

# Electrokitty Gives Clients New Tools

SEATTLE, WA—Four years after relocating to Seattle and opening Electrokitty Recording, proprietor Gary Reynolds has installed the first commercially available Solid State Logic 9000 J Series console in the Northwest.

The 9056 console was built as an 80-channel 9080, Reynolds explains, but was reconfigured to

56 channels and refurbished by SSL in 2005. Installed during the last week of August by Phil Nicolay, it replaces the Neve 8128 that had been housed in Electrokitty since its opening in Seattle's Wallingford district. Sessions on the new console commenced on September 10.

"My business has gotten to a

certain level, and I have a certain clientele," says Reynolds, who previously operated studios in Texas and New York City, along with a prior location in Seattle. "I looked at my market, and my studio gets used a lot as a mix room. My live room sounds wonderful, but a lot of people really like my

control room; it seems like that's my niche. The great old Neve is a cool-sounding console, but people want to mix on an SSL. I think the J Series has a more open sound [than SSL G and E Series consoles] and is a newer console, so I decided to get a J."

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Electrokitty's clientele includes engineer/producers Joe Chiccarelli, John Goodman, Jack Endino, Robbie Adams and Bob Power, as well as artists Carrie Underwood, Nas and Mudhoney. "For me," says Reynolds, "this is a good move because it puts me in a niche. It separates me from everybody else, which is great. My studio has always been popular, and has been busy almost every day over the last year.

That was why I decided it might be time for the next step."

"The whole experience was great," says Chiccarelli of the mixes he created at Electrokitty for Velour Records' Maktub. "Gary is a great guy, the whole thing was totally professional and the room is comfortable. He's got all the right outboard gear, and he's got my favorite Tannoy speakers that I always use."

Though most sessions are recorded to Pro Tools, Reynolds maintains a Studer A827 tape machine, which is used to a surprising degree, he says. "Most people record digital because of the cost factor, but a lot of indie bands and others prefer



**Electrokitty's Gary Reynolds claims he has installed the first commercially available Solid State Logic 9000 J Series console in the Northwest.**

tape when it comes down to it," he reports. "I'll rent a 2-inch house reel to clients. It gives me the tape saturation, so I'll use and re-use it. When I mix to 1/2-inch, I'll do the same thing: run it from be-

Reynolds is, not surprisingly, opposed to mixing "in the box." He says, "I think it's ridiculous. When I find something that works, I keep it. That's why I went for the analog console. I like analog consoles, I like

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**Gary Reynolds, Electrokitty Recording**

ginning to end and do all my mixes—vocal up, vocal down—to tape, fly them back into Pro Tools high-res, and do it again and again."

Other recent acquisitions at Electrokitty include a Mercury 66 limiting amplifier, which Reynolds reports is just as advertised—a near clone of the Fairchild 660—and a pair of Adam S4 monitors.

With a large-format analog console, tape machines and classic outboard gear,

having a knob to twist, and I think most other people do. The bottom line is, if you're going to put that much work into mixing in the box, imagine how much better it will sound if you put in the same amount of work mixing on a console. Analog consoles are more fun to work on, too."

—Christopher Walsh

**Electrokitty Recording and Mastering**  
[www.electrokitty.com](http://www.electrokitty.com)