

THE DIAMOND MINE



1040 45th Ave, Long Island City, NY 11101

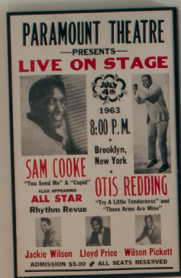
diamondminerecording@gmail.com











THE SPACE

The Diamond Mine is a 1400 square foot recording studio designed in the image of classic rooms of yesteryear, encouraging live performance and recording to tape, but also equipped with contemporary digital capabilities like any other facility. It features a spacious, daylit live room with an iso-booth, a control room with a stockpile of analog gear, a lounge for relaxing, and an enormous roof with inspirational views of the NYC skyline.

Built in 2014, and nestled within a non-descript industrial building that used to be the Fairchild Recording Equipment factory, this studio includes a tremendous collection of vintage instruments, and has served as a private creative hub for internationally acclaimed artists, producers and songwriters.

Located 10 minutes from Midtown Manhattan or North Brooklyn in a rapidly growing neighborhood that has great restaurants, coffee, bars, breweries, a bowling alley, and stunning waterfront parks, but is still without the dreaded traffic and crowds found elsewhere.

The Diamond Mine is owned by a group of four musicians who have been musical partners since they were teenagers (and it is not their first studio). Leon, Homer, Tommy, and Nick are a soul-funk rhythm section who have, since the year 2000, created instrumental music under several different project names (Menahan Street Band, El Michels Affair, The Expressions, The Radiant Rhythm Band) and attracted some incredible collaborators along the way. The vibe in The Diamond Mine reflects the artists who have graced its halls. Legendary Brooklyn Soul singers such as Charles Bradley, Lee Fields, and Sharon Jones have all recorded here with the guys as their backing band. Up and coming acts like Brainstory, Kirby, Holy Hive and The Shacks have discovered their sound in this space. And all-star producers such as Mark Ronson and Jeff Bhasker have used the studio for multiple projects including pop superstars like Lady Gaga and Dua Lipa. Meanwhile, it has also hosted video shoots and film scores for those in the know.

Please e-mail our management for rates, dates, and more information: diamondminerecording@gmail.com

THE STAFF *(available only upon request, for additional fees)*

These owners, musicians and producers continue to use Diamond Mine most days, and they can be hired to help with your next project too.

THOMAS BRENNECK, Partner

Leader of Menahan Street Band. Co-founder of Dunham Records. Former co-owner of Dunham Sound Studios.

Best known for developing Charles Bradley's recorded catalog over many years, as a founding member and producer of Budos Band, and as a former guitarist for Sharon Jones & The Dap-Kings.

Tommy likes to work entirely on tape, even when it comes to editing and mixing. Most of his productions find a home at Daptone Records and its subsidiaries.

Primary Instrument: GUITAR. Also plays bass, keyboards, percussion, lap steel, drums.

LEON MICHELS, Partner

Leader of El Michels Affair. Co-founder of Big Crown Records. Former co-founder of Truth & Soul Records. Former co-owner of Soul Fire Studios.

Leon's 20 years of instrumental music and Lee Fields albums have been pervasively influential among other artists, producers, DJs, and music supervisors. This has lead to a steady stream of samples and syncs, and ensures that he is constantly producing someone else's record (e.g. Chicano Batman, Aloe Blacc, Nicole Wray), often for his own label.

Primary Instruments: ORGAN, SAX, FLUTE. Also plays keyboards, bass, guitar, percussion, drums, programming.

NICK MOVSHON, Partner

Known foremost as an extraordinary session bassist, Nick is also a skilled studio drummer, having played on countless songs during his close associations with producers including Leon, Tommy, Mark Ronson, Dan Auerbach, Jeff Silverman, and Phillip Lehman.

He becomes a contributing songwriter and arranger in any ensemble he plays for, and he can also produce and engineer. Versatile collaborations have included Antibalas, The Black Keys, Ghostface Killah, and Lana Del Ray.

While Nick can be congenial with almost any artist or band, he is equally at home building entire instrumental tracks without anyone else in the room.

Primary Instruments: BASS, DRUMS. Also plays guitar and percussion.

