : Hahaha

20:34:02 From Everett Moran : The Olive VCAs work now!

20:35:45 From Bob L : Wasn't it to avoid the physical wear from a physical wiper on a potentiometer?

20:36:01 From boB Gudgel (Phoenix) K7IQ : That is kind of what I thought, John. Never heard of one made out of a Hall Effect device. I can see how it would work

20:36:34 From boB Gudgel (Phoenix) K7IQ : Controllable by a coil making a magnetic field and changing the resistance of the detector

20:36:46 From boB Gudgel (Phoenix) K7IQ : DC magnetic field

20:37:13 From boB Gudgel (Phoenix) K7IQ : It WOULD be very susceptible to external fields

20:37:31 From boB Gudgel (Phoenix) K7IQ : Thank you Steve for asking him the question.

20:38:11 From Steve Savanyu : what is the lightbulb for in the studer

20:38:18 From JD Wong : Loud is MORE good :)

20:40:32 From Curt Micol : Bob do you have any stories about Stevie Wonder?

20:42:02 From boB Gudgel (Phoenix) K7IQ : Was Stevie a phone phreak maybe ?

20:42:03 From Curt Micol : Wow, that is amazing!

20:43:01 From David Streit : This has been great! Thanks everyone!

20:43:08 From George Rietz : What a great privilege listening to your presentation. Thank you Bob! Greetings to Ellen!

20:43:12 From Doug Hayman : thanks so much!

20:43:12 From Rick Lambright : Fantastic! Thanks soooo much!

20:43:18 From gary earl : thanks!

20:43:19 From Katie Gray : Thank you Bob and John!

20:43:20 From Eric Smith : You guys are treasures. THANK YOU!

20:43:24 From Curt Micol : Thank you John and Bob, that was a fantastic event! So much great information!

20:43:25 From Aaron Fishbein : thanks guys, love it!

20:43:27 From boB Gudgel (Phoenix) K7IQ : Thank you !

20:43:27 From Don Hartley, CTS : Amazing stories! Thank you

20:43:28 From Glenn L. Lorbiecki : Thank you!

20:43:29 From GarrickKobylarz : Thank you!

20:43:35 From Eric J Dubowsky : Thank you!

20:43:36 From Bob L : Thanks to all for this. Terrific presentation. Also thanks for running long. Great.

20:43:47 From Matt : Thanks all!

20:43:53 From Colton Berge (Tacoma) : Thank you Bob and John! This has been really cool to hear about the history of the studio and your time working there!

20:43:57 From Sound Suresh : thanks u

20:44:33 From Curt Micol : Bob, not sure if you are reading chat, but I also wanted to say thank you for your continued contributions to the GearsLutz forum. Thank you so much for sharing your knowledge!

20:44:51 From Jon Ulrigg : and still is

20:44:59 From boB Gudgel (Phoenix) K7IQ : John and Pin 1: Physics rules !

20:45:15 From Rod Evenson : That's the ground loop

20:45:17 From Steve Savanyu : wasn't it was because older gear had transformer coupled inputs?

20:45:27 From Aaron Fishbein : Will there be a video on the web?

20:45:43 From David Tang : Much thanks for this fantastic presentation!

20:45:52 From JD Wong : Thank you Bob and John. It was a dream and privilege to listen to you both. And thanks Bob for sharing all your knowldge!

20:45:54 From boB Gudgel (Phoenix) K7IQ : Turn me on dead man.... Turn me on dead man....

20:45:58 From boB Gudgel (Phoenix) K7IQ : Not really

20:46:03 From AES PNW Gary : We do plan to post the video.

20:46:05 From Bob L : @Steve Savanyu: It's because it changes what was a balanced connection into a single-ended connection.

20:46:52 From Mike Wall : Thanks all. This was great. I have to drop out.

20:47:14 From Steve Savanyu : Yes Bob that is true...

20:47:15 From PETER DOELL : T'was such a TREAT to hear these guys hold COURT on what was the most AMAZING period in American music making!

20:47:18 From Luke Pacholski : It's getting late here, so I'm going to sign off. I'll see many of you on Saturday.

20:47:29 From Jess Berg : See you Luke! :)

20:47:42 From Luke Pacholski : Thanks Jess! :)

20:50:37 From George Rietz : Can't get mic working for some reason.. Thanks again. Signing off, it's nearing 6am here :)

20:51:16 From Steve Savanyu : Thanks for a fantastic AES event. it was fascinating to hear the stories and see the slides!

20:51:50 From Angie Dane : Gotta head out early tonight, so nice to be here!!

20:52:13 From Rick Chinn : southwestern michigan woofer and tweeter marching society

20:54:11 From JD Wong : So sorry to hear that :(

20:56:35 From Eric Smith : I have to take off, everybody, but thank you for giving these gents a forum to share their amazing memories with us all. A highlight of my career was spending a day with Bob at his studio while he worked on a Keb Mo' mastering project. Bob's so talented and far too humble. He and his wife are simply wonderful people and I'm glad to know them. Thanks again, all! Eric @ Auralex

21:08:42 From Lou Judson : Gotta go too, I echo Eric 's sentiments. Thanks for everything! Be well, goodnight!

21:09:31 From Mike Matesky : I've got to go now. Another excellent PNW AES presentation. Thanks so much Bob and John!

21:13:59 From cade sailer : Student of Glenn here !

21:14:03 From JD Wong : Gotta head off now. Thanks again everyone and AES PNW. Best regards from AES Malaysia!

21:14:21 From Colton Berge (Tacoma) : Student of Glenn's as well!

21:15:01 From cade sailer : Gotta head out now I have work early but this has been great ! Thank y'all

21:15:44 From Everett Moran : No mic or camera. sorry.

21:15:58 From Yannick Thiry : Thanks so much guys. (Can't speak now)

21:18:19 From Curt Micol : Thank you again for this opportunity, really great experience! Have a great evening everyone, looking forward to attending other events.

21:20:58 From Chris Myring : Thanks to everyone. Great to meet so many from the Ampex List. No mic or camera on this computer, so can't contribute. Greetings from Leicester, UK. It's late/early here ...

21:21:49 From Bobby Lombardi : Woot Woot Digidesign!

21:24:39 From Glenn L. Lorbiecki : Good night all!

21:26:24 From Colton Berge (Tacoma) : Thank you again Bob and John! Sorry I can't stay longer but thank you for sharing with us today. And thank you PNW AES for allowing our UW class to come to this event!

21:32:51 From Yannick Thiry : In my case; I can't talk now, so it would be pointless to turn on my cam ;)

But thanks so much for this

21:33:49 From Everett Moran : Thanks to all the organizers and especially to Bob & John. Fantastic program!

21:34:13 From gary earl : thanks again!!!!

21:34:55 From Iain Booth : Thanks West coast, Bob and John Such a treat. Hope to catch more of your evenings. Doing a virtual studio class for 26 students with 4 cameras and using the soundcheck software in 6 hours. Stay safe