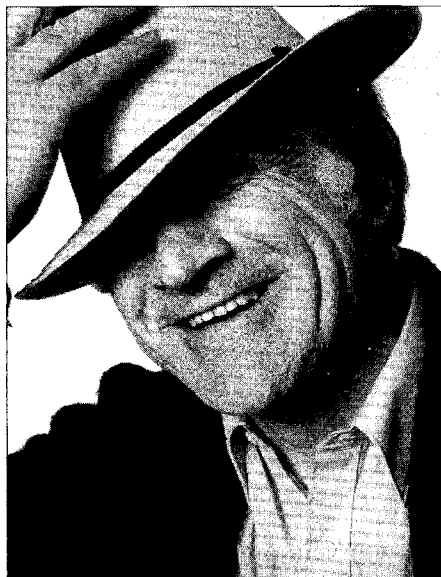


In Memoriam

On September 9, the music world and the audio community lost one of its giants. **Dick Rosmini** succumbed to Amyotrophic Lateral Sclerosis (ALS) at the age of 59. He is survived by his wife of 35 years, Christine.

Dick Rosmini grew up in New York's Greenwich Village. He was immensely entertaining both to his musical audiences and his engineering colleagues. No one who met him ever felt ambivalent about him. He was either loved or disliked: loved by those who found his brusque and often arrogant truths refreshing, and feared by those whose own arrogant truths were never as well studied. Rosmini never suffered fools, but was as generous a teacher as ever there was.

A man of intense intellect, unerring focus and burning impatience, Rosmini was given to take up difficult studies and master them, sometimes within days, as he did with the piano a few years ago, setting out to play rock styles and achieving in just a few weeks what studio keyboardists would have taken decades to accomplish. After meeting Eric Darling and Michael Steig in Washington Square and hearing folk music, Rosmini decided that the folk music community offered him the family he did not have at home. Within a few months, he had mastered a new and unique style of playing the 12-string guitar and in short order, was well known in Greenwich Village as possibly the best 12-string guitar player in the world. Eric Darling recalls that Dick was always meticulous and completely fascinated by the details of any discipline. Even when playing blues guitar at a jam session, he would play fast, intricate and precise notes not



Dick Rosmini

typical of anyone else. He earned the irreverent appellation "The Sabicas of the Blues Guitar" from his friends. His rare Elektra solo guitar albums are among the most highly prized collector items among guitar music enthusiasts.

Rosmini also was a world-class photographer and photo chemist. In the 50s and 60s he was the principal jewelry photographer for Tiffany and Co. for their amazing catalog photographs. This work supplemented his pursuit of a musical career.

Rosmini's talents were put to use working on musical instruments, musical electronics, recording, producing, photography, writing, arranging, performing, mixing and engineering. The list of music business luminaries Dick played for and worked with is much too long to print here—just the records he either played on, engineered or produced would fill a page. Notable was his 10-year tour with the Smothers Brothers, his tour with Tiny Tim, his producing of Pernell Roberts for RCA and his brief career as an

actor on "Bonanza," his production of Gale Garnet's "We'll Sing in the Sunshine," his playing, recording and production for Jackie DeShannon, recording Jackson Browne's demos, his writing and playing of all the guitar and banjo music for Coppola's "The Black Stallion," and his 12-string guitar on the sound track of "Leadbelly."

Musical art was Dick Rosmini's life passion. At a gala tribute organized by the Hollywood Sapphire Group for him last year—attended by many artists and musical associates—the recurring theme of speakers was his immense capacity for sharing information that enriched them or improved their art. Anything and everything that had the potential to give a musical artist a new color on the palette became Dick's personal crusade and reason for being. He taught recording for over a decade at the University of Southern California and had a hand in the evolution of motion picture sound into its present day form. His musical passion and sense of showmanship led him to investigate how he could successfully communicate his artistic intent to an audience, which, of course, involves the tortuous path those of us in audio are responsible for creating, operating and—until the advent of audio data compression—improving.

Rosmini was an electronics renaissance man in the way he so easily saw the shortcomings of audio equipment and redesigned it. His constant fight to make audio electronics accessible to musicians led to his development of many of Tascam's multitrack and portable multitrack recorders and mixers. He also wrote many of their stunningly pithy instruction manuals and the *Multitrack Primer*—publica-

tions that have now educated an entire generation of recorded music makers. Two of Dick's instructional recording projects, "Home Made with Teac" and the JBL "Sessions" album have become gold records.

Rosmini's affiliation with Robert Easton got 360 systems off the ground in 1974 with the introduction of their polyphonic guitar synthesizer. He helped launch it at the AES convention by demonstrating it with dazzling guitar virtuosity that left no doubt of the product's potential. His affiliation with Aspen Pittman got Groove Tubes started in 1975 with their speaker emulator—codeveloped with Rosmini's friends, Dick Heyser, Dean Jensen and Marshall Buck. He never hesitated to assemble the most senior scientists for projects whose results would have eluded lesser engineering talents. Rosmini tackled everything in the audio chain, designing microphones, mixers, recorders, amplifiers and loudspeakers. He was a consultant to JBL on the monumental musical instrument transducer K-series 120 and 130, whose sound is the sound of popular music itself. He codesigned JBL studio monitors and participated in their integration into Hollywood's top studios.

Dick Rosmini's impact on the way music is made and the tools used to make it is pervasive. It is not inaccurate to say that he was the principal driving force behind the home recording revolution that has shaped the entire music industry and the audio industry. Thousands of us owe our vocations and avocation to his efforts, for which he never sought recognition, but generously lit the way for so many whose passions were given direction by his amazing insight.

Drew Daniels
North Hills, CA