



1007 Clippings/Photo Large Scan

Selected clippings and photos abstracted to smaller files for CD. The two photos bottom right had to be flattened/re-scanned separately. The images on these pages are thumbnails of the large high resolution scans found on the CD. The file for this (1007) is itself a thumbnail, even though 30meg.



1008 Mag Contents/Bob

Photo of studio as it existed at the time of "Factory Preset."



1009 Mag Interior/Bob & Mary

Photo of studio as it existed at the time of "Factory Preset." Plus Mary is shown painting in the same location that the photo in the Curator's Guide was taken 16 years later.



1010 Mag Interior Text Cont

Fall of 1987 - note Mary's comments about the prospects of Sugar Loaf. Her actual statement was, "Within the walls of Sugar Loaf things won't change," not merely "The walls of Sugar Loaf won't change." Prophetic indeed.



1011 MaryBobDanFFS

On the left: Mary.
 On the right: Dan Littwin who has since received 2 Emmys for his audio work. Danny was instrumental in making my recording studio reach a level of excellence.



1012 MaryBassFFS

Here's Mary being a rock star. Note the sunglasses. She did, however, allow a photograph without them for the Curator's Guide--from beside and behind. Most of our photos were given to us later by people who had seen us playing and took an interest.



1015 BusCardsMus

cropped from: 1007



1016 BobMaryPlayWedding

cropped from: 1007

Here Mary and I are playing at a wedding in Westchester. Bass players were hard to find, and one of my student's mother suggested Mary should play. Mary's eyes lit and she said, "I'd like that," so I started giving her lessons. Of course there came a time when it seemed more important for her to be in her studio than outside playing on the side lawn with me--and a continually changing cast of musicians.



1017 BobKidsArticle

cropped from: 1007

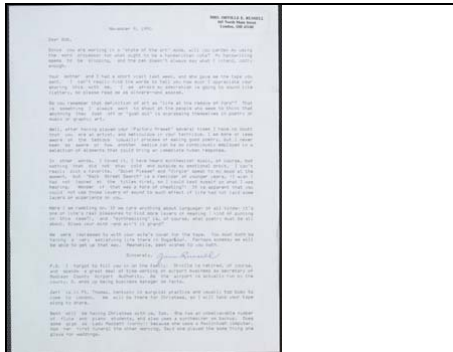
This was just after Christmas, and I will never forget the teacher's face when I sang "Deadeye the Lonesome Cowboy." It is a song I learned on the playground in third grade. It goes to the tune of "Rudolph the Red Nosed Reindeer." The teacher had never heard it so sat wide-eyed and dumfounded as all the kids sang along. They knew it very well. I guess the teacher had already forgotten lessons learned early. I was shocked as well. I thought it would be something new to them--having learned it myself 20 years earlier, 600 miles away, and not till third grade.



1018 StuPolaroids

cropped from: 1007

My studio at the time the Levensons visited. This room is now Mary's museum room. See the little video on her home page. I gave all the equipment to my nephew in NYC and convinced Mary to move into the room and get the big camera we use to scan her work. She agreed and let me start my studio over hoping to repeat the same kind of work done for "Factory Preset" on a single computer. Technology still does not exist to do that to my satisfaction.



1019 MrsRussellLetter

cropped from: 1007

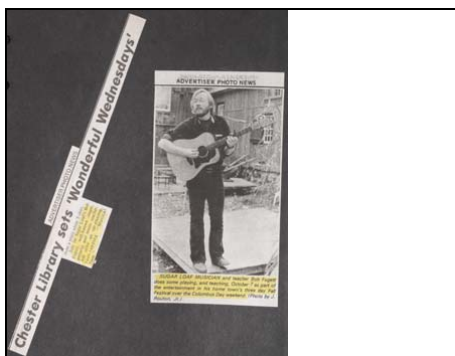
One of my prize possessions, this is a letter from my 12th grade English teacher who had much influence on my study of Literature. The joy of getting this kind of feedback from someone that I had such great respect for is rivaled only by having Steve Levenson credit my album in his book, and now recently finding out the Levenson's still find a place for my music in their home. Nava, if you haven't already, I am certain you will someday enjoy the same sort of feedback for your own work.



1020 BobStateKidsParents

cropped from: 1007

Parents and students after a statewide competition. They did very well indeed. These people kept me focused on music. Teachers may inspire, but students inspire more.



1021 BobSGLGuitarArticle

cropped from: 1007

Lots and lots and lots of this sort of stuff laid the groundwork for "Factory Preset." The music on the album is an extension of what I was writing on my guitar for 15 years in preparation. The album made clearer what was terrifically subtle and heard by only a few when coming from my guitar. If more than a few people were in a room, most of the music was lost in the hubbub. "Factory Preset" made the music more accessible while amplification of my guitar only made it too harsh and brittle. My studio embodied a continuing struggle to get an adequate recording of an acoustic guitar sound. Although I never really felt I succeeded, I did learn a lot that helped me when I moved to try the same thing with Mary's paintings. The colors you see in the Curator's Guide are surprisingly accurate, but they still reveal only part of the story. The description of Mary's "haute conduite" process could just as well be a description of how I put together my music. Actually it is a description of how anybody does anything really well. I found it easy to write about, because I recognized the same process being used by her that I used in my own work. The studio itself was a project that was ongoing for five years prior to beginning the album. It started with the simple statement, "I don't need much--just a good acoustic guitar sound." I had no idea that my statement really defined the hardest thing to do. I've only heard maybe two recordings that even come close. An original, is an original, is an original, but the attempt gave me the basis of understanding when I later approached reproducing Mary's work.



1014 MusicalMagicianArticle

cropped from: 1007

Two factual errors in this article: I never took my guitar to class, though I did often fall asleep after hours of practice on my bed. Also I only found out about Kenny Roger's, Eddie Van Halen's (and others) studios after my own was well underway. These errors occurred despite my being allowed to proof the article prior to publication. It was one of my first lessons regarding the printed version vs. the actual events. Actually I merely pressed the demo button on the Mirage sampling synth when explaining the studio to this reporter. Afterward I thought, "I should put together a real demo, with real music. Nobody seems to understand what this stuff can do." At the time, all the literature and everybody I talked to was into sound design and altering the factory preset sounds of the synths. Nobody was taking the leap to make music with the great sounds that came preloaded on the synths. The name of the album refers to that. Instead of fiddling with sounds forever, I decided to make music with the sounds that existed. Of course I made some changes, but not many--except for a shameless use of the mix console's equalizers to etch out the sound spaces. Naming an entire project "Factory Preset" was a very brash thing to do (given the industry climate at the time), despite the double entendre with our business name of "Fantasy Factory." In any case, it just began as a better demo than the synth's onboard demo, then expanded to a list of tunes to play in the gallery, and finally became something to package and sell. The original goal was to write a piece coinciding with each drum sequence on my Oberheim DMX drum synth. I went in order up to sequence 17. The trick was composing around that self imposed restriction. Another self requirement was that my hands would not touch the console at time of final mix. That was one of the hardest things to work around. As an aside, the piece titled "Mark's Progress" was an even more interesting restriction. I told one of my students that it was of no importance how you started a piece; it was how you saw it through to completion that counted, "Start anywhere, and stay on the project." I challenged him to name a random chord order, and I'd write a piece for it. Unfortunately he knew enough about music to make it hard by placing dominant 7ths at inopportune places. So "Mark's Progress" might have been called "Mark's Progression"--as in chord progression. It is the piano sound chords looping in the background. I shortened the name for impact.