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# NEWS RELEASE

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## MIX ENGINEER JASON GOLDSTEIN AND JBL LSR6300 SERIES MONITORS MAKE THE MUSIC REAL

Emerging engineer with stellar pedigree, carves out a niche with Hip Hop and R&B’s leading artists and producers;

“With JBL LSR Series monitors, I can mix with absolute confidence,” Goldstein says. “What I hear when I’m mixing translates exactly to what is heard in the market when the record comes out;”

Exciting new albums from Beyonce and The Roots due in September showcase Goldstein’s engineering chops.

NORTHRIDGE, CALIFORNIA, July 28, 2006 — Demonstrating how honesty can have its own rewards, a faithful sounding monitor is a must-have in any engineer’s toolset. Such is the case for emerging Hip Hop, Pop and R&B mixer, Jason Goldstein, one of the most sought after mixers in the business, who uses JBL LSR6300 Series monitors that he takes to every session in a special road case.

“With the LSR Series, what you hear is exactly what you get!” Goldstein explained from New York City’s Sony Music Studios where he just completed the mix on the new Beyoncé album, “B-Day,” due to ship in September. The first single off the album, “Déjà Vu,” has reached the top 5 of the Billboard Hot 100 chart. “These speakers enable me to work with absolute confidence that the record will sound precisely the same to the market as what I heard when I mixed it. Like many people in this business, music is my passion and I want to give all of my artists and their music my best work — the LSR Series monitors allow me to do so — and that’s a big deal!”

A Washington, D.C. native, Goldstein’s journey to the apex of music mixing began in Los Angeles as a runner and later an assistant at the legendary Ocean Way Recording, formerly United and Western Studios, where he worked for Alan Sides, George Massenburg, Ed Cherney, Jack Joseph Puig, and Alan Meyerson with artists as diverse as AC/DC, Fleetwood Mac and Michael Jackson. After moving to New York, Goldstein hooked up with The Track Masters production duo Tone and Poke who were working with LL Cool J, Will Smith and a host of other Hip Hop and R&B artists.



Recording engineer Jason Goldstein used JBL LSR4300 Series studio monitors on the new Beyoncé album, “B-Day.”

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“Poke and Tone were living at the old Hit Factory working on a Mariah Carey record and they came over to Right Track for a change of pace,” Goldstein said. “I started working for them by simply tracking beats and worked my way up to tracking vocals. A couple of years later, I’m working on a Method Man and D’Angelo record. I had just finished tracking the song at 6 o’clock in the morning and they called their mix engineer, but he couldn’t do it right then so they asked me if I wanted to do it. I didn’t need to be asked twice but it meant I had to fly to L.A. three hours later to mix the record at the Village Recorder. I went straight from the airport to the studio and then when I was done mixing the next morning, straight from the studio back to airport. This was about five or six years ago. From that point on I have mixed everything The Track Masters have done since!”

It was at the Village Recorder that Goldstein was first exposed to JBL LSR Series monitors. “The philosophy behind the LSR technology was very intriguing to me and others in the recording community, but monitors are so subjective and I was somewhat skeptical before hearing them,” Goldstein says. “I’ve had the same cables and amp running to the same pair of speakers for eight years, so the idea of a switch was a little bit daunting. I auditioned quite a few, both powered and unpowered, but with no luck until someone suggested I give the LSR6300s a try. So I called my gear guy, Jon Haber at Alto Music in upstate New York, and he drop shipped me a pair the next day. I was immediately impressed.

“I had been looking for monitors with a significantly more extended and accurate low end. Prior to using the JBL LSR6300s I’d actually learned how to check the low end on my speakers by watching how the woofers are moving as they “try” to reproduce low-frequency energy or by putting my hand up to the port and feeling how much air is coming out. With the JBL LSR6300s, I’m hearing what I was only feeling or seeing before. I love the imaging and that they go loud without any noticeable compression — and my assistants love not having to run any extra cables and the fact that they have handles so they’re easy to pick up.”

Aside from finishing up Beyonce’s album and 10 out of 13 songs on The Roots’ “Game Theory,” Goldstein has begun work on a new project, a children’s episodic television show called “Kids Block” which represents a career departure for the versatile mixer. “I couldn’t be happier,” Goldstein exclaims. “Some people worry about the health of our industry but with all of the changes that are affecting the creation, enjoyment and business of music, I believe there are also many opportunities to evolve and be successful. Having the right tools is important and the right attitude is essential!”

**About JBL Professional:**

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