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HOMER STEINWEISS, Partner

One of the best-known and most distinctive-sounding groove drummers of the past 20 years, having been an indispensable beat maker behind all of New York's revered funk and retro-soul outfits (Sharon Jones & The Dap-Kings, Charles Bradley & Menahan Street Band, Lee Fields & The Expressions), while lending his talents to mainstream artists such as Amy Winehouse, Bruno Mars, and Jonas Brothers.

Behind the scenes, Homer is also a prolific songwriter and a capable producer, engineer, and arranger. He co-founded Dunham Records and Dunham Sound Studios with Tommy, and is presently most focused on producing his own band, Holy Hive.

Primary Instrument: DRUMS. Also plays guitar, bass, banjo, keyboards, percussion, programming.

LOREN HUMPHREY, Associate

A fellow retro-analog enthusiast who keeps a complete set of equipment at The Diamond Mine and uses the studio whenever he can.

As a producer, engineer, drummer, and arranger, Loren works with an entirely different set of artists including Miles Kane, Arctic Monkeys, Tame Impala, Florence + The Machine, Adam Green, and Willie J Healey.

Primary Instrument: DRUMS. Also plays guitar, bass, keyboards, percussion.

JENS JUNGKURTH, Chief Engineer

Before returning to music recording and mixing, Jens spent a decade as an independent studio tech and small business owner, who learned from repairing coveted vintage equipment how to manufacture new gear of the same calibre (i.e. Purple Audio, Eisen Audio, NonLinearAudio, AwTAC, Hairball Audio).

Jens was instrumental in Diamond Mine's construction and continues to help upgrade and maintain the whole facility. He also engineers most of the basic tracking sessions, where the parnters are preoccupied as musicians or when a visiting producer wants someone who knows the room best. If there's any time left he can be found mixing, freelance engineering, or designing a private studio or custom console for someone else.

Primary Instrument: EARS. Doesn't play anymore.

PAUL SPRING, Studio Manager

Paul is a singer/songwriter and classical guitarist who moved to New York in 2018 to pursue a musical partnership with Homer and Big Crown Records through leading their band, Holy Hive, and as a session musician and co-writer for other artists.

Today Paul counts booking, billing, upkeep, assisting, and improvements at The Diamond Mine among his multiple hustles required of a working musician in NYC.

Primary Instruments: GUITAR, VOCALS

GEAR LIST

Day rate includes all available gear. Please inquire for present status (i.e. out for repair).

MONITORING

Altec 604E duplex mains monitors,
in Big Red cabinets, with Mastering Lab crossovers,
powered by a McIntosh MC2120 amplifier. (1970s)
Velodyne ULD-15 subwoofer with upgraded Ashly
Crossover (1980s)
Avantone Active MixCube (new)
B&W Matrix 501 (1980s)
Calibration Standard Instruments MDM-4 (1974)
Hot House PRM 165 Mk II,
powered by Hot House Six Hundred amplifier. (new)
PA System in the live room

CUE SYSTEM

RedCo Little Red Cue Boxes
Distributed power amp, normally fed by pre-fader
console cue sends A and B (two mono mixes)
Mostly Audio-Technica ATH-M30 headphones

MIXING CONSOLE

Spectra Sonics 1024 (1976)
20 inputs, 8 subgroups, 8 aux sends
110A preamps with 502 3-band inductor EQ
Heavily modified and upgraded.
Discrete transistor and transformer balanced
wherever practical.
safe and destructive solo
custom monitor controller

TAPE MACHINES

Ampex AG-440 1/4" 2-track (1960s, rebuilt)
MCI JH-110C-8 1" 8-track (1970s, rebuilt)
Otari MX-5050 BII 1/4" 2-track (1980s)
Otari MX-70 1" 8-track (1980s)

DAW

16 channels of Mytek DSD A/D and D/A converters,
available via HD (tower) or Firewire and Thunderbolt
interfaces (for guest laptops in the control room).
24 channels of Digidesign 192 I/O via HD
Mac Pro tower running OS 10.6.8
Pro Tools HD 10.3.9 w/basic plug-ins
Avid HD 3 Accel PCIe cards
(2) HDMI and DVI displays
UA Apollo 8 Thunderbolt (for guest laptops in the live
room)

