

WHAT WE NEED FROM CONTRIBUTORS IN TERMS OF FORMAT. For the master tape you send, we can handle any of these formats, stated in order of preference:

reel-to-reel quarter inch tape, half-track, 15 ips
reel-to-reel quarter inch tape, 4-track, 15 ips
DAT
reel-to-reel quarter inch, 8 track (a la Fostex), 15 ips
standard cassette (but not porta-studio 4- or 8-track
cassettes).
Alesis ADAT

We can also work from CD, or from a vinyl record if it's got good fidelity and is in excellent condition.

Noise reduction:

Cassettes should have either Dolby B or Dolby C; C is preferable.

Reel to reel quarter inch half-track tapes can usually get by without noise reduction if the signal is strong to begin with. We don't have dbx, unfortunately.

Our main concern is fidelity and lucidity in the master tapes we work from. Remember that in most cases we will go through two further generations of reproduction (one transferring your material to a quarter-inch master tape and one transferring that to the cassettes). With each reproduction something, however subtle, is lost, so we need to start with the best possible quality. It will be best if the tape you send is the original; if not, then as few generations removed from it as possible. Quarter-inch half-track is best because it raises the possibility that your tape can be physically spliced into the master, eliminating one generation. Cassettes, on the opposite extreme, tend to be audibly inferior to quarter-inch. If you have to use cassette, be SURE to use the best possible -- like Maxell's top of the line product. It really makes a difference.

If you request it your tapes will be returned when the production is finished. Exception: if you send a quarter inch half-track, and we splice your original tape into the master from which the cassettes are made, we'll need to hold onto it to preserve the integrity of the master.

EDITING. It is possible that the best available representation of an instrument will be a piece that is too long to include in its entirety. Or it may be that to show diverse facets of an instrument's personality, several fragments of different pieces will do the job best. If this sort of excerpting and editing is to be done, it will be done with the composer/builder/performer's cooperation and approval. You might want to include comments about this when you send your material: Do you think excerpting would be appropriate, and if so, can you suggest particular segments?

If it's necessary or beneficial, we can also clean up or pretty up your tape here by adding some reverb, manipulating the equalization, and a few other low tech tricks.

RECORDING FACILITIES. If tapes of your work are not available, or you think a new and better recording could be made, it is possible to do the recording here at EMI. I have a decent 8-track set up, although the room in which the recording is done is less than ideal. So if you and your instrument are reasonably close to Nicasio, CA (an hour north of San Francisco) you may consider that possibility.

WRITTEN DOCUMENTATION AND PACKAGING: This cassette will be packaged much like the last one was. Included inside the cassette casing will be a folded sheet with printed information on the individual instruments. Space will be short and the information necessarily very brief, but people can always refer to the original articles in EMI for the full story. Since all the instruments will have been written up in EMI and the information is already at hand, no special additional effort is required of the artists for the preparation of the booklet.

"Unauthorized reproduction is prohibited" will appear on the J-card where it is visible from the outside, and "All rights to the recordings appearing here are held by the artists themselves" will be printed on the inside.

MONEY. I'm sure no one will be surprised to learn that EMI does not have a history of making money. Accordingly, this is a voluntary project. If, against all odds, these tapes generate revenue beyond expenses, those revenues will be used to help offset the cost of the newsletter production as a whole.

EMI can reimburse costs for tape and mailing and the like, within limits, for those who request it. Naturally, we will provide a free copy or two of the tape to all contributors. Contributors will also have the benefit of having an enticing sample of their work placed in a lot of interested people's hands, and the satisfaction of having partaken in a very worthwhile project.

DISTRIBUTION. These tapes will be promoted and distributed through EMI. Most of the buyers of EMI's other cassettes have been subscribers. Some other small distributors may carry the tape as well. Through EMI, the price will be \$8 for subscribers; \$10.50 for non-subscribers.

DATES & DEADLINES. We will be bringing out the new cassette at the same time as the first issue of Volume IX, dated Sept. '93 but actually appearing August 1. The deadline for getting recordings to us will be the end of June, two months from now. But it is more to the point to say, the sooner the better. That is because we may need some time for communication between EMI and contributors regarding how the material is to be handled before the final master is given out for reproduction.

LEGAL RIGHTS AND RECORDING USE AGREEMENT: None of us are likely to get rich and famous from this project, nor is there a great deal at risk, but it is important to have the financial and legal arrangements understood and in writing from the start. EMI's intention is that the composer/builder/performer for each piece appearing on the tape will retain all rights, while granting to EMI permission to use the material for this cassette (just as authors retain copyright on written articles appearing in EMI). As I said above, should there be income from the tape beyond expenses (fat chance), it will go to EMI to aid in publication of the newsletter or related projects promoting new & unusual instruments.

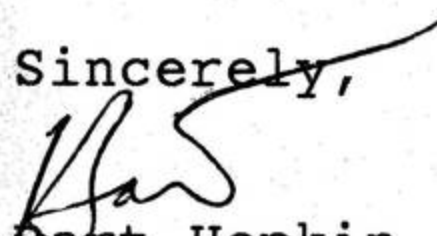
Anyone who feels these arrangements are not suitable may suggest other terms.

I am enclosing two copies of a written statement of these proposed terms. If you plan to contribute and you find them acceptable, please sign and return one copy (you can keep the other). I have consulted no legal authority on this. Given the facts that the stakes aren't high, the likelihood of disputes is low, and we are basically a civilized bunch, this way of putting our understandings in writing should be good enough.

RSVP. I would like to have a response from each of you sometime soon, indicating whether you will be able to contribute. You can use the enclosed postcard. Please don't hesitate to write or call if you have questions or suggestions.

I think that the value of this project should be obvious; what's more, it should be fun. So I hope that everyone who has something to contribute will do so. Thanks very much.

Sincerely,


Bart Hopkin
Editor, EMI