

Glossaria Interruptus

● When any new book is published, the first edition invariably contains a typo here and there that is discovered after the book is on the shelves, much to everyone's surprise. Needless to say, my own opus is no exception; but even more disastrous, I found out—too late!—that the editor had removed a sizeable portion of the glossary, no doubt to save himself a few pennies.

So, since he never reads the **Sync Track** anyway (for good reason, Ed.) I take this opportunity to set things right, by offering the missing informa-

tion. This is merely in keeping with **db's** policy at this time of year, when we offer the readership a little something extra, beyond the limits of our traditional level of scholarship. However, those who have not yet bought the book are honor-bound not to read this column. Besides, without the book, it won't make much sense anyway. (I have the book, and it still doesn't make any sense. Ed). Here then are the deleted words.

Echo Return—A tape sent back by a

client, because the reverberation drowns out the soloist.

Adaptor Kit—An assortment of two-way connectors, allowing you to join together any possible combination of mis-matched plugs, except the two you have in your hand.

Tape Delay—What happens when you ask your supplier for an emergency shipment of blank recording tape.

Balanced Line—An engineer's explanation of why there is too much distortion on the tape. The explanation is a 50:50 blend of sense and nonsense.

Unbalanced Line—An explanation that is so ridiculous, not even a producer would believe it.

Bi-directional Characteristics — A groupie who could go either way. Sometimes called a.c./d.c., which refers to two different kinds of bias.

Discrete Quad—A quad system in which the rear channels are so low in level, the listener thinks he is listening to stereo.

Out-Take—Trying to get one of the background vocalists into your car after the session.

Cocktail Party Effect—A production aid for out-takes.

Auto-Locator—What you may need if the cocktail party effect is overly successful.

Direct Pickup—Something to try when the cocktail party effect doesn't work.

Dispersion—What happens to the road crew when it's time to pack up.

Perfect Take—The one that was just erased.

Depth Perception—Trying to figure out what the producer really knows about recording.

Coercivity—Ability to talk the producer into paying for dinner.

Recovery Time—After a session, the time it takes until you can once again hear normal conversational levels.

Background Noise—The soloist's opinion of everyone else.

White Noise—Everyone else's opinion of the soloist.

Black Box—Any signal processing device that the engineer doesn't understand.

Dolby Tone—A calibration tone that is omitted on Dolby-encoded recordings.

Reference Level—The point at which your meters peg.

Dyne—Eating out, as opposed to sending for sandwiches.

Energy Transfer—Getting someone else to do the heavy work.

Envelope Follower—Trying to track down your paycheck.

Free Space—Renting the studio to an artist who will pay you as soon as the record is released.

Incoherent Signals—Simultaneous mixing instructions from the artist and the producer.

Live Recording—Any session in which fifty percent of the musicians are able to stand up without being supported.

Microbar—What the engineer keeps behind the console.

Phantom Power Supply—On a remote session, a power supply that someone forgot to pack.

Headroom—When designing a studio, leaving space for the plumbing.

Tension Switch—What happens when it dawns on the producer that there are two minutes left in which to record five minutes' worth of music.

Horn Loading—Drowning out a lousy vocalist by bringing up the brass.

Peak Clipping Level—The studio rate beyond which the client begins to realize he is being had.

Crosstalk—The way a producer speaks when the session begins dragging.

Optimum Monitoring Position—The point in the control room at which the most favorable listening conditions are measured. Often found midway between the glass partitions separating the studio from the control room.

Room Equalizer—A device for screwing up the frequency response of the electronic system, until it is almost as bad as the room in which the system has been installed.

Specification Sheet—A collection of irrelevant data, usually presented in a format that implies the device has universal application.

Owner's Manual—The same data, rearranged to show that the device has little or no application.

Training Manual—A lengthy description of the device, written so that it may be understood by anyone who already knows how the device works. Others will find it incomprehensible. ■