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M.I. MAGAZINE

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Jackson**

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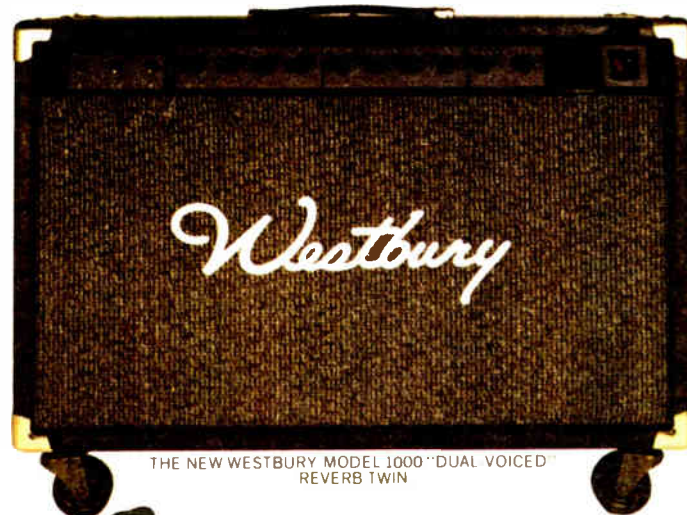
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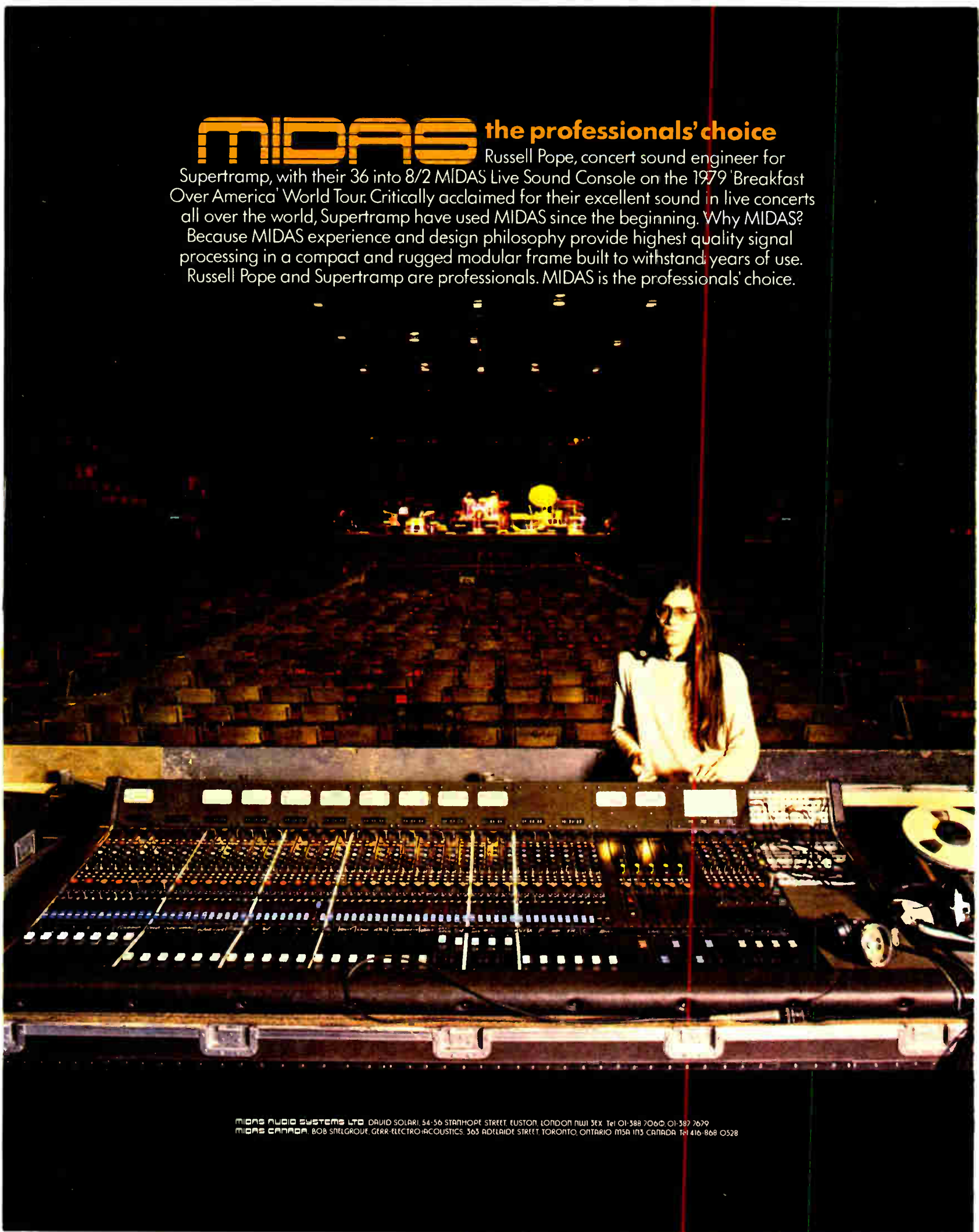
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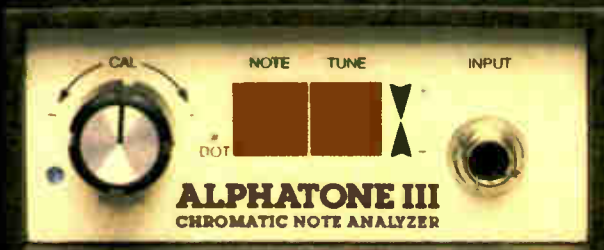


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FOR THE ACTIVE MUSICIAN™

M.I. MAGAZINE

VOLUME 2 ISSUE 3

MAY/JUNE 1980



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Patrice Rushen has gone from child prodigy to jazz virtuoso to R&B recording star. The pianist discusses her music, her career, and the conflicts between the two, with Melodie Bryant.



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Cover art design and concept: Bill Laski

Thanks to Manny's Music (156 W. 48th New York, NY 10036) and Don Wehr's Music City (1817 Columbus Ave., San Francisco, CA 94113) for the use of their equipment.



M.I. Magazine, for the active musician, is published at 956 San Pablo Ave., Albany, CA 94706, and is © 1980, by Mix Publications, Inc. This is Volume 2, Number 3, May 15, 1980.

Please address all correspondence and changes of address to M.I. Magazine, P.O. Box 6395, Albany Station, Berkeley, CA 94706. (415) 526-6102.

M.I. Magazine, for the active musician, is published bi-monthly.

Subscriptions are available for \$15 per year. Single issue price is \$2.50.

Controlled circulation postage paid at San Francisco, CA: (USPS) 481-950 and at Berkeley, CA: (USPS) 485-190

M.I. Magazine, for the active musician, is distributed free throughout the country in musical instrument stores, recording studios, pro-audio stores, and other related businesses. If you have a

recording or music related business and would like to distribute M.I. Magazine, please fill out the Dealer Subscription Form inside, or give us a call.

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EDITOR'S

M.I. is now a year old. This is our sixth issue, and our biggest by far—63% larger than our last issue.

In a year's time we've grown in more ways than just our physical size. I'm especially proud of the stable of writers and photographers who contribute regularly to M.I., and that's another area that grows in number with every issue. Each of our writers is a bit of an expert in some field or other, and some are key industry leaders. Of course, this does not mean that M.I. endorses any product that any of our writers are associated with; but what we do acknowledge is their background and expertise in that field. We're always looking for qualified writers in areas (musically and geographically) that we haven't yet covered, so if you have any ideas, feel free to submit them to me. Finding people who are knowledgeable in fields like music electronics, sound reinforcement, synthesizer technique, and record production isn't easy. Finding experts in those fields who can write in an entertaining but meaningful style—and have the time to devote to it—is harder still. Like I said, I feel especially proud, and extremely lucky, to be editing the work of so many talented people.

*This month we're introducing two new departments, and more are in the planning stages. Each issue, **Top of the Line** will showcase the cream of the crop in musical instruments—beginning this month with solidbody electric guitars. Also, Jim Coe will be discussing problems and offering tips for sound engineers in his **Speaker Column**. His analysis of *Acoustically Poor Rooms* (to be continued in the July/August issue) should prove especially helpful. Also on the subject of sound reinforcement, our **Sound On Stage** feature looks at the customized sound systems of six major touring bands and talks to the people who man the boards.*

*Thanks to everyone for the support they've given us in our first year of publication. Most new magazines don't survive their first year. But it looks like **M.I.** will be around for a long time to come.*

Dan Forte

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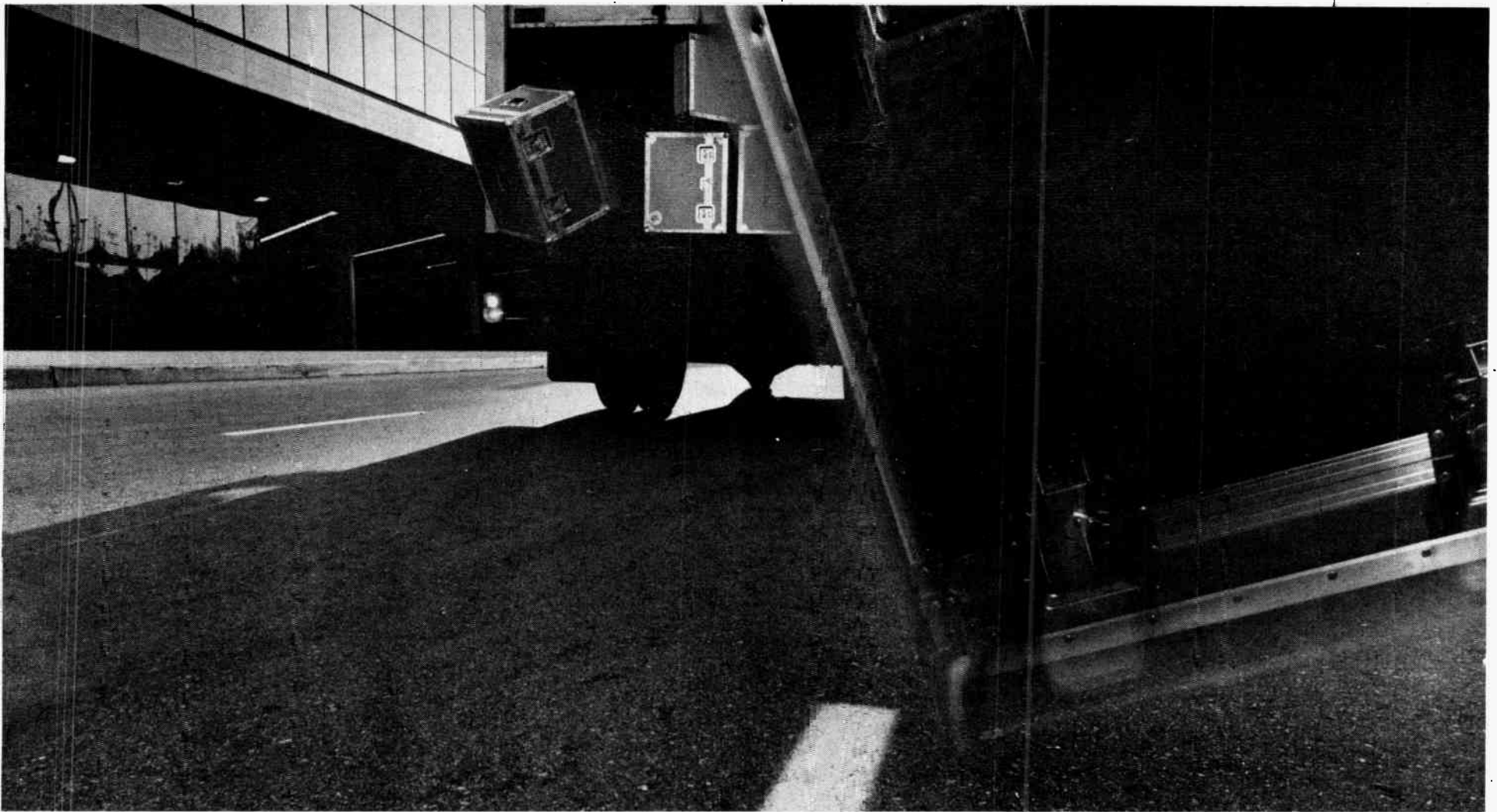
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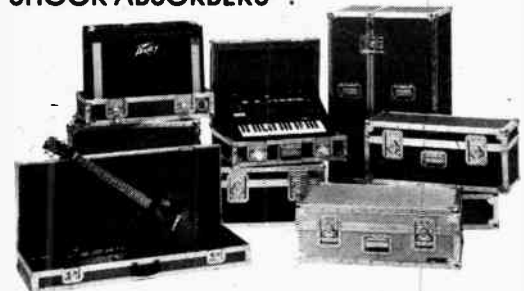
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JOE & DAVID JACKSON & KERSHENBAUM



A&M'S NEW WAVE

by Bruce C. Pilato

This is a new number," says Joe Jackson, quickly preparing his assault, "and it's dedicated to everyone out there who was told, for as long as they can remember, that they'd never go anywhere." With all the defiance of a wild horse, Jackson and band break into a rip-roaring version of "On Your Radio," beginning one of the most exciting live sets in just about anyone's recent memory.

Standing a lanky 6'2" and looking like a cross between a hit man and a politician, Jackson is easily one of the more interesting characters to arrive on the music scene in the last eighteen months. A blend of sharp sarcasm and infectious rock & roll, this outspoken Londoner never makes apologies for what he does or who he is.

"I'm the guy with the big feet," he sings in "Kinda Kute," "but plenty of nerver!"

And unlike so many of the faceless musicians waxing vinyl nowadays, Joe Jackson is a highly personalized talent determined to be heard. A champion to every guy who was always considered the school nerd, Jackson's on top now and just itchin' for a fight. This time, however, his weapons are his words and music.

For Joe Jackson, the last two years have been like a 33 played at 78. He was signed by A&M Records in mid-1978 and immediately taken under their very protective wing. They were determined to make him happen big, and do it quick. His first album, *Look Sharp*, released in February of 1979, yielded a Grammy-nominated single ("Is She Really Going Out With Him") and

gold status in the U.S. and platinum in other countries. His first U.S. tour of major rock clubs was SRO and his second LP, *I'm The Man*, which followed shortly after in October of '79, was a success, as well. Last fall, he returned to the States to headline (and fill) medium-sized halls. Since the beginning he has been accepted both critically and commercially, and through it all he has remained virtually unaffected.

The story of Joe Jackson is not of one man, but rather two. The other is a bearded, bespeckled record company vice president and producer in his early thirties named David Kershbaum. And trying to track him down long enough to do an interview is like trying to put tooth paste back in its tube—nearly impossible.

After playing in a series of rock bands for

several years, Kershenbaum became a solo artist and during the 1960s was signed to Mike Curb Productions. His career as a rock star never took off, and so Kershenbaum slowly worked his way into record production. In the early Seventies, he went to work for RCA and became a house producer. His first hit single was "My Maria" by B.W. Stevenson.

However, at RCA everything was union, and Kershenbaum wasn't allowed to touch the control board. Knowing he'd never really make it as a producer until he learned the console, he left RCA and went independent. He scuffled for a while but got his first big break when Joan Baez hired him to oversee *Diamonds And Rust*. He then became a house producer for A&M Records and produced many of their top artists, including Cat Stevens. Nine months ago he was made a vice president of the label and head of its A&R division.

It was Kershenbaum who actually signed Joe to A&M, and, because of his deep interest in Jackson, he decided to become and remain his producer. Together, they work like chain links in oil. For Kershenbaum, Jackson is the super-talented singer-songwriter he's been searching years for; for Jackson, Kershenbaum is the only producer he can work with.

Joe Jackson, now in his late twenties, began his musical career at age eleven when he took up the violin. Soon after, he abandoned that instrument for the piano. Eventually, he graduated from England's Royal Academy Of Music. The classics were fine, but Joe decided to leave them to Brahms and Beethoven, and opted instead for rock & roll.

With his good friend Mark Andrews, Joe formed Arms & Legs in 1974. British music historians looking back have considered them one of the pioneer bands of the current New Wave music scene. But, unfortunately, they were stricken with the cancer of three stiff singles and numerous management hassles; soon after they folded.

"Ah, Arms & Legs..." sighs Jackson at the memory. "Yeah, that was a bit ahead of its time. We used to come onstage and go berserk, and at that time people weren't really doing that."

To pay the bills, Joe then took a gig playing piano in the cocktail lounge of the Portsmouth Playboy Club. It was a job that earned him enough bucks to make a series of demo tapes.

By now it was late 1977 and the punk revolution was exploding everywhere, thanks to the Sex Pistols. The corporate giants, for the most part, wrote it off as a fad. But a few of them heard and saw something in that movement. Some of the other acts that had been mistakenly labeled punkers, such as Talking Heads, Nick Lowe, and Elvis Costello, were making a different kind of music that took the raw energy of punk and fused it with accessible pop melodies and intellectual lyrics. One of the few companies that heard merit in this New Wave was A&M.

"The Police and Joe and all that stuff wasn't an accident," says Kershenbaum. "We [A&M] went after it before anyone else did." He is gen-

uinely proud of his foresight and the fact that A&M, along with Sire Records, has grabbed up most of the best acts to come out of that movement.

"In the case of Joe," he says, then stopping to collect his thoughts. "You see, Joe is an artist I set out to find. It was almost three years. I was producing a lot in England, and I was trying to make a list of the composite artist I was looking for. If I could have put a list together...he was it."

Finding Joe Jackson was not the usual Hollywood scene where the hot-shot producer searches every smoke-filled, sleazy nightclub hoping to find next year's superstar. In Jackson's case it was much less glamorous. "One afternoon," recalls Kershenbaum, "Guy Davies, who was Joe's publisher, brought it in to A&M—a cassette of four songs. I think "Look Sharp," "Is She Really Going Out With Him," "Sunday Papers" and one other one. And that was it. In fact, a few other labels, like Stiff, had already turned him down."

The first album was cut in the summer of '78 but not released until six months later. *Look Sharp* was one of last year's more noteworthy records. Aside from Jackson's hard-hitting songs, it included skillful musicianship as well as Kershenbaum's live and very raw production.

It was also here with the first album that Jackson's important visual image was molded. In England, they call it "a spiv." Explains Jackson: "A spiv is a character. If you've ever seen any of those low-grade English movies of the Fifties, usually a spiv has got, like, a pencil moustache and says [*in a thick cockney accent*] 'Oh gov'nor, I can sort you out a few nice time!' And he's always in pseudo-sharp clothes, like really gross, loud ties and pin striped, double-breasted outfits, and that sort of thing."

As soon as *Look Sharp* came out it had no trouble finding its way to the airwaves. "Is She Really Going Out With Him," a throwback to the British Invasion sound, became a hit single and the LP did well on the charts. Jackson's first tour, set up to showcase him, was a huge success, and Joe received lots and lots of press, most of it very favorable. In a matter of three months, he had arrived.

But how important was it really to Kershenbaum and A&M that Jackson made it initially in the States? "Real fucking important!" says Kershenbaum with a slight laugh. "You see, I was only producing at the time, and it was during a time when I was making a very big personal transition. I was getting calls to do all kinds of singer-songwriters but I wasn't getting anything contemporary. And it was real important that Joe's album broke; that *Look Sharp* was a hit. I spent a lot of time with our own people and with the company making sure every detail was done."

After four and a half months of solid touring, Jackson and Kershenbaum returned to England and cut the second album in July of last year. *I'm The Man* features more, and better, of what the first album had to offer. Like the previous disc, it was cut in about ten days and displays its major emphasis on Jackson's songs. It contains virtually no overdubs and is about as honest a recording as you can find. It was released last October

and was picked up by just about every major FM rock station across the country.

The only major obstacle that Jackson has had to overcome is a series of seemingly endless comparisons to Elvis Costello—something Jackson greatly dislikes and something he can't seem to understand. He once said, "The only thing that Elvis and I have in common is that we are both British and we both wear ties. He's shorter than me."

"There's a definite difference," echoes Kershenbaum, "and I know Costello." He does admit, however, "the style was new and it was similar in the beginning."

"I really get pissed off at being compared to him," insists Jackson, with a slight tone of anger in voice. "I mean, I don't really like him. I get really fed up with it. I just think we're so totally different."

The comparisons have virtually faded away since the release of the second album, which has been a relief to Jackson. He has said if comparisons must be made, someone like Graham Parker would be acceptable.

Although Jackson realizes the British Invasion was a great "turn-on," he sees his real influences as more contemporary. "I feel very much influenced by reggae and very much by the sort of British New Wave philosophy." However, Jackson says he's not part of the New Wave movement. He sees himself as a true musical individualist.

When asked to explain his music, he shrugs, "Hmm...I don't know what it is."

Kershenbaum is making sure that Joe's sound is as unique as possible. As mentioned earlier, the two have an excellent working relationship, and Kershenbaum speaks of Jackson and his work with him like some proud father watching his son score the touchdown that wins the game. "Every time I see him," the producer boasts, "he just grows. It's like watching an infant; he's really incredible."

"In Joe's case," he adds, "what I do is interpret what his ideas are, and then I put them on tape for him and actually make it sound as he envisioned it. He's brilliant with arrangements and ideas and things like that, but he hasn't had the studio sophistication of how to present it. So I've kind of become a presenter of ideas. Occasionally I'll offer an idea here or there, but I try not to tamper with it, because it is what it is. What I try to do is make it sound really important and make it sound the way he envisions it."

Of Kershenbaum, Jackson says: "I can only work with people who allow me enough control over what I'm doing. Every album David has ever produced sounds different; and each one sounds like the artist and not the producer. So he's just there to make sure my ideas come across on record as well as they possibly can."

Kershenbaum has taken special interest in Joe because of his role in helping to guide Jackson's career, but, as far as production goes, he usually handles all artist the same. "I just respect them,"

Continued on next page



RICHARD E. AARON

"Sunday Papers"

Continued from page 9
 he says matter-of-factly, "or I wouldn't be working with them. And usually the way it works is, I become as much a friend and advisor as anyone, and they respect you and listen to your comments and go by them. In the end, though, the producer has to be the final word. If you start letting the artist run the show, then you shouldn't be there."

"I won't sign a band or agree to work with them unless I have an unbelievable amount of respect for what they're doing to begin with. Therefore, I think the artist has to write and have a good majority of their own songs or else there's a lack of expression there that's missing in the artist."

And never was that more true than with Jackson. In fact, both Kershbaum and Jackson himself see the real genius of his work in the songwriting. By blending highly listenable pop melodies and easily identifiable rock rhythms with strong, well thought-out lyrics, Jackson has created some of the best three-and-a-half minute pop songs since Todd Rundgren in the early Seventies.

And although Jackson realizes that it will be his songs and not himself that in the long run are remembered, he claims there's really nothing to it. It just comes naturally for him. He explains: "To me, writing...it's like...like having a shit. You gotta get it out of our system, and when you do, you feel better. So from that point of view it's all right."

"It's really a chaotic process," he adds; "I really don't know how I do it. Different songs start with different things. It comes in spurts. I mean, it's a constant process going on in my head, but every now and then something clicks and I come up with half a song and something to work on."

And that explains why most of the songs start in his brain and usually stay there until he shows them to the band. "I don't play guitar at all," he admitted. "I'm really an atrocious guitarist. I do use the piano, but not exclusively. I try to do

most of it in my head, because I'm writing for the band."

Jackson's music is also a breath of fresh air in the sense that he is a master at sarcasm, but usually never pessimistic. And that is the lyrical difference between himself and Costello.

But Jackson says he's never had to alter a song to make it more accessible to American radio, either. "That's just the way I write," he explains; "I don't compromise at all." Kershbaum further elaborates on the subject by saying that he hardly ever argues with Jackson over making one of his songs more commercial: "It's amazing that his tastes and my tastes are so similar. He's just such an interesting writer. His lyrics and his melodies are so good, and it's so simple that it's very rare that that ever happens. But there have been a few occasions where we've discussed it, and he's been very open to things like that. He's very smart and bright. He's confident, and that confidence comes across in his songs."

Kershbaum wholeheartedly believes Jackson's music shouldn't be tampered with in the studio and therefore keeps things as simple as possible. "I went through a 'slick' period," he admits, "but I'm trying now to get back to as much realism as possible." Jackson, too, has the same recording philosophy: "I'm still into the idea of 'get it on one take.' I don't like to do any overdubs. I like it to sound like a band, so when you listen you can imagine a band in front of you actually playing."

Jackson feels that too many musicians are controlled by large recording studios and all the gadgets available. "It's too easy," he sighs, with disappointment. "You can say, 'Well, I'd like to make this song more interesting, let's overdub this and let's overdub that.' To me, it's more interesting to think, 'What can I play with just my one guitar that's gonna make it sound more interesting?' You're using your imagination instead of just using technology."

Jackson says he dislikes recording and he dislikes recording rehearsals even more. Therefore, he likes to get them both out of the way as

quickly as possible. "Generally," he explains, "by the time we go into the studio, I know, more or less, what songs I want on the album. I probably have a pretty good idea of the sequence and everything. In the case of *I'm The Man*, we took the ten songs we wanted on the album and just recorded those ten songs. It looks like we have a few extra for the next one, so we may record more than we need. We'll see how it goes."

According to Kershbaum, Jackson usually allows him ample time to hear songs and get production ideas together before the actual session. "I usually hear it live or on tape before we go into the studio; I go to rehearsals a lot. Joe's got those arrangements down. Very rarely do I make any suggestions. I just pick up what he's got down, and present it."

The composer makes it a point to showcase all new material in front of a live audience well before he records it. "We usually play a few new ones every night," he points out. "We swap them around a bit so that we practice playing all the songs. Some audiences really want to hear the album. Sometimes we do new songs and they go down really well. Sometimes people just don't know what to think, so you get sort of polite applause. And I just think, 'Well, fuck you...you're just going to have to put up with it.'"

Jackson doesn't spend much time arranging material before entering the studio. For him, the writing and the arrangement are all one process. "When I write," he states, "I don't write songs and think 'How am I going to arrange this?' I have arrangements in mind while I'm writing. I hear certain ideas as being guitar or being bass or whatever. Everything sort of fits together. So by the time we go into the studio, we just rehearse it as is; record it as is."

He further elaborates: "The arrangement is an important part of the music itself. It shouldn't be played another way. Also, what a waste of time to go into the studio and play different arrangements!"

As raw as it may be, there is a lot of thought behind the Joe Jackson sound, most of which is due to Kershbaum's fine ear for detail. "To a certain extent," says Jackson of Kershbaum, "especially on the first album, what he had in mind was how it would sound on the radio, and he had that more in mind than I did. I guess the main reason it does sound good on the radio is because of Dave and his ears. However, it was still the sound that I wanted; he just gave it a bit more class."

"We did it on a set of Visonic speakers, which are my speakers that I carry around," explains Kershbaum, briefly describing the technical side of the story. "They're called 'Little Davids' and we used my equalizers and my microphones, too. He sounds terrible on a Neumann. We're using a Cal-Rec—it's an English dynamic mike. That's what gives him that real crisp sound."

Keeping it simple also means keeping it cheap. Each album was cut in under ten days time, at a very low cost compared to today's standards. That is all the better for Ker-

Continued on page 12

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who has a budget that his production staff keeps very close watch over. Laughingly he confides, "I get more flack from my own people [than from A&M] for making expensive records!"

He promises the next record will be consistent with the other two in terms of its recorded sound and in the number of days allowed to record it. However, this time the ten days or two weeks of recording will be spaced apart to keep Jackson & Co. from "getting claustrophobic and going

In concert, Jackson & Co. play with all the energy and bravado of a teenager unleashed for the first time behind the wheel of a super-charged hotrod: uninhibited and dangerous. His live show is a tour de force of powerful rock & roll and playful antagonism with the audience.

In his feisty 75-minute show, Jackson manages to plow relentlessly through the best material from both LP with a few new numbers thrown in for good measure. He speaks frequently to the

more emphasis is placed on the bass guitar than anything else. During the uptempo numbers, Maby can be heard playing frantic, yet crisp bass runs, while guitarist Sanford takes a back seat with choppy rhythmic chords and fills. Maby's playing (and his entire role in the band) is not unlike that of Chris Squire's in Yes; he not only leads the way through a song, but he lays the foundation, as well. Jackson often refers to him as "a real musician." Dave Houghton is unquestionably one of the most exciting drummers to emerge in rock & roll in quite some time. He is a master at supplying accented snare drum slaps which provide much of the dynamics in Jackson's music.

According to Jackson, he and his band are like a family. "There's really not any rules, but everyone knows that the purpose of the Joe Jackson Band is to play my songs. Everyone knows that right from the start. I've got enough songs, enough ideas to keep this band going for a long, long time. So it's not a question of me co-writing or doing Gary's songs or something like that. That's not the purpose of it."

Joe is an accomplished musician himself, however, he rarely displays that talent onstage. He can only be heard and seen playing the piano during brief and occasional instrumental passages in his songs. "He's brilliant," claims Kershbaum. "Have you ever heard him play anything beyond the rock stuff? He's classically trained; he's an exquisite player. He plays it sparingly, and I think it has even bigger impact. Because it's not overdone, when he does it, it really lifts the whole thing."

Jackson, however, explains it this way: "It's partly because I was a keyboard player for years, and I got fed up with it. Now I'm much more interested in singing and writing songs. And the other thing is that I think it creates some sort of barrier between me and the audience. Whenever I go and sit behind the piano I feel I've cut myself off from the audience. And, basically, the songs are not geared for me playing piano."

And how about the future for Joe Jackson? A&M Records says the sky's the limit, but more immediately, he'll tour Europe through the spring and then settle down next summer to record the third LP (which Kershbaum promises will be different), due out next fall.

According to Kershbaum, Jackson will probably start writing original tunes for other artists to cover, as well as try his hand at producing some talent he discovers. While his record label keeps insisting he's "going to be a monster," Jackson remains rather modest. "As far as platinum albums instantly," he says softly, "well, I don't think that's ever going to happen."

As for Joe Jackson, he has already accomplished what he set out to do. "To me," he claims, "I've gotten to the point where people will now listen to what I do. The rest is up to them."

"It's tough, really," he adds, "because I'm going to try to keep on doing something interesting, and that means keeping busy. It's going to have to be different. I don't want to be in the same thing all the time." **M.I.**

**Oh gov'nor
I can sort
you out
a few nice
time.**



RICHARD McCAFFREE

crazy in the studio." According to both, the game plan as it stands is one album per year.

Kershbaum's chores for Jackson don't stop with producing. "Some producers work differently," he points out. "I tend to do all my own mastering and the sequencing. Joe and I usually do the sequence together, and then I take it back and master it. And I do all the technical work to make sure what you hear in the mix is what you get on the record. And then I go through the manufacturing until I get the test pressing back that I like. The same thing goes for singles."

But will Kershbaum's services ever not be needed? "Well, we're real good, good friends, and I'm real interested in Joe's career. At some point he'll produce himself. But it's only when we both think he's ready."

So when does it all come together for Joe Jackson? Well, that's easy: Onstage! Next to the songs themselves, the essence of Joe Jackson is his band and his live performance. Featuring drummer Dave Houghton, guitarist Gary Sanford, and ex-Arms & Legs bassist Graham Maby, Jackson's band is one of the hottest New Wave-style groups.

audience, always urging them on. Before breaking into "Sunday Papers," he'll read the most tasteless headlines from that week's *National Enquirer*. He is forever shouting down hecklers and over enthusiastic fans. At one recent concert, one fan kept shouting out a request and Jackson finally screamed back: "All right, shut up! I can't even hear myself think!"

Unlike Costello, who gets genuinely pissed off, it's all part of the fun for Jackson. He loathes apathetic audiences and will do anything to get them worked up, whether for the good or bad.

"To me," he explains, "it's always better live. I like playing gigs, but I don't like touring much. I don't like sitting in buses and getting sick, getting a sore throat. But I do like playing the live gigs; I'm never gonna stop playing live." Jackson caught the flu several times while touring last year; now he takes ZOOM, an organic energy pill, to keep his stamina up.

Jackson realizes his live shows are so good largely because of his band, and he never lets the listener forget it. He is always writing songs and arranging them with the band fully in mind.

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PIZZAZZ



ROBERT LANDAU

PATRICE RUSHEN

by Melodie Bryant

Patrice Rushen relaxes in a beanbag chair in the basement studio of her family home, surrounded on every hand by musical instruments. Behind her, a baby grand; to the left, a set of drums; and scattered about the room, guitars, a bass and various amps lie in mute abandon, awaiting the talented touch of those tiny fingers to bring them to life.

But, though Rushen has temporarily forsaken her instruments, the room is still alive with her music. As she talks about her career, past and present, her speech is punctuated by the gentle rustling percussion of the beads in her long braided hair. It seems—quite literally—that music surrounds her wherever she goes.

A multi-faceted musician (she plays all of the above instruments at one time or another on her albums, in addition to writing the arrangements), Rushen displayed talent early on. At the age of three, she was enrolled in USC's Eurhythmics class for musically gifted children, where she took up piano. By the age of six, she was giving solo recitals. Continuing her classical studies, she was introduced to jazz through a music workshop at Locke High School. Within three years, her group won first prize at the Monterey Jazz Festival. The upshot was her first LP on the Fantasy label, *Prelude*, recorded while she was in college at USC. An instrumental album which showcased her dazzling mastery of the keyboard and mature understanding of the concepts of jazz, *Prelude* earned Rushen a four-star rating in *Downbeat*. She was 21 years old.

Since then, Rushen has not only established herself as a reputable jazz artist—working with the likes of Jean-Luc Ponty, Hubert Laws and

Stanley Turrentine—but, in the space of five years and as many albums, has gone on to what few jazz musicians ever accomplish: crossing over into the field of pop without losing her musical integrity. Her latest Elektra LP, *Pizzazz*, has rated highly on pop, R&B and jazz charts. Her single, "Haven't You Heard," has made an equally good showing.

It is a rare achievement, and one of which she is proud. But for all her current success, Rushen remains much the same at heart; and while her records continue to ride the top of the charts, she still lives with her family much the way she did before her name became a buzz word across the nation.

During the following interview, done just prior to her tour, she talks candidly about some of the sacrifices she had to make getting started, the changes her playing has undergone since her early days in jazz, and how her present status has affected her as a musician and as a person. Throughout the conversation, her speech is as animated as her music. She appears delighted by success, but not unrealistic about the future.

M.I.: What was your experience like at USC?

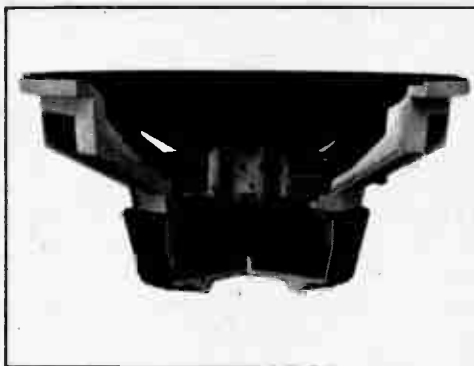
Rushen: That was my first run-in with the power structure. I was working, and it had gotten to the point that the teachers were telling me dumb stuff why I couldn't be excused to go to these dates. I was doing Jean-Luc Ponty's first album, and I asked one teacher if I could take my exam a week early, because we were supposed to record. And, well, those aren't the rules. I said, "Well, now wait a minute. I'm coming to school to get this together, and here's a chance for me to go out and do this thing I'm coming to school

Continued on page 17

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for. All you have to do is pass out the exam a week early." And he said no. Then because of those dates, I couldn't be at the Trojan Corale's last concert. And I'm thinking that when I tell the director I have a recording date, he's just going to throw his arms around me and say congratulations. But he says, "You know, we have a rule that if you don't make the last concert, I have to give you a fail." When that happened, my whole attitude changed.

M.I.: *Did you end up graduating?*

Rushen: I'm still a senior minus one semester. And that was the only time that there was a real conflict in my family. Not so much my mother, but my father—because he comes from that school of thought where if you drop out of school you will be a failure in life. But then I was asked to teach there two years after I left. And it's funny, because I have a plaque that says "Distinguished Alumnus," and all the pamphlets that go out to high school seniors have my picture and name; or they have a picture of the Trojan Corale and circle my little face. So they know what's happening.

M.I.: *Those dates with Ponty were your first brushes with the big time. Were you nervous?*

Rushen: Um-Hmm! You see what happened was Ndugu [drummer Leon Chancelor] and I went to high school together. He had been out doing his thing with Miles, and when he came back, he knew Jean-Luc, and Jean-Luc was putting his first Atlantic album together [*Upon The Wings Of Music*]. He'd been through three keyboard players looking for someone to play this music, and Ndugu kept saying, "Man, you need to call Patrice." And Jean-Luc would say, "Yeah, okay. Well, let me just try so-and-so first." Well, finally he called me. But, see, I'm smart. Ndugu has already told me he's been through three keyboard players, so I have him leave the music in his mailbox. I picked it up and came home and worked on it all night. The parts were written, except for the solos. And I don't have to worry about whether I can play or not, it's just whether he likes it. So I went over to Ndugu's house, and we ran this music down—because he wanted to make sure it wasn't egg on his face, you know? So he's playin' on these practice pads sayin', "No, no, no, we'll take this a little faster; no, this is a little slower; I don't know how that part goes." So then we went to rehearsal at Jean-Luc's the next day, and I played through the parts and did my little solo stuff, and after it was over, he said, "You sound really good! You play this music like you've been playing it all the time! Great solos!" And he's shaking Ndugu's hand and slapping him on the back. And Ndugu is saying, "Man, I told you it would be cool. All you have to do is trust me!"

M.I.: *Did you play on any other Ponty albums?*

Rushen: Yes, I played on *Aurora* too. And it was real interesting because during that period, John McLaughlin kept calling me to be in the Mahavishnu Orchestra, and Jean-Luc had just left—not on very good terms. So he calls up Jean-Luc and says, well Patrice really sounds good and I'm looking for a keyboard player. And Jean-Luc is like, Well, I'm not going to tell you not to call her, but I'm going after her for my road band. So I'm getting these calls, and I can't go with either of them because I'm still in school!

M.I.: *Do you have any regrets that you didn't go with either of them considering you didn't end up graduating anyway?*

Rushen: No, not really. Because I think I would have been in much worse shape in terms of being versatile. The exposure would have been tremen-

dous, and the travel was incredible—Europe and Asia—but you do that, and you're there for a couple of years doing it every night. And they played loud. Your know, Mahavishnu played loud, and Jean-Luc was just a notch under that. And I just really didn't think I could do that for two years. So I did a lot of studio work, and it was very diverse. And I got to meet a lot more people than I probably would have had I been in that situation.

