

Interview with Ryan Ordway

RW: How did you get started composing, performing, and recording music?

RO: I caught the music bug from watching and listening to my uncle Danny Wilde who was in The Rembrandts My mother bought me my first guitar when I turned fifteen.

RW: How would you describe Easy Street? What genre/style is it in?

RO: It's a pop rock song that pokes fun at the struggles of life. The overall thought behind the song is that Easy Street is a mind set.

RW: How long did you the recordings sessions last at Blackbird?

RO: We recorded two songs from start to finish in six days. The band came down from New Hampshire. We rehearsed the song the night we arrived and were trembling when we walked into the studio the next day. We played two songs for Ken and he picked Easy Street to record. After we finished recording that we played him two more and he picked Falling Out Of Trees to be the second song to record.

RW: How was the studio was set up, where were the performers, and what microphones were used?

RO: The band tracked all the basics live in Studio D, with the drums, bass and electric guitars in main room. I was in the iso booth with a glass door so i could see the band. For vocals they set up a vintage Neuman U47, and on the acoustic guitar a U67. The bass was played through a vintage Ampeg B-15 amp.

RW: Which instruments were laid down first, which parts were overdubbed?

RO: The drums, bass, acoustic and electric guitars where all tracked live. After basics we overdubbed vocals, harmonies, doubled guitars and lead parts.

RW: What was it like working with Ken Scott?

RO: I have been asked that a lot. Being a producer/engineer myself, those six days were better than four years of college. He shed light on what is really important when one enters a recording studio. First and foremost Ken focused on picking the right songs for the session, after which he had a vision and it was amazing to watch him execute it. I have been involved with over twenty studio albums and I have never seen anyone work with such grace, humbleness and confidence. He is a true master and all around great guy.

It was amazing how gently he directed the band, how he commanded the room. The process was so organic and focused. He didn't mess around. There was no fluff and very little BS between takes. He got right to the point and communicated what he wanted. He

would take the extra ten minutes to get the sound right even if it was for a part that just lasted twenty seconds. Then we'd record that part and it fit just right and added something to the song.

He knows how to get more with less. He was working the system like it was a 4-track, no matter that there was a giant console with unlimited tracks. Ken told a story about how he was working with the Beatles and one of the two tape machines started running a little flat and suddenly the guitar part sounded fat, and that caught John Lennon's attention. He showed us how to a copy, pan it to the other side and then play it 2-4 cents flat. It's kind of like a chorus effect without the modulation.

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