TUBE CONDENSER MICS

(1) Beesneez T1 multipattern (U47 clone, new)
(1) Neumann UM57 multipattern (1950s)
(1) Neumann U67 multipattern (1960s, stock, mint)
(2) Neumann M582 w/ M70 cardioid capsule (1960s)
(1) Sony C-37A multipattern (1960s)
(1) Soundelux U95S multipattern (1995)

FET CONDENSER MICS

(1) AKG C414 XLII multipattern (new)
(2) Sony C-500 cardioid (1960s)
(1) Sony C-38A multipattern (1960s)
(1) Neumann U87 multipattern (1970s)
(2) Neumann KM84 cardioid (1970s)

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RIBBON MICS

- (1) AEA R88 stereo figure 8 (new)
- (1) Altec 639A Birdcage (1940s)
- (1) Altec 639B Birdcage (1950s)
- (2) beyerdynamic M260 hypercardioid (1960s)
- (4) beyerdynamic M500 hypercardioid (1970s)
- (1) RCA 44-BX figure 8 (1940s)
- (2) RCA 77-DX multipattern (1960s)
- (1) RCA 74-B figure 8(1940s)
- (1) RCA MI-4010 figure 8 (1930s)
- (1) RCA KB-2C figure 8(1950s)
- (1) Reslo CR2L cardioid (1960s)
- (1) Reslo PRM figure 8(1960s)
- (2) Reslo RBL figure 8 (1960s)
- (1) Tannoy brass-barrel (1950s)

DYNAMIC MICS

- (1) AKG D-190E (1960s)
- (1) Altec 639A Birdcage (1940s)
- (1) Altec 639B Birdcage (1950s)
- (1) Altec 650B (1970s)
- (3) Altec 654A (1970s)
- (2) Altec 686A omni (1960s)
- (2) Electro-Voice RE10 (1960s)
- (4) Electro-Voice RE15 (1960s)
- (1) Electro-Voice RE16 (1960s)
- (1) Electro-Voice RE18 (1960s)
- (2) Electro-Voice 635A omni (1960s)
- (4) Electro-Voice 636 omni (1950s)
- (2) Electro-Voice 666 (1950s)
- (3) Electro-Voice 667A (1960s)
- (1) Funkberater MD30 omni (1960s)

- (1) RCA MI-12021 omni (1950s)
- (1) Sennheiser MD421-U (1960s)
- (2) Sennheiser MD441-U (1970s)
- (1) Shure 545-SD (reissue, 2000s)
- (2) Shure SM57 (1990s)
- (1) Shure SM58 (1980s)

DI BOXES

- (1) Acme Audio Motown DI WB-3 (new)
- (4) ProCo DB1 (1980s)
- (1) Cloud Lifter

MIC PREAMPS

- (6) Altec 342B 4x1 tube mixers (1960s)
- (1) Altec 438C tube (1960s)
- (2) Altec 1592A 5x1 transistor mixers (1970s)
- (2) Akai/Rogers M-8 converted to UA-610 (1960s)
- (1) AwTAC Channel Amp (new)
- (2) Flickinger 736-5 (new)
- (3) NonLinearAudio Flexiguy FG500 (new)
- (2) Purple Audio Biz (new)
- (2) Psidex PGP-1A tube (new)
- (2) RCA BA-43 (1960s)
- (20) Spectra Sonics 110A console preamps (1970s)

EQ & FILTERS

- (1) Altec 9067 passive filters with variable resonance (1960s)
- (1) AwTAC Channel Amp (new)
- (1) Meyersound CP-10 stereo parametric (1980s)
- (4) NonLinearAudio CurvOmatic FT501 sweep filters (new)
- (2) Psidex PEQ-1B tube (new)
- (2) Pulse Techniques MEQ-5 tube (new)

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- (3) Pultec HLF-3C passive filters (1960s)
- (1) Pultec MEQ-5 tube (1960s)
- (2) Purple Audio LILPEQr (new)
- (2) Purple Audio Odd (new)
- (20) Spectra Sonics 502 console EQ (1976)
- (2) Tube-Tech PE-1C (new)