M.I.: *Your music has changed a lot since then. What led you in a more commercial direction?*

Rushen: The change has really been one of accommodating my expansion. When I did *Prelude*, my biggest concern was to validate myself as a musician. I knew when I signed to Fantasy that that's what they expected of me, since they had seen me first at the Monterey Jazz Festival. I knew it was a relatively small label with limited distribution, but it was an experience I wanted. By the time of my second album [*Before The Dawn*], I felt a little more confident to do what I was feeling right then. So the tunes were written for the date, as opposed to being a collection of stuff I had accumulated. The last one I did for Fantasy was *Shout It Out*, and by then I knew what I wanted to do; to be looked upon as a musician who could not be pigeon-holed. That was the first album I did any singing on. So when I went over to Elektra, it was a result of me wanting to be in a situation where I knew the music would get out there. When I started writing the music for the new album [*Patrice*], all the things I was writing were songs. It scared me at first, because it was different. But the more I thought about it, the more I thought, I'm not going to fight it.

M.I.: *Pizzazz represents the biggest step you have taken from jazz so far. Do you find playing dance music as challenging?*

Rushen: Yes, and I'll tell you why. Because you can't play everything you're capable of playing. In the jazz idiom, when you solo the attention is on you. But when you're playing dance music, your solo in some ways is incidental to what the drummer or guitar player or bass player is doing. Because the groove is the most important thing when you're talking about dance music. So you

have to kind of weave in and out of it. And it's quite a challenge to have a big vocabulary and to limit your words to the choicest things that are going to say exactly what you meant to say; and at the same time, not take away from what everyone else is saying.

M.I.: *Is it harder as a soloist coming up with ideas over more limited changes?*

Rushen: Sometimes. With my own music, there are changes. They're subtle. They don't come like Gm7-C7, but they're there; and it leaves me room with my left hand. In dance music, everybody has a little piece of something that you hear as a whole. That's what makes up the groove. So when it's my solo, if the bass player is still playing his line, and the guitar player is playing in and out of his line, or even if he's playing rhythm, I still have a certain amount of freedom if I want it.

M.I.: *Was that a difficult adjustment to make?*

Rushen: Not for me. I think that's because all my life I had listened to dance music. It wasn't like, Oh my God, I want to sell records and I gotta play the music of the day and superimpose my solo over a backbeat. I always listened to R&B and pop. It was always part of my musical experience.

M.I.: *Your present success is partly due to your participation in the business end of things. How much time is left for practice?*

Rushen: I'm ashamed to tell you. It's getting cut more and more. It's whenever I can. I still get to play a lot. People come by, we play. I'll do a record date and I play then, so it's not like I'm away from my instrument all the time. But when you're doing promotional tours and stuff like that, it cuts into your practice drastically. Because you're worn out after a meeting; you're not good for nothin'. And I feel guilty, because at the same time I'm not practicing, I'm running around to New York and Chicago promoting the album and telling people how great I am. But if somebody said right then, "Well, would you sit down and play for us," man, I wouldn't have anything to play!

M.I.: *When you do practice, is your ritual still the same?*

Rushen: Sure. Just yesterday—the first time in





Marian McPartland (L)
with Rushen, Monterey, 1975

Continued from page 17

months—I had some time. “Oh boy, I can practice!” Started right away with my major scales and arpeggios. And they always let me know where I stand in terms of the condition of my chops. I have my little metronome, and I start slowly and listen to see what kind of problems I’m having. It’s more effective for me than playing a piece or improvising, because I tend to improvise up to where my chops feel comfortable. But when you’re doing technical exercises that are very impersonal sounding, you can tell right away where you stand. I thought I was in real bad shape. I thought, If I sit down I won’t even know where C is. But after about fifteen minutes or so, I realized I’m not as far down as I thought. And if I diligently spend four days in a row, I can feel pretty comfortable.

M.I.: *The practice schedule on your piano lists scales, and “Impressionistic” and “Baroque.” Do you practice by eras?*

Rushen: Yes. The schedule up there represents about six hours. Now, I don’t get to everything. Like the classical pieces, I’ll only practice two at a time. So I’ll just do baroque, because my chops are real sloppy right now, and I’ll do impressionistic.

M.I.: *So one is for chops and one is for feeling?*

Rushen: Yes.

M.I.: *What kind of equipment do you have now?*

Rushen: I have a Yamaha baby grand, which I got when I was about twelve. We had one of those spinets that was so old the name was worn off of it, you know? I had outgrown that, and at the time the Yamahas were just coming into the country. This was a great student model piano, and you couldn’t beat the price. My teacher recommended it, because it could take a beating. I also have two Rhodeses—an 88 I keep in cartage for dates, so I don’t have to keep running to my house to get it; and a 73 I keep at home. I

also have two Hohner Clavinets—one at home and one in storage—a Minimoog, an ARP Odyssey, a set of Yamaha drums, Yamaha guitar amp and Yamaha bass amp, a Fender Jazz Bass, a cheap Sears & Roebuck acoustic guitar that sounds beautiful, and a Kustom 8-channel mixer. I have two Maestro Boomerang wah-wah pedals. They work really well with the Clavinets. They’re noisy, but they’re the only ones I’ve found that get the bite. And I have a Maestro Echoplex, the old model. I’d like to update the synthesizers I have. The Minimoog and Odyssey are good for the type of things I’ve been using them for; but I’d like to have an Oberheim or a Prophet, because I’m limited. I can’t play chords and I can’t pre-program. And the equipment is sturdier now. My Moog is four years old, and it drifts real bad. Once I was playing a small club, and my synthesizer’s tuning went right out the window. It was all the way into the next set before I could get it back in tune. I finally had to turn it off and fake it. The Odyssey doesn’t drift as bad.

M.I.: *Preclusion had one very electronic piece on it, “Puttered Bopcorn”, and on your next two albums you used synthesizers more and more, but you seem to have moved away from that. Why?*

Rushen: You know what happened to me in the last three years? I wanted to finish getting my craft together. I’ve always been interested in orchestration. For the high school band, I used to do the band arrangements. We were nicknamed Little Grambling, because the Grambling College band, they dance and stuff when they play, and they play all the hits. So being in an all-black school, we used to play the top five tunes of the R&B charts. That was the first arranging experience I had. Sometimes I fell on my face miserably, but every now and then I would really put it together. And with 120 people playing it and the chords being voiced correctly, it would

sound really good. It was just trial and error at the time. I read a few books to understand certain characteristics of the instruments and arrangement. Later, I studied with Dr. Albert Harris, a master orchestrator who does a lot of the movies in Hollywood. I never studied orchestration at USC, because the stuff that they were spending six months on, I already understood. I needed to do it and hear it. I thought I would move faster if I studied privately, and I moved real fast. And he said, “If you ever get your hands on a situation where you got some money to work with on your own stuff, go for it.” So I did. And I had a lot of fun orchestrating the horns and using the real thing. So I’m not backing away from synthesizers and saying I’ll never use them. But this was something I wanted to do, and I’m doing it. And I’ll do it again.

M.I.: *You haven’t performed in quite a while. How do you feel about your upcoming tour?*

Rushen: I feel scared to death. I haven’t been in front of an audience doing anything for four years now. Recently, I had to go out on a promotional tour for *Pizzazz* by myself. In Chicago, one of the major black stations, WCGI, has a Disco Night where they rent out this disco and listeners come by invitation. So when an artist is in town, they like them to come in and do a lip-sync of their latest single. No major performance, but nevertheless a performance. So I’ve got a lot of challenges in front of me: 1.) I haven’t been in front of people to do anything in some time; 2.) I’ve never in my life had to do a lip-sync for anybody except myself in front of a mirror; 3.) this is the first time these people have ever seen me; and 4.) I’m alone. And this tune has 16 bars of long string introduction before I sing a word. What am I going to do? When you play an instrument, it’s okay; you know, you sit at the piano and do your thing. But it’s a whole other thing to perform as a singer. You’ve got to be an actress. So I’m going to a choreographer, so I don’t stand there like a dunce—because I don’t have a band, and it’s definitely not a piano intro. She helps me out, and everything is all right. But it hit me that on the tour, not only will I be playing, I’ll sing and play, I’ll just play, I’ll just sing, I’ll dance and sing. So it’s a lot to get ready for. I’m looking forward to it, because it’s a big challenge. But it’s kind of scary.

M.I.: *Do you ever miss the days when all that was on your mind was playing?*

Rushen: Yes, I really do. I’m hoping that part of being successful will mean that I can either stop worrying about my career, or hire other people to worry for me, because it’s time consuming and it takes an awful lot of energy. Nothing makes me feel worse than when I’m away from my instrument. This is what brought me into the whole thing; this is what helped turn all those feelings that I didn’t understand into something tangible. And for me to feel like I’m getting away from that makes me feel real bad, because there was a period of time when I was so intense about getting it together. And then in the last years, I’ve had to kind of pull away from that to learn other things. I want the end result to be that it buys me the time and space to get back into the instrument. The money is wonderful, the recognition is really nice...and the fans. You see people singing your tunes and hearing your material and responding to it—it’s really good. But it doesn’t mean a whole lot to me if the end result of that doesn’t buy me the space to have a part of the year that I give to the public and do a commercial thing, and the other half of the year to move to some serious playing.

M.I.

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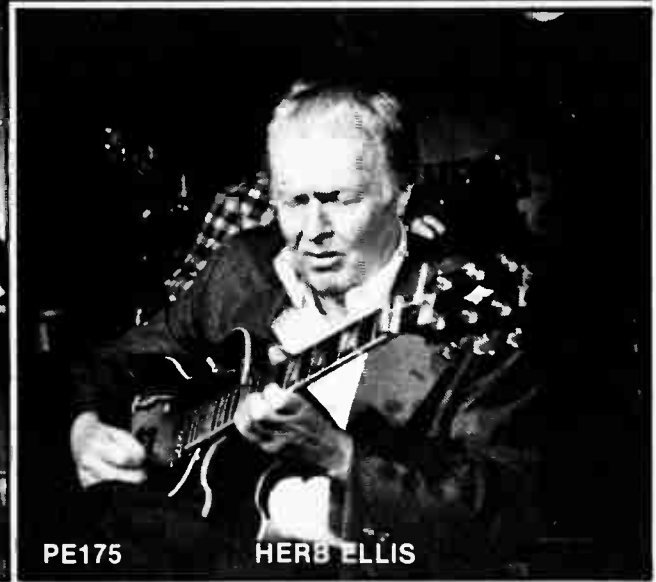
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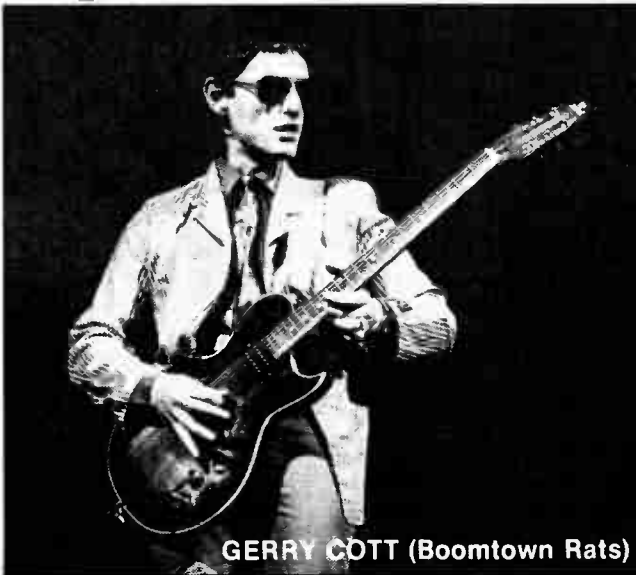
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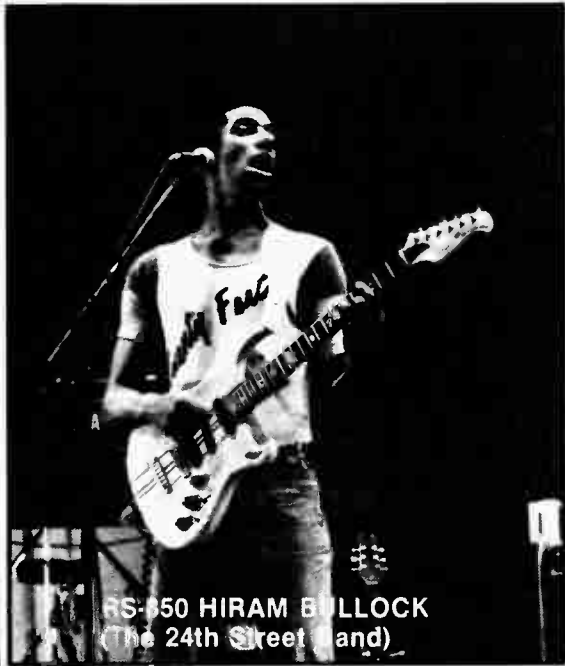
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the soloist goes solo

AN EXCLUSIVE INTERVIEW WITH ENGLAND'S ALLAN HOLDSWORTH

by Kirk Austin



a wind instrument. Pull-offs, hammer-ons, slurs, and touch technique (using both hands on the fretboard a la the Chapman Stick) are becoming more prominent in the vocabulary of contemporary guitar players.

One of the leaders of this new stylistic approach is Allan Holdsworth, probably the most sought after soloist in England. The 31-year old Holdsworth has created a distinctive, identifiable voice for himself; his style is fluid and effortless, and he manages to avoid most of the guitaristic clichés that we are all so familiar with. Although he has appeared on a number of albums and has toured the U.S. twice (with Tony Williams and with U.K.) the native of Bradford, Yorkshire is still relatively unknown to the American public in general. All of this should change soon, as he is now forming his own band, Holdsworth & Co., and is planning an album and a U.S. tour this year.

M.I.: What was your first exposure to music?

Holdsworth: I was exposed to music when I was really tiny, because my dad was a really excellent pianist. He always had lots of records around. I wanted to play the saxophone, but they could never afford to buy me one. I was hearing all this music as a child, but I didn't stay on them to buy me a saxophone, so I didn't actually get started until I was pretty old. When I was about 16 my dad bought a guitar from an uncle who used to sing and accompany himself, and I

sort of started from there. I didn't even really like the guitar at first; it just happened to be there. But after I had been playing it for a while I really fell in love with it. It sort of grew on me.

M.I.: Who were some of your early influences?

Holdsworth: My dad had a lot of old records with Charlie Christian on them. So that was something that I wouldn't normally have heard, and I loved the sound he got. He got a really vibrant sound out of the guitar. I also like Jimmy Raney for the same reason. He seemed to have a nice sort of flowing feeling to his playing. There's lots of other guitar players that I've liked, but the sound put me off. Like the rubber band strings and that really sort of dead sound. I guess that put me off of a lot of music that I would've gotten into under other circumstances.

M.I.: How did you come to play violin on your *Velvet Darkness* album [CTI]?

Holdsworth: I'd been working in local bands around Bradford, and then I got a job in a house band that I worked at for about three years—doing dance tunes and stuff. Then I moved to London in about 1972. Around that time I picked up a violin in a pawn shop, and I just started messing around with it. I don't play it at all any more, because I need the time to work on the guitar. I keep finding things on the guitar that I need to get into, and I can't split up my time with the violin. I have an affinity for the violin; if someone had given me a violin when I was six or seven, I think that would have been it. But it's such a hard instrument that I just don't have the time to work on it.

M.I.: You've played with a lot of different people. What was your first recording experience?

Holdsworth: The first thing was on an album called *Tempest* with Jor Heisman. That was really my first experience with recording. Then there was the album with Soft Machine [*Bundles*], and next came the two albums with Tony Williams [*Believe It* and *Millican Dollar Legs*]. After Tony I did the Gong album [*Expresso*]; Jean Luc Ponty's album [*Enigmatic Ocean*]; Bill Bruford's first solo album [*Feels Good to Me*]; the U.K. album; then Bruford's second album [*One Of A Kind*].

M.I.: Didn't you do two albums with Gong?

Holdsworth: I didn't really play on the second album. It was just some tapes of some sessions that I had done. I didn't have anything to do with the music on that album [*Expresso II*], and some of the stuff sounds pretty dire. It was mixed by someone who really didn't know how I played.

M.I.: What was the Ponty album like?

Holdsworth: All the solos are live on the album—no overdubs. That's how I like it, because a different thing happens. You can make mistakes, and it doesn't matter, because there's some spirit going down on the tape. That's what I missed with U.K. and Bill Bruford. There were a couple of solos that were live on the *One Of A Kind* album, and they're the best solos on the album. I particularly remember the one at the end of "5g." With U.K., though, it was all overdubbed. I hate that. It's the spirit—there's no spirit in the music.

M.I.: What ever happened with U.K.?

Holdsworth: From my point of view it was a mistake from the beginning—I should never have done it. It was totally alien for me to do that. I needed a different kind of music, and I couldn't just operate on automatic pilot. In the end it wore me down so bad that I goofed up a lot because I'd be pissed and get drunk. There was no way that I could have carried on doing that. The problem is that I was really bored, and I don't have enough will over myself to take

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NEIL ZLOZOWER

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something that I don't like and just get on with it. There is something in me that won't allow that to happen. Like I said, I don't have an automatic pilot. If I'm not giving, it's almost as if I just switch off. The same thing started happening with Bill [Bruford] towards the end.

M.I.: *What was it like doing the Bruford albums?*

Holdsworth: I really enjoyed working with Bill. The first album was more of a session, because I wasn't really a part of the band. Then he tried to put a band together, so I was involved with the music from an earlier stage on the second album. I enjoyed doing the album, but I didn't enjoy it so much live because of the way that the music is built up. Everything had been done separately, and I was just called in at the end to play the guitar tracks. I'm not so keen on that approach, but he's changed all that now.

M.I.: *What are you doing now?*

Holdsworth: I'm putting together a three-piece band. I've found this fantastic young drummer called Gary Husband—he's incredible. And he also plays the piano just as good as he plays the drums, which is pretty scary. We've been having a really hard time finding a bass player, though, because there's a lot of impersonators around here, like Jaco Pastorius impersonators, and I really get brought down about it.

M.I.: *What sort of music are you going to be doing?*

Holdsworth: I really don't know what to call it. It's just something that I've never been given a chance to do. I always get called up to do solos on other peoples' records, and I've had this idea buzzing around for years about doing a three-piece band. Part of it has been equipment problems, because I could never get it together to get all the various different sounds that I wanted to get. Thanks to the help of some guys over here, I've been able to piece it all together. But it's hard to describe what the music is. There are some songs, but it's not a deliberate commercial venture. It's the first time since I played with Tony that I actually feel like I'm playing again.

It's the first time I've looked forward to going out on tour since I was with Tony. I hated being on tour with U.K. It was murder—it was just wrong. But you live and learn, and now I'm back to it. Now I've decided to just chop this stuff off—my income—and get to what I really want to do. I'm just living in hope that there's enough people out there that will want to hear what we play. Also, it's releasing this other side of my playing that no one has heard, really. I guess it will be a bit of a surprise; I don't know.

M.I.: *Have you got a record company lined up?*

Holdsworth: Well, we might have. It's like that at the moment. We should have a record out this year.

M.I.: *Are you planning a tour of the U.S.?*

Holdsworth: The person who is managing us now is going to be trying to get us out there. Another beauty of this three-piece thing is that it's an economical thing to do. We don't have masses of equipment. We can basically get all the equipment in quite a small truck. As you know, most bands go out there and they don't make any money, because they need all the tour support. What we're trying to do is kind of change all that and get it back to how it used to be, where you go out to do something and it supports itself. All this record company stuff that's been going on for years, like million dollar advances, is not happening. We're trying to make this operation work from the beginning, so that we can actually go out there and play, and not cost anybody any money. It's got to get back to that—especially with the way that record companies are at the moment. If we could make the operation work irrespective of the record companies, and they see the music and like it, then maybe we'll get a record deal. We're just trying to make it work, because we believe in what we're doing. I'm really looking forward to coming over to the States and playing because I never really played there doing anything that I felt was honest to myself. I've always been in a slightly perverse situation.

M.I.: *What about when you were working with Tony Williams?*

Holdsworth: Well, since then I mean. I really loved playing with him. I just wish it could have gone on longer.

M.I.: *What ever happened to that band?*

Holdsworth: It became a bit of a financial problem. There were all sorts of problems, really. I was having personal problems at home with family and stuff, and I also didn't have a green card [work visa] at the time, so I had to keep going back and forth which was costing a lot of money. I really wanted to go back, but there were so many problems that I couldn't.

M.I.: *To what do you attribute your unique style?*

Holdsworth: Well, it's constantly changing. It's a continuous thing. That's why I get really hung up about impersonators, because they never go through the changing thing. They just pick up on some things that they like. Like all the people that copy Jaco, they just tune in on all the superficial things—like his sound, or some of his simpler phrases. But the heart of the thing is the music, which is what's going on inside of the guy. I've heard some guys do pretty good impersonations of me as well. They always pick up on the superficial things—the things that I don't particularly like about my own playing. The things that I'm trying to change seem to be the easiest things to pick up on. But I've always played the guitar legato, because I didn't really know any different. Nobody told me that I couldn't do it like that. I've always used the same basic form of technique, but it changes all the time, and it's still changing. Like all that stuff with the tremolo bar. That's almost petered out now. I mean, you pick things up from everybody. You can even pick things up from people that you don't like. Everybody's got something—everybody! So, things like the tremolo bar are just like gadgets. It's just like a phase-shifter or something. After a period of time it doesn't mean anything anymore. I still use it a little bit, but it was sort of like an experimental thing for me. It's funny because a lot of people thought that was really "it."

M.I.: *Could you describe what you mean when you talk about playing legato?*

Holdsworth: To me it just means that you don't hear the note start so much. You stroke the string very gently and then play rather hard with the left hand. You don't have a strong beginning at each note; sort of like how it sounds when you blow a horn and you don't tongue it. The notes don't start and finish—they just go from one to another as if the first note is still hanging there.

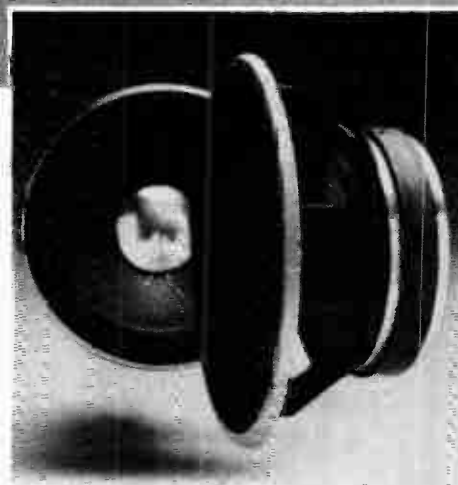
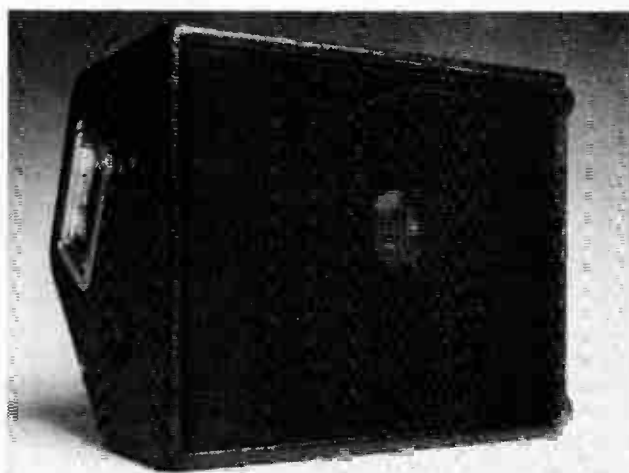
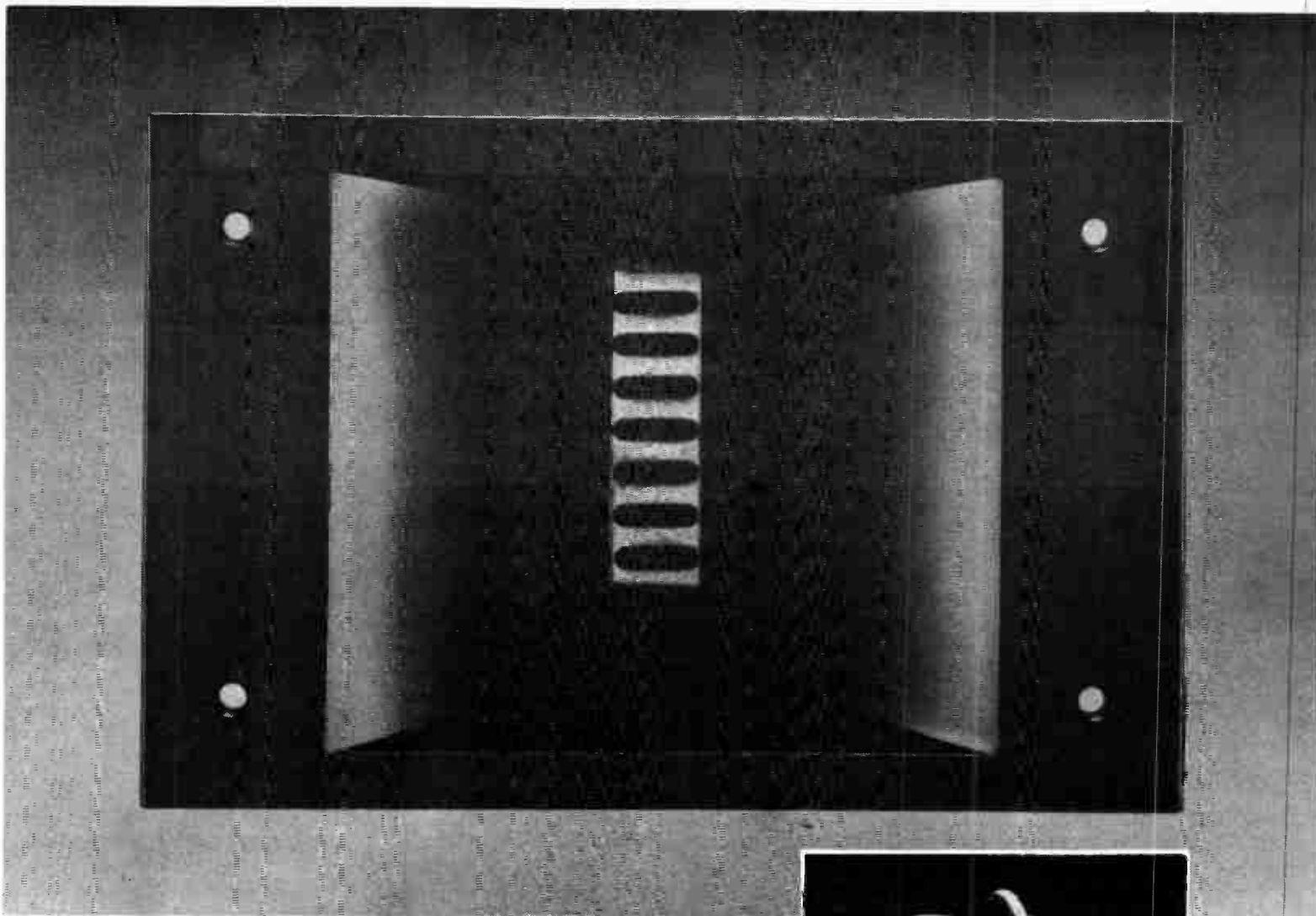
M.I.: *Do you think in terms of intervals or scales?*

Holdsworth: I don't know. At any one time I wouldn't be able to tell you what's going on. I mean, when you play it's just sort of an unconscious release of all the things that you've learned, and as you carry on with that process different things come out at different times. I find that the things that I'm working on now take a while before they start showing up in my playing. I don't like to force things to come out, because then I find myself playing a lot of clichés. It really distresses me when that happens. I like to work on things and let them sink into my subconscious, so they might come out at a totally different time.

M.I.: *I noticed on the One Of A Kind album that you are starting to use some different tones.*

Holdsworth: I'm always experimenting with different amps and things, because with the way that I play the guitar the amplifier is not an afterthought like it is with some people. For me, the

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amplifier is part of my guitar's voice. My guitar doesn't really have an acoustic sound, so the voice of the guitar is the amplifier, and I'm always searching for the amp that is closest to the way that I hear the things in my head. Obviously, as my playing changes so do the things that I hear in my head. One thing that has changed is that I've stopped using Marshall amps. These two guys from Sheffield have been working on an amplifier for years, and they keep coming down with different prototypes. They keep getting better and better, and the last one that they brought me just wiped me out. It's a marvelous amplifier—I've never seen anything as good from anywhere in the world. The incredible thing is that it is actually transistor. I've tried every transistor amp that's been made, practically, and I've never been able to get a good single-note sound out of one. You can get real clean chord sounds, but never a real good single-note thing. This amp has two separate channels on it—a red channel and a green channel—the green channel is for chords, and the red channel is for single-note things. You plug the guitar straight into the input and there's a footswitch that lets you change from red to green. It's got two volume controls—a gain control and a master volume—but it's not the usual setup, because the gain control doesn't send a huge signal that overloads the master. So you can actually get the chord sound louder and cleaner than the single-note sound. The trouble with the Boogie amps, or lots of amps that have got real high gain preamps, is that they try to make the things overdrive everything down the line, so that it comes out sounding like a big fuzz box. I find that to get any kind of decent sound out of a Boogie amp I have to wind it up quite high, which makes it impossible to get any kind of a good clean chord sound. This new amp is called a Hartley-Thompson, which sort of sounds like a motorbike or something, but it is the finest piece of equipment that I've come across in years. They've somehow found what makes that sound in a valve [tube] amp and duplicated it with transistors. They've even told me that I can get all of this put in a guitar so that I could use anything—even plug straight into the PA! There are some

other things that they are doing for me that I don't want to tell anyone about, but it's just fantastic. You know, I've said things to amplifier manufacturers for years, but they never really take any notice of you. There's a big gap between the guy that is designing the amp and the guy who is playing it. These guys have just destroyed that barrier. It just doesn't exist anymore.

M.I.: You used some pretty clean sounds on the *One Of A Kind* album.

Holdsworth: Yeah, I used a couple of pretty straight sounds in there. I was still using the Marshall on that record, because I didn't have this new stuff then. I had some old tapes from years ago when I had a different guitar and amp setup, and a couple of times on Bill's album I was searching for that sound, but I didn't get it. Anyway, I explained what I wanted to the guys who made my new amp, and they got it. I was just experimenting a bit more on Bill's album. I didn't want to get hung up on just doing one thing, which is why I'm really knocked out about doing this trio thing, because there's lots of different things for me to do. There's lots of chords to play, which is something that I never get an opportunity to do.

M.I.: What kind of guitar are you playing now?

Holdsworth: I've mostly been playing modified Strats. Basically, I've got three Stratocasters with different pickup configurations on them. Then I've got another guitar made by a guy over here named Dick Knight that's mostly like a Les Paul, but the neck joins the body at the 18th fret instead of at the 16th. It's a long scale—25½"—because I like the long scale guitars. Also, I'm trying to design a guitar that covers all the different things that I like about different instruments. I've been experimenting a lot with Strats because they're easy to cut up. I want to have a one-piece guitar similar to a Strat, but with some different pickups on it.

M.I.: What kind of pickups are you using?

Holdsworth: One of the Strats has DiMarzio pickups on it—two PAF's; another has an original Gibson Patent-Applied-For humbucker, and a regular Strat neck pickup; and the new guitar I've got has a standard Gibson humbucking pickup in the neck position, and a Gibson Dirty Fingers pickup in the back. I've been trying to get DiMarzio to make some pickups that sound like PAF's, but with the string spacing for a Fender guitar. I find that the regular humbucker works all right in the neck position, because the strings are much closer together, but I have to push the bridge pickup over towards the treble side. In order to have it work I've got to make sure that it's not too close to the strings or it will upset the string balance, because the sixth pole piece is actually between the fifth and sixth strings. It's kind of a drag, because I'm losing some of the output that I could be getting.

M.I.: Do you use the stock Fender vibrato tailpiece?

Holdsworth: Yes, I like the Fender ones best. Someone gave me some Charvel stuff, but it didn't fit together properly, and it didn't rock back and forth properly. It might have been a nicer piece of metal, but I like the regular Fender ones. I use the chrome Mighty Mite bridge saddles, though, because they're slightly narrower, and you can pinch them closer together.

M.I.: What are the necks on your guitars like?

Holdsworth: It's an ebony fingerboard with a Gibson radius. I don't like cambered [arched] fingerboards, because it makes me feel like my right hand is going around a corner when it gets

to each *E* string. I like the strings to lie pretty flat.

M.I.: Are you using any effects on your guitar?

Holdsworth: We used a harmonizer on a couple of tracks on Bill's album, but it was done during the mixdown. I use a chorus pedal on the chord channel of my new amp, but the thing that has put me off pedals is the fact that they have a very short life span. You might hear something that sounds new, but two years down the road it's on every other record. That's what has kept me away from them, but I think I'm getting caught up in it now. When I was playing with Tony I used a Phase 90, then I quit using it. I usually never use anything if I'm playing single-note things, because I like to have control over the sound of the notes and be able to change it instead of the thing that happens with some gadget that is constantly going at some particular speed.

M.I.: Do you use a thin pick to get the type of soft attack that is characteristic of your style?

Holdsworth: No, but I use those nylon ones. I find that if I use a small pointed pick I get more attack no matter how gently I try to hit the string, but if I use a bigger nylon one with not quite so much point I can kind of stroke the string. I find that they don't make any noise as they hit the string, which is the type of sound that I like. I pick the guitar quite gently and apply a lot of pressure with the left hand. That's all, really. I try to get the actual pick sound as quiet as possible.

M.I.: Do you use a lot of pull-offs and hammer-ons?

Holdsworth: Yes, I do. It depends on what you are going to play. If I wanted to play certain things I'd have to work out a complicated fingering in order to make it happen the way I wanted it to sound. I've been doing that for so long now that it's not so much of a problem anymore. But I had to sit down and work out fairly silly ways of playing something that could be played quite easily on another part of the guitar, just because of the way that I wanted it to sound. It's funny, because if you had a really fantastic right hand you wouldn't need to use any of these silly fingerings. I work out things for the left hand so that I can play things legato. Anyway, I guess it doesn't matter how you do anything in the end. It was just a problem for me trying to play the things that I could hear in my head, and not being able to do them in the conventional manner.

M.I.: Does the sustain and the power from the amplifier have a lot to do with this as well?

Holdsworth: Not so much power. In fact, when I practice I try not to use the amplifier at all. Otherwise I have a hard time getting my playing even. So I play around with an acoustic guitar or an electric guitar turned down, and just try and get it to happen like that. That's the best way for me to practice that kind of thing.

M.I.: Who are some present day guitarists that you like?

Holdsworth: Obviously, I love John McLaughlin's playing, and Pat Metheny's. I really love that guy's playing; his music is just beautiful. There's a guy over here named Steve Topping who's up to some stuff as well. Nobody's heard of him yet, because he's not been around that long, but he's definitely going to turn some heads. I also like this guy called Eif Alberts [sic]. I'm not sure how you spell his name, and I think he's from Holland, but what I've heard of his has been beautiful. He's doing some different things. I'm really turned on by people who are going up different alleys. I mean, there are so many things that can be done. **M.I.**

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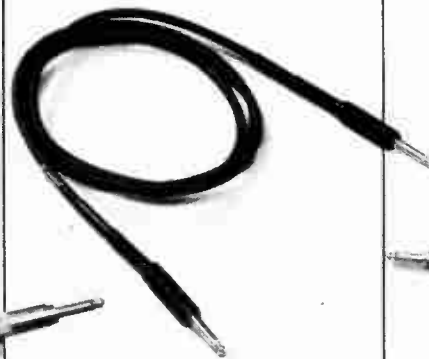
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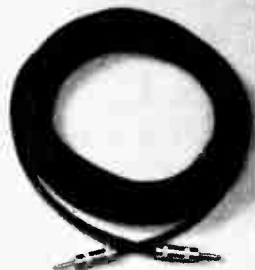
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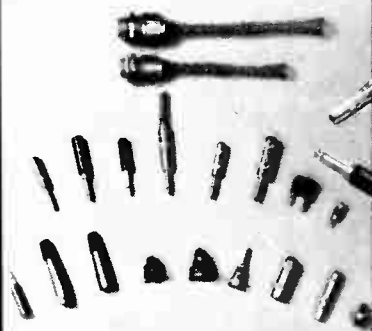
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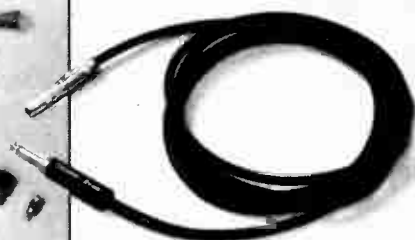
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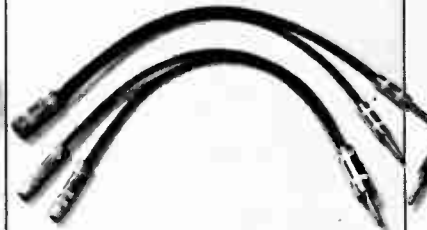
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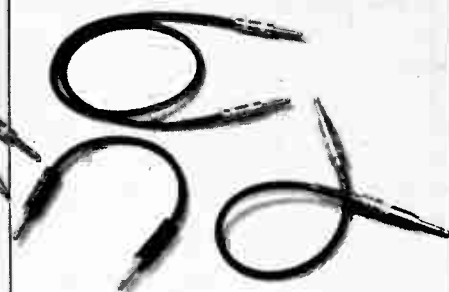
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BLUE WAVE

Having conquered the saloon circuit, the second generation of white blues bands is drawing a bead on the rock coliseums

by Dan Forte

George Thorogood strides onto the bandstand amid a chorus of drunken whoops and hollers. From almost the first notes of Chuck Berry's "House Of Blue Lights," he is duck-walking along the apron of the stage, like Berry himself. A Bo Diddley number follows, then a John Lee Hooker boogie, each taken at basically the same tempo—fast. Drummer Jeff Simon, of Thorogood's group, the Destroyers, accents George's every jump and knee drop with cymbal crashes, while Billy Blough pummels out a steady boogie bass. Thorogood eventually slows down the pace with Elmore James' "The Sky Is Crying," declaring, "There's only two kinds of music: Lousy music and the blues." The packed house screams its approval, because for most of them this is the closest thing to the blues they've ever heard—and they love it.

Wilmington, Delaware's George Thorogood & the Destroyers are the most visible, and successful, of the second generation of white blues bands—which also includes bands such as the Nighthawks, from Bethesda, Maryland; the Fabulous Thunderbirds, of Austin, Texas; the Roomful of Blues, from Providence, Rhode Island; and others too numerous to mention.

