

THE EARDRUM

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EARS CREDO

"Hey, Mike, everybody is complaining about the look of THE EARDRUM... it's too hard to read! What do I have to do...buy a new computer?"

"Yea, but what about that most excellent new reverb for your headphone system? Aren't you going to buy that instead?"

"*@#\$\$%, you!! More reverb in the headphones?...Naaaa! I'm tired of working on this old piece of crap computer that should be in a museum. No more vintage tube mics for me, I'm getting me one of those new fangled computers!"

(Well, thanks to everyone who has squinted at the small unreadable type and cheezy graphics for the past few years. We finally have entered the 80's, just as the 90's are here. Give us a little slack while we figure out this new software. The upcoming issues will look and read even cooler. Thank Jah for technology!)

MINI EDITORIAL

With all the fuss about the First Amendment, obscenity, art, and music bantering around this country, it's refreshing to hear the new single by 2 Live Crew, "Banned in the USA". Somewhat gleaned and sampled from the Springsteen song "Born in the USA" (with Bruce's wholehearted approval), the song answers all the band's critics in one rappin' blast. No naughty words here, just the most honest record to be heard on the radio in years. This rockin' track ranks right up there with the Sex Pistol's "God Save The Queen", Alice Cooper's "I'm Eighteen", James Brown's "I'm Black and I'm Proud", and other rebellious classics. If you support free speech and artistic expression, go out and buy this record TODAY! It deserves to be Number One!

AGENDA

Our next meeting will be held on Tuesday, July 31st. The agenda will include:

We will continue our ongoing, intellectual discussion about the important issues about record labeling and the recent censorship issue concerning those sedate wordsmiths 2 Live Crew. If you have concerns or comments about the intrusion of the law and government into the arts and music, here's your chance to speak out.

Brian Tucker from Studer-Revox will conduct a demonstration about the Dyaxis digital workstation, originally scheduled for last month. (Thanks, Brian, for being so patient!!) This affordable unit features many new enhancements. Don't miss this cool demo.

Rumor has it that world famous Chicago transplant Joe Tortoricci will rap on the ins-and-outs of the laid back, groovy Los Angeles recording scene. (Hey, Joe, we bet that you really miss doing all those hoppin' House records!)

ANOTHER DAT LAWSUIT

A lawsuit filed in federal court in New York against Sony Corp. by music publishers threatens to block the introduction of DAT machines to consumers in the U.S. Sony recently began to sell DAT machines for its ES dealer network.

"This equipment was truly designed and intended for the purpose of infringing copyrights," said Marvin Frankel, the attorney representing those in the class action suit. "Virtually everybody who is likely to buy this equipment will be using it for infringement purposes," Frankel said. The lawsuit states that Sony is "inaugurating a new era in unauthorized home taping of copyrighted musical compositions." The DAT legislation (involving the mandated use of the Seiral Management system) does not include royalty payments, prompting the songwriter's suit.

Well, its hard to see how this suit has a chance of winning. When Disney sued Sony over the Betamax issue, the Supreme Court ruled that consumers have the right to own videotape machines in the home and tape from broadcasts for their own non-commercial use. What's the difference between owning a DAT or a Super-VHS machine? We'll see what happens.

APPRECIATION FILE

Thanks to everyone who made last month's meeting a rather modest success...when we arrived at the Legendary (?) Keenan O'Malley's, some slimy Chicago politician was video-taping a spectacular cable show, complete with hardware store lighting and that classy Keenan's decor. We weren't notified about the changed schedule, so the meeting occurred where the EARS meetings should probably convene anyway: outside at the bar! We had time to call Brian Tucker from Studer-Revox to reschedule the Dyaxis workstation demo, so the rest of the meeting was devoted to sampling (not digital, fool) liquids from around the world. Thanks to Susan Gosstrum and Karen Risenger from Women In Music for providing all the details about the jammin' EARS/NARAS/Women In Music Picnic. Thanks to heroic Jeff Hamilton of AGFA Corp. for the generous round of lemonades for the whole EARS 2 Dead Crew.

WHERE'S THE BEEF?

THE EARDRUM is continuing our column "Where's The Beef" where we expose dog-barf practices and policies that commercial pro-audio magazines won't touch with a ten-foot fishpole for fear of losing ad revenue. If you have a beef, a tech tip, or even a positive comment, write to us at THE EARDRUM, 2097 John's Court, Glenview, IL 60025.

This month's mini-beefette is centered around the nightmare of incomplete or non-existent documentation on track sheets or reel boxes. How many times have you gotten tapes (from other studios!) with no information pertaining to the tape speed, format, reference level, song times, test tone location, noise reduction info, or engineers' names. How about a studio phone number to call these turkeys to figure out what's going on? Worse yet, what about the bummer of receiving multi-track masters with incomplete info in regards to song, auto-locate start and end times, tracks that are shown to be blank when in fact they aren't, no designation for keeper vocal takes versus out-takes, no indication of SMPTE frame rates, etc....

Here is the minimum data that should be included on your track sheets: tape speed; track format; tape type; one sequence, location and reference level; names of producer, engineer, and assistant; reel number (e.g., Reel 2 of 5); song title; take number (or take numbers if the song is cut from different takes); SMPTE frame rate, and in & out times; autolocate in & out times

(referenced to head leader or notated reference point); track assignment info including microphone type and outboard processing info; and tempo rate & sequencer info.

We all have to realize that a big part of an engineer's job (or that of your underpaid, overworked assistant) is to provide clear, concise documentation for our work. In many cases, an engineer's or studio's work will be judged not only by the tapes themselves, but by the attention to detail on track sheets and reel-box stickers. Do you really expect a mastering engineer to do a meticulous cutting job when you haven't even provided the most basic of information? And with the advent of MIDI, info like song tempo, sequencer clock type, and SMPTE start times are essential to anyone who receives your multi-track masters. Never assume that documentation is for your use only. You never know where the tapes you are recording today will end up tomorrow.

STOLEN EQUIPMENT BULLETIN

As we reported last month, River North Recorders discovered on June 19th that their entire microphone inventory was stolen. If you have any information about these mics, call River North at 312-944-1107. Here's the list of mics:

- 2 - Neumann U-87
- 4 - Neumann KM-84
- 1 - Neumann SM-2
- 1 - Neumann U-67 w/o PS
- 2 - Neumann U-89
- 5 - Shure SM-57
- 1 - Shure SM-81
- 1 - Sony C-48
- 1 - Sony 535-P
- 1 - Sony 536-P
- 1 - Sony ECM-33F
- 1 - AKG 451
- 1 - AKG 452
- 1 - AKG CE-2
- 1 - AKG C-60
- 1 - AKG C-61
- 1 - AKG WSW
- 1 - AKG "The Tube"
- 1 - Fostex M77-RP
- 1 - Fostex M88-RP
- 1 - RCA DX-77
- 1 - EV 408

SPECIAL THANKS

Thanks to Bob Tjarks and all the good folks at Gand Music and Sound, for getting me started on my Macintosh computer to publish this issue.