COMPRESSORS, LIMITERS, GATES

- (1) ADR Compex F760X-RS JFET (1970s)
- (1) Altec 436B stock VARI-MU (1960s)
- (1) Altec 438C vari-mu with EMI mods (1960s)
- (2) AwTAC Channel Compressor JFET(new)
- (2) dbx 161 VU VCA (1970s)
- (1) dbx 160X VCA (1980s)
- (1) Drawmer DS-201 dual gate VCA (1980s)
- (1) Drawmer MX50 dual de-esser VCA (1990s)
- (2) Magic Death Eye VARI-MU (new)
- (1) Psidex U33 stereo VARI-MU (new)
- (2) Purple Audio MC77 JFET (new)
- (2) RCA BA-45 OPTO AGC (1960s)
- (1) SPL Transient Designer 2 VCA (1990s)
- (1) Tube-Tech LCA-2B stereo VARI-MU (new)
- (1) UA Teletronix LA-2A OPTO (new)
- (1) LA-2A clone (new)
- (2) Western Electric 111C

REVERB

- AKG BX20 SPRING (1960s)
- Fisher Spacexpander SPRING (1960s)
- Furman RV-1 SPRING (1980s)
- Grampian 636 SPRING (clone, new)
- Stocktronics RX4000 PLATE (1970s)

- Studio Technologies Ecoplate II PLATE (1980s)
- Telefunken Echomixer SPRING (1960s)

DELAY & EFFECTS

- DeltaLab Effectron II DDL (1980s)
- Eventide PS-101 Instant Phaser (1970s)
- Fulltone Tube Tape Echo (2000s)
- Maestro Echoplex EP-3 (1970s)
- (4) NonLinearAudio Blenda PLP502 effects interface (new)
- Roland Chorus Echo SRE-555 (1980s)
- Roland Space Echo RE-150 (1970s)

INSTRUMENT AMPLIFIERS

- Ampeg B18 (1960s)
- Ampeg B15 (1960s)
- Ampeg Gemini (1966)
- Ampeg Reverbojet (1967)
- Leslie Combo Preamp with Leslie 145 (1960s)
- Fender "Silverface" Bassman 10 (4x10) (1960s)
- Fender "Brownface" "Blonde" Bassman head with 2x12 cabinet (1965)
- Fender Vibro Champ (1966)
- Gibson GA-19RVT Falcon (1960s)
- Magnatone 431 (1965)
- Magnatone M9 (1966)
- Mosrite BG-1000 (1968)
- Giulietti S-8 (Magnatone 440) (1963)
- Silvertone Twin Twelve (1960s)
- Supro Bantam (1960s)
- Yamaha G-100 (1980s)

BASSES

(most have flat wound strings)

1961 Fender Precision
1963 Fender Precision
1969 Fender Precision
1969 Fender Jazz
1969 Fender Mustang
1974 Fender Precision
1960s Magnatone Hurricane
1960s Harmony H-25
1966 Harmony H-27
1967 Harmony H-27
1968 Ampeg AMB-1
1969 Coral Wasp
1966 Gibson Thunderbird
1972 Gibson SB 400
1974 Gibson Ripper
1975 Rickenbacker 4000
1998 Rickenbacker 4001v63
1978 Ovation Magnum III
Alvarez Artist Acoustic (new)

GUITARS

1964 Airline
1965 Alamo Fiesta 3 Pup
1960s Conrad Baritone
1958 Danelectro Guitarlin
1965 Fender Duo-Sonic
1963 Fender Jaguar
1966 Fender Jaguar
1961 Harmony Meteor
1962 Harmony H-78

1961 Hofner 171
1990s Fender Acoustic
1950s Stella Acoustic
1950s Sherwood Deluxe Acoustic
1960 Silvertone Jupiter 1423
1982 Squier Telecaster
1960 Teisco E-230 Sharkfin
12-string and nylon acoustics upon request

PIANOS

(electric and acoustic)
Fender Rhodes Mark V Stage 73 (1980s)
Hohner Clavinet D6 (1970s)
Steinway Studio Upright Piano (1950s)
Wurlitzer Console Upright Piano (1970s)
Wurlitzer 200A (1970s)
Wurlitzer 206 Student Model (1960s)

ORGANS

Hammond B3 with Leslie 145 (1960s)
Farfisa Compact (1960s)
Magnus Electric Chord Organ