No one could have predicted the mass cult following that has grown around Thorogood in the past three years—least of all Rounder Records, the modest Massachusetts-based independent label that somewhat reluctantly signed the Destroyers. Rounder was, and remains, dedicated to preserving traditional styles of music and until Thorogood came along had probably never sold more than 10,000 copies of a single album. The Destroyers' debut Rounder LP has, in the three years since its release, sold more than 200,000 copies—not exactly platinum status, but totally unprecedented in the world of independents, where money for distribution and promotion is budgeted down to the nickel. Thorogood's follow-up, *Move It On Over*, has thus far sold in excess of 450,000 units and got as high as number 33 on the *Billboard* pop charts.

Thorogood's "rockin' rhythm 'n' blues," as he calls it, is nothing new, of course. But the Destroyers almost single-handedly took the music out of the barrooms and onto concert stages across the country and in England; onto television (*The Midnight Special*); and onto the charts. And thanks to Thorogood, dozens of similar-styled blues bands who've been scuffling for years on the bar-band circuit aren't scuffling



George Thorogood

RICHARD McCAFFREE

quite so much anymore. As Jimmie Vaughan, of the Fabulous Thunderbirds, admits, "He [Thorogood] opened up a lot of doors for a lot of people. His energy really gets over; he tears it up."

The key word in Vaughan's description of Thorogood is "energy." What George lacks in finesse, he more than makes up for in stamina. Thorogood is an adequate, albeit flashy, slide guitarist; he calls himself a "hot dog." His strained monotone shout would sound as at home in a punk band as in a blues group. But as a showman he is without peer.

And, his statement about "lousy music" notwithstanding, Thorogood is as much influenced by rock as he is by the blues. As he told *Crawdaddy* magazine, "If I hadn't heard the Rolling Stones back in 1964, I wouldn't be playing guitar today." Many of Thorogood's arrangements of standard blues tunes actually come closer to versions done by other white blues interpreters than they do to the original black versions—in particular Bo Diddley's "Who Do You Love?" which obviously stems from John Hammond's recording.

Almost everything about Thorogood—his on-

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BLUE WAVE

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stage acrobatics, his guitar showmanship, let alone his quote regarding the Rolling Stones—would have labeled him a sell-out by the blues purists of ten years ago. But the second generation of white bands has also spawned a new generation of consumers, who are less interested in the academic and sociological aspects surrounding the music and more concerned with just having a good time.

Ten years ago the term blues was, for the most part, understood to mean Chicago blues, and styles which originated in Texas, Louisiana, Memphis, or the West Coast were either confined to those regions or largely overlooked. The current wave of blues rockers rely very little on Chicago blues and mix R&B, rockabilly, or most anything in without batting an eye or dropping a beat.

The brand of blues churned out by Austin's Fabulous Thunderbirds reflects their Texas roots,

best harp players and blues singers. It seems to be more or less a given in blues circles that the Thunderbirds are simply the best blues band in the country today. Man for man, or taken as a whole, they can kick any aggregation's collective ass, even though they've been together for only about four years.

As the Nighthawks' Mark Wenner puts it, "The Thunderbirds acquired sort of a legendary status long before they even had an album out. They had an effect on Boston that was unbelievable. There's at least one blues band in Boston that might as well be called the Thunderclones—it's so derivative."

Vaughan took up guitar in high school, and quickly became well-known as a rock and roll prodigy around Dallas through his stints in bands like the Storm, Sammy Loria and the Penetrations, and the Chessmen, as well as his guitar battles with Z.Z. Top guitarist Billy Gibbons, then with the Moving Sidewalks. "I was playing rock and roll, English blues-type stuff, whatever was out, really. Cream, Hendrix, the Yardbirds. I already had blues records; I just didn't have anybody to play it with."

As for his rock background exerting an influence on his no-holds-barred blues guitar, Jimmie admits, "Yeah, it's that, partly. It's just the times—you hear so much other stuff going on. All this power chording and everything

came to town. They've also done more than their share of road work on the proverbial "chitlin circuit," playing southern juke joints like Jay's Lounge & Cockpit, in Lafayette, Louisiana. Vaughan relates, "They have cock fights in a little arena in the next room, right while you're playing; it costs an extra buck to get in there. It's a Cajun place, so there's all this yelling going on in French." Following the release of their first album, on Takoma, the Thunderbirds broke new ground when they toured England and the Continent—as opening act for Nick Lowe's Rockpile, of all people. The tour was successful enough to merit a second transatlantic hop, this time to headline some large clubs, including London's prestigious Venue.

Thanks largely to the Fabulous Thunderbirds, a number of blues bands have been springing up around Dallas and Austin in recent years, such as the Dynaflores, Anson & the Rockets, and Little Junior One-Hand & the Blasting Caps. Jimmie Vaughan's younger brother, Stevie, 25, established a solid reputation playing guitar with Paul Ray & the Cobras, before forming Double Trouble.

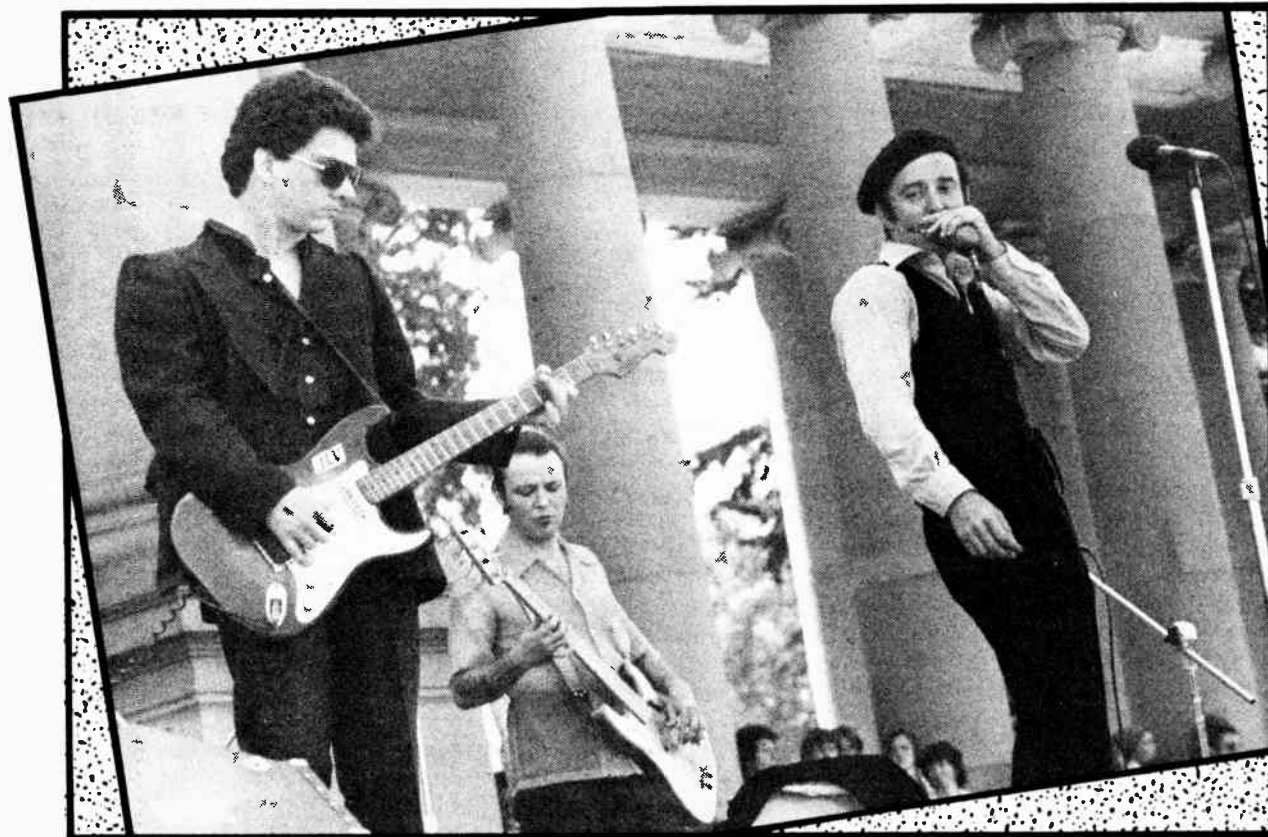
"We started playing guitar at the same time," recounts Jimmie. "We had the same guitar and the same records. We would play together or play bass behind each other, but we each wanted to play lead, you know."

Although Stevie is only three years younger than his older brother, the generation gap is clearly evident in their contrasting guitar styles and choice of material. Both are fine, extroverted soloists, but, because Double Trouble is a trio (with Chris Layton on drums and Jackie Newhouse on bass), the younger Vaughan's pace seems a bit more frantic at times. Stevie also doesn't hesitate to throw in a straight rocker from time to time, like the Lonnie Mack instrumental "Wham," the Chuck Berry-ish "Love Struck," or even Jimi Hendrix' "Drivin' South."

But for sheer eclecticism, the Nighthawks, from Washington, D.C., would have to take top honors. The band has recorded and appeared onstage with the Muddy Waters band (the *Kings & Jacks* album), but also recorded an album (*Side Pocket Shot*) containing less than 50% blues. In fact, their first album (recorded in 1975 for the revived Aladin label, now virtually unobtainable) was entitled *Rock & Roll*. Mark Wenner, the group's harp player and spokesman, feels, "The *Rock & Roll* album is actually the most representative of us, in a way, because it's just the four of us [with no guest musicians], and it's the same kind of material that we still do—the same mixture of blues, Memphis soul and rockabilly." The Hawks call their version of the hybrid, appropriately enough, Blue Wave.

Wenner, 30, grew up in D.C. and formed the Nighthawks seven years ago with guitarist Jim Thackery. For the past five years, the personnel has been constant, with Jan Zukowski on bass and Pete Ragusa on drums. "Where I grew up," Mark relates, "we had rockabilly and blues and R&B all under the guise of rock and roll, and nobody told us we were supposed to separate them. I didn't know the difference. Jimmy Reed and Joe Turner and Johnny Cash were all played on the same radio station.

"Sometimes we figure we're a rock and roll band that plays a lot of blues; sometimes we feel



The Fabulous Thunderbirds: (L to R) Jimmie Vaughan, Keith Ferguson, and Kim Wilson

DAN FORTE

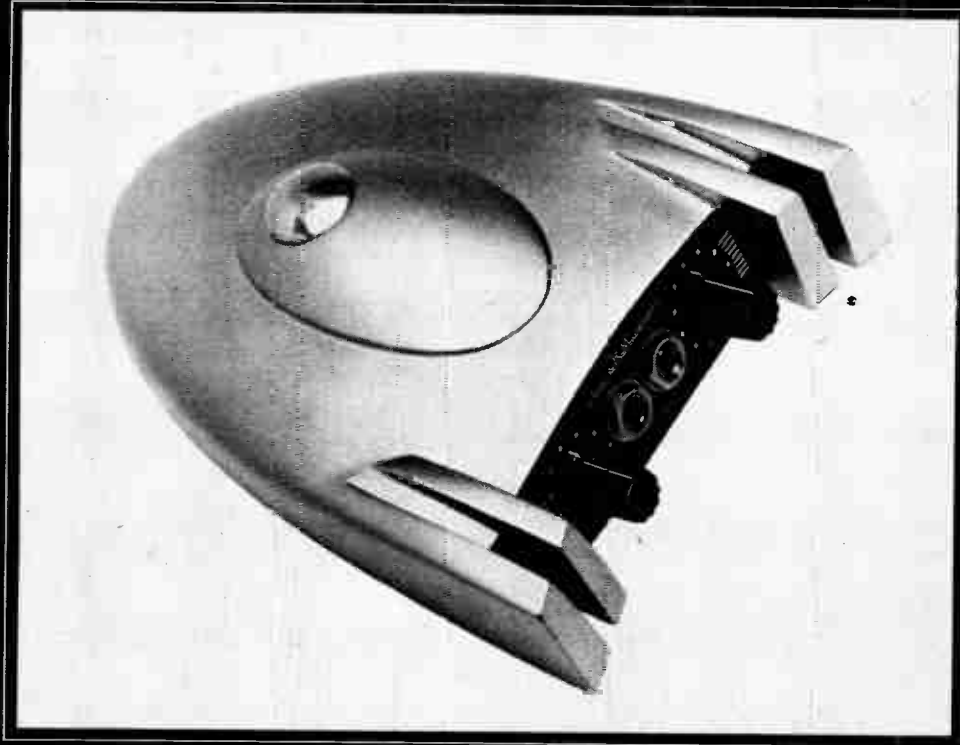
with a heavy dose of Louisiana thrown in. Jimmie Vaughan, a guitarist who shows a degree of maturity belying his age of 28, explains, "We try to do a little of everything of that kind of music... but I've never even been to Chicago. My playing was influenced by Lightnin' Hopkins, Slim Harpo, Lightnin' Slim, Freddie King—especially Freddie King. He kind of showed me how to play. I used to follow him around."

The T-Birds consist of guitarist/leader Vaughan, bassist Keith Ferguson, drummer Fran Christina, and Kim Wilson, one of the country's

wasn't going on way back then. But I don't think we sound that much different from the old sound; we don't sound very rock. We're a blues band—that's what we are. But we try to do it so that everyone can go for it. We're not up there trying to play for a bunch of hard-core, serious blues fans. I want it to be like a party."

The Thunderbirds set up headquarters in Austin and became the house band at Antone's Home Of The Blues, where they backed Jimmy Rogers, Hubert Sumlin, Eddie Taylor, Luther Tucker, and just about any other bluesman who

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BLUE WAVE

Thunderbirds would be horrified at the thought of it."

Wenner further defines what he sees as the difference between a band like the Nighthawks and a band like the Fabulous Thunderbirds: "The Thunderbirds are coming from the attitude of sort of forcing you to like them for the right reasons. I'm a little less concerned whether or not people like us for the right reasons. There are

self-sufficient there. Then most of them have dabbled around with small record labels and done their own recordings. And in most cases, as they've begun to travel, they've each kind of been helped out by the hometown band in that area."

The small independent record labels Wenner spoke of used to be viewed as stepping stones to get to the majors, but Thorogood changed all that after his debut album took off like a rocket and he decided to stay with Rounder Records for his second release—and presumably for some time to come. When a major label, MCA, got hold of a Destroyers tape predating his Rounder material, Thorogood tried to stop its release. When the LP (suspiciously dubbed *Better Than The Rest*) ultimately did reach the stores, George sent out a press release disavowing it, calling it "inferior" and referring to MCA's actions as "a trick on the people."

(Thorogood's personal integrity would seem to border on eccentricity to some. He still doesn't have a manager and prefers to play small auditoriums and bars, while refusing offers to appear at outdoor stadiums. When *Rolling Stone* asked Destroyers drummer Jeff Simon why the band didn't hire a roadie to lug their equipment around, he replied, "There's only room for three guys and our equipment in the van.")

After four albums on the independent Adelphi label, the Nighthawks recently signed to Mercury/Phonogram, and recorded their debut album for that label in Muscle Shoals, Alabama. The Fabulous Thunderbirds first signed with Takoma, a subsidiary of Chrysalis, but after their first album did well, their follow-up was released on Chrysalis. The Roomful Of Blues has gone the reverse route, and after two LPs for a major label (Island and the subsidiary Antilles) are talking to the independents and considering putting their third album out themselves.

The Roomful's style of blues leans more towards the swing and jump bands that once proliferated Texas and the West Coast. The current personnel, nine pieces in all, consists of: Greg Piccolo, tenor sax and lead vocals; Al Copley, piano; John Rossi, drums; Ronnie Horvath, guitar; Jimmy Wimpfheimer, electric and upright basses; Dan Motta, trumpet; Rich Lataille, alto and tenor; Doug James, baritone; and Porky Cohen, a veteran of bands led by Artie Shaw, Charlie Barnett, and Lucky Milander, on trombone. (The group's former lead singer/guitarist, Duke Robillard, now leads his own trio around New England; and Miss Lou Ann Barton, who sang with Double Trouble before replacing Robillard for a short time in Roomful, is forming her own group in Austin.)

Piccolo thinks the personnel changes have made the band "bigger and better," and says that the group is also concentrating a bit more on uptempo numbers. "The band really got started," he explains, "from listening to Buddy Johnson records—which is the only rock and roll big band I've ever known of."

In the studio, the Roomful ran into the same problem most blues bands encounter—trying to reproduce a live sound on vinyl. "We really haven't gotten the sound we want on an album," admits Piccolo; "that's really hard for a band like us to do in the studio. When we recorded in



The Nighthawks: Mark Wenner, Jan Zukowski, Pete Ragusa, and Jim Thackery

Continued from page 28

we're a blues band that plays a lot of rock and roll. You know, those words only mean as much as what the listener thinks they mean. If there's a big circle for what's going on now, the Thunderbirds and George Thorogood kind of fall side by side at opposite ends, if you know what I mean. Like the Roomful would be the antithesis of Thorogood, yet the Roomful is very similar in a lot of ways, in what they're trying to do, to the Thunderbirds—which is reducing it to the simplest, rawest level and doing it just from the heart. The Thunderbirds do it almost exactly like old blues, and Thorogood doesn't do it at all like old blues. But somehow they're close.

"The kind of purist guys look at somebody like Thorogood with kind of a snooty attitude. It's that old purist trip. And I'm sure the purists would class us more with Thorogood. But from the Thorogood point of view, we might be classed more the other way. I think we're the ideal compromise of all that shit. I think we can play blues with a straight feel—we've played it with enough authentic blues people—or we can just crank it on like George does. Somehow we're comfortable in both worlds.

"See, my attitude has always been that blues is not an intellectual, scholarly music. You don't approach it to reproduce something, in that kind of frame of mind. Blues, if it's real, is played in a barroom where people are hollering and partying and dancing. That's what its social relevance is. It serves a need to those people. That's as much a definition of what that stuff is as staying within only certain chord changes or only playing songs that were done twenty years ago. I mean, if we decide to do a Beatles song, we'll do a Beatles song—whereas somebody like the

plenty of people who are regular Nighthawks followers who don't give a shit who Sonny Boy Williamson was. Now that's a lot less true with the Thunderbirds follower. A guy who's into the T-Birds more than likely owns a couple of Little Walter alums. There's plenty of people who follow the Nighthawks who don't even know who Little Walter was—and then there are some who do, too."

Jimmie Vaughan doesn't see the audience differences as being that clearly defined, and the T-Birds' success in England would seem to bear this out. "Most of our fans in Texas never heard blues before they heard us," he points out, "so they don't really know what it is; they just know it's fun. On the East Coast people seem to know more about the music—like, who did what, whose song you're doing, that kind of stuff. Seems like in Texas they don't know and hardly care. They just come out and go crazy."

Wenner attributes the recent acceptance of this type of blues to "three factors, as far as the national charts go: the Blues Brothers, Thorogood, and Muddy Waters' albums with Johnny Winter [*Hard Again* and *I'm Ready*, Blue Sky]. The non-blues public is being exposed to it, so when they come across something else that's similar, they don't go, 'What the fuck are those guys doing?'"

There seems to be a kinship among musicians who choose to play blues in a world filled with heavy metal and disco. As Wenner points out, "I think the amazing thing about all these bands is that they're popping up all over the place. Each region has one that's, like, grown up in that area and developed a local following and is kind of



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BLUE WAVE

Continued from page 30

New York, they didn't give us a whole lot of time to fool around with different miking techniques and things."

In the recording world time is money, and, as stated before, independent labels don't have much of that to go around. Thorogood's first album was produced on a budget of about \$3,500. On the other hand, the Nighthawks' *Side Pocket Shot* ran over \$20,000—and it shows. The album sounds far more professional than almost anything on an independent label. But it doesn't sound especially bluesy.

The one label that seems to have a direct line to that elusive "old sound" is the Blind Pig label out of Ann Arbor, Michigan. A now defunct quartet called the Silvertones cut one exceptional LP for Blind Pig that sounds like it could have been done at Chess Studios. Two principals from the Silvertones, singer/harpist Steve Nardella and guitarist George Bedard, recently released a fine rockabilly album, *It's All Rock & Roll*, by the Steve Nardella Band.

Another superb album was released on Blind Pig by John Nicholas, a young blues singer whose genealogy encompasses seemingly every blues band of the past decade. Nicholas formed the original Roomful Of Blues with pianist Al Copley, guitarist Duke Robillard, and drummer Fran Christina (now with the Thunderbirds), in 1969. Robillard, Christina, and Nicholas then formed Black Cat, with the aforementioned Steve Nardella. Nicholas states without hesitation that the band was years ahead of its time—in his words, "sonic." Nicholas and Nardella then hit the road, travelling around the country, until they ended up in Detroit. The two would practice playing boogie woogie on a dormitory piano at the University of Michigan, and before long were known around campus as the Boogie Brothers, which became the name of their next band. Around this time, Robillard reformed Roomful Of Blues, with horns, and Christina joined the Boogie Brothers on drums. Commander Cody caught the Brothers' act and brought them out to Oakland, California, where then band scuffled around town for a short time before returning to Ann Arbor, settling in as the house band at the Blind Pig (the club which spawned the record label). Nicholas then made his way to Boston, where he led the Rhythm Rockers. Nardella and Christina, meanwhile, stayed in Ann Arbor and formed the Silvertones. Nicholas subsequently was asked to join Asleep At The Wheel, who had contributed backups to his solo album on Blind Pig, and invited Christina to join as well.

John left the Wheel, because, as he puts it, "They were moving in a different, more modern direction, and I didn't have enough space to do my blues." John stayed in Austin, Texas, briefly led a band called the Ethnic Lovers (Nicholas is of Greek extraction), and is currently working

with former Wheel saxophonist/accordionist Link Davis, Jr., in the Sons Of The Cajun Crowdaddies. John describes the Cajun music as "as deep down and dirty as the blues."

Nicholas was born in Houston, Texas, and raised in Rhode Island. He was first introduced to early rock & roll through his older brother's record collection; "Ray Charles was the key," he states. The first album he ever owned was a

Chicago blues "isn't as up, it's not a happy sound."

Durkett plays harp in the style of George Smith and guitar in the mold of Johnny Guitar Watson, and ranks with John Nicholas and Kim Wilson as one of the finest of the young blues singers. He conceived the idea for the Houserockers following a trip to Austin by way of Los Angeles. "I saw the Thunderbirds in Austin," he



John Nicholas with Chris O'Connell of Asleep At The Wheel

MARK MANDER

Lightnin' Hopkins album he bought for \$2.00, because "I liked the cover."

Although he plays harmonica, guitar, slide, mandolin, and piano, it is as a singer that he really shows his command of the blues. He is also an inventive songwriter, as illustrated by "Too Many Bad Habits," the title tune of his Blind Pig release, which also appears on the *Asleep At The Wheel* album, *Served Live*:

*I like to smoke reefers, I like to sniff cocaine,
I like to drink whiskey, smoke cigarettes all
in a chain.*

*Got a pretty woman habit; those big legs
upset my soul.*

*The only habit I ain't got is that one called
self-control.*

©1977 Asleep At The Wheel Music.

Another highly original songwriter and singer is Paul Durkett, leader of the Houserockers from San Jose, California. Durkett's "I Don't Need No Disco Lady" not only has all the ingredients of a great blues tune, but has the makings of a hit single as well:

*Now them fancy dresses you've been buy-
ing, with them plungin' necklines,
And the polyester pants, trying to show off
your behind.*

*Well, I work hard for my money, honey, and
believe me I don't make much,
And I don't want to spend it wrapping you
like a present, just waitin' to be touched.
I tell you, I don't need no disco lady, messin'
up my life.*

©1979 Rhythm 'n' Groove Music.

Paul Durkett & the Houserockers' brand of blues—or as Durkett likes to call it, "rhythm 'n' groove"—mixes equal parts of Forties swing, Fifties R&B, and Sixties soul, with Texas and West Coast styled blues. Durkett feels that straight

recounts, "and also [harpist] Rod Piazza & the Chicago Flying Saucer Band in L.A., and I just decided that I wanted to do what they were doing. They helped me realize that it could be done, that there were bands that were getting that old sound. But I wanted to do some different things, and Louis Jordan is also a real big influence of mine. I'm kind of like him in that I like to entertain people with my music. I also like to do that boogie woogie, jump stuff, and I realized there were no bands doing that. And I also thought it would be a good format for my harp to be placed in."

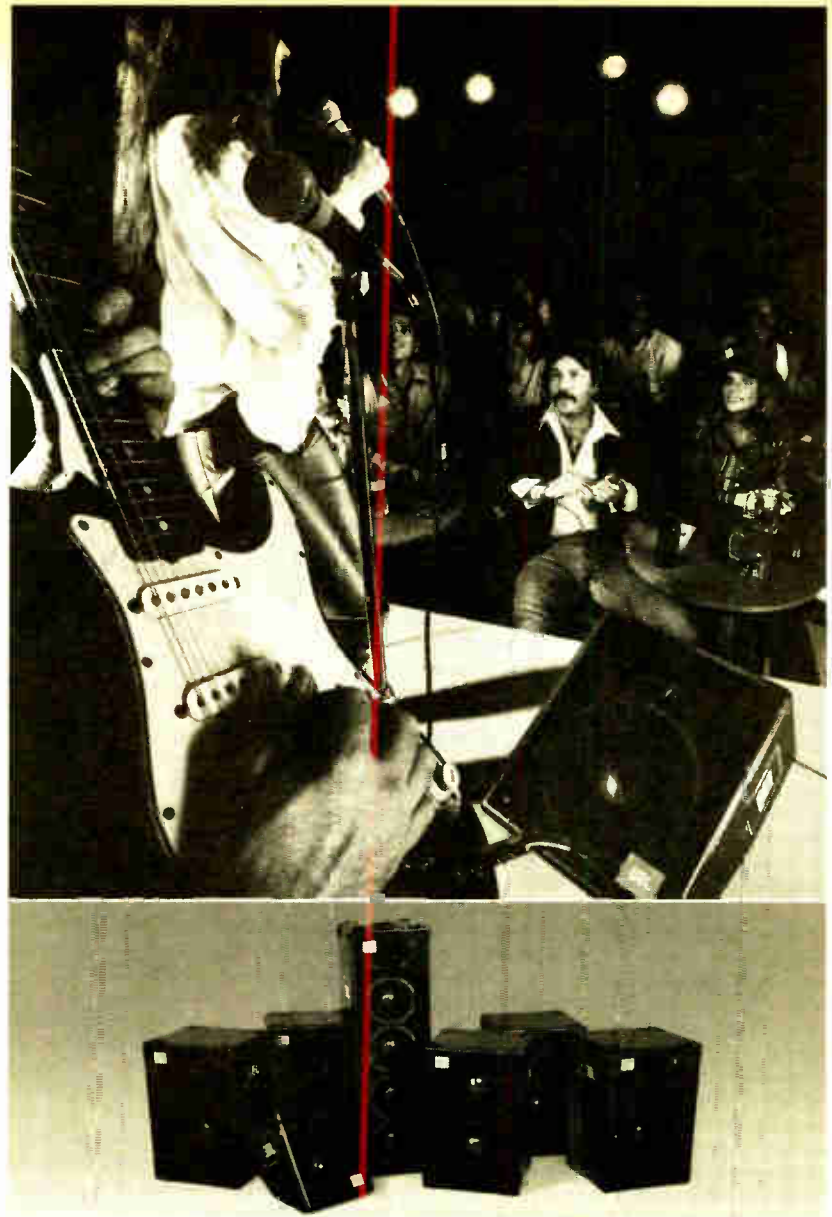
As for his somewhat uncontemporary direction, Paul feels, "The old stuff is the hard stuff to do, for me. The newer stuff isn't so hard, because everybody's doing it. And how hard is it to be contemporary in modern times? My roots are in the old stuff."

Blues has continually been one of America's most misunderstood forms of music. But it has also become one of the most resilient, evolving with the times without sacrificing its essence to current fashions. As the above-named groups (and countless others) exhibit, the blues is no longer a music exclusively owned by blacks. As has always been the case, it is more a personal statement than a racial one.

Two West Coast blues players best summed it up when the Fabulous Thunderbirds made their first trip to California two years ago and, as usual, tore it up.

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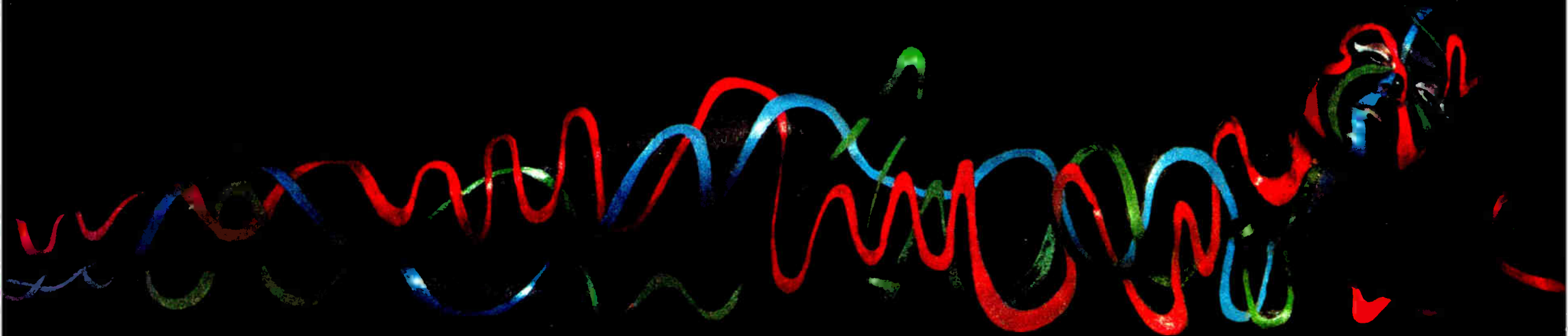
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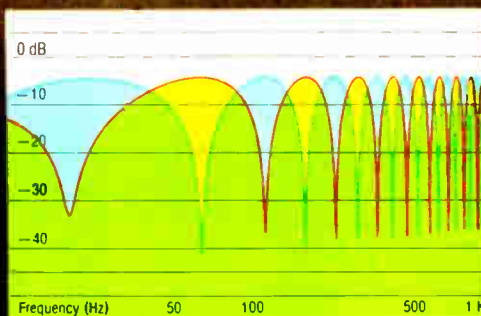
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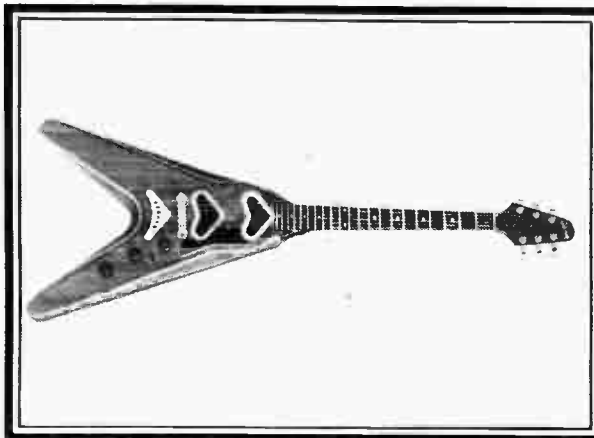


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Scale: 24 3/4"
Frets: 22
Body: mahogany
Neck: mahogany
Fingerboard: ebony
Finish: opaque red or black
Machines: Grover
Pickups: specially made DiMarzio Super Distortion, Super II, and PAF
Bridge/tailpiece: Schaller Tun-O-Matic
Retail price: \$1,399.00
Special features: two volume and master tone controls; built in pre-amp; 24-karat gold on all hardware

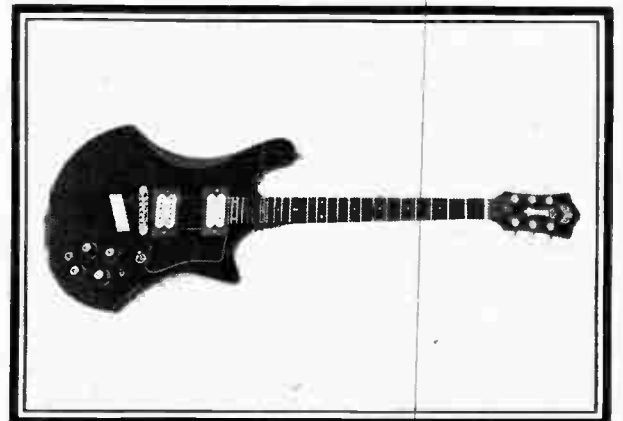
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Bridge/tailpiece: synchronized tremolo with removable arm
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Bridge/tailpiece: Distortion in lead position; No. 10 adjusto-matic bridge; solid brass tailpiece
Retail price: \$585.00
Special features: separate volume and tone controls for each pickup; phase switch



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Scale: 24 3/4"
Frets: 22
Body: 5-piece laminated maple & walnut
Neck: laminated maple & walnut
Fingerboard: ebony
Finish: high-gloss natural
Machines: deluxe gold plated
Pickups: two Gibson specially designed Boomerang humbucking pickups
Bridge/tailpiece: adjustable gold plated Tune-O-Matic
Retail price: \$1,299.00
Special features: two volume controls; one master tone control



Hamer Standard

Scale: 24 3/4"
Frets: 22
Body: British Honduras mahogany
Neck: British Honduras mahogany
Fingerboard: rosewood
Finish: transparent yellow, blue, green, or cherry; sunburst; natural; candy red, blue, or green; silver
Machines: Grover or Schaller
Pickups: two different humbucking pickups calibrated for lead and rhythm positions
Bridge/tailpiece: solid brass
Retail price: \$1,299.00
Special features: 3-position toggle switch; two volume and one master tone control

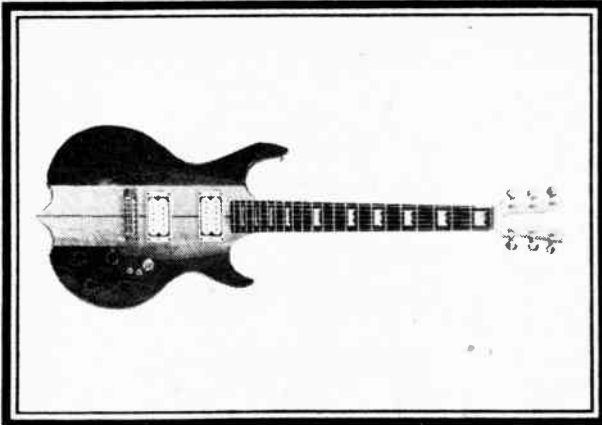


Fender Stratocaster

Scale: 25 1/2"
Frets: 21
Body: ash
Neck: hard rock maple
Fingerboard: maple or rosewood
Finish: sunburst; natural; black; white; wine; antigua
Machines: Kluson

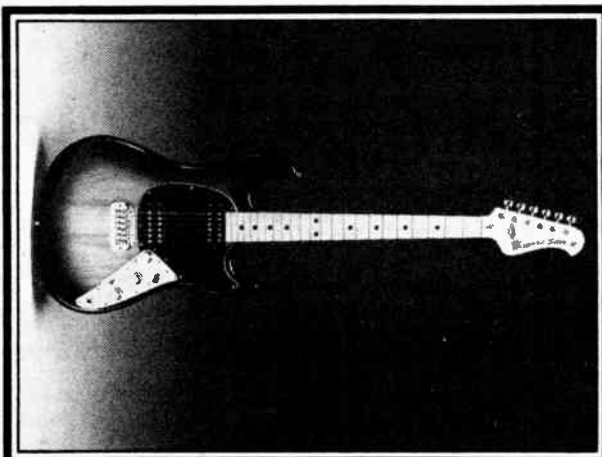
Guild S-300

Scale: 24 3/4"
Frets: 24
Body: mahogany
Neck: mahogany
Fingerboard: ebony
Finish: sunburst; cherry; black; walnut; natural; white
Machines: Guild special design
Pickups: DiMarzio PAF in rhythm position; DiMarzio Super



Kramer DMZ 6000G

Scale: 25"
Frets: 22
Body: laminated American black burl walnut and birds-eye maple
Neck: aluminum
Fingerboard: ebonol
Finish: natural
Machines: Schaller, M-6
Pickups: two DiMarzio dual-sound
Bridge/tailpiece: 2-way adjustable
Retail price: \$959.00
Special features: 3-way pickup selector; two dual-sound switches; "DBL" active electronics



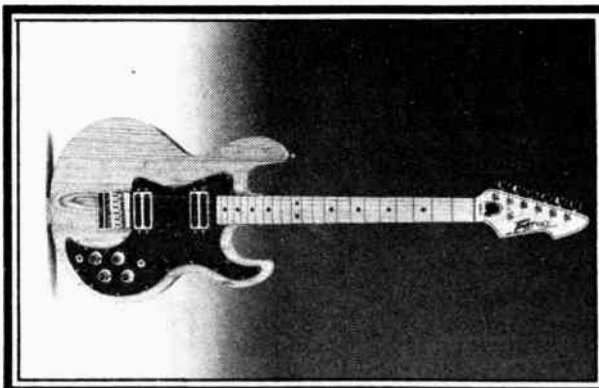
Music Man Sabre

Scale: 25 1/2"
Frets: 22
Body: ash or poplar
Neck: hard rock maple
Fingerboard: maple or rosewood
Finish: high gloss natural; satin finish natural; sunburst; walnut; white; black
Machines: Sperzel
Pickups: two hum-cancelling high-output, shielded
Bridge/tailpiece: diecast bridge
Retail price: \$745.00
Special features: separate volume, treble, and bass controls; built-in pre-amp; phase switch; bright switch

Peavey T-60

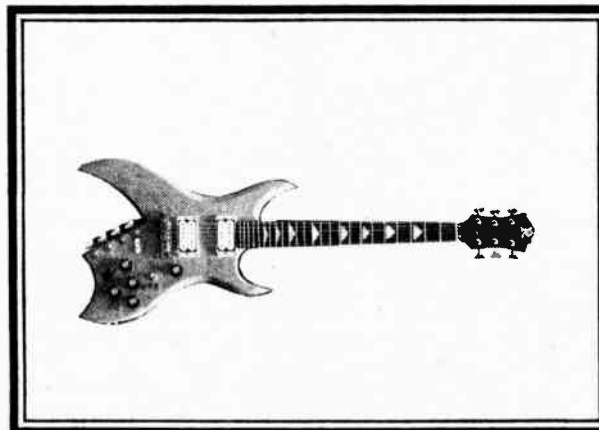
Scale: 25 1/2"
Frets: 21
Body: ash
Neck: rock maple
Fingerboard: maple
Finish: natural
Machines: completely sealed
Pickups: two center-tapped humbuck-

ing pickups, fully shielded and potted die-cast \$375.00
Bridge/tailpiece:
Retail price:
Special features: neck tilt adjustment; unique balancing tone circuitry, with tone compensated volume controls; phase switch



Rickenbacker 481

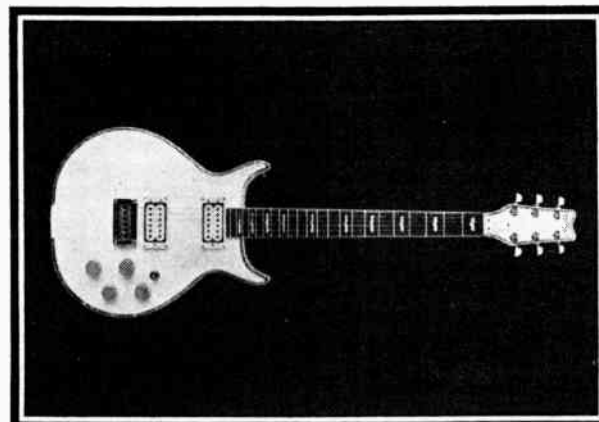
Scale: 24 3/4"
Frets: 24 (slanted design)
Body: maple
Neck: maple and walnut
Fingerboard: rosewood
Finish: Fire glo; Burgandy glo; Jet glo; Azure glo
Machines: Grover
Pickups: two humbuckings
Bridge/tailpiece: 6-way adjustable
Retail price: \$660.00
Special features: phase switch



B.C. Rich "Bich"

Scale: 24 3/4"
Frets: 24
Body: koa or maple
Neck: maple
Fingerboard: rosewood
Finish: natural; red; cherry; sunburst; dark natural; black; blue sunburst; blue; green;

Machines: Grover
Pickups: DiMarzio PAF dual-sound in the neck position; DiMarzio Super II dual-sound in the lead position
Bridge/tailpiece: Leo Quann Badass
Retail price: \$1,800.00
Special features: master volume; rhythm pickup volume; master tone; dual pre-amps; 6-position varitone; pickup selector; phase switch; dual-sound switches; can be used as a 6-string or a 10-string



Washburn Eagle

Scale: 24 3/4"
Frets: 22
Body: ash
Neck: maple and rosewood
Fingerboard: ebony
Finish: ivory, natural
Machines: Schaller
Pickups: two Washburn humbucking
Bridge/tailpiece: strings go through the body
Retail price: \$849.00
Special features: brass binding and accessories



Yamaha SG-2000

Scale: 24 3/4"
Frets: 22
Body: mahogany and maple
Neck: maple
Fingerboard: ebony
Finish: cherry; cherry sunburst; brown; brown sunburst; black
Machines: specially designed Yamaha
Pickups: two high-output, hum-resistant Yamahas
Bridge/tailpiece: adjustable bridge/brass sustain block
Retail price: \$950.00
Special features: neck through the body construction

Translated from and reprinted with permission from West Germany's leading music magazine.

