

# Southeast Performer

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Reproduced below is a feature article about Exocet Studios from the December 1999 issue of “Southeast Performer” magazine.

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In the Mix

## *Exocet Studios*

Affordable excellence and an emphasis on good vibes

By T. Anderson

Just by looking at it from the outside, one would never guess that a certain modest white-framed building on Shallowford Road - located in the Atlanta suburb of Chamblee - is the home of Exocet Studios. Founded in 1982 by Mike Adams and Geno Montgomery, Exocet has been in its current location since 1985. From it's humble beginnings, the operation has since grown to employ a staff of four full-time engineers and two assistant engineers.

Producer Bruce Bennett explains the formula to Exocet's longevity and notoriety by stating proudly, “We're a musicians studio - all the great players in town come to work with us. They know they'll be comfortable and get a good product. The way the studio is seen by others is a reflection of - and a testament to - the people who've come to record here.”

Notable bands that have laid down tracks at Exocet include: The Marvelous 3, Memory Dean, The Aquarium Rescue Unit, the Changelings, Amanda Jones, the Ditchdiggers, the Umajets, Greta Lee, Richard Bicknell, The Cecil Welch Orchestra, El Pus, Mandorico, Truckadelic, Blueground Undergrass, the Lizardmen and Film.

The studio has operated with an “A” and a “B” room as well as a midi-suite for the majority of its history, but recent growth warranted the addition of a new “C” room which was completed in the Summer of 1999. The new area houses a large Bill Morrison designed control room and a spacious recording area with vaulted 16 foot ceilings and exposed rafters. It is primarily used for cutting and is equipped with a variety of tube and discreet microphone pre-amps, a Matchless console with an Otari 24-track 2' analog tape recorder, and 32 tracks of digital capability.

However, the staple of Exocet has long been the “A” room, which continues to be the main mixing and tracking studio. Remodeled in 1994, it presently contains a DDA 56-input console, an ATR-80 2” analog recorder, a JH/110 1/2” 30 ips Master 2-track recorder, 32-tracks of digital capability, and compression by Neve, Urei, etc. Exocet also boasts a great collection of vintage amplifiers and instruments, as well as a good selection of fine microphones by Neumann, AKG, and others.

The studio has some great pieces in its inventory, including a Neve 33254E Vertical Compressor from the Nashville RCA Mastering Studio; a vintage Lawson Plate Reverb; a few of the old Urei optical limiters; a Neve Focus Rite Red pre-amp with dynamics; and a Joe Meek VC1 pre-amp with an optical limiter. Most recently they added a Fearn VT2 tube pre-amp. (Bennett notes that he personally collects the old vintage 1950s Ampex 350s and 601s.)

Also located in-house is the Glen Schick Mastering operation, which has been on premises for two years now. Shick uses the Sadi and Sonic Solutions systems, a George Neumann mastering console, and the region’s only set of Dyn Audio Acoustics M3 speakers.

Says Bennett, “When it boils down to it, it’s all about the vibe. You take away everything else, but it’s how the artist feels when they’re here. If the vibe’s not happening and we’re not getting you the sound you want, we’re not doing our job.”

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