



L-R: Composers Grant Geissman (Two And A Half Men) and Ron Jones (Family Guy)



Composer Trevor Rabin accepts an award for his score from G-Force from ASCAP's Randy Grimmett and Sue Devine

ASCAP 2010 Awards Dinner

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Top Television Series cont.

Russ Landau, David Vanacore
Survivor: Samoa (CBS)
Survivor: Tocantins (CBS)

Brian Lapin; *Gossip Girl* (CW)

Michael Levine, Franz VonLichten,
Helmut VonLichten; *Cold Case* (CBS)

Jeff Lippencott, Peter Vettese (PRS),

Mark T. Williams; *Biggest Loser* (NBC)

Daniel Mc Grath (PRS), Josh Phillips (PRS)
Dancing With The Stars (ABC)

John Nordstrom; *One Tree Hill* (CW)

Dave Porter; *Breaking Bad* (AMC)

Ed Robertson (SOCAN)
Big Bang Theory (CBS)

Elvin Ross; *Meet The Browns* (TBS)

Scott Starrett; *Drop Dead Diva* (Lifetime)

Brandon Thompson, David Vanacore
Ghost Hunters (Sci Fi)



Composer John Powell picks up an award for Ice Age: Dawn of the Dinosaurs from ASCAP's Randy Grimmett and Sue Devine

REVIEW

Mojave Audio MA-200 Tube Microphone

By Lori Barth

With so much gear out there today, one really has to find their way carefully so they don't end up buying the wrong stuff. I had personally been looking for a new microphone for our studio and was terrified of buying the "wrong mic." Since I am in and out of many studios and have the opportunity to try different mics, I came across the Mojave Audio MA-200 Tube Microphone. I loved singing on it; I loved hearing the sound back. Now comes the test, will it work that good in my studio. So my friend lent me his to give it the real test!

Russ Long in his Pro Audio Review described the MA-220: "The MA-220 is a large diaphragm, vacuum tube condenser microphone with a fixed cardioid pickup pattern. Mojave constructs the mics utilizing hand-selected, gold-sputtered, 3-micron capsules, Jensen audio transformers, and military-grade JAN 5840 vacuum tubes wired for triode operation. An external switch allows the mic's power supply to be configured for 100 volts, 115 volts or 230 volts at either 50 Hz or 60 Hz. The mic's frequency response measures 20 Hz - 20 kHz, ± 3 dB with an A-weighted self-noise of 14 dB. The mic has an impedance of 200 ohms and features a transformer-balanced output. The microphone accepts relatively high gain and the documentation provides output clipping levels at various frequencies (e.g. 132 dB @ 20 Hz, 135 dB @ 32 Hz, 136 dB @ 100 Hz, 136 dB @ 1 kHz and 136 dB @ 10 kHz). Every MA-200 microphone, power supply and cable set is burned in for 24 hours followed by meticulous testing and evaluation before leaving the factory."

What I noticed personally was the big robust sound that comes through this microphone, the overtones that ring true and the rich bottom, full mids and soaring highs. I thought it was completely balanced and I hear three different voices on it. Two female and one male. I heard guitar and bass played through it. I was completely blown-away because so many of the microphones today are great at one application but maybe not another. If you are limited in the amount of mics you can have in your studio, this is a get-around, best for the dollar you can buy, in my opinion. Price \$1,095. ■

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Ray Charles
Hal David
Charles Fox
Dave Grusin
Jack Hayes
Johnny Mandel
Lalo Schifrin
Richard Sherman
Robert Sherman
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In Memoriam:

Ray Evans
Earle Hagen
Vic Mizzy

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Jay L. Cooper, Esq.
Clint Eastwood
Dennis Spiegel
John Williams

President's Message

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not. Events such as those mentioned here, only go to affirm how integral our words and music are, as well as the musicians who perform them. It is important that we don't sit on the sidelines during these challenging times. Many of you will be called upon to lend your expertise as situations present themselves. Know that the SCL, as well as continuing to inform, foster collegiality and be the wellspring of creativity, will also be at the forefront of spreading our message as we move into the future. ■

Check out the new SCL website!

It has a new look and it is much easier to navigate.

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