MESA/BOOGIE Model Mark II



The name MESA/Boogie is well known to many guitarists and many have heavy dreams how to manage to get one because they are hard to get. Of course there are shops where you can order but in Germany it is sometimes another question if you really will get it.

Well I myself have got one after I had waited a half year from Applied Acoustics Bochum, and here that is an acceptable waiting time.

The amp is a Mark II, a further development of the Boogie Amp. The price including hardwood cabinet, flight case, shipping, duty and all other available options supercedes 5000 DM and that's really a lot for a musician. I have spent all my money on this amp but on the other hand I'm proud and happy to own it because this amp is fantastic and hard to describe in words. During my tests I have never before used the word "perfect" but now I am sure to know what it means.

This MESA/Boogie is an absolutely perfect lead amplifier and there's nothing else like it on the world's market. And this is not exaggerated. The Mark I which I played for a while, already had me convinced but the Mark II is even better. If this amp wasn't so heavy I would always have it with me.

Like the Mark I, the Mark II Boog-

ie is an all tube type amplifier but with additional controls. This gives you more tone especially with the use of the overdrive channel.

My Boogie is a 60/100 watt version within a solid hardwood cabinet and with a 12" Altec loudspeaker. I prefer the 12" speaker to the 15" because it's not so boomy. But with the amp running in 100 watt position you need an additional speaker. The Altec is a good speaker but I don't think that it is capable of handling 100 watts of Boogie power which is indeed more than 100 watts of Marshall power. The available Boogie extension speaker cabinets are slightly smaller and perfectly matched to the combo cabinet. Under aesthetic aspects also, the hardwood Boogie supercedes all other amps. New too is the fan inside the 100 watt models which cools the tubes.

The Boogie's inside is done carefully by hand. Many electronic components are specially designed and unusual for musical instrument amplifiers and are of outstanding quality and carefully selected.

One more option is the 5-Band Graphic Equalizer which is good to further alter the tone. There are so many possibilities to vary the sound that you have to take some time to find the ones best for you. Again

and again I am surprised by new tone settings. You can even get a good clear sound for playing an acoustic guitar through it, indeed you really get many, many sounds—for instance the old Fender sound which you can't get with the new Fender amps.

It's surprising to see some new amps sounding much better than the new Fender itself and all date back in some way to the old Leo Fender amps. By the way, the development of the MESA/Boogie company and their product is a very interesting story too, which I will tell you about in one of our next issues. I hope you will enjoy it.

But back to the Boogie amp. If 100 watts Boogie power is not enough, you can use the Slave Out to plug in additional power amps or to plug directly into P.A.

The Boogie is still handmade in the USA as it has always been and is not built on license in England or Japan as the story goes. There are still delivery times of several months and black market prices for getting it early, yet handmade perfection and individualism are rare and worth the price.

During the last Frankfurt Spring Music Fair I was anxious to look for alternatives to the Boogie amps and indeed there were several manufacturers showing very similar looking products but the sound and quality were terrible compared to the Boogie, so you'd better forget it.

To describe the Boogie's sound is difficult for me and for those of you who don't know, the most impressive thing is to listen to musicians using the Boogie such as Joe Walsh, Carlos Santana and Frank Zappa for instance. And all of them have a different but typical sound . . . and what else can I say?

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blue oyster cult's

Don Roeser

by Joe Seidman and Debra Wolf

Donald Roeser, known to his fans as Buck Dharma, is the lead guitarist of Blue Oyster Cult. The New York City-based Cult are a guitar dominated band with all five members playing and writing on the guitar, this talent being exemplified in every show during their climactic five-man, five-guitar jam.

The Cult has thus far released eight albums on Columbia—*Tyranny and Mutation*, *Agents of Fortune*, *Blue Oyster Cult*, *Spectres*, *On Your Feet Or On Your Knees*, *Secret Treaties*, *Some Enchanted Evening*, and their latest, *Mirrors*. In addition to the 31-year-old Roeser, the group includes Eric Bloom and Allen Glover Lanier on guitars, Joseph Bouchard on bass, and brother Albert Bouchard on drums.

A hard-core following that expanded worldwide with the success of their hit tune "Don't Fear The Reaper" (written by Roeser) in 1976 and their steady touring with an electrifying stage show has kept the Cult in the forefront of the progressive heavy-metal bands. Although their Laser Show is no longer performed, their audiences are thrilled by the illuminating lights, Roman candles and special effects which continuously appear onstage.

But it is not just the spectacular stage show which has filled civic centers and auditoriums year after year; it is the Blue Oyster Cult's music. The key to the popularity of their sound is the tight songs featuring a lot of guitar interplay and musical arrangements devised to enhance the dynamics and power of the band, as well as the fiery guitar playing of Donald Roeser. It is this ability which has put Roeser into that select group of rock guitarists who can combine taste and tone to produce an intensity that can raise the roof off concert halls around the world.

M.I.: What guitars are you currently using on stage?

Roeser: Well, this year my main axe is a custom guitar called the Vulcan and it's made by Juliano Volestor who has a custom guitar shop in White Plains, New York called Juliano's Custom Guitars. I really like it a lot, it's a very, very good rock guitar. I also play Les Pauls a little bit, and I play an old SG which I've had since 1969.

M.I.: Are any of these guitars stock?

Roeser: I have a Les Paul Deluxe that's absolutely stock, but my other Les Paul, my custom SC, and my stock SG all have Bill Lawrence pickups in them. The Vulcan has DiMarzio electronics. I have a custom Tele and a Strat with Schecter electronics, and I have stock Gibsons, too. On the last album [*Mirrors*] I played all of them. Each sound has got a place.

M.I.: When you do "The Reaper" you use another custom guitar?



Roeser: Yes, that's the custom SG that was made for me by a fan of the group. He was nineteen at the time and the guitar's about four years old. He made his own guitar, and he made one for me. That guitar is constructed from mahogany laminate; it's got 1/16" laminations, and the wood is thirty years old. It was originally used as a mold for windshields in a glass factory, so the wood is very old and dry and very tight. It's an incredibly strong guitar; it doesn't flex at all like SGs usually do.

M.I.: You now use Boogie Amps?

Roeser: Yeah, we got Boogies this past winter when we were off the road, and we used them to record. I like them a lot.

M.I.: How do you set the controls?

Roeser: Mostly, I set the master volume on 7, the channel volume on 6, and the tones usually on 7 or 8—except the bass which is down—and I use a little hill shape on the graphic [equalizer]. It's pretty straightforward. I have the Boogie Mark II which has the switchable lead and rhythm circuit.

M.I.: So do you switch the circuits?

Roeser: Yes, the lead circuit is the fullest tone, and the rhythm section is down a little bit for those parts when I want to have clarity.

M.I.: Do you have to pull out the gain boost?

Roeser: No, the gain boost disconnects the tone controls, and it's too muddy.

M.I.: Steve Schenck, your road manager, said you used to have something called a Moon Unit. What was that?

Roeser: It was a custom-made box which incorporated a lot of different effects I used to use onstage and put them in one chassis with one remote control pedal. It's broken right now, so I'm not using it at the moment.

M.I.: What kind of pedals are you using now?

Roeser: Right now I'm just using an Echoplex and a Yamaha Analog Delay as a flanger—mild flange, the outcome of which tends to be sweet—and that's all.

M.I.: I noticed a Gizmo on the Strat you said has

Schecter parts.

Roeser: Yeah, I just got the Gizmo, and I'm using it to imitate a car, a hot car, a dragster. I used to use an E-Bow for the same purpose. I would detune the A string, formerly with the E-Bow and now with the Gizmo. The Gizmotron is quite an interesting instrument, actually. I wanted to get one to use for recording the last record, but they weren't available at that time. I'll probably use it on the next one.

M.I.: And everybody owns Boogies?

Roeser: Yeah, I have one that has a 15 in it but I don't use it. I use two 4 x 12S; it's got plenty of power.

M.I.: What kind of speakers do you use in the bottom?

Roeser: The one I mike has Celestian speakers and the other has JBLs. Celestians sound better and, as a rule with miking guitars, I think the cheaper the speaker the better the sound. It seems like the really heavy-duty speakers don't have as sweet a tone as the cheaper ones do.

M.I.: Who are the people who influenced you?

Roeser: When I first started out, it was the Ventures and that really fazed me, I suppose. The first band I was in was a surf band, and I used to play all the surfing instrumentals, Beach Boys stuff. I guess my style was Chuck Berry by way of Carl Wilson. Then I got into blues players, both American and English. Danny Kalb was a big influence on me, also Mike Bloomfield, and then later Jeff Beck, Clapton and Page. More Page and Beck than Clapton, but I really like Clapton. I like Ritchie Blackmore and guitarists too numerous to mention. When you start naming people you always leave some out.

M.I.: When it's late at night and you're turning up the stereo, who do you put on?

Roeser: Well, I like Larry Carlton, Robben Ford, and Al DiMeola. I saw Los Indios Tabajaros on the Carson show and they can really play. There's great players all over the place... All the band are amateur recordists, you know. I've got a TEAC 8-track at home and a Model 3 board

Don Roesser

and a Model 2 mixer, a 4-band stereo reverb and a dbx limiter. We make demos at home. It's recording in the whole process, and I really enjoy it.

M.I.: What is involved in the process of you doing a recording at home?

Roesser: Usually I play an acoustic guitar first, then add some kind of vocal to it, but not the finished vocal. I put all the rhythm parts on it and sing through it, and then I overdub drums, which is very hard to do—especially for a guy who isn't a very good drummer. It's a lot easier for me to do it that way then to work out the whole arrangement and then play the drums first.

M.I.: What kind of amps do you record with at home?

Roesser: Well, I've got an old brown Fender and a Premier amp with two 12s in it. The old Fender is a Vibrolux with one 12.

M.I.: You mentioned you have acoustic guitars, too?

Roesser: Yeah, I've got a 1960 Gibson Hummingbird, and I've got a Guild D-35 that I carry on the road with me—it's about a year old. I wouldn't cry too much if it got crushed or something, but it's a decent guitar.

M.I.: Do you own any bass guitars?

Roesser: I've got a Fender Mustang bass. I have a hard time playing a Precision.

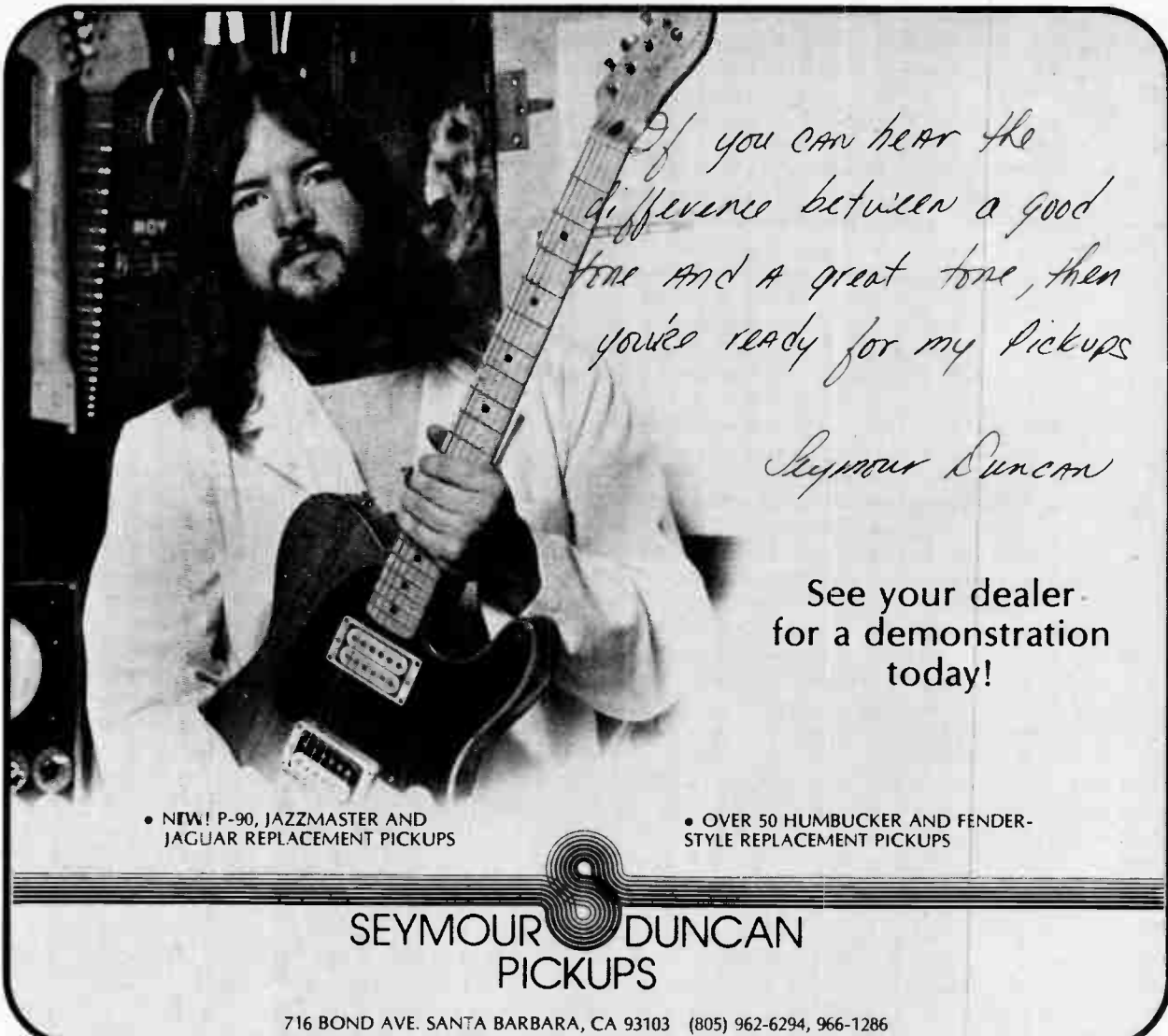
M.I.: You have fairly small hands.

Roesser: Yeah, I used to look at Hendrix's hands and just cry. He had such beautiful hands for playing guitar. A Strat would look so small on him; a Strat looks like a Fender bass on me. It doesn't really make that much difference. It reminds me of a *Thriller* I saw once, the old Boris Karloff TV show. It was about two pianists, bitter rivals—they hated each other. And one guy's hands were much bigger, so he wrote a piece that the other guy couldn't play, because his hands couldn't stretch that far. For some reason, the bigger guy dies, and the other is so obsessed with playing this piece that he digs him up and cuts off his hands and puts them on this own arms. He can finally play that piece and gets his revenge, but then the hands fight him and strangle him. So the moral of the story is, if you have small hands, don't worry about it. Use what you've got.

M.I.: What do you see in the future for yourself? Are there any new guitars you've played or active electronics which interest you?

Roesser: To be honest, I haven't really gotten into active electronics too much. I hear Ibanez makes a nice active guitar, but I can't say because I've never played it. I use some interesting passive devices made by Bill Lawrence. He's got a TQL which you put in place of the capacitor on the tone control, and it cleans up the pickup to the point where it sounds like a single-coil pickup and makes it almost like a raunch control. That's very nice to use. And he's also got a Q filter which has that and the capacitor together, and that's like a tone control, but it still passes the real lines so you can get pick attack. I think you can get nifty effects with passive electronics. I'm not against using active stuff. I'm kind of intrigued by Overlend pickups or something like that, but I've never been that intrigued to shell out and buy them or try them. It's good to know they exist, but I'm not really into them.

M.I.



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by Don Ketteler

THE VOYAGES OF



MIYOKA

FRANK SERAFINE

"In 80 years, films have evolved from the earliest silent versions to today's most sophisticated undertakings," according to Frank Serafine, "and the impact that synthesized sound effects can have on the motion picture industry is becoming increasingly apparent. Digital computers and multi-track recording make it possible to create full orchestration and conventional sound effects, as well as heretofore elusive audio sensations to correspond with futuristic visual concepts."

One pioneer in the application of synthesizers to motion picture sound is Frank Serafine. Frank's credits include *Star Trek—The Motion Picture*, *The Fog*, and *Saturn III* as well as commercials and TV work. He started out doing studio dates in Colorado with a Mellotron, and was brought to Los Angeles to compose and perform the music for the opening of Space Mountain at Disneyland in 1977. Since then, his equipment has been expanded to a veritable arsenal of electronic sound equipment. The 27-year-old Serafine will be releasing an album this year on DiscoMate Records of Japan, and plans to tour Europe this summer.

M.I.: What were the beginnings of your work with synthesizers and special effects?

Serafine: In the very beginning I played electric

guitar. I used the guitar as a source for effects; Jimi Hendrix was my inspiration. I was obsessed with trying to get outrageous sounds from my guitar. My main interest was the music, but I dug what happened when I'd make it feed back and the like. As I was graduating from high school I started getting interested in classical music and took up the flute. I completely gave up the guitar, because it was so competitive, and I loved the flute. I became interested in jazz and classical flute to the point that I would go to bed at night with visions in my head of playing my flute along with symphony orchestras. The traditional route to gaining the knowledge and ability to make that sort of vision a reality, though, was prohibitive. So, through some research, I found that the Moody Blues had a Mellotron with which you could recreate orchestral textures with only a basic musical knowledge and technical ability. It took months of writing their fanclub to finally get in touch with Mike Pinder, their keyboard player. He wrote back and said you could buy a Mellotron in London for about a thousand dollars. I got the money together, bought one, and had my orchestra and the roots of my synthesizer work.

M.I.: Where were you living at the time?

Serafine: I was living in Colorado.

M.I.: There must not have been many Mellotrons around then.

Serafine: I was the only person, probably between New York and Los Angeles, with one of these machines. This was 1972, and I was 18 years old and making close to \$200 a day doing session work with it. I was getting calls for every commercial in town.

M.I.: Did you do work other than commercials?

Serafine: The most exciting project was with the Fiske Planetarium at the University of Colorado. I took my Mellotron over and started messing around with the star machines, and the place flipped out. It was like *Star Trek* in the round. I started putting shows together, eventually directing them, and I would encourage poets, musicians, laser people, anyone in, or coming through, Boulder doing something interesting—to do performances at the planetarium. It was a very successful opportunity and setting in which to expand my abilities and imagination. From these weekly planetarium shows, which became major events, the Disneyland people contacted me. They said they would like to come to Boulder and see a show. One person came on a Friday, and the following Saturday the troops moved in, including four executives, and that night they signed me to do the grand opening of Space Mountain. This was to be a huge production event with computer animators and the like—a typical Disney, no compromise fantasy undertaking. I got to produce the whole show, and that's how I got to L.A. Doing the show was also how I initially met some video and film people and got involved in those aspects of art. In Los Angeles I worked on a couple of album projects, but I kept getting caught between devoting myself to records and working in and with visual mediums.

M.I.: What was the next equipment step after the Mellotron?

Serafine: My Mellotron was replaced by an Orchestron which used an optic laser disc that gave me strings, actual recorded strings, but instead of on tape like the Mellotron, on an optical film disc. The sound was reproduced through a laser-etched disc. It was the actual sound of strings or a choir or whatever, just like the Mellotron, but was much smaller and without the seven-second delay the tape format had. Since then I have either purchased or worked with instruments including: Moogs, Prophet 5, Conbrio Digital Synthesizer, Wavemaker system, DeltaLab Digital systems, Roland 700, Microcomposer and Jupiter 4, Oberheim, and Sennheiser vocoder.

M.I.: In regard to film work versus record work, how do you find the two compare in your work artistically?

Serafine: Generally, record producers ask me to recreate musical sounds, whereas film directors want you to use your imagination more—to create or invent the sound for a thing or setting which only exists as someone's vision. I often get to creatively let go on records as well as in films, because very few people know just what a synthesizer can do. Often they just give me the ball and let me run. This is great compared to doing a record session as, say, a flute player, where you're restricted and have to play the lines as written. A record producer or artist can relate to, and basically understand, orchestration and the musical aspects and want something specific to tie into a song. When it comes to the synthesizer used as an effect on a record, they may not be sure what they are looking for specifically, so you often get the room to stretch out and improvise and do just whatever you can conjure up. This may be the case in music, as well as film. In general, though, I do find more limita-

Continued on page 44

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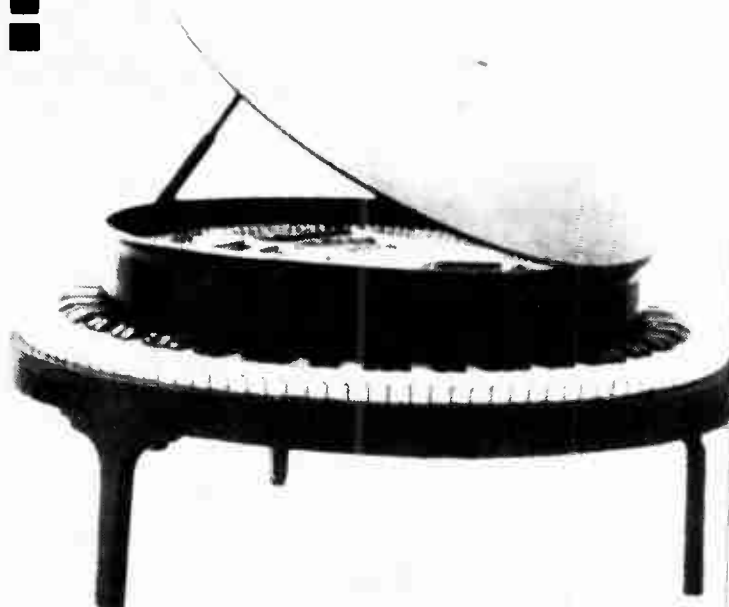
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THE VOYAGES OF FRANK SERAFINE

Continued from page 42

tions doing records, because, rather than asking me to do something creative, they are asking me to recreate some particular sound they specifically have in mind. That's what they can qualify and identify—they are things they know about. It's all relative to what someone has heard before versus creating something completely new and different.

M.I.: *What are the technical differences?*

Serafine: In some ways the film industry is maybe twenty years behind the record industry. The *Star Trek* people came to us because they realized the quality of sound we put out is superior to what is available in film libraries or to what they are used to normally creating in their studios. The magnetic film process is ancient and obsolete. The sound is potentially there, the stock and the electronics are good—certainly in most respects from a basic quality standard it's state-of-the-art. But you pay a high price for the editing advantages and change-over costs of having to mix down dozens of reels of film running concurrently, in sync, on scads of these magnetic film recorder-reproducers used in the magnetic sprocket format.

M.I.: *What about Dolby processing and transferring?*

Serafine: When we started, I would encode the tapes I gave the dubbing crew, so when they were transferred to film they had Dolby. We used Dolby, because of the number of transfers involved and the potential degeneration of the quality. This didn't work out, though, because of the critical calibrations and alignment demanded between us and them, and then on down the line. We ended up giving them an untreated tape to avoid any mismatches or confusion, and they encoded it. Getting the Dolby transfer and encoding right is important, because it's such a crucial and necessary process for top quality final sound. The long and short of it is that it has consistently worked out best to let the rerecording people handle it from transfer to final print. I like to transfer my effects, the Dolby considerations aside, at as hot a level as is possible. That film oxide is really thick and you need to get it right to saturation for best results. When doing this, I found when we'd put it up on the screen, the effects were really there. They glued to the speakers. In motion pictures it is just a matter of pushing the equipment and their specs to the limit. If you play it conservative—and that's the standard operating procedure in the business—it sounds that way. You lose dynamics and power in the process. When in doubt, use your ears and not a setting or meter level that has worked on the last 100 pictures. I was personally involved in every one of my transfers to make sure it was done as well as was humanly possible and within equipment limitation.

M.I.: *Just how much freedom did you have?*

Serafine: On *The Fog* [director] John Carpenter just said, "Okay, it's yours, do what you think is best." He didn't even tell me what he wanted. He said, "I respect your creativity, do something good." These situations are demanding, but creatively very stimulating and usually turn out great. *Star Trek* was much the same way, but with more political overtones. When the stuff I would create would come up against Jerry Goldsmith's music or dialogue, the effect was often sacrificed because of the common competition

between different sound aspects for what space is available technically on the track. With a record, your little notch is better defined; you come in and fill a certain defined space. In film, the sound concept for a certain section is comprised of several elements and the space and combinations are more vague. So, you must be more conscious of the effects you design—their tonal and level characteristics—for a film and how they interface with these other considerations.

M.I.: *How do you go about creating an effect?*

Serafine: Because a nonmusical effect is usually some vague idea, you can only speculate as to what the final sound is going to be in the beginning. So, to facilitate flexibility in the final sound, I create scads of elements. The elements I constructed were a 2-track mixdown from multiple tracks of different treatments and combinations of a particular sound foundation. For example, with an 8-track recorder I would record a basic sound idea on the first track and then process and manipulate it seven different ways on the remaining tracks—to be combined ad infinitum to a basic 2-track effect. This becomes one element. I have walked into a film dubbing session with as many as 40 of these elements from which to create one effect. They take all those elements and transfer them to magnetic film for mixing against the picture. Many will be simply eliminated, others processed further or edited, and then some combination of the survivors become the final sound. Remember, in film dubbing this is a complicated mechanical process—there would be literally 40 reels of sound film running for this mixing procedure. All these different elements are the pyramid of an effect. So, rather than a commitment to any particular sound previous to dubbing, I provide the latitude to treat and mix numerous options in any one of a number of different ways towards an unknown end.

M.I.: *Is this construction technique different or the same for records?*

Serafine: I'll use a similar technique on records. When I go into the studio for musical effects I'll often use up to ten or fifteen tracks to create an orchestral texture. In that sense, it's the same sort of combining of tracks, but it's usually done with the specific end in mind of something traditionally musical and without the myriad of options. Often times, after laying down my tracks, they'll keep me there to affect the tracks as they are being mixed down to one or two. So there are two steps: The first is creating the multiple track part; then, I may process them again, in their proper balance, as a whole. I do this to custom fit the sound. This happens in both records and film work, if the effect is too short or too long, or if it didn't have the right expression in a certain spot. My interest is really in the mix, when I'm actually sculpting the sound. I use the mixed tracks as the body, and put the frosting on the cake with this final pass.

M.I.: *Was there any effect that was particularly interesting?*

Serafine: The transporter effect in *Star Trek* involved a lot of research and study. One of the objectives, and part of the overall effect, was to recreate the original transporter sound from the television series. Conceptually, an attempt was made to relate the film, to some degree, to the

series—we didn't want to alienate any Trekkies. I did this, in a rather oversimplified manner, by literally listening to what it sounded like and matching it. This became one element. Then, I used a Jupiter 4 [Roland Compu-Phonic—a polyphonic, digital, computerized synthesizer] to create all the luminous, light textures. The transporter malfunctions sound contained elements of the original transporter run through effects units, to scramble those molecules, and a sound created with a mike I held in a bathroom feeding back through a Twin Reverb. With headphones on and a towel over my head, I pointed the microphone towards every angle of the bathroom. The combination of reverberation, phasing and feedback that occurred created unearthly effects. This, meanwhile, was all being recorded with a mike positioned in front of the Twin going to the board. I was just playing Jimi Hendrix with a microphone, and it made up one of the parts used in conjunction with the other elements to aurally complement the various operational modes of the transporter.

M.I.: *What with all the artistic input and technical concern you apply to work work, is there anything you can do to help insure its quality after it is released and subject to the inconsistencies of cinemas and their playback systems?*

Serafine: To get a quality sonic end product into the theaters is an art in itself. The film format's primary purpose serves the picture, and because of that there are fundamental drawbacks and limitations as to just how much you can technically do with it aurally. There are those things like the Academy Curve, which they incorporate on the rerecording stage, that restricts the frequency spectrum, and erratic tendencies of the film's transport mechanism that you've got to attempt to compensate for. I mix on small speakers, because I've found that whenever I mix on studio monitors and get it to sound great it would lose it all when we played it against the picture on the stage. Just the reverse happens mixing on small speakers. I'll get it sounding as good as possible on small speakers and then when we get to the stage it retains its integrity. Again, it's not that there is any lack of quality people and gear in film, it is just that the movie more often than not ends up in optical form after umpteen transfers and copies on some poorly maintained projector in Columbus, Ohio. The tracks get manipulated to such an extent that quality control is staggeringly difficult, and you can compensate only so much in the production stages for theater inadequacies.

M.I.: *In your work with digital synthesizers, what technical advantages do they provide?*

Serafine: Because you combine the aural aspects of music, dialogue and effects in the final mixing, and because a director may have a whimsical nature about what he wants, the altering of effects in real time is often necessary. For instance, we'd put the film up against the screen and the director may like the effect and mix, or not. With a computerized synthesizer, if he changed his mind I could go back, still have the program, and just change it to be less obtrusive, or more like the sound he is looking for. This memory ability, as opposed to having to go back on a non-programmable machine and repatch to find the sound (which may have taken hours to get in the first place) is a lifesaver. These

changes may happen over and over again, so the Prophet saved time, anxiety and, in the end, facilitated better and more accurate results. Another asset of the digital synthesizer is that anyone in the world studying computer operation and analysis can easily transfer the programs of effects they have created via universal digital information. I know people with books full of these analyses and programs, and libraries with thousands and thousands of them logged.

M.I.: Are there artistic differences with the digital synthesizers?

Serafine: Yes, for instance, *Star Trek* had a conceptual premise for a particular tonality. In *Star Trek* terms, instead of disintegration, the process or act would be one of digitalization. So we specifically created many of the sounds for *Star Trek* on digital synthesizers, because it was the sound of digital processing that was visualized. Digital synthesizers have a different quality than analog ones. Analog synthesizers have sort of a subtle, transistorized, earthly quality to them, whereas digital synthesis is metallic—the basic form and procedure it stores, processes and eventually manifests the sound in affects its character. I will also use organic special effects, which are simply ones built on real, “natural” sounds—anything from subways to handclaps. The classic film example of organic sound effect use is *Star Wars*. The entire movie uses organic effects, no synthesizer stuff at all. For instance, the sounds of the fighters flying down into the valley of the Death Star, in an attack and attempt to destroy it, were none other than reprocessed elephant roars!

M.I.: Even with all the capabilities and techniques made available by the synthesizer, then, it still can't do everything?

Serafine: True. An interesting point in regard to using a synthesizer to recreate a particular sound is that, although you can closely reproduce it objectively, you may have trouble with the perspective, and the literal and influential sonic pressure impression that accompanies, say, the sound of a train passing. That is, the influence sound has on you via senses other than hearing. This means that you may have to resort to real sound effects if you want to get particularly powerful, thick effects. Synthesized explosions are examples of the “almost-but-not-quite” effect that has the basic sound, but just doesn't push the air and have that subjective impact of the real thing. To fully realize this sort of an effect I would resort to the actual recording of a lightning bolt and superimpose that with synthesized material. All of these methods and equipment we've talked about to generate effects are part of the tool kit for creating sounds.

M.I.: Do you differentiate between effects and music? And how do you see their relationship in the future?

Serafine: This brings up the rather personal question of, What is music? Does the source, application or form constitute its essence? I will say that, increasingly, as producers, directors and people in general—whether in film, records or other artistic disciplines—realize and appreciate the creative potential and application which exists with this technology, the differences will fade. It has already begun to blur as effects are being consciously designed initially to work within, and be part of, the music. Many of the sounds in *Star Trek* were written as musical but ended up being created and constructed in a number of nontraditional ways. There'll come the day when people will wonder if what they're hearing is music or an effect.

M.I.

