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PRESS RELEASE

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REDDI FOR COMPOSER/BASSIST VIKTOR KRAUSS

NASHVILLE, TENNESSEE: Since his early childhood, Viktor Krauss — now a well-respected composer and musician — has been surrounded by sound. His early experience in playing the piano and trumpet as well as his mastery of the double bass allowed him a career in music where he eventually performed with the likes of Lyle Lovett, Dolly Parton, Bill Frisell, the Chieftains, and even his correspondingly talented sister Alison Krauss. In February 2004, Krauss took a temporary break from composing, producing, recording, and touring for others to record his own solo release, the critically-acclaimed *Far From Enough*.

Needless to say, Krauss is a discriminating listener as much as he is a phenomenal player. And while working with engineer Ross Hogarth during a recording session for John Fogerty, Krauss heard his own performance via a signal path that he found “just terrific,” thanks to A-Designs’ REDDI tube direct box. Since then, the REDDI DI has been a permanent fixture in Krauss’ bustling home recording studio.

“I’m sort of a gear junkie,” clarifies Krauss. “Ross, the engineer on the Fogerty project, was using a REDDI DI. I saw it out of the corner of my eye and asked, ‘What’s that?’ After using it, I thought it was great.”

The fire-engine red REDDI direct box is designed for use with basses, guitars, synthesizers, and other electronic instruments where clarity and fidelity are of the utmost importance. Featuring a 6N1P tube, the REDDI offers a Neutrik combination XLR/quarter-inch input, balanced XLR output, on/off toggle switch, LED power indicator, level control knob, ground lift, EIN power connector, a metal vented casing,

custom output transformer, and an enclosed power supply with Toroid power transformer. Two or more REDDIs can be rack-mounted for live or studio use.

Krauss — certainly no stranger to premium signal paths — even replaced an old favorite DI upon discovering the REDDI’s aural benefits. “For the acoustic bass in particular, I’ve used a bunch of different tube DIs such as the Retrospec Juice Box, Demeter tube DIs, and [Eclair Engineering’s] Evil Twin,” explains Krauss. “The Demeter is great for acoustic bass and I’ve used it for a long time. However, I do think that the REDDI is a clearer-sounding DI. When used with a magnetic pickup, the Demeter adds a little bit of low that can be good or bad at the same time. One of the great things about the Retrospec — which I let go after I bought the REDDI — is its sweepable gain, which the REDDI also has. To me, the REDDI’s sweepable gain has a lot more headroom.”

When working at his home studio, Krauss most often records bass tracks exclusively direct, “but it depends on whatever the session calls for,” he reasons. “I use the REDDI in conjunction with a Universal Audio 6176 channel strip, especially for electric bass — it just works wonderfully. If I need an over-driven sound, I have a little Ampeg B12 amp that I use. If it needs to be really clean, then I’ll just use the REDDI.” Krauss considers a Shure SM-57 the best “safe” choice for miking his bass cabinets, while the AKG D 112 is good when the bass needs to be “a little puffier-sounding.”

Krauss’ use of the REDDI isn’t limited to recording bass tracks though. “I really like the REDDI for any electric stuff,” he says. “It’s a great recording tool for just about anything. To my ears, it always seems to be very transparent. It captures the essence of the instrument instead of coloring it.”

So, has the REDDI hit the road with Krauss? “Not yet,” he says, reservedly. “I’m not sure that I want it dinged up or anything. It’s such a pretty piece — if I wasn’t too worried about scuffing it up, I would!”