

From recording engineer Mark Hood:

Congratulations dear Goldrush friends on this long-overdue release (re-release?! I am honored to be a part of the event. Some people have asked about some of the technical details around the original recording and recent digitization and re-mastering, so at the risk of putting almost everyone to sleep, here we go...

The recording sessions took place at Gilfoy Sound Studios in Bloomington, Indiana. The recording and mixing console was a custom-built Spectra-Sonics desk. I believe it had twenty inputs, all with equalizers. It utilized the Spectra-Sonics 101 discrete transistor pre-amp cards as mic pres, boosters and summing amps. I was told that the console was built from SS components by Hardy Martin of the Lewellen and Martin company (spelling undoubtedly in error) in Louisville, KY. The multi-track recorder was an Ampex MM-1000 2" sixteen-track machine, and we routinely used dbx type 1 noise reduction on every track (dbx 187 units). We were blessed with a nice compliment of Neumann condenser mics: U47fet, U87, KM88, KM86 and KM 84, and I imagine that we used all of them on these session. We also had UREI LA3A compressors, a Lang EQ and an EMT 140st plate reverb. The stereo mixdown was probably to a Studer A80RC 1/4" machine using Scotch 206 tape. For some reason, I chose to encode the mixes with dbx type 1 noise reduction - usually we used dolby A units or no noise reduction for stereo mix-downs at the studio. This might have been an experiment on my part...

When Gilfoy Sound Studios dissolved in the late 1970s, very little of the tape archive was preserved - except for the tapes I took under my protection for various personal reasons. I have carted these around with me (Bloomington, New York, Columbus O, Indianapolis, Bloomington, back to Indy, finally home again to Bloomington) for 40+ years, in the spirit of good stewardship. When Nell reached out (of the blue and lost time) last December, we were both a little surprised and thrilled that the Goldrush demo master tape was one of these protected orphans in my basement.

My original plan was to digitize the master tape in my home department facilities - Audio Engineering and Sound Production in the Indiana University Jacobs School of Music, on our beautiful, pampered Studer A820 analog tape machine. As I gently spooled through the 2/3 of mile of tape, all of the splices I had made in 197? fell apart and required repair. After 3 hours of "tape-knitting," I was almost done when the machine's power supply card gave dire warnings and then ceased to function. I had no choice but to finish my repairs and spool the remaining tape by hand. Ouch.

Plan B: I asked for (and was granted) a very large favor from my friends at the Indiana University Media Digitization and Preservation Initiative (<https://mdpi.iu.edu>). Preservation engineer Dan Figurelli and I played back and digitized the master tape on a rebuilt Studer A810 machine. Best preservation techniques require that the audio signal from the tape is digitized undecoded, so I took the files from our MDPI transfer and brought them to my home studio, where I ran them through a dbx type 1 decoder back into Protools to arrive at a (hopefully) properly decoded master file. From that point, I used modern digital signal processing tools within the Protools environment to obscure some of my juvenile 1970s recording and mixing techniques and bring the content up to modern listening standards. This was a highly subjective, non-scientific process aimed at contemporary listening audiences. The original, un-remastered files (both undecoded and dbx decoded) will be preserved for posterity, according to best preservation practices.

We are all very grateful to everyone at Indiana University that helped us with this project:

Konrad Strauss, chair, Department of Audio Engineering and Sound Production, IU Jacobs School of Music

Tony Tadey, Lead Multimedia Production Specialist, IU JSOM Music Information Technology Services

Mike Casey, Director of Technical Operations, IU Media Digitization and Preservation Initiative

Dan Figurelli, Audio Preservation Engineer, IU Media Digitization and Preservation Initiative

Many of the tapes I have maintained in my personal archive are from the 1970s Bloomington music scene, as recorded at Gilfoy Sound Studios. Songwriter/producer/performer Mark Bingham and I recorded

(roughly, guessing) one or two hundred hours of rough/finished recordings for our label BRBQ (or Bar-B-Que) Records. Some of these were released on vinyl singles and LPs at the time, and 3 or 4 of the LPs have recently been re-released on CD by contemporary labels. My personal research project is to digitize and carefully document the many tapes in my possession from this period. Otherwise, why on earth did I carry them around for so long...?

Jack Gilfoy, the owner of the studio, was a visionary audio educator, drummer, musician, hot-tempered Irishman and beneficent supporter of creative activity. The BRBQ Records catalog would scarcely exist without his nurturing and willfully negligent bookkeeping. It is fitting that Jack appears on drums in this rerelease of the Goldrush "demo."



[Media Digitization and Preservation Initiative](#)

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