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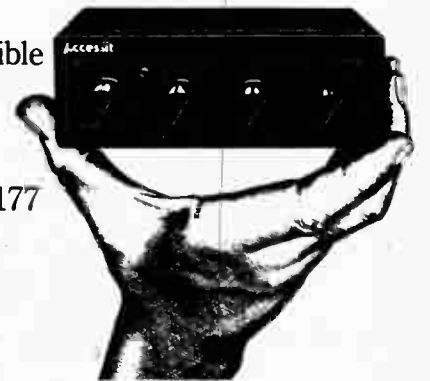
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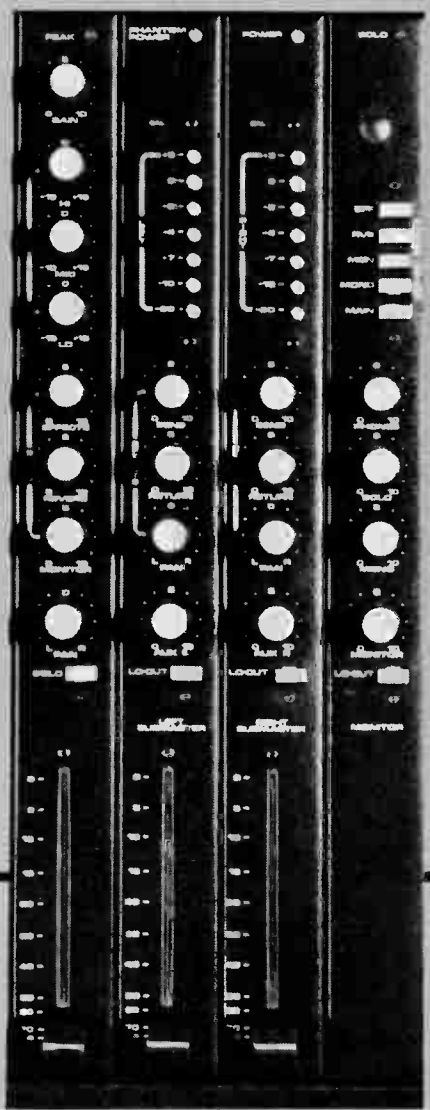
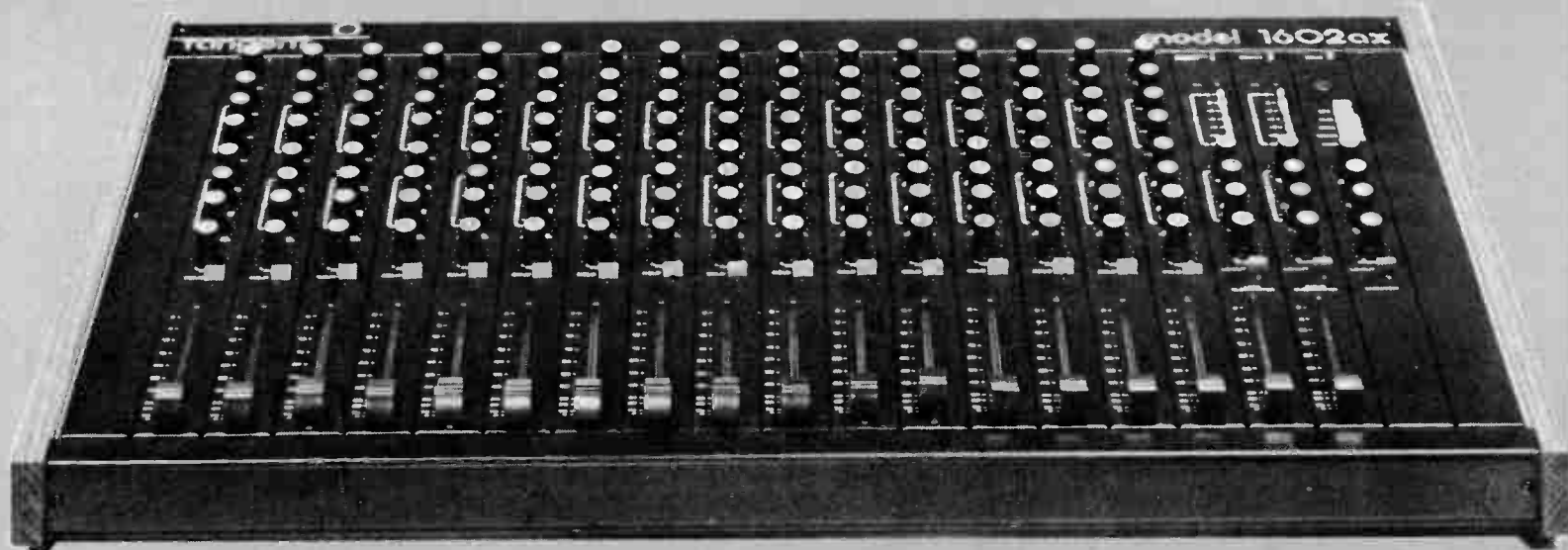
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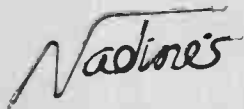
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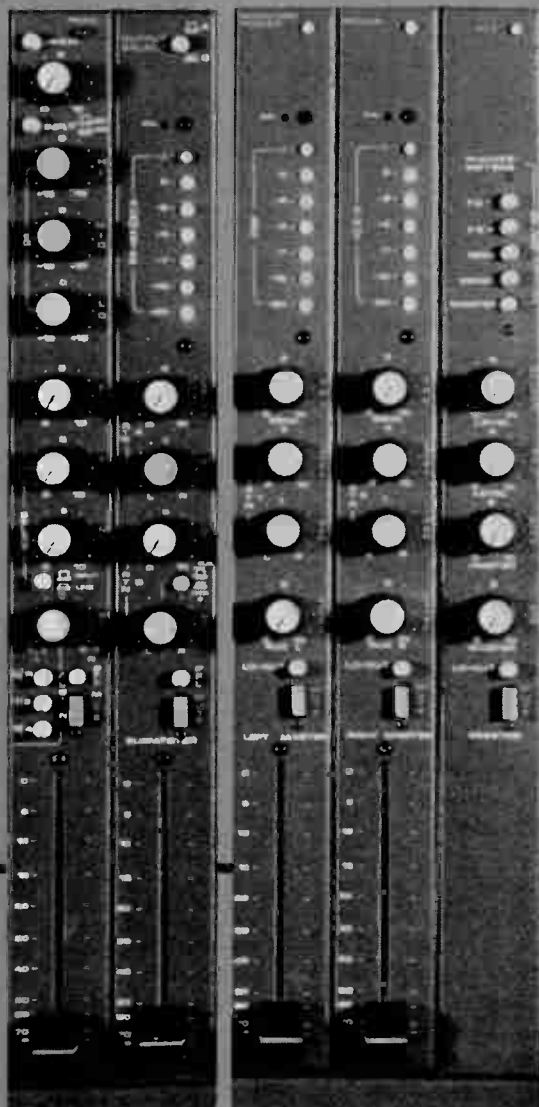
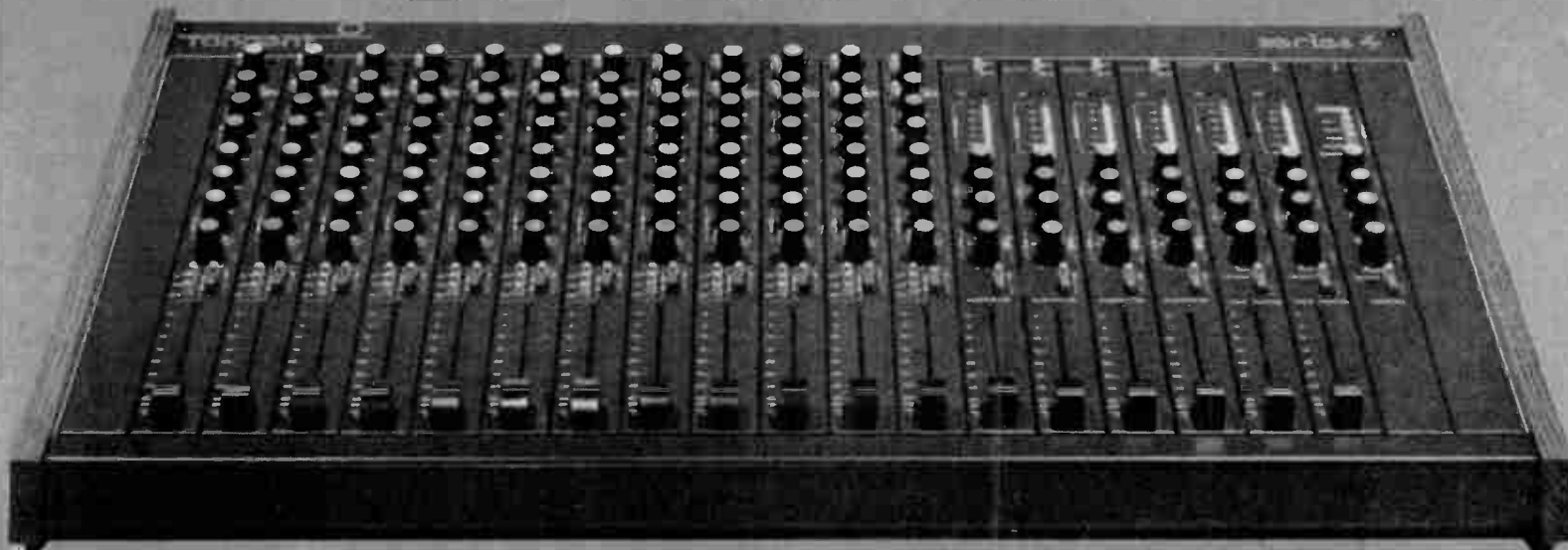
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JACQUELINE SALLOW

Return to Basics: TWENNYNINE

by Robin Tolleson

The fusing of jazz and rock music has brought to attention the skills of a handful of drummers who are thoughtful, energetic, and hard-hitting enough to provide not only the backbeat, but the drive for their often-complicated rhythm arrangements. Lenny White has been the subject of such attention for over a decade.

While studying art at the New York Institute of Technology in the late Sixties, White found himself painting less and less, and playing more and more. He established ties in the jazz world that led to gigs with the Jazz Samaritans, saxophonist Jackie McLean, trumpeter Freddie Hubbard, and in 1969 the legendary *Bitches Brew* album with Miles Davis.

After touring in saxophonist Joe Henderson's band in 1971 (with a young Stanley Clarke on bass), Lenny moved to the West Coast, and became associated with Santana and Luis Gasca,

and joined the band Azteca. In 1974, after repeated offers from Chick Corea, Lenny joined the jazz-rock quartet Return To Forever. The addition of White made RTF even more of a supergroup and increased the band's strong fusion following. For three years, this quartet thrilled audiences with virtuoso solo and ensemble performances, in both electronic and acoustic settings.

When the quartet disbanded in 1976, Lenny began a solo recording career, still finding time to do sessions with Brian Auger, Jaco Pastorius, the Brecker Brothers, Miroslav Vitous, and RTF colleagues Al DiMeola and Stanley Clarke, to name a few.

Lenny White's solo albums have retained much of the fiery jazz-rock of Return To Forever, with outlandish theme pieces like "Venusian Summer," "The Adventures of Astral Pirates,"

and "Twelve Bars From Mars." Guest artists like Larry Coryell; Journey's Neal Schon; the Tower of Power horn section; Earth, Wind, & Fire bassist Verdine White; and Chaka Khan are sprinkled throughout his first solo efforts. With his last two albums, Lenny White has settled in with a more permanent band and moved his music into a more commercial direction. His latest Elektra album, *Best Of Friends*, is the debut of Lenny's band, Twennynine, and also contains his biggest pop success, a song that gets people on their feet, called "Peanut Butter."

M.I.: *It seems like a lot of your music has an outer space theme, a kind of astral theme to it.*

White: Well, it used to. Now it's a little more back down to earth. I mean, how more down to earth can you get than "Peanut Butter"?

M.I.: *Did you expect "Peanut Butter" to be a hit when you made it?*

White: There was a real great possibility—so much so that I thought about not putting it out. But my whole attitude has changed because of the fact that it's 1980, and it's time for a change musically. It's time for me to make a change also. All of my friends are into commercial music, and they're doing really well, and so it's just one of the things that I can do. Why should I pigeon-hole myself to playing one particular type of music which is not popular anymore anyway, and limit myself to doing that, when I can do the commercial thing just as well as the guys who are doing it, and making great leaps and bounds doing it now? So that's the reason I did it.

M.I.: *So you feel that the "1980's pop" of Twennynine has a good chance of breaking through to the radio program directors.*

White: I think so. It's a funny thing, you know. You have to do things to get your foot in the door. And I did things in the past week that I said I would never do. I did *American Bandstand*. I mean, Dick Clark's a really nice guy. That show is 30 years old, and I'm 30 years old. I've been watching that show ever since I can imagine. I couldn't believe that I was there doing that thing [laughs]. I did the *Mike Douglas Show* and I'm doing the *Dinah!* show on Tuesday. And you know, these are things I said I would never do. But I think with the advent of this album...this album appeals to a lot of people. There are people from 20 to 40 that like the tune "Best of Friends," and then there are the kids from 7 to 20 that like "Peanut Butter." It's reaching a cross section of people. There was a great reaction on radio to the record, and that's what you need. I've got to really thank the radio programmers for getting it out to the people. Yeah, I think there's a way. At least we have our foot in the door.

M.I.: *You are doing a lot more vocal material now.*

White: Yeah. Well, I don't sing, so I just surrounded myself with people that do. I think that's better than me making a fool of myself. They sing, and that's what they do, and I don't, so it's better that way.

M.I.: *Many of your fans today might not realize that you were with Miles Davis.*

White: A lot of my fans today probably don't know who Miles Davis is. But as far as my association with him, it was a real great learning experience, musically. He would just take me aside and say "listen." You'd hear where the drummer's playing, hear what the piano player's playing, see how much space. And he would just go over things like that and just kind of tune my ears to listening. I would listen to him and the

Continued on page 50

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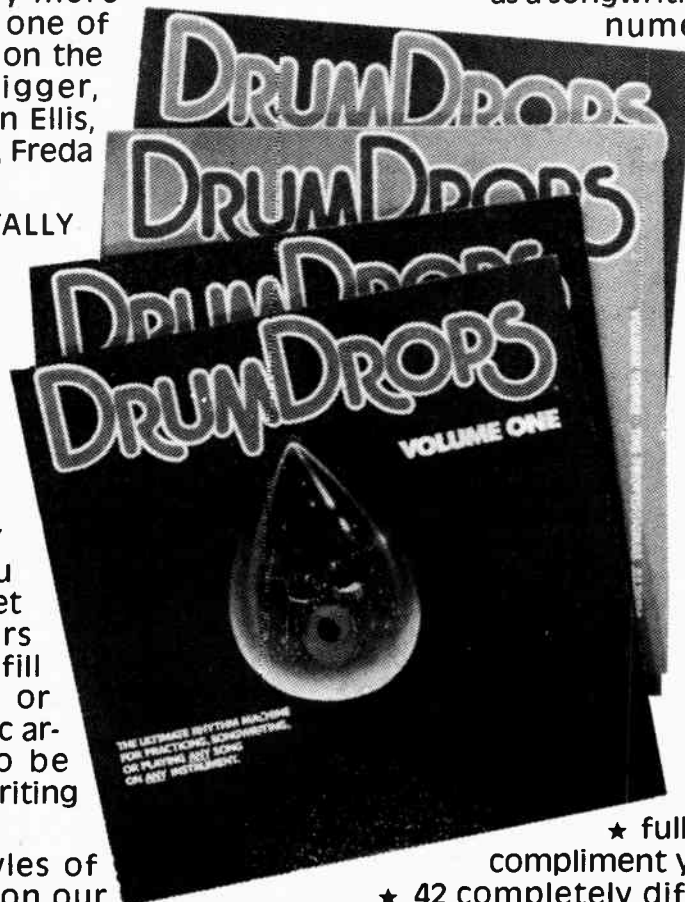
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LENNY WHITE

Continued from page 48

way he played and phrased. And that just helped me instrumentally, and in terms of how I listened to the total concept when the band was playing, and how things relate—how the drummer interrelates with everything else that's going on. It was a very positive learning experience.

M.I.: You were playing around San Francisco in the early Seventies with the band Azteca.

White: That was my basic introduction into "pop" music and the workings of pop music. It was also my first introduction into the workings of a record company. I lived on the East Coast, and everybody else lived out here. And CBS Records' main office is on the East Coast. So I was the East Coast representative of the band, and I would go in sometimes and talk with them. And I saw, to a lesser degree, how a record company works. So I learned some things in that way too.

M.I.: Since leaving *Return To Forever*...

White: Let me clarify something for everybody and say it one more time: I did not leave *Return To Forever*. Chick Corea decided to break that quartet up. He did not want to do it anymore. It was Chick's doing. All the other three—Al, Stanley, and myself—wanted to keep it going. We even talked about doing it without Chick, but there were legal hassles and all sorts of things. But I did not leave *Return To Forever*; Chick Corea disbanded that quartet.

M.I.: Do you find a lot of fans of *Return To Forever* coming to see you now?

White: Last night there were some guys there. We were playing on a show with Rufus and Chaka Khan, and a guy yelled, "Play 'Sorceress.'" And afterwards some guys came back and said they saw me with Chick, and blah-blah-blah. You know, there will always be those die-hard fans that will come out. They're curious, and they'll be out just to see what you're doing. Because of the nature of this billing [with Rufus] we changed the show. So, like when we play another kind of show, maybe a more progressive act, then our musical trip will be more in that direction.

M.I.: You haven't had any formal training in drums. Has learning to play the drums come easily for you?

White: I used to practice a lot when I was younger. I'm not a rudimental player, so in terms of playing technically, playing rudiments, I never got that together. And so I just adopted a totally different attitude towards playing the instrument. When I first started to play, I tried to practice the technical aspect, and that became hard, so that's when I decided to take on another approach. So I can't really say that it was hard, because I had to deal with what I had to deal with—I had to do it my way. And it's come pretty naturally since then.

M.I.: What equipment are you currently using?

White: I endorse TAMA, and my setup has a 22" bass drum, with my old Gretsch pedal which was customized by the late Frank Ippilito, who worked at Pro Percussion in New York. I have four mounted rack toms: a 10x8, 13x9, 14x10, and 14x12. I have three floor toms: a 16x16, an 18x16, and an 18x18. I usually use a 14x6 TAMA

snare drum, which is wood, like all my TAMA drum shells. Sometimes I use a metal Pearl snare, and I also have a wooden one custom-made by a guy named Jeff Ocheltree. And I use clear Ambassador batters all around, front and back heads. My cymbals are Zildjian: a 14" hi-hat with TAMA hardware and a Gretsch clutch; a 24" ride; and three crashes—an 18", 19", and 20". I have TAMA and Syndrum drum synthesizers, which I don't use on the road. I recently purchased an Oberheim OB-X, when I was in San Francisco, and I also have an Oberheim 2-voice and a 4-voice, a Rhodes, a [Hohner] Clavinet, and a Polymoog. I use the synthesizers in my basement, for composing.

M.I.: You play with a left-handed lead, but you use basically a right-handed drummer's setup. This means you play open when most drummers play cross-handed. Has this been an advantage?

White: Yeah, because I feel that's the most natural way to play. Billy Cobham plays the same way. Because you don't have to cross your hands, it's a lot easier, and it feels more natural.

M.I.: Are you left-handed to begin with?

White: Yeah. There was a big article in *People Magazine* about people who were left-handed and for some reason were switched. And I'm one of those people. I was left-handed, and when I went to school they switched me around and made me right-handed. I do things with my left hand and my right hand, but I play left-handed. I'm ambidextrous, I guess that's the word.

M.I.: You recently did some drum clinics in Japan. Do you plan on doing more teaching and clinics?

White: That's a possibility. What I want to do, ideally, is produce records. I'm really trying to polish my musical skills—compositionally, producing, and playing other instruments. I just want to be a little more well-rounded than I was before. I'm not just a drummer, and I don't want to limit myself to being just a drummer. I'd like to be as well-rounded as I can be, do as many things as I can do without making any of them suffer.

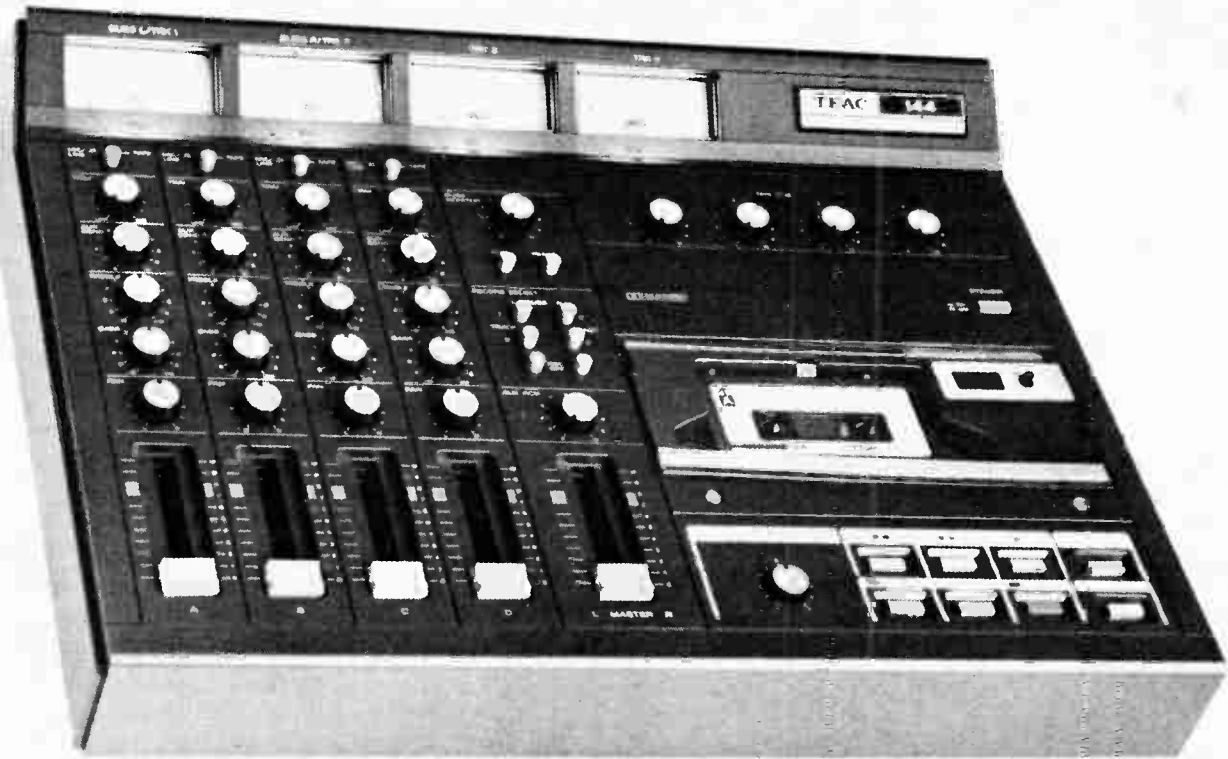
M.I.: You seem to have equal amounts of jazz and rock in your solo albums. Is your background closer to jazz or rock?

White: I have more of a background in jazz, without a doubt. That's the music that I started playing. I've played some rock and roll music, but definitely jazz is my major background.

M.I.: You mention the significance that we are now in 1980. What message does *Twennynine* bring to the Eighties?

White: I'm trying to get more into writing, both in writing songs and writing pieces. But I think we're really just going to try to play music that has the elements of regular pop music, but it's just a little bit above. It's, like, more progressive than what you normally hear. Not so much a message. I guess the message that we would give is just to be positive and stay out of trouble. I don't know; I don't really think of it like that. I can't think of it as "message music," because it's not. There might be a song that was written that has a message to it, but I don't think of what I do as message music. Music is a vehicle to get over to people. A lot of people use it to talk about what's happening in the times, you know. It's a reflection of the times or whatever. But what I want to do is educate and entertain at the same time. I want to be able to play a show and have people really get off on the show, like, "Wow, I really enjoyed myself." At the same time they say, "Wow, these guys can really play." And it's not just "Baby, I love you" music. **M.I.**

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SONNY ROLLINS



MARK MANDER

TENOR TITAN

by Dan Forte

It seems virtually impossible for jazz critics to maintain any of the sort of cold objectivity they're so often characterized by when it comes to the subject of Sonny Rollins. Because, as Rafi Zabor noted in his recent cover story/testimonial in *Musician, Player, & Listener*, "People love Sonny Rollins."

Sonny Rollins has been proclaimed (by Stanley Crouch of the *Village Voice*, among others), "the most impressive living saxophonist, a man whose mastery of saxophone technique, language, and swing in unequalled." Such uncompromising declarations are usually challenged, if only rhetorically, in jazz circles, but when it regards the tenor in question, Robert Palmer probably best summed up the feelings of the jazz community; as the noted jazz critic wrote in the *New York Times*, "Sonny Rollins' saxophone playing defies criticism."

Most jazz aficionados who have followed

Rollins' unpredictable yet consistent career can fully understand what all the praise is about. For those uninitiated, it usually takes one live performance to put it all into perspective. I first saw Rollins at the Great American Music Hall in San Francisco about seven years ago. At the time my passing interest in jazz was becoming a chronic disease, and much of my time (and most of my allowance) was spent buying jazz records, reading books on the subject, and commuting between the Music Hall and Keystone Korner. I could name that Charlie Parker tune in five notes or less.

Distinctions like "favorite" and "best" changed almost weekly, depending on who came through town—especially in the category of Best/Favorite Tenor Saxophonist, which seemed, to a great degree, to be where everything was (or had been) happening. Eddie Harris, Stanley Turrentine, Stan Getz—unbeknownst to them, each laid claim to that singular honor at

one time or another. And then Sonny Rollins came to town.

Sonny made me all but forget everything I'd heard in jazz saxophone up to that point, and completely altered my sense of what improvisation was all about. As his band fine-tuned their instruments and periodically looked to the side of the stage for their leader, Rollins entered from the back of the club, improvising an unaccompanied, stream-of-consciousness tour de force while circling the audience. He'd walk up to a couple and play a twisted melody from a Cole Porter tune, then break into a 12-bar blues. He'd stroll up one aisle, then sprint to the back of the house again. Showers of the most vital bebop runs I'd ever heard would be interrupted with quotes from corny showtunes or John Philip Sousa marches. And then, as he made his way toward the stage, he broke into the opening lines of "Playing In The Yard," as the band—who'd been listening as intently as the audience—joined in.



The only edit I might be tempted to make in Stanley Crouch's earlier tribute to Sonny would be to replace the word "impressive" with "awesome." Rollins is both musically and physically awesome onstage. The man is well over six feet tall, but with his arms stretched outward and his tenor sax raised high above his head, he seems even larger. He has the build of an athlete and looks at least ten years younger than his present age of 49.

Born Theodore Rollins, on September 9, 1930, in New York City, Sonny took up alto saxophone at around age eleven. Growing up in Harlem, he had access to all of the major jazz bands of the day, via places like the Apollo Theater, and in fact led a high school band that included such future notables as alto saxophonist Jackie McLean, pianist Kenny Drew, and drummer Art Taylor.



By the time he graduated from high school, Rollins had already played with such established jazz pioneers as Thelonious Monk and Bud Powell. While still in his teens Sonny was hired by Miles Davis, whose band often featured Rollins playing in tandem with another young tenor player, John Coltrane. (The two later dueted on Sonny's Prestige album *Tenor Madness*, which also employed the Miles Davis rhythm section.)

After committing himself to a federal drug facility in Lexington, Kentucky, in 1952 and again in 1954, Rollins kicked his drug habit and reappeared with the Max Roach-Clifford Brown Quintet—where he remained until trumpeter Brown and pianist Richie Powell died in an automobile accident in June of 1956.

By this time Rollins had begun recording under his own name, and critics were taking notice. On albums like *Saxophone Colossus* (Prestige), Rollins' Caribbean ancestry (his parents were from the Virgin Islands) showed up on his first of many calypso tunes, "St. Thomas"; and his "Blue Seven" virtually redefined what jazz improvisation was all about—critics called it "thematic improvisation."

But just as he was being hailed as the new voice of the tenor saxophone, Sonny vanished from the public eye. Frustrated by all the attention he was receiving, Rollins decided he needed more formal studying—alone. The period from 1959 to 1961 is known as the "Bridge," because that's exactly where Rollins spent most of that time—practicing on the walkway over the Williamsburg Bridge, which connects Manhattan to Brooklyn. (Yes, those Pioneer commercials with the image of the lone jazz musician playing to the stars aren't all that romanticized.) It was on the bridge that Rollins refined his now trademark pension for playing unaccompanied solos.

Sonny's first recording upon his return to the scene was entitled, appropriately enough, *The Bridge* (Prestige), and featured guitarist Jim Hall. It was almost universally considered to be somewhat of a milestone.

During the Sixties, Rollins continued to record in a variety of settings, led a number of stellar bands, occasionally revealed the more avant-garde side of his musical personality, and recorded a Grammy-nominated soundtrack to the movie *Alfie*. Then in 1968, he again disappeared from the scene, to pursue nonmusical interests.

This time, the sabbatical lasted, off and on, until the end of 1971.

Like a Muhammed Ali of the tenor sax, Rollins returned in good form with *Sonny Rollins' Next Album* (Milestone) in 1972, and before long had regained his former title for a third time. The association with the Fantasy-Prestige-Milestone group and producer Orrin Keepnews has indeed been a fruitful one. Sonny has recorded nine albums on Milestone thus far, including the live *Milestone JazzStars* LP, from the all-star quartet's 1978 tour featuring Rollins, pianist McCoy Tyner, bassist Ron Carter, and drummer Al Foster.

Rollins is one of the few jazz artists who has managed to stay current with musical trends without ever sounding even remotely like he's compromising his integrity. His latest effort, *Don't Ask*, covers a repertoire encompassing the Oriental-flavored "Ta-Chi" with Rollins playing Lyricon, the funky "Harlem Boys," a duet with guitarist Larry Coryell on the jazz standard "My Ideal," and a tribute to one of Sonny's former bandleaders, "Disco Monk," which switches abruptly back and forth between a sensitive jazz ballad and a popping disco number. Rollins' touring band of Al Foster (drums), Mark Soskin (piano), and Jerome Harris (bass) is joined on the date by Coryell on guitar and multi-percussionist Bill Summers. (For his next LP, Sonny is scheduled to go into Fantasy's new studios in May with a quartet rounded out by Foster, keyboardist George Duke, and bassist Stanley Clarke.)

Interviews with Sonny Rollins are not exactly everyday occurrences. He is by nature a shy person and has referred to favorable publicity as the "kiss of death"—one of the reasons he dropped out in 1959. But, as the following interview illustrates, Rollins can also be an intensely thoughtful, open, and articulate person—as he discusses at length his early influences, his stints with several landmark bands, his battle to kick drug addiction, his periods of isolation, and most of all his main speaking voice, his horn.

• • •

M.I.: What prompted you to start playing unaccompanied saxophone?

Rollins: Well, one of my idols was Coleman Hawkins, one of the old jazz greats, and he recorded a song called "Picasso" [*The Essential Coleman Hawkins*, Verve]. That's the only time I'd heard it really done. But he was my idol, and it kind of inspired me to do things of that sort.

M.I.: Have you ever done an entire concert solo?

Rollins: No, I've never done an entire concert, although I played a concert in Berkeley in 1969, where they had about three people on the bill—Albert King and, I think, Herbie Hancock was there—and my segment of the show I did as a solo. But I've never done like a whole concert. I think it would be extremely demanding, physically. I could do it if it was really a very relaxed thing and I could sort of walk around—which I like to do anyway. But I really don't feel that it would be that effective to try to do it for that length of time. I used to want very much to do that, but in recent years other people have begun to do it more, and I've sort of lost interest. Now I prefer to do it as a part of playing with the regular band—as an intro, or a segue. That's the way it comes more naturally to me.

M.I.: "Picasso," I gather, was a song that Hawkins



Three views of Sonny Rollins: in the early Sixties, through the late Seventies

had actually worked out note for note on piano before transposing it to sax. When you play an unaccompanied solo is it mostly improvised?

Rollins: Yeah, I understand that that's what happened with "Picasso"—that it was something he'd worked on for a long time. But I'm not sure about that—that could be so. When I do it, no, it's more like a stream of consciousness thing. Certain things are worked out to a minimal degree, but not the whole thing.

M.I.: Is that much the same way as how you practice?

Rollins: [Laughs] As a matter of fact, it is, yes. It's a sort of thing I got into by practicing, and when I was practicing by myself on the bridge—well, long before the bridge, just practicing at home. Yeah, it evolved out of that.

M.I.: Do compositions that make their way into the repertoire sometimes come out of practicing by yourself like that?

Rollins: Not really. The tunes I play with the group are different; they're more worked out. The things I play alone are not usually songs I keep doing, although I'm liable to play anything when I'm doing a solo thing. That's what it's all about; it's free association.

M.I.: Do you have any particular method when you do sit down to compose?

Rollins: I compose different ways. Sometimes a melody comes to me when I'm just riding on the train or something, an idea, and I write it down before I forget. That's one way. I also compose by sitting down at the piano and playing around with chord progressions, working out things that way. And then I also compose on my horn, just by practicing by myself, trying to come up with melodies.

M.I.: As your music started evolving from bebop type things, based on a set of chord changes, to funkier material, with fewer changes, did your method of composition change?

Rollins: I think the way the music comes to me, it's not so much based on a preconception of a style. So something I hear might attract me for

some reason, and I put it down, and a lot of things can be done with it. It can be played in different styles even. But the idea of playing on a set of changes, like in the bebop days, I got into that a little bit, but that was happening a little bit before I came on the scene.

M.I.: What was the atmosphere like in New York City for a working musician when you were growing up?

Rollins: Well, at the time when I grew up, of course, Harlem was the place. Everything was happening in Harlem, in New York. I grew up in Harlem, and as I got into my teens things began happening in other parts of the city, like 52nd Street. But all the musicians at that time came to New York; New York was the place like Kansas City, I guess, would have been at one time. So I had a chance to hear everybody. I used to go to the Apollo Theater, really a landmark place, where all of the performing orchestras would play a week's engagement. So I caught every band that came through; I'd be there at least one day out of their seven dates. Later, as I began to play around, and got a little more proficient, we had a kid band around town with people like Jackie McLean, Kenny Drew, and Arthur Taylor.

M.I.: How old were you when you took up the sax?

Rollins: You know, that's something that I'm really not sure of. I started on piano when I was eight. But I didn't stay with it. I didn't have any liking for music at that time. Well, I liked it, but I didn't have any liking for formally studying music, which is what my parents wanted me to do at that time. So it wasn't until a few years later that I became interested in something that I liked, which was more of a contemporary modern music. I think I might have been around eleven or twelve.

M.I.: Did you take lessons on saxophone also?

Rollins: Yeah. That's what I wanted to do. I started out at the New York School of Music which had branches all over the city where lessons were very reasonable. Then I moved on

and got a private teacher, and then I took up music in high school. And I also learned a lot from musicians around me—so I consider myself more self-taught, really. And even though I was still in my teens, I had a chance to play with some of the better musicians who were around me—guys like Bud Powell, Kinny Dorham, Fats Navarro, and those guys. One of my first records was made with Bud Powell and Fats Navarro, when I was just getting out of high school [available on *Prime Source* by Fats Navarro, on Blue Note].

M.I.: Were you considered the hottest player on the block, so to speak?

Rollins: Yeah, right.

M.I.: Was that a result of intense, eight-hour-a-day practicing or did it seem to come naturally?

Rollins: It came naturally. But I loved to practice. It was one of those things where my mother had to call me to come and eat dinner. She'd let me practice in her closet, because it was less noisy, so I'd be in there just having a ball for hours and hours. I think that's also where I got into the solo thing.

M.I.: Was your family musically inclined?

Rollins: Yeah, I would say they were. My brother was a violinist, classically trained, and my sister was into church piano—she still plays and sings in the church. They were older than me, and they were both trained; that's why they tried to start me off on piano also, but I wouldn't stand still for it.

M.I.: Was it through your parents that you got interested in calypsos and those types of rhythms?

Rollins: I would say so, yes. It was always there, because I heard some of that when I was young, but I didn't really have a chance to make it a valid part of my expression until I was able to get established in other areas. So it was something that was there, as part of my roots, but I was interested in other forms of music as well.

M.I.: Besides Coleman Hawkins, who were some of your other early influences on sax?

Rollins: Louis Jordan. I had everything he

Continued on page 56



On the White House lawn, (L to R) McCoy Tyner, Ron Carter, Rollins, and Max Roach; 1978

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PHIL BRAY

Recording *Don't Ask*, with guitarist Larry Coryell and producer Orrin Keepnews

Continued from page 54

recorded—all his Decca 78s. He used to have this band called the Tympany Five. He was my man. He used to play at a nightclub near where we lived in Harlem and I used to see his picture in the window as I was coming to and from school, so that also had a big influence on me. I was really into his music; he was my main man for a long time.

M.I.: What specifically did you like about Hawkins and Jordan?

Rollins: Louis Jordan was like the earth to me; he was more earthy and gutsy, what we call funky today. But when I heard Coleman, his playing was more intricate, it seemed to be more...“intellectual” might be a good word. It had another dimension to it that wasn't in the rhythm and blues. That appealed to me a great deal—when I heard the things he did with the chord changes. That really gave me a mark to shoot at, to be able to play the instrument that well.

M.I.: What was the first group you played with as a pro?

Rollins: By the time I graduated from high school I had already been rehearsing with Thelonius Monk's band. A friend of mine named Lowell Lewis was playing trumpet with Thelonius, and he brought me down to Thelonius' house to try to get me into the band. Then I also made my first professional record with a guy named Babs Gonzales, who was sort of a bebop singer. A lot of great musicians worked with him, guys like Lucky Thompson, J.J. Johnson, Fats Navarro, Benny Green, Bud Powell, Art Blakey. So all of these things began to come in around the same time, when I was getting out of high school. When I was 17, 18 and 19 I began playing with the better musicians.

M.I.: How did you come to join Miles Davis' group?

Rollins: I used to go down to a place called Minton's Playhouse, and that was the place to go. If you were good enough they'd let you play. If you could make it, okay—you'd be embraced. If not, you wouldn't be asked to go back on the stand. It was as simple as that. I was playing there one night, jamming, and a guy asked me, “Hey, man, I'm having a session up in the Bronx with some people. How would you like to come

by and play intermission?” I said, sure. I went up there, a place called the 845 Club, which was a popular club at that time for jazz. Miles Davis was one of the guys playing on the regular half of the show. So I came up with my little group, and Miles heard me there.

M.I.: And you'd already heard of Miles?

Rollins: Oh, sure! Miles was a name by that time—I guess it was '48 or '49. In fact, the kid I grew up with who was playing trumpet with Thelonius was a devotee of Miles. And I had heard Miles with Charlie Parker. He was a big man at that time, just like he is now. So after the gig, he said, “Look man, come on and play with me.” That was when he had Kenny Clark, John Coltrane, Roy Haynes, and people like that. His group would change, but those types of players would make the jobs.

M.I.: How did you come to join the group with Max Roach and Clifford Brown?

Rollins: By that time I had already begun making my first records. I made that first Babs Gonzales record, which [trombonist] J.J. Johnson also played on. Then I wrote some songs which were recorded by J.J. Johnson's band, and I did some recording with Miles. Around that time I had a slight drug problem, so I was in the hospital getting rid of my drug habit and when I came out, why, I had nowhere to go, because I had a bad habit; I had to really get myself together. I was 25 at that time.

M.I.: Was that something that was fairly prevalent in jazz circles at that time?

Rollins: A lot of guys were hooked, sure.

M.I.: Could you say something about the difference between playing when you're stoned and playing when you're straight?

Rollins: Well, I think the main thing is that it's the way you like to feel; I don't think it makes a person play any better. I just think some people like to be high, so they feel better about what they're doing, but actually it's not sounding any better. And if a guy gets really messed up it can sound worse.

M.I.: Were a lot of the younger players getting into heroin because they thought it would make them play better?

Rollins: Well, I think also because a lot of the

great stars were on it, you know. People like Billie Holiday, Charlie Parker were hooked, so maybe it seemed romantic, and a lot of guys got hooked because it seemed like that was the thing to do. Bird is on drugs, hey, I want to be on drugs, too. A lot of us got into drugs because of that and had to get out of it.

M.I.: Wouldn't that cut into a working musician's budget pretty severely?

Rollins: Well, in those days, we were just living for music and there wasn't much else happening. So it was just a matter of trying to get money for drugs. Being hooked is a terrible thing, you know, and when you're into it you'll do anything to get money for it. Yeah, a lot of guys died, a lot of guys ruined their lives and careers, and a few made it through. I'm one of them that made it through.

M.I.: What made you decide to put yourself in a hospital and kick it?

Rollins: It was a lot of things. I had gotten so bad that I had nowhere to go; I had abused all my friends and misused everybody. I had no place to turn. No place. That, and the fact that I had a lot of help from Charlie Parker himself who implored me to stop. Then I kind of saw the light, and I realized that he really wanted me to stop.

So here I am doing it thinking I'm trying to be like him, but he really didn't want guys to get into it. All of that helped me get myself together. Plus, I had reached the end of my rope. Then, when I kicked and came back out into the world, trying to pick up the pieces of my life, I was living in Chicago, around 1955, and Max Roach and Clifford Brown were playing in town. I didn't want to go around there because I was trying to stay away from the music environment until I was strong enough to get around without getting back into drugs—because a lot of guys using drugs were around nightclubs, you know. So I was staying away from that whole scene, although I was still playing. I was practicing, but I wasn't out playing so much. Anyway, Harold Land, a very fine musician, was playing with Max and Clifford and his wife wanted him to leave the band, so they were stuck out there without a horn player. I'd known Max from New York; I knew Brownie a little, but not too much; and I'd worked with [pianist] Richie Powell a couple of times. So they asked me to join. And that was a very clean band—nobody was hooked on drugs or anything—so it worked out well, and I was able to ease myself back into the music scene.

M.I.: When Clifford Brown and Richie Powell died, was that when you formed your own group?

Rollins: Sort of, around that time. But remember, I had been sort of a leader way back when I was coming up in school; I was always the leader of those bands way back then. So even though this was later on and I was more well known, it wasn't an unusual thing for me to start leading a band, if you know what I mean. Of course, I had recorded under my name before that.

M.I.: When you began writing tunes for your own band, did your previous formal studies come into play much, in terms of voicing horns and arranging for a band, or was it more intuitive?

Rollins: I was acting intuitively to a great degree, and I was always trying to increase my training, which was one reason I went on the bridge—I wanted to go back and get some more formal training. I've always considered myself to be evolving and learning more as time goes on. In fact, I think it's worked to my advantage in a way.

M.I.: What caused you to take that hiatus on the bridge in 1959?



MARK MANDER

Rollins: Well, what happened was, I was beginning to get a lot of publicity. I remember at that time I felt that I wasn't really able to produce at the level that I should be producing at, so I began to get really upset. Because a lot of people were beginning to come out—they'd heard the name or some of my recordings—and unless I was able to really please them, I felt bad. So I said, Well, I'm going to go back and do some more formal studying so that I can really represent myself and not feel I'm letting the people down. That was the motivation.