PERCUSSION

Gon Bops Congas (new)
Assorted tambourines, cabasas, maracas,
shakers, cowbells, triangle, weird stuff

ORCHESTRAL PERCUSSION

Jenco Vibraphone (1950s)
Deagan 515 ElectraVibe (1970s)
Angel AX-25N2 Glockenspiel (new)

Jenco Celestette (1950s)
Orchestral chimes (tubular bells)

HORNS

Metal 'Turkish' Clarinet
Flute
Tenor Sax
Trombone
Trumpet

OTHER

(strings and oddities)
Lap Steel
Autoharp
Openback Banjo
Gretsch Banjo
Beach Bells and Chimes (electro-
acoustic keyboard-controlled bell
machine)
Ukelele Lanikai
Violin

SYNTHESIZERS

ARP Odyssey (original)
Korg PolySix (1980s)
Moog MiniMoog Model D (reissue)
Roland EP-30 (1970s)
Roland Juno-106 (1980s)
Suzuki Omnichord (1980s)
Univox Mini-Korg K1 (1970s)
Misc midi controllers (Abelton and
Maschine)

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DRUM KITS

- Gretsch Round Badge 20, 16, 13 (1960s) with a mix of coated heads
- Gretsch Catalina Club 18, 12, 14 (2006) with a mix of heads
- Leedy 26" marching bass drum with vintage calfskin heads (1940s)
- Ludwig Club Date 20, 14, 12 (1960s) with a mix of calfskin and coated heads
- Ludwig Standard 24, 16, 14 with coated remo heads (emperor batter and ambassador resonant)
- Rogers 22, 16, 13, 12 (1970s) with hydraulic heads
- Slingerland Radio King 24, 16, 13 (1950s) with a mix of coated heads

SNARE DRUMS

- (most have coated ambassador batter heads)
- Gretsch aluminum shell (1980s)
- Ludwig Acrolite 14 x 5 prototype (1962)
- Ludwig Acrolite 14 x 5 (1960s)
- Ludwig Acrolite 14 x 5 (1970s)
- Ludwig Acrolite Reissue 14 x 6.5 (new)
- Ludwig Maple 14 x 6.5 (1950s)
- Ludwig Pioneer 14 x 5 (1960s)
- Ludwig Supersensitive 14 x 5 (1960s)
- Ludwig Supraphonic 14 x 6.5 (1960s)
- Maelo LTD Series Oak 14 x 5.5 (new)
- Slingerland Radio King 14 x 8 (1940s)
- Slingerland 15 x 5 with calfskin heads (1930s)

CYMBALS

Assorted Zildjian K and A old stamp from the 1950s
Also Istanbul Agop, Bosphorus, Paiste, and Turkish Revival
12, 14, 15, and 16" hi-hats; 16, 18, 20, and 22" rides/crashes

HARDWARE

At least two kits worth (assorted), including a collection of beaters

DRUM MACHINES

Acetone FR-1 Rhythm Ace (1960s)
Acetone FR-6 Rhythm Ace (1970s)
Maestro Rhythm King (1960s)
Sequential Circuits Drumtraks (1980s)
Simmons Digital Clap Trap (1980s)
Synsonics Electronic Drum 5300
Univox SR-75 (1970s)
Zim-Gar Electronic Drum (1960s)

PEDALS

(Too many to list. Highlights include:)

Bruno Fuzz Machine

Dunlop Cry Baby

Dunlop Fuzz Face

Ekdahl Moisturizer

Ernie Ball Volume

Leslie Combo Preamp

Maestro Sustainer

Morely Rotating Sound (oil can)

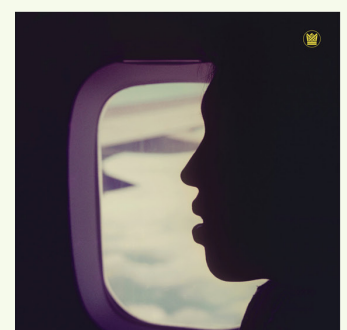
Mu-Tron Phasor II

Mu-Tron III envelope filter

Shin-Ei ME-7

Wau-Wau Fuzz

SELECTED RECORDINGS AND / OR MIXES



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