M.I.: So you didn't abandon music, you were just playing and studying alone, not in public?

Rollins: Oh yeah.

M.I.: Did you jam with any other musicians at all, or did you just practice on your own?

Rollins: During the bridge? I invited a couple of people to come up on the bridge with me a couple of times [laughs]. Just other horn players, because it was such an ideal place to blow.

M.I.: How did your comeback album, *The Bridge*, fit in with what else was going on, musically, at that time?

Rollins: I'm not sure it did. I've never felt that I had to be so much aware of what other people were doing to get across. I've always had a certain feeling that I'm supposed to be playing. It wasn't a matter of how it fit into the climate—at least I didn't think about it like that. It was just the thing that I wanted to do, and people liked it and accepted it. But it wasn't my end-all. That was my first album after coming back from the bridge; I was going to make many more.

M.I.: When it's time to record an album, do you sit down with a producer and both come up with ideas for songs, or do you usually have the repertoire already in mind?

Rollins: Well, one thing I hate to do is go into a studio and record. I hate it because I'm a perfectionist, and I'm a person that considers myself constantly evolving as a musician and a performer—so I hate to put anything down that's going to be there forever. And this is what recording is all about. So as the years have gone by I've gotten more and more reluctant to record. But when I do record and I know the time is drawing nigh, why, then I sort of start to compose things for it, and I begin listening for material and for people I'd like to use on it, material they may have, and so on. But generally, it's what I want to do, the songs that I can



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TOM COPI

handle. We all get together on it, whoever's producing me, you know.

M.I.: Whose idea was it, for instance, to use Larry Coryell on guitar on the Don't Ask album?

Rollins: That idea was my wife's. She's very much involved in my work. I think she was the first to suggest some people to use. At that time, I said, Yeah, I like Larry—and I thought he was a person who might be compatible with me, because I listened to him for a number of years, and I always thought that his playing and mine would be compatible. So we got together and worked some things out.

M.I.: Did you two get along with each other, musically, right off?

Rollins: Well, it took a little doing, but I would say that we were compatible. Nothing is easy, really, because it takes concentration and a great deal of energy to put together something of that sort. It was possible with Larry, because I think we had a rapport going; it couldn't have been done with someone else, with "X Guitar Player," say. But actually playing together was easy, because we had a certain affinity with each other.

M.I.: In concert, what type of microphone do you attach to the bell of your horn?

Rollins: Now I've got a Sony ECM; it's what they call an extension microphone.

M.I.: What brand of saxophone do you play?

Rollins: I've been playing a Selmer off and on for quite some time now. It seems to be a fairly durable horn, but I think other companies are beginning to make fairly good horns now. I just haven't had a chance to check them all out. Mine was made in 1971.

M.I.: Have you always played tenor?

Rollins: I began on alto. But even at that time I wanted to play tenor. Coleman Hawkins was my man, you know, so I wanted to play like him. In fact, I even used to play the alto with a tenor reed to try to get a deeper sound.

M.I.: What kind of reed do you use now?

Rollins: I'm using a sort of medium Prestini reed, which is made by Ponte in New York City. He's taken over the line, so the name Ponte is on the reed now.

M.I.: What type of mouthpiece?

Rollins: I've got several that I change around from time to time, depending on the sound of the room, the condition of my chops. Different mouthpieces can make a vast difference in the sound. I usually travel with four or five. These all made by independent people—one by Otto Link, one by Guy Hawkins.

M.I.: Is "Tai-Chi" [Don't Ask] the first time you've ever recorded with a Lyricon?

Rollins: Yes, it is. I'm liking it more and more. It's interesting; it's got a lot of colors to it, a lot of possibilities to play around with. I enjoy it.

M.I.: Have you ever experimented with electric saxes?

Rollins: No, I haven't. I think the saxophone is basically an acoustic instrument. You know, I guess you can use electronics with anything, but I don't think it comes out as well. It's not like a guitar—with a guitar it really makes a vast difference. If you electrify a saxophone, then you

might as well not be playing a saxophone in a way.

M.I.: Have you heard any young saxophone players who you think are especially promising?

Rollins: There's a couple of guys I like: Rene McLean, who's Jackie McLean's son, I think is a very, very fine young player; and a kid that was playing with Cecil Taylor for a short while, named David Ware.

M.I.: Do you have any favorite composers, either jazz or otherwise?

Rollins: Mmm...well...it's hard to say "favorite," because I like so many people, so much music. I mean, I like Bach, I like Beethoven, I like Charlie Parker...a lot of different kinds of music from different periods. So I can't really single out one person as a favorite composer.

M.I.: You took a second hiatus in around 1968. What prompted that?

Rollins: Well, I think I had a couple of hiatuses, actually. There was a period when I got into other kinds of pursuits, like philosophical things—which I'd always been into. I just felt more inclined to develop myself and my point of view on life. So I did a lot of traveling around that time. "Man know thyself," you know; that kind of stuff. I've always had this sort of thinking pattern. I traveled around the world a couple of times and studied yoga, which I'd gotten into around 1959.

M.I.: If your evolution is falling into any pattern, then you're due to take another leave of absence right about now. Do you think that's a possibility?

Rollins: I don't think so, because now I've sort of gotten it down to where I don't overwork. I try to keep myself fresh, so it isn't like a drudgery of a job. Now I find time to do everything. I don't think I'll take any time off unless it's forced upon me, for reasons of health or something like that. But if I'm able to play, I'll try to work and still pursue other things. **M.I.**

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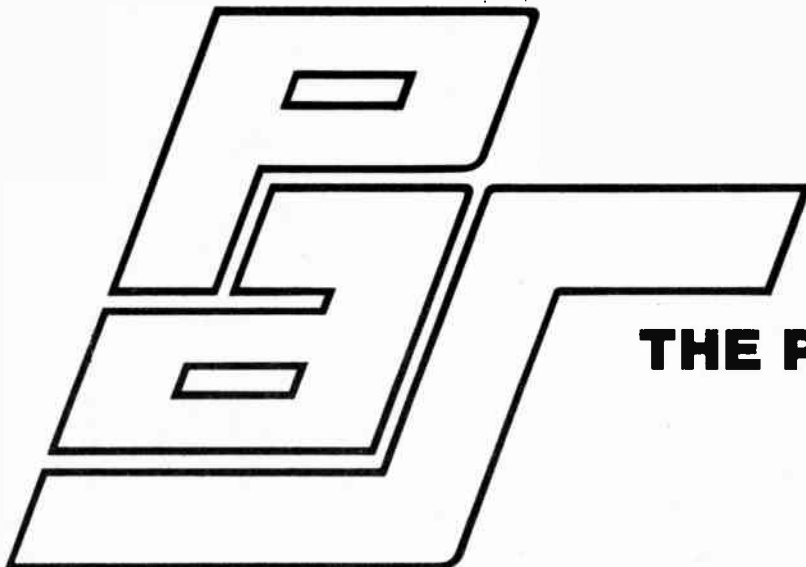
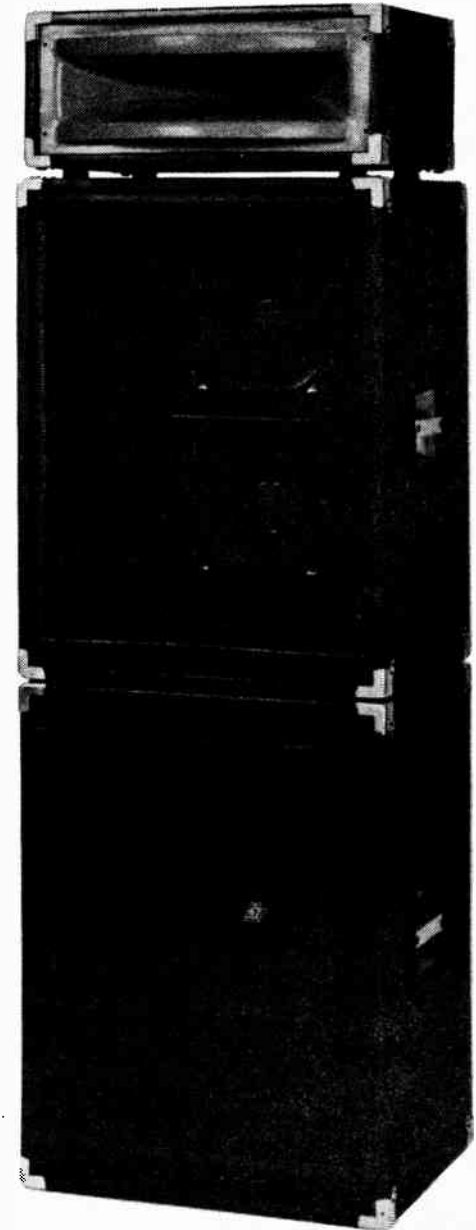
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SOUND ON STAGE

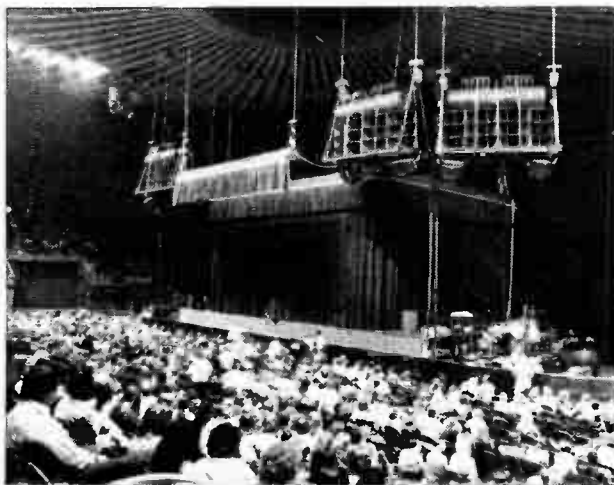
by Kirk Austin

Ten years ago most bands packed their own instruments while on the road, but were forced to rely on whatever sound system the promoter and auditorium could provide. This often led to some inconsistent, sometimes horrible sound reinforcement problems—not due to any fault of the promoters, but because the person mixing the band was often unfamiliar with the equipment, the band, or both. Now most major touring acts carry their own sound system and crew (taking up to as many as three semis for lights and sound equipment), and the results are much more consistent and predictable. This also allows the bands to reproduce vocal sounds that in earlier days could only be done on records.

For up and coming bands and sound engineers to gain a better awareness of what is involved in large scale sound reinforcement we talked to the soundmen for six major touring acts—Journey, Heart, Weather Report, Frank Zappa, Bob Seger, and Marshall Tucker. The trends seem to be toward suspended speaker systems and multipleamping with active crossovers (bi-amping, tri-amping, and more). Another interesting trend is towards multiple monitor mixes. Even five-piece bands are using as many as ten separate monitor mixes, so that each member can hear exactly what he or she wants (something musicians have been screaming about for years—especially in the studio).

Journey

Journey's sound system was originally built for Emerson, Lake, & Palmer in 1976. The main system consists of full range boxes that are 4'x4'. Each cabinet has two JBL K151 18" speakers, four K110 10" midrange speakers, a 2441 compression driver for the upper midrange, and two 2405's for the high frequencies. The cabinets are designed to work in groups of four in order to get the proper dispersion and coverage. They're all powered by Phase Linear 700 Series II power amplifiers, and each cabinet is capable of handling 1,000 watts. The system uses JBL electronic crossovers with the frequencies set at 250 Hz and 1,200 Hz. There is also a passive crossover for the super tweeters at 6,500 Hz. The house mixer is a Midas 32 x 8 board with parametric EQ. Kevin Elson, who does the house mix, says, "I rarely use house EQ because the board has so much EQ in it already. Sometimes, though, I end up using a couple of EQ 270's (Biamp) which are third octave equalizers."



RICHARD McCAFFREE

In order to achieve some of the special effects that Journey fans are used to hearing on the albums Elson has a 19" rack mount special effects mixer that uses one of the sends off of the Midas. From there the device has four separate inputs and outputs which allow the use of up to seven separate effects that can be controlled from the rack mount unit. Kevin uses a Revox B77 tape recorder for tape echo, an Orban stereo reverb, a Micmix Dynafinger, a Lexicon Prime Time, a Lexicon Delta "T", Omnicraft noise gates on the drums, and an Orban stereo synthesizer.

The monitor system that Journey uses is rather unique in that all the speaker cabinets are suspended in order to keep the stage clear. Each cabinet has one 18" JBL K150, two 10" K110's, and one 2441 compression driver. These cabinets are hung from the lighting grid so that the sound is coming down on the band. There are eight separate monitor mixes available from the Midas monitor board, which may seem like a lot, but they allow for some of the musicians to have separate instrumental and vocal mixes. Chris Tervit does the band's monitor mix.

On this tour Journey is using a system of 44 of the main speaker boxes. According to Elson, "We like to use 36 cabinets up in the air, and four on each side under the stage. If we are playing a 5,000 seater I like to hang a center grid of eight or ten cabinets in a half circle, and then I'll use a small low fill for the front rows. In those situations, you have seating right up on the stage, and I hate blowing those people away. The hardest part of that is trying to match the

volume of the bass and the guitar, because they're pretty loud coming off the stage. A lot of times the people in the center in the first three rows tend to get a little bit lost, so I always try to get something pointed that way."

Heart

The band Heart uses a John Meyers-designed system utilizing direct radiating low midrange in a bi-radially curved surface (whew). The speaker system is made up of two units that mate together to form a 60-cone central cluster that covers 40° vertically and 120° horizontally. It's complemented with twelve compression drivers in John Meyers MSLI horns which also provide the 40° x 120° coverage. The horns are specially designed to get what's called "vector addition" of wavefronts at the mouth, so you have a virtual source that is a fair distance behind the drivers. This is done to minimize the phase aberrations that are common to multiple driver configurations. Effectively, each driver has a narrow coverage angle which reaches the back of the hall much better, but since they're arrayed in a 120° coverage pattern the sound is smooth across the entire spread. This central cluster is topped with ESS Heil high-end transducers. There is also a sub-woofer system consisting of 16 bass reflex enclosures with 18" cones, again, designed by John Meyers.

The central cluster of 12" cones is powered by modified Phase Linear amplifiers that are capable of putting out 250 watts per channel. ESS amplifiers are used for the high end, and Crest amps for the sub-woofers.

The mixer is a Soundcraft series 3-B, and the house mix is done by Will Herald. The monitor mixer is a custom built KS Audio unit that is a 30 x 10 matrix with active balanced input and two band full parametric on each channel. The monitor speakers are a pair of 12's and a compression driver in a single box that is suspended from the lighting grid. Kurt Davis handles the monitor mix.

The system was put together by FM Productions in San Francisco and spokesperson Steve Neil told us his idea of what a sound system should be: "The job of the sound system is to be a clear window—as though it wasn't even there. It usually never attains that, but this is the 1980s, so we'll see. We've made some real breakthroughs to help us not be in the way, so that the magic can happen."

Continued on next page

SOUND ON STAGE

Weather Report

The sound system used by Weather Report is interesting in that it splits the sound up into five separate bands. There are three different speaker cabinets—bass, low-mid, and a three-way high end cabinet. The low band is handled by four bass speakers in each column. The speakers are EV M15B's which are more like a musician's speaker that would be used in a bass guitar cabinet. There are two different types of speakers in the low-mid band—Gauss and JBL 15s. Each stack consists of two 15" speakers and three 12" speakers. The next band up is a mid horn—a JBL 2808 driver with a 511B horn. The high-mid band is handled by a JBL compression driver, and the extreme high end is covered by a JBL 2405 super-tweeter. The low band is powered by modified BGW amplifiers, and the other four bands are powered by Spectra Sonics amps.

The house mix is done by Weather Report's own engineer, Brian Risner. He uses a modified Midas 32 x 8 board and a special effects rack that contains a harmonizer, a BX10 reverb, and custom effects by George Matzinburg of Nova Sound Research Labs [West Los Angeles]. These include stereo limiters, parametric EQ, and a seven-band crossover of which they only use five bands. It's a very sophisticated crossover with its own RMS and peak limiting. The crossover points can vary, but on the Weather Report tour they were at 250 Hz, 1,000 Hz, 5,000 Hz, and 10,000 Hz.

The monitor mix is done on a custom design 24 x 8 monitor board by Steve "Flash" Kallahan. The board has three-band parametric EQ on each input and each output, which allows the monitor system to put out awesome levels without feedback. The monitor speakers are made up of two 12" speakers and a compression driver (either JBL or Gauss) in a linear phase monitor cabinet. BGW amplifiers are used to power the 12's and Spectra Sonics amplifiers are used for the compression drivers.

Since the speakers are for the most part suspended, we asked crew chief Ed Maloney if they experienced any phasing problems. "We keep all

the speaker diaphragms in line with each other in order to minimize phase problems," Maloney said. "Ideally all the voice coils should be in line. We're especially conscious of this with the suspended system."

Marshall Tucker

One of the real mainstays of the country music scene has been the Marshall Tucker Band. The sound for this group is handled by Mountain Sound, Inc. (Knoxville, Tennessee), and Randy Day, the head engineer, is a firm believer in Gauss speakers. "We were an up and coming sound company," says Day, "and we got together with Gauss and sat their speakers side by side with everything else we could get our hands on. We were convinced." As a result, the speaker system for the Marshall Tucker Band consists of all Gauss speakers—5842's and 5831's on the low end; 5840's and 5841's for the mids; HF 4000's for the high-mids, and super-tweeters for the high end. Just to give you an idea of the physical size of the system—there are ten dual 15" folded horn cabinets on each

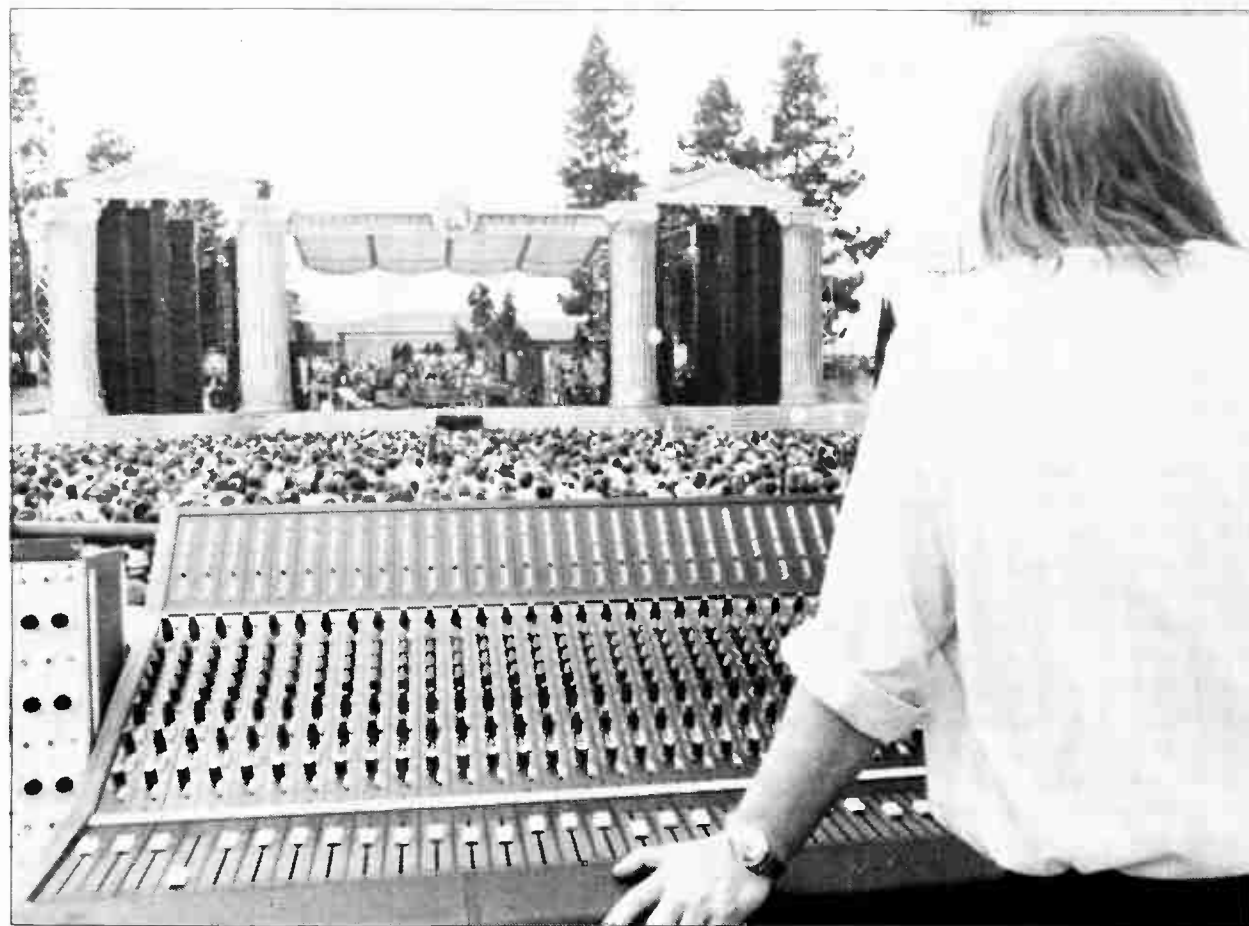
cabinets—each with two 12's, a short throw horn, and a super-tweeter—and side fill cabinets that are basically the same as the house speakers. The monitor system is also powered by Crown amplifiers—300A's on the low end, and 150's on the highs. In order to obtain high output levels with the monitor system Randy likes to use White 4000 equalization.

Frank Zappa

Frank Zappa's sound system is an attempt at making each venue a recording studio environment. This calls for as many as seven microphones on Zappa's guitar alone, and each show is recorded on an 8-track machine that is in a van parked outside the auditorium. Zappa often uses material taped from his live shows to construct new tunes for his studio albums.

The house speaker system is a four-way design that utilizes Gauss and JBL low frequency drivers in cabinets built by Bomwerke. Each cabinet contains two 15" speakers with a modified BGW 750 amplifier built in. The low-mids are a

RICHARD McCAFFREE



side, and the entire speaker system is powered by fifteen Crown 300A power amplifiers in the bridged configuration.

Randy handles the house mix which is done with a Midas 32 x 8 board. "I love the Midas," says Day. "The EQ on the console is outstanding—six way switchable on the mids, and six way switchable on the low end as well." There are six separate monitor mixes, and these are covered by Robin Majors on a Yamaha PM 1000 mixer. The monitor speaker system consists of ten floor

bit unusual. They're made up of two 12" cones that are mounted on the back of a large horn. The high-mids are JBL 2440 compression drivers, and the high end is handled by JBL ring radiators. BGW amplifiers are used to power the bulk of the system, but the monitors and some add-on cabinets are powered by Crown amps. Both passive and active White 1/2 octave equalizers are used for house EQ. A modified Midas 36 x 8 subgroups x 2 console is used by Frank Pinske for the house mix. Pinske considers the Midas a nice compromise between a good studio board and a

Continued on page 64

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Continued from page 62

SOUND ON STAGE

run of the mill sound reinforcement board. Instead of solo switches on each channel this board is modified for insertion points on each channel, so effects can be put on separate channels and switched in and out. According to Pinske, "It's very convenient for doing compression on vocals, or whenever you have one type of effect that you want to use on one guy without tying up a whole buss." One of the effects that Pinske likes to use is the AD&R Vocal Stressor. "The Vocal Stressor is my favorite one," says Pinske, "because they have the re-expansion in them. If you're over compressed you can save the dynamic range by re-expanding, and there are separate attack and release controls which is what most compressors don't have."

The monitor mixer is a Yamaha PM 1000 board which is fed to a Midas four-way crossover and Crown amplifiers. The floor monitors are full range three-way boxes—some with 12" speakers and some with 15" speakers. Usually there are only four separate monitor mixes, but it changes periodically, depending on the requirements of the hall.

Bob Seeger

Bob Seeger's sound system was designed by Fanfare Enterprises, Inc. (Jackson, Mississippi) and utilizes Electro-Voice cones combined with JBL and Gauss compression drivers. Crown power amps are used throughout. The mixing board was made by Custom Audio Electronics (Ypsilanti, Michigan), and is a 36 x 2 design with full parametric equalization. The house mix is done by Jay "Hot Sam" Barth, and he uses UREI graphic equalizers and feedback suppressors, Orban parametric equalizers, and Crown crossovers (the house system is tri-amped). The majority of the speakers are suspended in order to keep the stage clear.

The monitor board was also built by Custom Audio Electronics, and is a 26 x 8 design. Craig "CB" Blazier does the monitor mix and sometimes uses the auxiliary outputs in order to obtain nine or ten separate monitor mixes. The floor monitors are tri-amped boxes containing Electro-Voice cones with JBL compression drivers and tweeters. The side fill monitors are large four-way boxes, and there are also some larger floor monitors for the drums and the saxophones.

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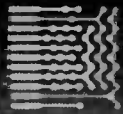
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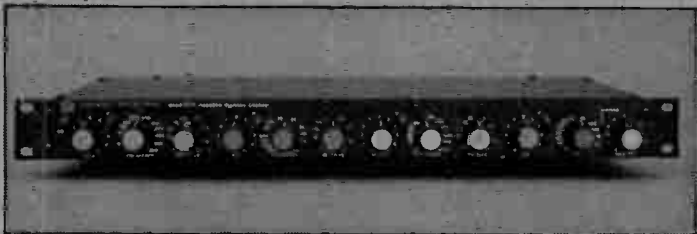
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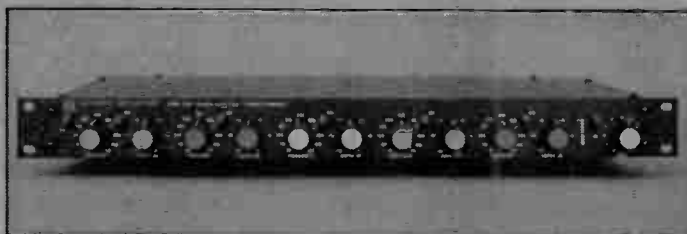
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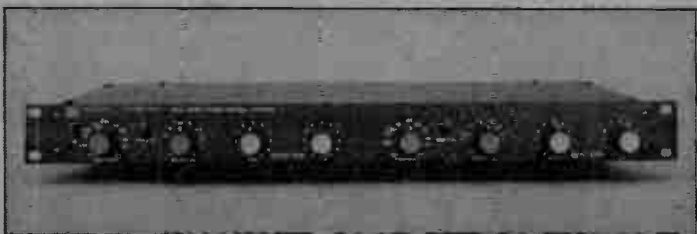
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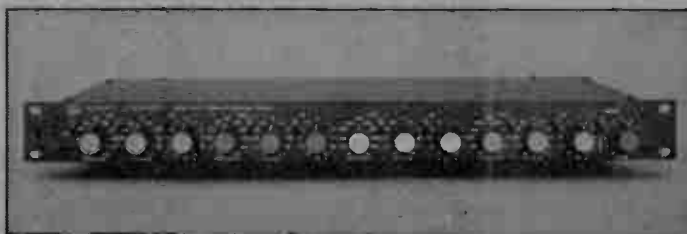
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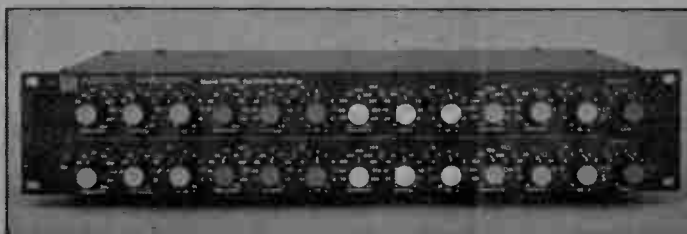
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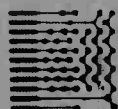
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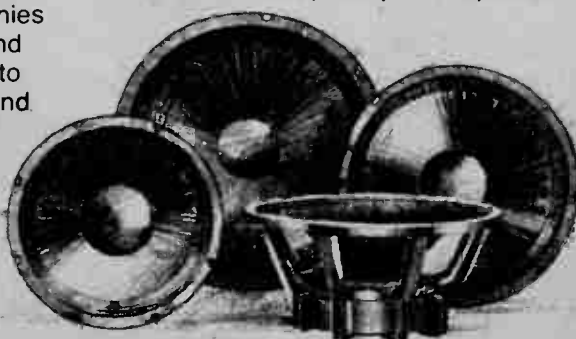
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ACOUSTICALLY POOR ROOMS

PART 1

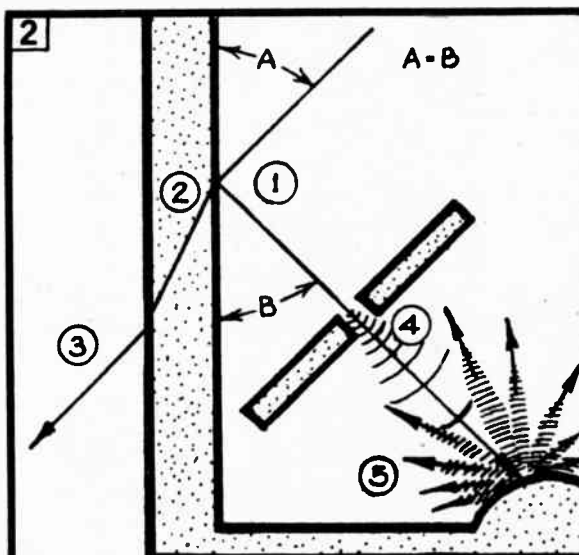
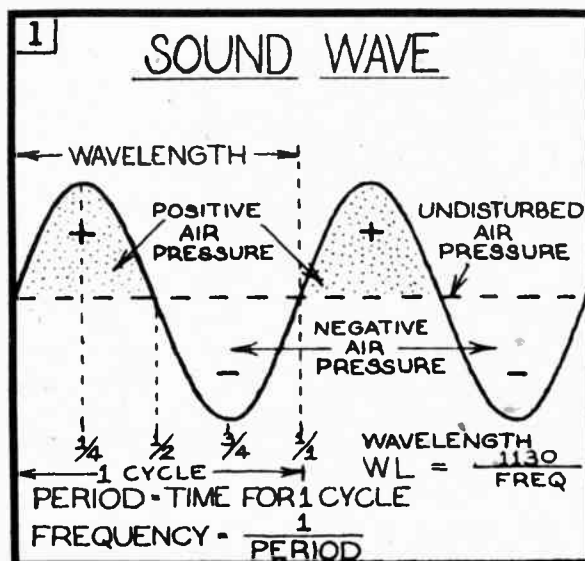
by Jim Coe

Jim Coe, owner/manager of Electro-Acoustic Resources (San Rafael, California), has helped pioneer several technical improvements in concert audio, including differential (noise canceling) vocal mikes, and 1/3 octave room/system

and feedback tuning for rock systems. For seven years Jim was touring soundman for Jefferson Airplane, Hot Tuna, and Jefferson Starship; and for three years he was audio engineer at Pacific High recording studio in San Francisco. This column marks Jim's first in a continuing series for M.I.

• • •

You've just walked into a 1,500-seat hall to set up a concert sound system for this evening. You'd like to know how the room is behaving acoustically. You stand in the middle of the stage and strike the stage surface with a mike stand. You start counting. First you hear a booming sound and four quick slaps, followed by about five seconds of low rolling thunder. You don't need lab gear to tell you that this room has problems. Is the room impossible? Will filling it with people help? Can you do anything to improve the situation? Should the band learn Gregorian chants?



PUTTING A WAVE THROUGH ITS PACES

- ① REFLECTION ④ DIFFRACTION
- ② REFRACTION ⑤ DIFFUSION
- ③ TRANSMISSION

Acoustic Effects

To briefly review the behaviour of sound: In auditoriums we are most interested in *absorption*, *reflection* (both "coherent" and "diffuse"), and *resonance*. We may also find *diffraction* and *refraction* effects. And there is always some

transmission to the spaces outside the room.

Absorption (sound waves losing energy). Absorption, of course, is the opposite of reflection. When sound energy is absorbed it is converted to another form of energy and removed from our consideration. Sound is absorbed best by materials with the greatest elasticity, porosity, mass, thickness, and air flow resistance for a given sound wave strike-angle and wave length. High frequencies can be absorbed by smaller areas of lighter and cheaper materials than low frequencies.

Refraction (bending of sound waves). In passing through the concert hall walls, the part of the sound energy that is not absorbed will be bent (refracted). But only if it strikes the wall at an angle.

Transmission (passing of sound waves through something). After passing through the wall, sound energy becomes another consideration called a "noise transmission"—and maybe even a "community noise problem."

Reflection (bouncing off). A sound wave will be reflected if the reflecting surface is larger than about one-fourth of the length of that wave. Sound waves that we can hear vary from about 56' to .7". So we can expect to see big differences in the behaviour of different frequencies (i.e. wavelengths) in the room. The rule here is that the angle of reflection (bounce angle) is always equal to the angle of incidence (strike angle). Using this fact, we can estimate the direction a wave will be reflected.

A common problem is caused by reflective flat surfaces some distance apart. Repetitive echos between the surfaces are called "flutter echos." The slapback in our example room is a flutter echo. Most walls greatly modify the sound at each reflection.

Diffusion (wave being broken up without losing much energy). Flat surfaces cause a mirror image "coherent" reflection. Concave surfaces focus sound energy from all over the surfaces toward one point. If reflectors are convex or irregular compared to one-fourth of the wavelength, sound energy is reflected, but the waves are broken up or scattered. This is *diffusion*. Think of an example with light waves. A mirror reflects an image or echo. A white sheet of paper reflects the light energy but no image, because the paper surface is rough compared to the wavelengths of the light waves and, therefore, scatters them.

Diffraction (sound wave being spread). If an object or opening is smaller than about one-fourth wavelength, waves striking or passing through it are spread or defocused.

Inverse Square Law (level change with distance). As sound waves get farther from the speaker, our ears still sample the same size area with the same sensitivity. Thus we will perceive a lower level direct from the speakers as we move away. We think of the sound pressure level direct from the speakers as changing about 6dB as we half or double the distance. Part of a sound wave striking a wall is absorbed, part is transmitted, and part reflected. The proportions depend on the wall materials and construction, and on the wave properties.

Continued on next page

The Room

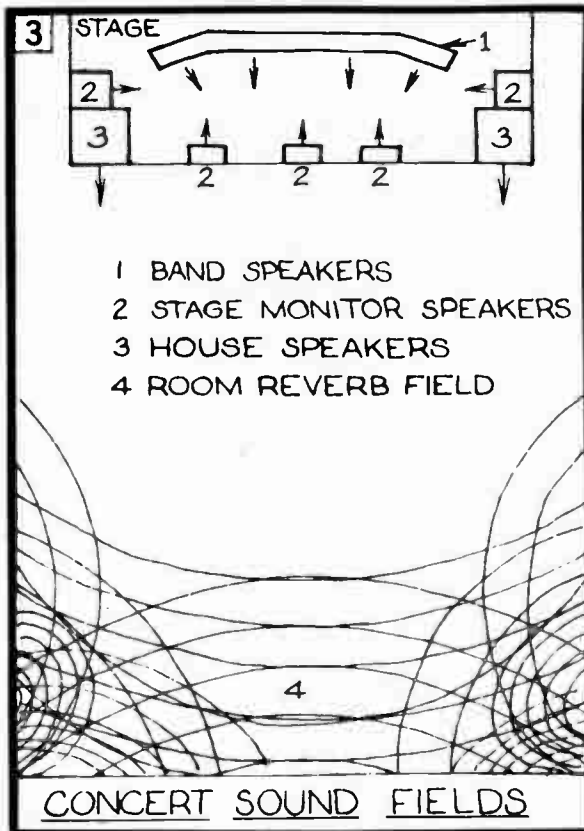
The purpose of an auditorium is to audit, to hear. The purpose of most sound systems is to allow listeners distant from the stage to hear as though they were in a good room close to the stage. We must consider the sound system and the room together. To say that acoustic effects influence the sounds we hear from speakers is putting it mildly. We might as well say that cheese is "influenced" by a cheese grater.

Room field. You will work in rooms with surfaces reflecting 20% to 90% of the sound energy striking them. It takes many reflections between low absorption surfaces for the sound to become inaudible. In our bad example room, the average sound wave was reflected and modified more than 120 times.

After a few reflections the room fills evenly with a field of sound waves traveling from one reflection to the next. This "room field" is diffuse because of phase cancellations with other waves and scattering effects. If you stop any sound sources in the room, the absorptions encountered with each reflection will eventually bring the sound level down to inaudibility. The number of seconds required to lower the room field 60 dB (to .00001) is called the "RT-60" or "reverberation time." RT-60 is a good measure of the "liveness" of a room. When you bang on the concert hall stage and count the seconds until the sound dies away, you are doing a rough RT-60 measurement.

Room resonance. There are other complica-

tions in a room field. The room resonates at a set of frequencies and their harmonics. These resonances are determined by each of the room dimensions. Rooms resonate even if they have no parallel surfaces. These "room modes" cause irregularities in the room time and frequency responses.



The Speaker System

To overcome these room effects and do the job of acoustically moving distant listeners nearer to the stage, the speaker system must meet at least three requirements:

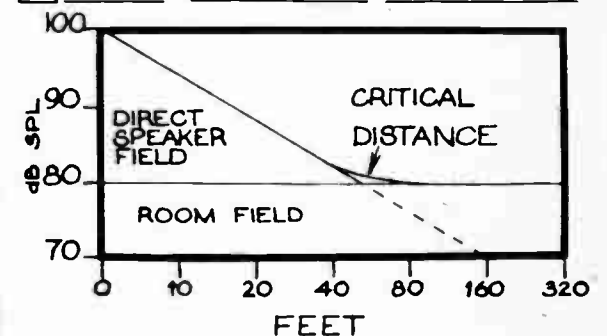
- 1.) It has to be loud enough (at the farthest seat) to overcome the ambient noise.
- 2.) It must be intelligible.
- 3.) It should sound nearly the same from every seat.

Let's consider these points:

1.) We usually think of ambient noise as air conditioner noise and the noise of the crowd. However, in electric music we may be using the sound system to make an acoustic source (like a vocal) overcome the level of the electric guitars, etc.

2.) Your sound system must not only get loud, it must also be intelligible. You must start with a low distortion sound system. Then you can think about the room field. Providing intelligibility is mostly a matter of getting the direct (i.e., unreflected) sound from the speakers 25dB or more above the direct ambient noise and also loud enough compared to the room field. Just how loud at what distance depends on a parameter aptly named "critical distance."

4 ROOM CRITICAL DISTANCE



Critical distance is that distance from the speaker at which the room field and speaker direct field have the same sound level. It's a measure of the liveness of the room and of the loudspeaker's ability to "penetrate" into the room field to reach a distant seat. In a room with an RT-60 over about 1.5 seconds, no listener will be able to hear well farther than roughly 3.2 times the critical distance. In very reverberant rooms the last "good seat" will be even closer to the speaker system setup. In large or reverberant rooms a typical critical distance would be 20 to 50 feet or less.

3.) We will leave the large subject of aiming and splaying speakers for even seating coverage to another column. Here we will just point out that speakers should be aimed to avoid walls, unsold areas of seating, and other reflectors.

That's all the space I have in this month's column. Next time we will finish our discussion with an analysis of a typical sound system and how to use it better to deal with our example hall. In the meantime, please write me (care of M.I.) with subjects you'd like to read and learn about. Although I won't be able to answer all of the mail, I will read and ponder it all. M.I.

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That's all we have to report for now. But there will be more to come. Part of TDK's philosophy is: when every improvement has been made, improve again.



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basic tracks

Choosing a Studio

by Hillel Resner

I'd like to begin my column this month by posing a hypothetical, yet fairly common situation: Let's say you're a four-piece rock band, and three of you just got your income tax refunds. (The fourth person didn't get one because he doesn't work—but his parents are wealthy, so he's got some money also.) After playing at local clubs and dances for a year, you feel you're ready to hit the studio and commit your originals to tape. The question is: How do you pick the right studio for you?

If you live in a small town or remote area, the chances are you'll only have two or three studios to choose from, and you'll learn about all of them from other musicians in the area. But what if you live in a major metropolitan center, like New York or Los Angeles or the Bay Area? Each of these, and other big cities, has hundreds of studios to choose from. So just how do you go about deciding where to record?

For starters, you need to find out what studios are available and where they're located. Apart from the telephone book, the best way to do this in the U.S. is to consult *the Mix* magazine. *The Mix* lists all the professional studios in the major recording areas of the United States and many outlying areas as well. In addition to names and addresses, *the Mix* listings include the sizes of studios and control rooms; the type of recorders, consoles, and other equipment; and the hourly rate. Also included is a brief statement of each studio's "direction"—embodying such things as atmosphere, philosophy, and areas of specialization. Just remember: These listings, as well as advertisements in the phone book or other publications, should only be used as a general guide. Always call to confirm information and to get an idea in person if the studio is right for you.

There are a number of factors that will determine your ultimate selection of a studio. Here are some of the most important ones that you ought to consider:

1. How many tracks do you really need? The number of tracks employed is the single biggest determinant of how much money you will spend. (4-track studio time can be had for as little as \$10 per hour; 24-track time can go as high as \$200 per hour.) The number of instruments to be recorded and the complexity of the material will determine how many tracks are required. Think this out carefully and consult with professionals at the studios you call; it may very well be that you can get by with less tracks than you think and still achieve an excellent sound (For more on this, see *Basic Tracks*, January, 1980.)

2. Is the studio experienced in recording your type of music? Does it get the "sound" you're looking for? Theoretically, any studio or engineer should be able to do a competent job of re-

ording any style of music or size of group. In practice, however, many studios "specialize" in particular fields. And some studios actually prefer to record certain types of music, on which they may have built a reputation. So before you book a session, it's a good idea to tell the engineer what kind of music you play, and ask to hear some tapes he's recorded of similar groups. If you're a New Wave band and he plays you a tape of some "P-Funk" style R&B, you may want to check the studio down the street!

3. Does the studio have the equipment you require to produce the recording you want? This can be a decisive factor in many situations. If, for example, you want a particular type of grand piano, or a certain organ or synthesizer, the studio which has it may get the edge—even if it lacks something else. In addition to the instruments the studio can offer, you will want to know what signal processing gear is available. For example, if some of your material requires special effects, a certain kind of digital delay or other device might come in handy. The type of echo and reverb systems that a studio has are also important, as these will materially affect your sound. And, of course, you'll want to find out about noise reduction: If you're playing acoustic music with numerous quiet passages, this type of equipment may be essential.

4. Does the studio have the right layout for your purposes? Is it a comfortable place to work? As every musician learns early on, communication is one of the most important requisites for a successful performance by a group. This will be easier to achieve in the studio if there is enough space for each member and his equipment, and if there are unobstructed lines of sight between those performers who must see each other for visual cues. It's also helpful if the studio has decent air conditioning, comfortable (and numerous) chairs, secure storage space (especially if you plan to record for several days in a row), and convenient access for loading equipment. Don't hesitate to ask *all* these things, and anything else that you feel is important. A good studio will have all the bases covered.

5. Is the engineer someone you can work with? This is obviously a question that won't be completely answered until you actually start working, but by sitting down with the engineer beforehand—ideally while listening to some of his tapes—you can get an idea of what kind of person he is, and if he seems to be someone with whom you can communicate easily. You would want to do this with a prospective group member, and that is almost what the engineer will be—especially on a lengthy project. As previously mentioned, communication is the real key to a successful session—and good communication with your engineer is primary. **M.I.**

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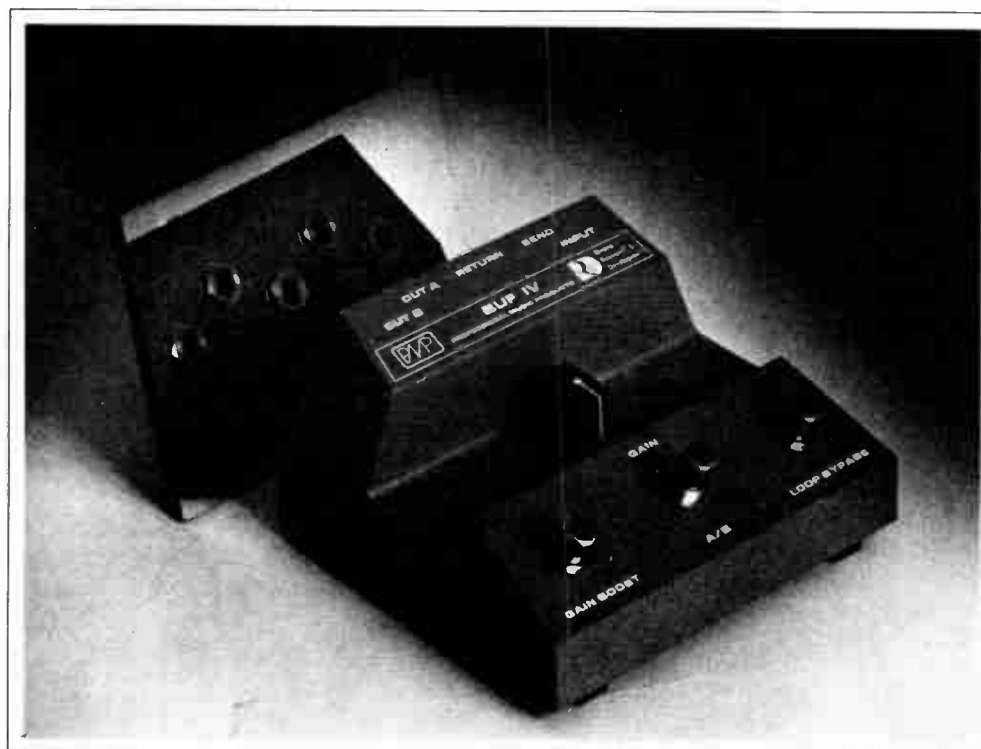
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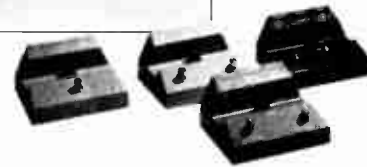
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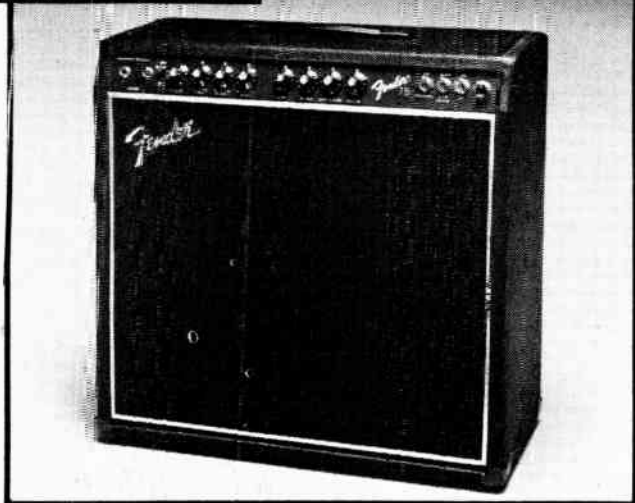
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SPEC CHECK



Fender 75 Tube Amp

by Kirk Austin

In this installment of Spec Check we will have a look at Fender's latest entry into the tube guitar amp market—the Fender 75. Guitar amps are tricky pieces of equipment to review, because the usual audio specs don't really do much good as far as describing the tone color. (As you know, plugging a guitar straight into a hi-fi power amplifier gives a thin, brittle sort of sound that lacks the character that we've become accustomed to.) For this reason, reviews of guitar amps in this column will be more subjective in nature.

The Fender 75 is a one-piece amplifier-speaker combination with a 75-watt amplifier (two 6L6 power tubes), and one 15" speaker. The amp is slightly more powerful than previous Fender amps with two 6L6 power tubes, and slightly less powerful than a Marshall 50-watt head. This is a good compromise in power level, as anything more powerful becomes a bit difficult to control (even with a master volume control which invariably alters the tone as well as the volume).

The control layout on the amp is fairly easy to understand, although the owner's manual could have been a bit more thorough. The front panel is divided into two groups of four knobs each. The first four are familiar to anyone with a late model Fender amp, and consist of volume, treble, middle, and bass, with one difference from earlier models in that you can pull the tone knobs out to obtain a boost in the usual response. This feature dramatically increases the range of tones available without cluttering the front panel with switches. The second group of knobs are labeled lead, reverb, lead master, and overall master volume. The lead control determines the amount of overdrive but it's interactive with the volume control in the first group and with the lead master control. With a few minutes of practice I was able to get the feel of these three controls and they can be adjusted to yield a good clean sound as well as an excellent overdrive (lead) sound. The two different sounds can be selected with the accompanying footswitch, and the footswitch itself is quite a good design. There are two effects on the unit—one for reverb, and one for the lead tone. Each of these has an L.E.D. next to the switch (green for reverb, red for lead) that indicates the status of the effect, and the two switches are close

enough together that they can both be changed in one step. The actual switching itself is accomplished in the amplifier with analog transmission gates which results in silent, pop-free performance.

Now for a description of the actual tones. They're great! The clean sound is the familiar Fender tone with the treble, middle, and bass controls performing their normal functions, but by pulling out any of these knobs an entirely new range of tone colors are available. The "lead" sound is probably the best overdrive type of tone that has ever been made available on a Fender amp. The distortion is smooth, and the sensitivity and sustain produce a tone that responds very well to harmonics, pull-offs, and touch technique. The "lead" sound responds to picking techniques without any unpleasant harshness, and the decay of the notes is smooth and natural.

The 75's back panel has jacks for line level output, effects send and return, and extension speaker. In addition, there is an output tube matching control that allows you to get optimum performance from an unmatched pair of output tubes. This is a nice feature, and we will probably start seeing this appear on other amps as well. When adjusted properly, this control in conjunction with the hum balance control, can reduce the hum level to a very low amount.

Considering all the features, this is quite possibly the best amp that Fender has produced, and comes very close to being the ideal, affordable (\$795.00) all-around guitar amp. My conception of the ideal amplifier is one that is small, lightweight, powerful, capable of footswitch selectable clean and overdriven sounds, patchable for use with external effects, and cost effective (it shouldn't cost twice as much as your guitar). The Fender 75 fulfills most of these criteria—the only complaints I have are that it is a bit on the heavy side (maybe I'm getting too old to play roadie), and if it had a 12" speaker instead of a 15" it would fit in the backseat of my Honda a little easier. Other than these two things it is a very impressive amp, and I strongly suspect that Fender will be introducing models with similar electronics and different speaker combinations in the future.

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The **Guild of American Luthiers** will hold its Seventh Annual Convention and Exhibition of Handmade Instruments, July 18-20, at the Palace of Fine Arts in San Francisco. The finest handmade creations of a hundred Guild Luthiers will be on display, including both acoustic and electric instruments. The exhibition will be held from 1:00 to 5:30 PM daily. Admission is \$2.00. In addition to the exhibition, the Guild will present lectures at 9:00 and 10:00 each morning, featuring noted luthiers discussing various aspects of their craft. Each night at 8:00, Sparkling Ragtime Productions will present concerts by accomplished instrumentalists in all styles of music, ranging from folk and bluegrass to blues, rock, and classical. Concert admission is \$6.00 and \$6.50 (outside shows). For further information, including schedules of lectures and performers, call Ray Goldstein at (415) 665-6958.



Guitars by Steve Klein

In addition to receiving the Certificate of Completion from the **Bass Institute of Technology** (B.I.T.) Carl Cedar of Buffalo, New York, is now the proud owner of a brand new Yamaha BB-1000 electric bass. Carl was chosen by vote of his classmates as best epitomizing the goals of B.I.T. Qualities voted on included not only overall musicianship, but helpfulness to fellow students, reliability, school spirit, improvement in playing, and dedication. A special engraved plaque accompanied the award which was presented on March 22, at the Hollywood school. Legendary jazz bassist Ray Brown made the presentation on behalf of the executive officers of Yamaha International. Brown is the director of the acoustic bass program at the school.

Torres Guitars, of Saratoga, California, is about to issue its second mail order catalog of guitar parts and accessories—many manufactured exclusively by Torres. The catalog may be obtained by sending \$1.00 to Torres Guitars, at 14567 Big Basin Way, Saratoga, CA 95070. Telephone: (408) 867-2100.

After ten years of steady growth in their Palisades Park, New Jersey location, **Latin Percussion, Inc.** has moved into its newly

PRO file

renovated corporate headquarters in Garfield, New Jersey. In addition to revamping manufacturing procedures with an eye toward upping efficiency, LP will be, within the year, centralizing all its operations at the Garfield location. So much of 1979 was devoted to the planning of the relocation that service may have slipped a bit, according to an LP spokesperson. Many new products are well along in design and are slated for the June NAMM Show, including the first change in the LP conga design since its inception. Latin Percussion Ventures, Inc., LP's recording division, will also be exploring new musical territory, including a planned series of Latin music for which a library of famous Tito Puente big band arrangements is being assembled.

Larry R. Linkin, President of Slingerland/Deagan, has been named Assistant Executive Vice President and head of staff of the **National Association of Music Merchants** (NAMM). Linkin will be responsible for direction and supervision of all NAMM staff as well as daily management of association business. Upon the retirement of NAMM Executive Vice President William R. Gard in June, 1981, Linkin will assume his title and full responsibility for management of the association. Linkin served on the NAMM staff from 1970 to 1976, when he accepted the presidency of Slingerland/Deagan and a vice presidency of C.G. Conn, Ltd. From 1970 to early 1973, he was responsible for NAMM development and planning, educational programs, and member services. In June, 1973, he was promoted to Staff Vice President with responsibility for the June Expo, Winter Market and manufacturer liaison. William R. Gard, who has headed NAMM for nearly 33 years, will officially retire at the June 27-30, 1981 Expo in Chicago. It was at his request that the NAMM Executive Committee began its search for his successor, which culminated in the appointment of Mr. Linkin.

Films For The Humanities, Princeton, NJ, announces the release of the **BBC Sound Effects Library**, a collection of more than 2,000 effects on 35 LP records with locked grooves for easy access and transfer. Compiled from the world's largest sound effects archive, the BBC Sound Effects Library represents a new standard in effects, according to Harold Mantell of Films For The Humanities. Chosen by BBC engineers "as those most wanted by producers and studios,"

the effects cover a multiplicity of human and natural sounds on earth, at sea and in space. Categories range from *animals* to *people's reactions* to *background noises* (indoor and outdoor) to *electronic effects* to *violence and horror*, to *death and disasters*. There is extensive coverage of *work and weather*; *transitions* and *cues*—effects which constitute the backbone of studio requirements. The 35 LP records are packaged in two library-shelf volumes. A 132-page guidebook accompanies the set. Edited by Mantell, a veteran producer and sound recordist, the guidebook includes a complete cross-index to the effects in the library as well as articles on specific use of the effects in a wide variety of production situations. The BBC Sound Effects Library sells for \$300 plus a shipping charge of \$2.75. For further information, contact Films For The Humanities, Inc., P.O. Box 2053, Princeton, NJ 08540, tel. 609/452-1128.

The **Music Connection, Inc.**, a multi-media company for the recording industry, has been created by Rich Ralton, Fred Levy and Allen Sherman. The Music Connection is available to individual artists and record companies and offers a complete line of production services, including mastering, graphic design, jacket fabrication, record pressing and fulfillment services. In addition, the company is engaged in publishing, artist development, foreign licensing and plans to form an independent label to be handled by independent distributors. For information, write Music Connection, 200 West 57th St., Ste. 702, New York, NY 10019.



JON SIEVERT

Tommy Caldwell, bassist and co-founder of the **Marshall Tucker Band**, died April 28 following an automobile accident in his hometown of Spartanburg, South Carolina. Caldwell had been unconscious for several days and succumbed after brain surgery was attempted. He was 30 years old. Caldwell took up the bass at the age of ten and formed Marshall Tucker in 1970 with his brother, guitarist Toy Caldwell. The band's strong regional following grew to mass acceptance with several albums for the Capricorn and Warner Bros. labels. Their latest Warner Bros. album was entitled *Tenth*. Ironically, Caldwell's 23-year-old brother, Tim, had also died in an auto accident just one month earlier. *M.I.* would like to offer its condolences to the Caldwell family and everyone associated with the Marshall Tucker Band. *M.I.*

PICKUP SELECTOR

HUMBUCKERS

by Seymour Duncan

In late 1953, Seth E. Lover, then working for the Gibson guitar company in Kalamazoo, Michigan, was requested to design a hum reducing pickup that could be used with the guitars being manufactured. On June 22, 1955 Seth filed for a patent that would take until July 28, 1959 to be granted. His invention relates to improvements in magnetic pickups for stringed musical instruments. The patent described his invention as follows:

A magnetic pickup for a stringed musical instrument comprising an elongated permanent bar magnet magnetized from side to side, a plurality of pairs of cylindrical pole pieces of magnetizable soft iron material arranged at spaced intervals along said magnet with the pieces of each pair engaging opposite sides of the magnet and projecting thereabove, a first coil wound around all of the pieces on one side of said magnet, a second coil wound around all of the pieces on the other side of the magnet, one end of each coil being electrically connected to the end of the other with the coils extending in a clockwise direction about each group of pole pieces from the connection, means connected to said coils for connecting the other ends of said coils to an amplifier and a case of non-magnetic material enclosing said magnet, pole pieces and coils, said case being adapted to be secured to a stringed musical instrument with each string of the instrument passing over a different pair of said pole pieces.*

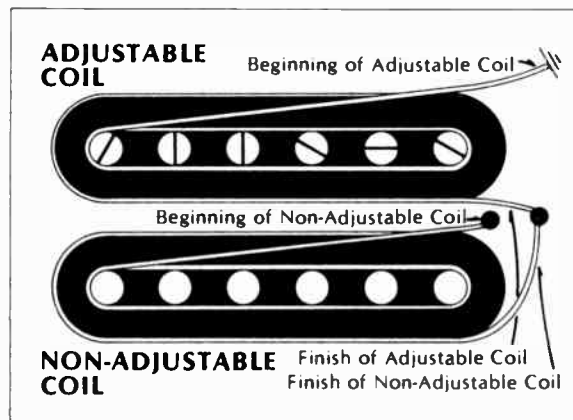
In the patent drawing the pole pieces used were 12 cylindrical soft iron cores. The pickup had no adjustable pole pieces like the ones used on the first humbuckers. Gibson decided they needed a selling point for the humbucker so they put adjustable screws in, since no other company offered them. The prototypes were wound by hand until the bobbins were full enough—the production pickups were all machine wound. I was told at Gibson that the winding machine used didn't have a counter on it until 1960, so that could be why there are so many variances in the older pickups.

Not all Patent-Applied-For pickups sound alike (or good, for that matter). The bobbins used in early production were all black, and when I asked Seth Lover about this he said, "I remember the plastic molders calling and saying they were out of the dark colored powder, and wanting to know if they could run them in the cream material. I didn't see any difference, so I told them to go ahead and run them." Many models of Gibson guitars received cream or zebra (one black coil, one cream coil) model Patent-Applied-For humbuckers, but the early production humbuckers were black.

All the humbuckers were wound with plain enamel magnet wire. The wire was copper, and

* Excerpt from patent 2,896,491 granted July 28, 1959 to Seth Lover.

the insulation was a dark maroon. The two coils are both wound counter-clockwise, looking down at the top of the coil. The two wires at the ends of each coil are called the beginning wire and the finish wire. The two finish wires of the coils are connected together. The beginning wire from the adjustable (pole piece) coil is grounded, and the beginning wire of the non-adjustable coil is the hot output connected to the shielded cable.

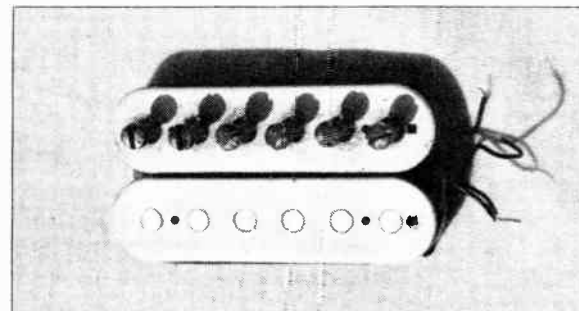


The shield on the cable is soldered to the bottom plate which is nickel-silver and extends through a hole punched in the bottom of the mounting plate. The six studs or nonadjustable pole pieces are in contact with the north side of the magnet. The six adjustable screws thread through the bobbin and a soft iron rod, which is also against the south side of the bar magnet. The six screws are then screwed through the nickel-silver bottom plate. The bobbins are firmly held down with four brass screws to hold the magnet and keep parts from vibrating. Brass is used because it is nonmagnetic and will not affect the magnetic field traveling through the pole pieces.

The pole pieces direct the magnetic field to the strings which become magnetized, and as the magnetized string is moved the magnetic field is moved through the coil, producing an alternating current. If the magnet is reversed or turned over, the polarity will be reversed in the pickup. When installing a new pickup in your guitar there may be an out-of-phase sound when the two are used together. To remedy this, simply reverse or turn the magnet over.

On later pickups you will notice on the bottom a patent number 2,737,842. This is not the patent number granted for the humbucker; that number is for the tailpiece-bridge assembly used on the first Les Paul guitars. Apparently the

number was used so that other manufacturers couldn't find out information about the patent. Gibson also continued using the Patent-Applied-For decal for several years after the patent was granted. Seth Lover designed the bobbins, and the distinct square hole with the ring around it was a tooling mark needed by the molders for injection purposes. This mark distinguishes the old style bobbin (beware of counterfeit Patent-Applied-For decals). Since the bobbin had a square hole on the top and bottom, they used



the bottom hole for the exit of the beginning wire of the coil.

All the tooling used on the coil machines was made in the Gibson machine shop. Gibson has two winding machines that wind six coils at a time. After they are wound they are put into appropriate bins for final hookup and assembly. Many of the pickups have different model numbers and use a different length hookup wire for the desired position and model guitar that they're used on, but the coils are the same. Basically, Gibson used the same gauge copper magnet wire on all their pickups, but now, with the increase of different sounds needed, Gibson uses several types of magnetic wire to get a specific sound. Also, Gibson now uses a wide variety of magnets and coil forms.

The first humbuckers were seen in the 1957 Gibson catalog, but earlier pickups were most likely used in 1956. The coils were wound to the number of turns—not D.C. resistance. The magnet wire could vary in diameter and insulation thickness, causing the D.C. resistance to vary in the two coils. All coils were wound and placed into bins to be randomly picked out and assembled, so the final pickup assembler could pick out coils of varying resistances. Rarely does the D.C. resistance of old coils exceed 9K (depends on your meter).

The Patent-Applied-For bobbin was used until about 1967, when Gibson changed to a new tooling and new bobbin. The new bobbin lacks the square pin hole at the ends of the bobbins and features a "T" on the top. The "T" simply stands for "top" and was used to make sure that the bobbin was put on the winder the right way. If the bobbin was put on in reverse, the coil would be wound backwards, and when assembled with another coil the pickup would be out-of-phase with itself. On all the old bobbins (pre-1963) the two lead wires on each bobbin were both black. Now the two lead wires are black for the beginning and white for the finish of the coil. The two white wires are connected together on the new coils, and the two blacks are wired the same as the Patent-Applied-For humbuckers.

After the patent rights ran out in seven years many other manufacturers began producing similar types of humbuckers—all with practically the same construction and coil arrangement. M.I.

Off the record



Just One Night Eric Clapton

RSO, RS-24202

Produced and engineered by Jon Astley; recorded live at the Budokan Theatre, Tokyo.

"Now Appearing" at Ole Miss B.B. King

MCA, MCA2-8016

Produced by SASCO Productions, Inc.; engineered by Tom Arrison (live) and Brad Samuelsohn (studio); recorded live at the University of Mississippi.

Two new live double LPs by two of the greatest electric blues guitarists of all-time serve to amplify some of the criticisms each has endured in recent years while also dispelling a lot of unfounded bad-rapping.

With each successive studio LP by Clapton or King, a crew of reviewers is at the ready, charging that the giants have lost their touch on guitar, they no longer can play. In the case of Clapton, ability (whether he can or can't play), is hardly the question, since he seems more intent on songwriting—most of the time in laid-back surroundings that hardly lend themselves to guitar heroism. B.B., meanwhile, has been repeatedly abused at the mercy of ill-suited (or just plain lousy) pro-

ducers, to the point where his guitar is invariably castrated if not completely buried in the mix.

But while the reviewers keep hollering "over the hill," B.B. and E.C. continue to fill concert halls with worshippers, as well as with the cries of their respective Gibsons and Fenders.

Though "Now Appearing" and *Just One Night* each prove beyond a shadow of doubt that these two legends can still pick with the best of them, each is disappointing for different reasons, and each brings to mind the question, "Why a live album—much less a double live album?"

Ever since his classic *Live At The Regal* album, released more than fifteen years ago, B.B. King has periodically turned to the mobile truck to try and recapture on wax the energy he never fails to generate in live performance. *Blues Is King*, *Live & Well*, *Live At Cook County Jail*, two volumes with Bobby Blue Bland. So far, the attempts haven't worked.

All of the tunes on "Now Appearing" have been recorded by B.B. before, and at least half of them have appeared on live albums. As intent as producers seem to be on placing the King in different studio settings (with Leon Russell and Carole King on *Indianola Mississippi Seeds*, with Steve Marriot, Gary Wright, et. al. on *B.B. King In London*, and with the Crusaders on his last two LPs), B.B. seems equally dead set on plowing through the same tried-and-true repertoire on stage. As long as the other live albums are still available, I fail to see the logic behind releasing another collection of mostly the same material.

As for his playing, B.B. comes on strong and confident with "Caledonia," but lapses into no less than forty minutes of slow 12-bar blues, all tolled, including (just what we needed) a nine-minute slow blues instrumental called "When I'm Wrong." While some of his solos are dynamic, to say the least, he can't help but get a bit repetitive. However, B.B.'s two blues "ballads," "Guess Who" and "Darling, You Know I Love You," are near masterpieces.

A small note MCA enclosed in the jacket sleeve reads, "From time to time, a certain atmosphere is captured in live recording performances... this is one. We chose to leave in the random electronic sounds which appear in this recording." They also chose to add on a lot of unnecessary garbage—including strings on a couple of tunes, an obviously out-of-place rhythm guitar on "Rock Me Baby," and the inexplicable percussion of Nana Vasconcelos on just about every cut (even between cuts—I suppose to make it sound like it's part of the road band).

Whoever dreamed up the idea of coupling the King of the Blues with congas, beads, and assorted rattles should have "BooBoo Stick Beat" played on their forehead. And Nana Vasconcelos, who effectively ruins several songs, should be bound and gagged and forced to listen to 48 hours of blues records without being allowed to utter a sound.

With Eric Clapton's *Just One Night*, RSO seems to have come closer to capturing the "certain atmosphere" MCA was striving for—but not quite. Like B.B., *Slowhand* shows here the irony inherent in his old Yardbirds nickname, but, again, the repertoire seems either dated or unnecessary. "Lay Down Sally," "Tulsa Time," "Cocaine," and "If I Don't Be There By Morning" are all still humming in our heads from Clapton's most recent efforts and "Rambling On My Mind," "Blues Power," and "Further On Up The Road" already appear on previous live albums. (Indeed, this is the fourth appearance of "Further On," which appears live on *E.C. Was Here*, the Band's *Last Waltz*, and *Freddie King (1934-1976)*.)

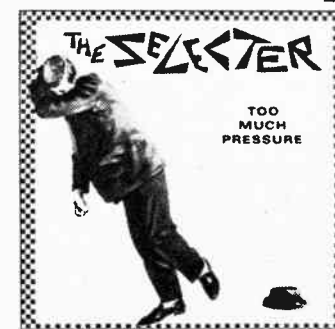
Though *Just One Night* premieres Eric's new English band—with guitarist Albert Lee, keyboardist Chris Stainton, bassist Dave Markee, and drummer Henry Spinetti—the album contains only two numbers new to the Clapton catalog, the very standard "Worried Life Blues" and Mark Knopfler's "Setting Me Up" (sung by Lee). Still, there are some nice moments—since Clapton's C&W side has yet to be documented on a live LP, and "After Midnight" is back in its high-energy configuration (as opposed to the slower, J.J. Cale-influenced version on *Eric Clapton's Rainbow Concert*).

Easily the highpoint of the album is Clapton's stunning vocal and guitar work on "Double Trouble," Otis Rush's minor key blues. With prices of double albums what they are these days, few cuts can still merit the oft-used "worth the price of the LP" stamp, but this is surely one. It also answers my earlier rhetorical question of why a live album. Because moments like

this seldom occur in the studio.

As for why a double album (what with the price of oil, etc., etc.), we can only wonder.

— Dan Forte



Too Much Pressure The Selecter

Chrysalis, CHR 1274

Produced by Errol Ross and the Selecter; engineered by Kim Templeman-Holmes; recorded at Horizon Studios, Coventry.

Peering at the barren landscape of mainstream 1970s rock, many bands have chosen to look back a decade or two for ideas, energy and life. But where rockabilly revivalists try to duplicate the old sounds, the ska bands currently taking Great Britain by storm have modernized the pre-reggae Jamaican music of the early-mid-1960s and created something new and forward looking.

The Selecter have created a true fusion music. It may be possible to oversimplistically define the music of the Selecter's mates on the independent 2-Tone label—the Specials, Madness, and the Beat—as ska/punk, ska/R&B, and ska/calypso/Motown respectively, but the Selecter themselves defy any meaningful categorization. Their musical elements are as diverse as the band members' backgrounds in England, Jamaica, St. Kitts and Ghana.

The Selecter takes the lilt of the original ska (a term now used interchangeably with bluebeat and rock steady), which was faster than reggae though sharing a distinctive emphasis on the offbeat, and makes it faster still. They combine stacks of divergent musical elements; for example, "On My Radio" is led by Desmond Brown's playful and occasionally bluesy Hammond, pushed along by a rapid reggae/R&B beat on drums and bass, and kept tense by a chopping rhythm guitar and the stutter of a reggae lead guitar.

Other variations occur throughout this dazzling debut album. Lead guitarist Neol Davis (who wrote six of the 14 songs included) contributes rock guitar breaks to several songs, including a screaming metallic break on "Danger," and a blues-based lick on "They Make Me Mad."

One of the main differences between the Selecter and the other

ska bands is Pauline Black, their main vocalist and the only woman in any of the groups. Since there have been few women singers in either ska or reggae, Black's vocals would have stood out in any case. But her fresh, extremely natural voice and clipped enunciation make the group even more engaging. On several songs written by her, in particular the moving "Black And Blue," Black also demonstrates a first-rate lyrical talent.

The smooth combining of different musical threads helps explain the Selecter's multi-racial appeal and their ability to cut across cultural barriers separating groups like mods, punks, and skinheads. The production here is crisp and taut, providing a perfect complement to some of the most infectious joyous dance music one could ever hope to hear.

—Bruce Dancis



Sympathy John Miles

Arista, AB 4261

Produced and engineered by Alan Parsons & Gary Lyons.

John Miles' consistent upward climb on the contemporary music scene is not just the result of his talented guitar playing, singing and songwriting. He has worked with top engineers and producers from the beginning of his career.

Sympathy is Miles' tightest album to date in terms of production. What makes it both interesting and unique is that it is a split effort. Five out of the eight original compositions by Miles and Bob Marshall were produced and engineered by Alan Parsons whose style is somewhat comparable to Rupert Holmes, who produced Miles' previous two LPs. The other songs were produced and engineered by the up and coming Gary Lyons, in a more low key style. The title cut is straight ahead rock and roll, "Where Would I Be Without You" gives Miles an almost pop sound, and "Do It All Again" is another powerful rocker. Lyons' style helps establish Miles as more of a mainstream rock and roller.

The basic trio of Miles on lead guitar, Bob Marshall on bass, and Barry Black on drums is joined by Brian Chatton on keyboards—prob-

ably a must for Parsons who is partial to keyboard and synthesizer sounds. Atypical of Alan Parsons' usual style is "Can't Keep A Good Man Down," which exhibits Miles' best guitar playing in a long solo.

—Mary Lowman



Nine To The Universe Jimi Hendrix

Reprise, HS 2299

Produced by Alan Douglas; engineered by Ron St. Germain; recorded at the Hit Factory and Record Plant, New York.

It's a little hard to side with the major record companies in their fight against counterfeiting and bootlegging when they release shit like this. Though he released only six albums in his brief career that began with *Are You Experienced?*, innumerable albums bearing the name Jimi Hendrix have been released since his death in 1970, in an attempt to exploit the man and his fans. Probably the ultimate rape came when two albums were released from the Alan Douglas collection, as *Crash Landing* and *Midnight Lightning*, complete with posthumous overdubs by players who'd never even met Hendrix.

Nine To The Universe, also from the Douglas collection, contains edited versions of five studio jams on different dates in 1969. The jams feature Rockets guitarist Jim McCarty and the late jazz organist Larry Young, in addition to Jimi's usual cohorts, Billy Cox, Buddy Miles, and Mitch Mitchell. The album's liner notes proclaim this as the missing link between Hendrix' pop song format and the jazz-rock fusion route he may (or may not) have taken had he lived, but there is little evidence to support that assumption on these nondescript solos.

"The music on this album was never intended for release," the liner notes read—and that's precisely the point. A bootleg by any other name (Reprise, Warner Bros., Rubber Dubber, or whatever) is still a bootleg. One can only hope that Hendrix fans (the market this LP is directed at) will respect the man's memory and not support this type of "official" grave-robbing.

Anyone who buys an album like this deserves to have embarrassing

pictures of themselves published posthumously in *Hustler* magazine. —Dan Forte



Light Up The Night The Brothers Johnson

A&M, SP-3716
Produced by Quincy Jones; recorded and mixed by Bruce Swedien using the Acusonic Recording Process at Kendun Recorders, Burbank; Allen Zentz Recording, Hollywood; and A&M Recording Studios, Hollywood.

Light Up The Night, the fourth offering for the Brothers Johnson, is a safe recording which, despite its excellent musicianship and sparkling production, lacks any real distinctiveness.

The Brothers' first two LPs, *Look Out For #1* and *Right On Time* were refreshing and exciting exercises in well produced pop-funk, featuring tasty bass and guitar runs and some of the best vocals to come out of the current R&B/disco movement. In addition, they had a strong foundation with their catchy and potent songs. Their longtime friend and mentor, Quincy Jones, produced them with kid gloves and each LP yielded a couple of hit singles.

Last year's *Blam*, although a success with discos, failed to cross over to the non-disco listeners and was far behind the other two LPs, both critically and financially.

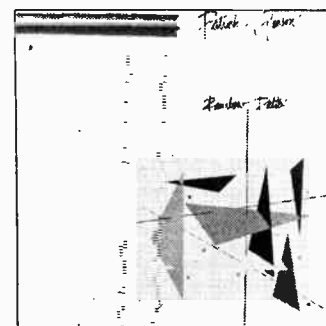
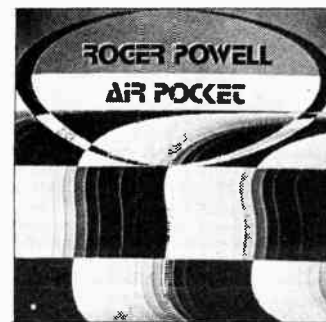
Unfortunately, *Light Up The Night* lacks strong material, and therefore the band's musical ability and Jones' production serve as only glossy paint over a rusted shell. The core of the problem is the Brothers' dependence on disco cliches, both musically and lyrically. The uptempo tracks are dominated by a plucking bass which after a while becomes, well, boring, and the majority of the lyrics deal with your standard "get down and party hearty" theme. Like we've only heard that on about 1,000 other records.

Some of the songs, such as "Stomp" and "You Make Me Wanna Wiggle," follow the standard disco format, which at this point is simply obsolete. Side Two's "Smilin' On Ya" sounds like a direct cop of Herb Alpert's "Rise," complete with an M-O-R trumpet solo by Jerry Hey. And "This Had To Be," a track co-written by the brothers and Michael Jackson, isn't as strong as the

weakest track on Jackson's recent classic, *Off The Wall*.

However, the fact remains that George and Louis Johnson are heavy players, and their years with Quincy have molded their style into one that is often the exception rather than the rule. But until the Brothers Johnson get back into producing more original R&B, they can only be viewed as one of many groups that are doing their damndest to imitate Parliament-Funkadelic.

—Bruce Pilato



Air Pocket Roger Powell

Bearsville, BRK 6994

Produced by Roger Powell; engineered by John Holbrook; recorded at Bearsville Sound Studios, Cybersound Recording, and Utopia Sound, New York.

Rainbow Delta Patrick Gleeson

Poly Vinyl, PVC 7914
Produced by Steve Mantoani and Stacy Baird; recorded at Different Fur, San Francisco.

These two albums are the continuation of what has been a long effort to produce the one-person total musical experience. The synthesizer has lent itself to this sort of work because of its versatility more than anything else. It is the only instrument capable of sounding like an entire orchestra, yet only requires the technique of a single keyboard and some knob twisting. I don't mean by this statement that synthesizer technique is simple to master, because it is, in fact, extremely difficult. It is due to this difficulty that it has taken so long to produce an album of synthesizer music that compares to albums made with conventional instruments. These two albums convince me that it will still be a while

Continued on next page

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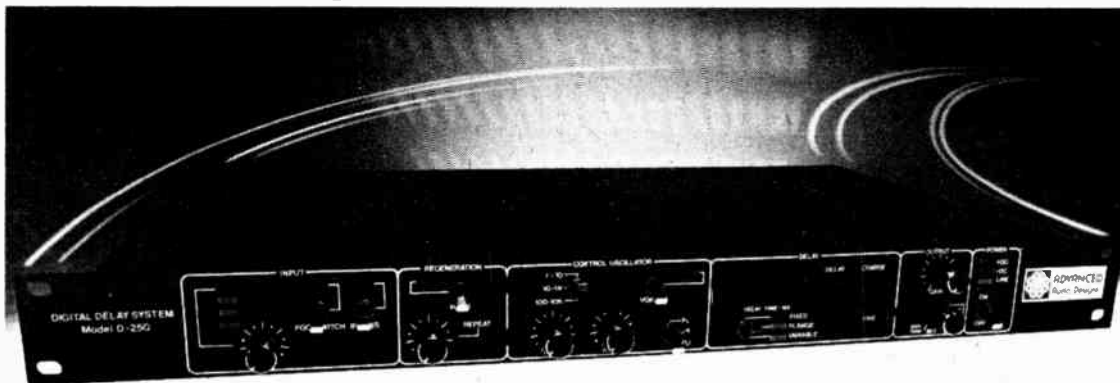
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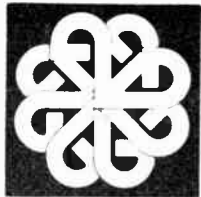
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before this happens, but they both have definitely advanced the state of the art.

One thing that strikes me about Roger Powell's album is its tunefulness. Powell has stuck closer to the traditional song form than most other electronic albums I've heard, and includes all of the familiar elements—vocals, bass, drums (real or synthesized), and lead instrument. Although a few of the songs sound like Utopia material, most of the music sounds unique enough to see that Powell is carving out a style of his own. His use of synthesized drum sounds is particularly effective, and this is one area of electronic music that has fared pretty poorly in the past. It's extremely hard to synthesize drum and cymbal sounds that work, but Powell gets some really good bass drum, snare, and hi-hat sounds on "Lunar Plexus." The crash cymbal is noticeably absent, and Roger could improve his drumming a bit, but the overall effect is pretty satisfying.

For all you guitaristic-cliche-Minimoog-solo freaks there's a killer song that finishes Side One called "Emergency Splashdown," which will definitely make the Jan Hammer fans sit up and take notice. Roger hits a lick at the end of every vocal phrase, and the solo is a monster.

Something that is becoming characteristic of electronic music albums is the background or ambient sounds that are often used between individual cuts. Both Roger Powell's album and Patrick Gleeson's are great as far as this aspect is concerned. *Air Pocket* begins with some swirling science fiction sounds that suck you right in, and the rest of the album is filled with mechanical breathing, futuristic sirens, and eerie female voices. *Rainbow Delta* is packed with this kind of thing also, and even includes some amazingly realistic thunder and rain on the first side.

Rainbow Delta is Patrick Gleeson's best work to date. I'm glad that he has finally decided to put out a record of his own compositions instead of other people's scores. His previous albums (*The Planets* and *Star Wars*) were shallow by comparison, and his compositional talents are too good to waste.

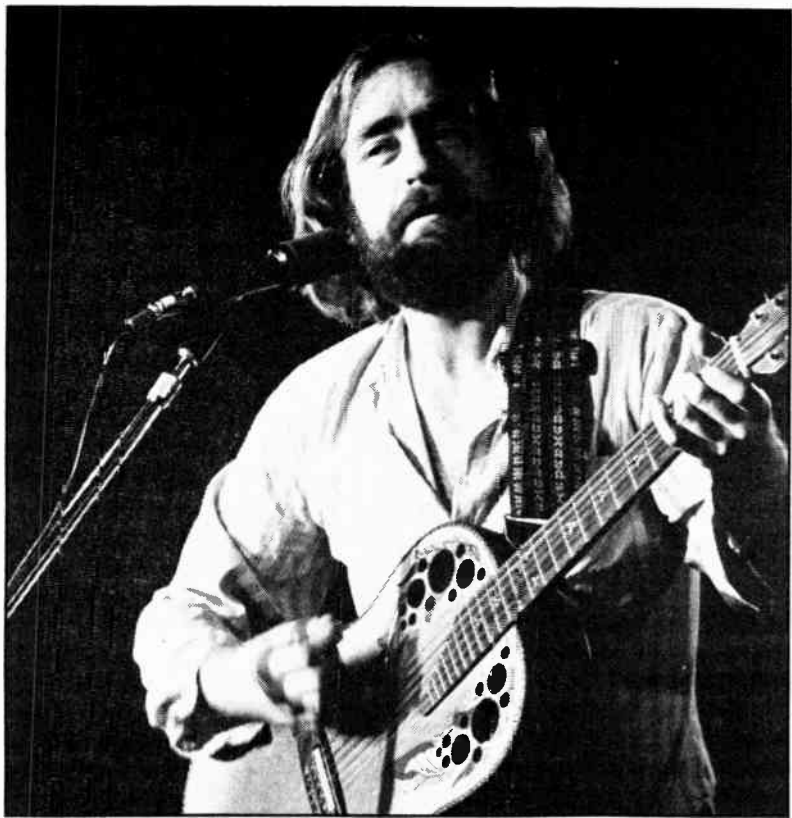
Patrick gets some great sounds out of the synthesizer, and this is where he stands out most. His use of linear FM technique produces sounds that many people think are only possible with a digital synthesizer, and his sound effects (crickets and bird whistles) exhibit a painstaking attention to detail.

The one thing that sounds dated on this album is the use of the sequencer to establish the rhythm of half of the material. I find this approach to be too mechanical sounding, even though it enjoyed widespread use on earlier albums. Maybe Gleeson has stopped doing so much of this now, and I look forward to hearing some of his latest work (this album was actually recorded about a year and a half ago).

All things considered, it is the compositions that are the strongest aspect of this album. A couple of the cuts sound like themes from TV detective series, but for the most part it is really worthwhile. Patrick even throws in some flashy single-note soloing at the end of Side One (something he is not particularly known for).

I consider both of these albums to be prophetic visions of what one day will be the complete musical statement written, produced, and engineered by one person. —Kirk Austin

Live:



RICHARD McCAFFREE

Dave Mason

by Rick Walters

CHICAGO

Dave Mason has long been regarded as one of the outstanding songwriter/guitarists of mainstream rock, and on March 28 he gave two performances at Park West that both raised questions and provided some answers about the state of his art.

The first show was marked with a feeling of hesitation right from the start, and seemed constantly on the brink of unleashing the kind of energy I had hoped to see. Mason & Co. took to the stage with Mason's trademark, "Feelin' Alright," the opening notes bringing a roar of recognition from the audience. Dave stepped to the microphone for vocals and let his white Stratocaster hang from his strap, falling back to play strong, solid guitar lines marked by his characteristic simplicity and taste. Guitarist Jim Krueger established a startling stage presence immediately, with supporting work on his Gibson ES-347 that blurred the distinctions between "rhythm" and "lead." Mark Stein on keyboards provided a bright, driving accompaniment and a vocal interplay with Mason that continued throughout the rest of the evening.

The band sailed next into another of Mason's well-knowns, "Only You Know and I Know," and it was here that the first signs of difficulty were apparent. Mason's vocals were hesitant and reserved, and he seemed to

back away at precisely the time when higher energy levels were called for. His guitar work, however, was nothing less than impressive, and the band held together nicely through changes in tempo and intensity, focusing on the solid foundation laid down by bassist Jimmy Haslip and drummer Rick Jaeger.

Mason changed the mood and tempo with "Every Woman," but unfortunately the shift didn't quite come off. Mason's voice was beginning to show obvious signs of strain, and the pace was a bit too in-between—too fast to recapture the ballad feel of the studio version, but not quite fast or energetic enough to really get a feeling of focus or flow. Jim Krueger, however, showed imagination and a strong sense of melody in his guitar leads, exercising the right amount of restraint and providing a pleasing complement to the sound of Mason's Ovation "Adamas" 12-string.

With the next selection, however, Dave Mason established beyond doubt that he deserves the strength of his reputation. His soaring leads, deepened by a Roland Stereo Chorus, led the band through a strong rendition of "Look At You, Look At Me." Mark Stein took an extended solo on keyboards that allowed him to demonstrate his versatility and unveil some surprisingly innovative sounds,

not what one would expect in a basically guitar-oriented format. On the minus side, he tended to stray on one or two occasions from the consistent, driving beat established by Jaeger; but for the most part he established a strong chordal base from which he explored a number of interesting melodic excursions.

After introducing the band and acknowledging the lengthy ovation, Mason prefaced the next selection, "We Just Disagree," with credit to its composer, Jim Krueger. It was here that Larry Giometti and his crew from Gopher Baroque Audio established what they get paid for. After struggling all evening to overcome an elusive lack of high-end presence, they brought voices and Mason's and Krueger's acoustic 12-strings across with surprising clarity, enabling them to present what may have been the strongest song of the evening.

The band was then joined by their opening act, acoustic blues artist Hans Olson, for Mason's interpretation of "Crossroads." Not surprisingly, it worked because Mason made no attempt to impart the hard edge given to the song by other artists, but instead rounded off a few of the corners and gave it a sound that was definitely his own. Haslip provided a very impressive bass, and Hans Olson gave out with solid, if somewhat predictable, lines on harmonica. Krueger again showed his strength with lead lines seldom heard coming out of an ES-347, staying within a conventional blues framework just enough to keep in context, and flying out to establish some strongly individual melody figures. Mason's vocals seemed touch-and-go until the last verse, where he recovered his footing to end the song strongly.

The band then moved quickly into a selection from the forthcoming album [*Old Crest On A New Wave*] "Paralyzed," and here they came closest to unleashing the magic that was never quite there. Mason drew heavily on Mark Stein for both instrumental and vocal support, and together they showed that Mason still definitely has what it takes. It was the most energy put across all evening, and served as an answer to critics who question the extent of Mason's recent growth. If all the material on the new album is of similar caliber, they would have done well to include more of it in the program.

The last two selections of the regular set, "All Along the Watchtower" and "Let It Go, Let It Flow," sustained the momentum established with "Paralyzed" and were marked by a strong rhythm pulse sustained by Haslip, Krueger, and Jaeger. The sound was consistent and well-balanced, but Mason's guitar technique

suffered somewhat in the translation, as his use of the Strat's vibrato bar seemed to disappear in the absence of sufficient treble. His voice managed to sustain itself throughout both selections, as if he recognized that he was in the home stretch and decided to pull out the stops.

After a standing ovation, the encore selection was the Eagles' "Take It To The Limits," a choice that seemed somewhat out of place after an evening of Mason's own standards. The presentation seemed just a bit forced, perhaps rushed, as if an obviously exhausted Mason was looking forward to his exit. Nevertheless, it was an apt theme to close with and was well-received by an already grateful crowd.

In general, Dave Mason has assembled a very strong group of musicians, and overall they presented a strong performance. The set was flawed by Mason's recurring voice troubles but still sent a sell-out crowd home convinced that they'd seen a fine show—and they certainly had. Both Mason and the band showed some of the symptoms of a long time on the road, yet their level of professionalism came across in what was obviously a sincere and genuine performance. Yes, there were some weak moments, but there were a lot more really fine moments, both for individuals and for the band as a whole.

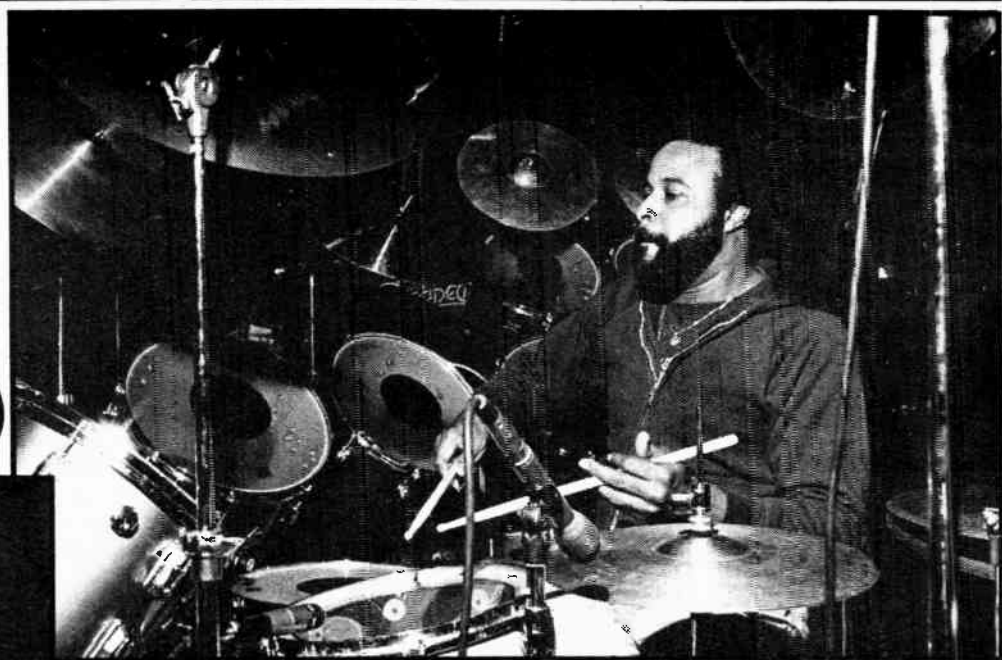
When the band took to the stage for a second show, with a new audience, it seemed as though many of the difficulties in the first set had been remedied. Mason's voice came back much stronger than anyone would have expected, and the band seemed more cohesive, more directed the second time out. The same sequence was followed, but more continuity came across. The gradual effect was to cause the flaws of the first show to fade from memory, replaced with a growing realization that this artist still knows how to find a groove. If anything, the second set was even more impressive in light of the first—not many performers have the capacity to regain their footing on a less-than-perfect night, but this group certainly did. This time, the encore selection was "Gimme Some Lovin'," played with more intensity and emotion than has been heard in quite some time.

Judging from his recent performances, there should be no more questions about Dave Mason's role in the future of rock. The brief insight into the new album was exciting and encouraging, enough to believe that rock lives beyond New Wave. Dave Mason and his band put on a show that rises above any transitory flaws to give us an understanding of why we listen to rock. M.I.

Live:

THE CRUSADERS

by Tim Kaihatsu



MARK MANDER



MARK MANDER

Joe Sample

Stix Hooper

STANFORD

The Crusaders vaulted into national prominence a few years ago with an irresistibly bouyant blend of jazz, funk, gospel and rock that helped to break new ground for jazz musicians seeking to be heard by a larger, more commercially viable audience. Using a formula of commercially accessible chord progressions and melodies as take-off points for funky, jazz-tinged solo excursions, they broke out of the esoteric, hand-to-mouth existence they had endured for more than a decade on the small jazz club circuit as the Jazz Crusaders. There were the inevitable cries of "sell-out" from the jazz purists, but the group went on to prove to themselves and the listening public that commercial success need not be synonymous with a loss of artistic integrity.

The Crusaders that came to Stanford's Maples Pavilion had a decidedly different look from past aggregations. Of course, their musical associate of more than twenty years, Wayne Henderson, left the group a few years ago. Wilton Felder, Joe Sample, and Stix Hooper remain, but "Pops" Popwell was absent, replaced by young bassist Byron Miller. Phil Upchurch, best known for his recent work with George Benson, made what appeared to be his first appearance with the Crusaders on guitar—judging by his

rapt concentration on his music stand. The biggest surprise was the presence of Brazilian percussion virtuoso Airtó.

When the Crusaders hit the first melody riff of their opening song, "The Hustler," two thoughts immediately came to mind—neither of them positive. The first was that the musical style of the Crusaders is best suited to more intimate surroundings. There are subtleties and nuances to their playing that are simply swallowed up in a 3,000 plus capacity hall like Maples. The second thought was a familiar one for anyone who attends a concert with the intention of really *hearing* the music. The acoustics of the large athletic fieldhouse were unequivocally abysmal. The ensemble sound of the band was often reminiscent of the sound of a drowning man gasping for breath underwater. The essence of funk-oriented music is the tightly-knit marriage of bass and drums. The boomy murkiness of the room sound did its damndest to destroy that crucial relationship. Every time the unquestionably talented Miller hit an aggressive note on his Fender bass, the effect was not unlike the sound of a depth charge in an old U-boat chase war movie.

Acoustic handicaps (enormous as they were) aside, the evening did have

its moments. The spectacle of Airtó furiously working his way through his incredible repertoire of percussion effects was awe-inspiring. The man played a solo like a being possessed on a single tambourine. Amazing. Not to be outshone, Stix Hooper took several drum breaks that were remarkable for their musical cohesion and their restrained use of his elaborate, Cobham-sized drum setup.

Wilton Felder seemed ill at ease throughout the concert, glaring from time to time over at the soundman on the stage who appeared to be powerless to help the situation. Still, Felder's warm, burnished tone on both soprano and tenor saxophones held up much better than it should have in the cavernous room. But Wilton, as usual, was annoying in his steadfast refusal to stretch out in his solos. Felder possesses an impeccable sense of phrasing and, coupled with his masterful ability to turn the simple pentatonic scale inside out, is capable of creating solos of great beauty and conviction. But he always pulls up short. He never really lets it hang all the way out there. You keep wishing that he would take a few more chances in the concert situation—allow himself to be victimized by the adrenalin. He never does, and maybe that is the point he is trying to make—keep them begging for a little more. Then again, it is difficult to be too hard on a man who can generate the poignancy in a solo that he did on Joe Sample's ballad, "In All My Wildest Dreams," that closed the show.

Sample provided the musical highlight of the night with his work on the acoustic grand piano. During his composition, "Melodies of Love" (from his solo album, *Rainbow Seeker*), he ebulliently attacked the keyboard, building the intensity with massive, syncopated block chords—releasing the tension with extended, airy arpeggios. There is a depth to Sample's

playing—especially in the left hand—on the acoustic instrument that is lost when he switches to the electric keyboard. It would be interesting to hear him on an instrument like the Yamaha electric concert grand instead of the Fender Rhodes.

Phil Upchurch did some economical, tasteful work on guitar, staying well within himself and his obviously limited familiarity with the material.

Miller never really had a chance to show what he is made of on the bass. He came forward to the front of the stage on several occasions to take solos that were totally engulfed by the booming echos, robbing all the notes he played of any audible definition.

Besides the mangled acoustics, there was something else wanting. The Crusaders still seem to be groping for a satisfactory way to fill in the vast melodic gap created by the defection of Wayne Henderson's throaty, articulate trombone. Without a guitarist with the solo power of, say, a Larry Carlton, this was especially evident at Stanford.

A final note: The half to two-thirds full house at Maples Pavilion didn't seem to mind the acoustic mush. They were on their feet roaring during the climactic "Street Life." Squeals of delight filled the air as guest vocalist Randy Crawford sidled up to Felder as he stood at the microphone, suggestively undulating against his leg. It may well be a sign that the much-abused concert-going public has finally been bullied into accepting their fate: That is, not to worry about the actual quality of the music they're not hearing; it is fulfilling enough to be allowed to share in the uplifting, ennobling experience of just being in the physical presence of a revered artist. **M.I.**

Live:

by Bob Hall

LONDON

England's premier blues and boogie woogie pianist Bob Hall, was a founding member of the seminal Ground-hogs and later Savoy Brown when the British blues scene was at its peak. As a historian, he has authored numerous articles on blues piano styles, and as a sideman he has played on more than fifty albums, backing such blues greats as John Lee Hooker, J.B. Hutto, and Charlie Musselwhite. He currently leads one of Britain's top R&B bands, Rocket 88, which has at various times included such notables as Jack Bruce, Alexis Korner, Dick Morrissey, Chris Farlowe, Ian Stewart, and Charlie Watts of the Rolling Stones. Bob's latest solo album, a European direct-to-disc issue, is aptly titled *Left-Hand Roller*.

• • •
I see all these kids playing the blues,
Thinking it all begun with Clapton & Beck
I'm thinking—Can I? Can't I?
I'm thinking—what the heck.

So begins the B-side of the current Blues Band single, in which Paul Jones describes the formation of the group, and indeed, the start of a new musical trend in Britain.

Ever since the demise of British rhythm & blues in the late Sixties, killed off by a combination of a vituperative media campaign and the frantic desire of the music business to turn over new "product" every year, it appeared that, like skiffle, this peculiarly English style would be consigned to the museums. However, in the jungle of London music pubs over the last couple of years something has been stirring. Guitarist Tom McGuinness relates: "Paul should take the credit for realizing that the interest was there. He often visits the clubs around town and has a highly developed sense of timing." Jones explains: "I was toying with the idea of doing it for some while. We started in April 1979 at The Bridge House, but about a year before, I'd been to them and said, 'I'm thinking of putting a band together,' and they said: [raspberry] - that's nice. A year later, when I went to the same people and said the same thing, the answer was, 'You want to play here — it's yours.' I thought, ahh, that's different, just in one year.

"I think the New Wave punk thing put music back to a more realistic level, away from the grandiose pomp-rock and back to playing in a club to a small crowd who can relate to you.

THE BLUES BAND



DAVE KELLY TOM MCGUINNESS PAUL JONES GARY FLETCHER HUGHIE FLINT

They proved you don't need huge equipment and you don't have to have the big light show."

The thriving pub circuit would provide the perfect starting point for the new blues group. At the time Jones was appearing in "Joseph and his Technicolour Dreamcoat" in the West End and was rehearsing for "Measure for Measure." One night he phoned Tom McGuinness. Tom recalls, "He said do you fancy getting together a band to play some blues — just for fun?" With these two, the band already had a head start in terms of experience, as both were seminal figures in the golden days of British R&B. Paul Jones sang and played harmonica with Alexis Korner, Brian Jones, Mick Jagger, and subsequently Manfred Mann, with whom he recorded the hits "Doo Wah Diddy," "My Little Red Book," and others. He left in 1966 to go solo, had more hit records, starred in the film *Privilege* and appeared in many stage shows, both "straight" plays and musicals. Tom McGuinness was a member of the legendary Roosters with Eric Clapton on guitar, and also joined Manfred Mann in late 1963. He played bass with Manfred until 1969 and appeared on all their hits, including "Mighty Quinn". He then formed McGuinness-Flint with Hughie Flint and Gallagher and Lyle, a short-lived combination which nevertheless produced the hit "When I'm Dead and Gone." In recent years Tom has concentrated on writing, recording and producing with Lou Stonebridge.

"Know anybody else who might be interested?" Paul had said to Tom. "I'll ask Hughie if he fancies it." Drummer Hughie Flint was a member of one of the best known R&B groups, John Mayall's Blues Breakers, together with Eric Clapton and John McVie. He later played with many of the top bands, including Georgie Fame, Alexis Korner, Chicken Shack,

and Savoy Brown. After McGuinness-Flint he played with Ronnie Lane, although when Tom caught up with him he was taking the country air, working on a farm.

Slide guitarist Dave Kelly, another key figure in the Sixties blues movement, was driving a laundry van and happened to make a delivery to banjo player Keith Nelson, a close friend of Tom's. Word spread, and Dave was asked to join, together with his bass player Gary Fletcher. Dave's vocal and slide guitar work are best known from his spell with the John Dummer Band, which went on to form the instrumental nucleus of the hit-making Darts. Dave himself has since worked mainly as a solo artist, playing acoustic slide guitar on the club circuit in the U.K. and on the Continent. He has been closely associated with a number of older blues stars and has toured with Howlin' Wolf and John Lee Hooker.

The Blues Band evince considerable surprise at their success. Tom again: "We originally started just to have fun and play around a few pubs. There was really no idea of making money or doing it full-time."

But the Blues Band did prosper. Promoters who booked them in the early days found their clubs full to capacity with a new young audience and joyfully retired to the Bahamas on the proceedings before the taxman could ask embarrassing questions. As usual, the establishment record companies were the last to catch on, and one of the largest (after vacillating for several months) finally confirmed the lack of judgment which has led to their huge losses over recent years. In the meantime, the band, impatient of the time that was slipping by, produced their own album. Sales were spectacular and the first 3,000 copies, autographed by each member of the band, have already become collectors items. After this, it took the

discerning Artista record company just three days to produce contracts for signature. Arista is continuing to press *The Official Blues Band Bootleg Album*, and the single they have chosen, "Come On In," is bubbling under the charts this week.

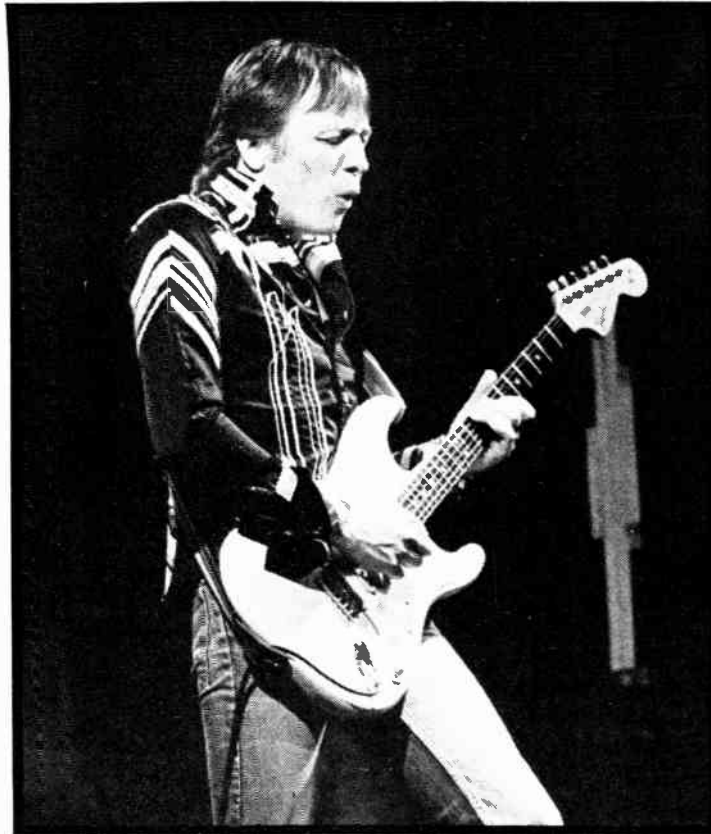
On Saturday, March 29, the Blues Band played at the Crystal Palace, a tawdry Edwardian pub in South London with a tough reputation. The large dimly-lit room, its walls covered with lurid pop-art designs in a vain attempt to brighten up the tatty interior, contained about 600 tightly packed 16 to 18 year-olds. They gave the band a hero's welcome and kept up their enthusiasm throughout the hour-and-a-half set. Surprisingly, the Blues Band is in no way a revivalist group caught in a time warp, and it would be impossible to characterize their music as anything other than today's. On vocals and harmonica, Paul Jones is a fountain of nervous energy and has impeccably drilled the band to respond to his directions. A sure sense of theatre pervades all his actions, and he manages to involve the audience continually in what, for many, must be their first exposure to the blues.

Jones is also a creative soloist on harmonica and achieves an unusual sound by occasionally playing "straight" instead of the more usual "crossed" harp. Tom McGuinness is rock steady on lead guitar and, like Chuck Berry (whom he occasionally resembles), is a deceptively simple player. However, he really cut loose in one guitar battle with Dave Kelly. The latter, whose casual stage manner contrasts quite strongly with the other band members, is nevertheless an intuitive performer whose solos brought roars of approval from the crowd. Gary Fletcher and Hughie Flint have the drive of the New Wave bands, but overall exercise far more sense of musical control and dynamics. The Blues Band is essentially above having a good time; they do not mouth doggerel and call it profundity, and yet they clearly involved the young audience in the blues. Their repertoire ranges from classics such as "Can't Hold Out," "Flip Flop and Fly," and "Diddy Wah Diddy" to the unusual "Flat Foot Sam" and a sprinkling of original compositions.

On the strength of one hearing, it is very difficult to predict what sort of a future a band will have, but at least for this reviewer the quiet confidence of the Blues Band seems amply justified. With the success of the recent Fabulous Thunderbirds tour and the advent of the Blues Band, it appears that the blues is once more alive and well here. At least, the audience was still shouting for more than ten minutes after the band left the stage, and that can't be bad. M.I.

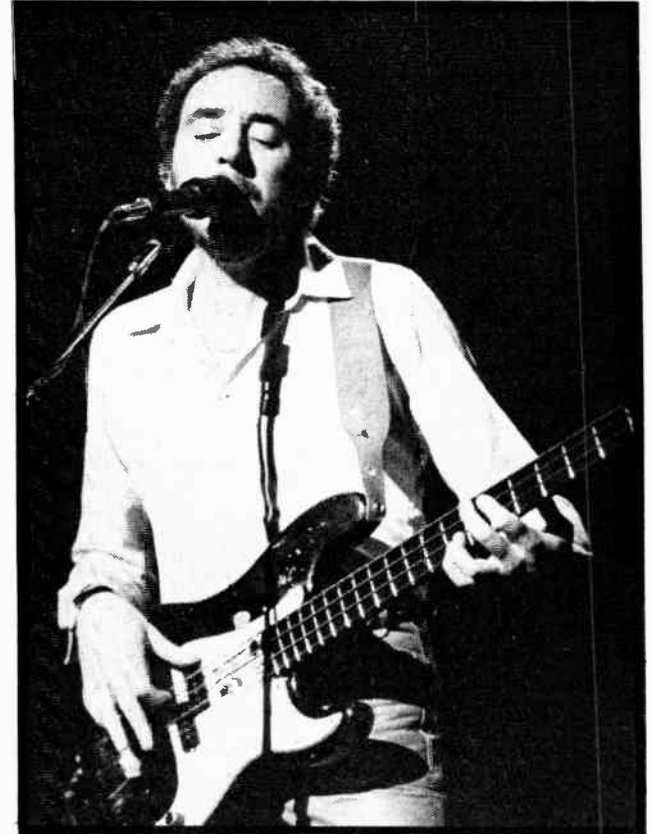
Live:

ROBIN TROWER



Near Right:
Robin Trower

Far Right:
James Dewar



by Lance Ryder

LOS ANGELES

About six years ago I was coming out of the International House of Pancakes when a desheveled looking character approached. I looked for ways to sidestep the panhandler, but it was too late, so I reluctantly reached into my pocket for some spare change. To my surprise, the fellow didn't ask, "Buddy, can you spare a dime?" but instead, "Have you heard Robin Trower's new album—*Bridge of Sighs*? It's really far out."

Before I could thank him for the hot tip, the guy had wandered off through the parking lot—apparently off to spread the word.

Well, I did hear the album—in 1974 it was hard not to hear it—and I had to agree; it was really far out.

Although Trower has released six LPs since that (his second), 50% of the English guitarist's high-powered set at the Santa Monica Civic, March 27, was culled from *Bridge of Sighs*.

Trower seems to have returned to the earlier format not only in concert but on vinyl as well, with his latest Chrysalis release, *Victims Of The Fury*. After being replaced on bass by Rustee Allen on the previous two albums, lead singer James Dewar is again doubling on bass guitar. And Bill Lordan, who replaced drummer Reg Isadore shortly after *Bridge of Sighs*, is still pounding away.

Also contributing to the new LP is

Trower's old sidekick from Procol Harum, Keith Reid, who wrote the lyrics for six of Trower's tunes—the first time the two have collaborated on record since Robin's departure from Procol in 1971. *Victims* was also produced by Geoff Emerick, who engineered *Sighs*.

Trower's stage set included only two of the Reid compositions, but they were two of the strongest of the night—"The Shout" and "Victims Of The Fury." Equally impressive were the Dewar/Trower collaborations—"Mad House," "Daydream," and "Lady Love," which opened the proceedings—and Trower's solo attempts—"Jack And Jill," "Too Rolling Stoned," "Day Of The Eagle," and "Little Bit Of Sympathy," which closed the show.

Onstage Trower and band came across with about the most straight ahead presentation to be found in hard rock. They never resort to the usual repertoire of rock postures or theatrics of any kind. Though Dewar's stoney presence could make John Entwistle seem animated, Trower's constant grinning is a refreshing change from the macho stance of Page, Nugent, et. al.

While Rapid Robin had at least a half dozen effects between his Stratocaster and his two double-decker Marshalls, he managed at times to attain every distorted squeal imaginable, whether standing behind his pedalboard or at the opposite side of

the stage. Trower has from the beginning of his solo enterprise been repeatedly compared to Jimi Hendrix—which is understandable, since he seems to have adopted Jimi's tone, effects, phrasing, and even some of Hendrix' lines note for note. In fact, "Daydream," off *Twice Removed From Yesterday*, was written as a tribute to Hendrix and echos snatches from the Hendrix catalog, including "Burning of the Midnight Lamp" and "Wind Cries Mary." It should be pointed out, however, that Trower's rendition at the Civic provided his most stunning solo of the evening.

Although Trower's guitar playing will probably never be discussed without the word "Hendrix" entering in, he does have an individuality simmering underneath all the fuzz and wah-wah. Robin seems to have absorbed the Hendrix influence while avoiding the total mimicry of too many lesser players (ever hear Frank Marino's version of "Johnny B. Goode"?).

Instrumentally, Dewar and Lordan are even more incidental to Trower's overall sound than Mitch Mitchell and Noel Redding were to Hendrix'. Jimmy Dewar, who is hardly a bassist at all, never attempted anything more complicated than a one- or two-note pattern or an occasional octave; he never played anything that could really be called a bass line. Vocally, however, he was truly outstanding. Dewar remains one of the most overlooked singers in rockdom, but per-

haps the success of *Victims Of The Fury* will bring him the recognition he deserves.

What the power trio's set illustrated more than anything else was that there is still an audience for the type of hard rock that Hendrix and others pioneered more than a decade ago. More importantly, there is a new audience (the Santa Monica Civic was filled to near-capacity with mostly 16 to 20 year-olds) who were barely entering grade school when Hendrix reached his zenith. The sound we aging hippies associate with Hendrix is now associated with Trower and many others.

Encoring with the standard "Rock Me Baby," Trower showed that the real common denominator between himself and Hendrix (along with Clapton, Beck, Page, Santana, Allman and just about any great rock guitarist you can name) is the unadulterated blues.

Opening the show for Trower were Virgin recording artists Shooting Star, a thoroughly forgettable band I'm sure you'll hear more from. With the proper ad campaign these guys could become the next Boston (or Chicago or Kansas)—which is not meant to be a compliment, although I'm sure they'd welcome the association. These guys certainly have all the makings of a successful rock & roll band: the clothes, the smiles, the amplifiers, even the record contract. If only they had a little more originality. M.I.



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 (213) 988-8581

Date Product Introduced: February 1980.

Product Description and Applications: Medium scale (32 1/4" inches) and with 22 frets model. This model is specially designed to be light in weight for good performance yet creating the heavy sounds. Pick up is newly designed Aria Pro II MB-III molded double coil pickup. Roto-matic machine heads are featured in all models.

Basic Specifications and Suggested List Price:

TSB650: Ash/maple/ash body, Neck: transmit, pick up: 2 x MB-III, Control: 2 x tandem V&T, 2 dual sound switch, List: \$665.00.

TSB550: Ash/maple/ash body, Neck: transmit, pick up: 1 x MB-III, Control: 1 ea V&T, 1 dual sound switch, List: \$565.00.

TSB500: Ash/maple/ash body, Neck: fixed, pick up: 1 x MB-III, Control: 1 ea V&T, 1 dual sound switch, List: \$495.00.

TSB400: Nato/maple/nato body, Neck: detachable, pick up: 2 x MB-IV, Control: 1 ea V&T, 1 dual sound switch, List: \$365.00.

TSB350: Nato/maple/nato body, Neck: detachable, pick up: 1 x MB-III, Control: 1 ea V&T, 1 pickup selector switch, List: \$335.00.

ARIA MUSIC (USA) INC.
ARIA PRO II RS-1000Z REV-SOUND ELECTRIC GUITAR
 1201 John Reed Ct., City of Industry, CA 91745
 (213) 988-8581

Date Product Introduced: February 1980.

Product Description and Applications: The Aria Pro II RS-1000Z Rev-Sound Electric Guitar is specially designed for the musician who looks to the future. This model contains a unique circuit, another original from Aria, which effectively works as an Active Low-pass Filter which can be combined with powerful single coil pickups to produce sounds that have to be heard to be appreciated. Active tune controls can be combined with the single coil pickups by operation of the "Q" switch. Each "Q" switch gives three distinct sounds which can be added and mixed with the pickups without any loss of overall frequency response. The contoured cutaway body with heel-less neck is ease of handling and maximum comfort when playing.

Basic Specifications: Body: Laminated, contoured cutaway body of zebrawood/sycamore/zebrawood.

Neck: Alternate 5-ply lamination of maple & walnut, transmit-neck with heel-less cutaway, ebony fingerboard, long scale 25 1/8" with 24 frets.

Pickups: 2 x RSP-1 single coil main pickup, 1 x slave pickup (center).

Controls: 2 x active tone control; 1 x 3-position pickup selector, 2 x 3-position "Q" selector.

Suggested List Price: \$990.00.

BARCUS-BERRY, INC.
"BALANCED PHASE" GUITAR PICKUP
 5381 Production Dr., Huntington Beach, CA 92649
 (714) 898-9211

Contact: Al Simpkins, Marketing.

Date Product Introduced: February 1980.

Product Description and Applications: The first in a series of "Type BP" units being introduced by the company. Of particular interest is the total absence of acoustic feedback originating through body resonance. This is achieved by means of the unique phasing principle employed which allows development of string-generated signals while simultaneously cancelling all undesirable responses to body excitation. The transducer provides a high-level output signal (comparable to magnetic pickups) and is totally hum- and noise-free.

BARCUS-BERRY, INC.

SUPER-DOT

5381 Production Dr., Huntington Beach, CA 92649

(714) 898-9211

Contact: Al Simpkins, Marketing.

Date Product Introduced: January 1980.

Product Description and Applications: A new embedded-type guitar transducer called Super-Dot delivers a high-level output signal which eliminates the need for preamp boost. The new unit is inconspicuous in appearance and compatible with the esthetics of the finest instrument; it offers wide-spectrum frequency response, unlimited dynamic range and virtually instantaneous transient response.

Basic Specifications: Installation of the Super-Dot pickup is quick and easy; no cement or adhesive is used and no soldering is necessary. When connected to the patented Barcus-Berry end-pin jack (supplied as a part of the system), all hookup wiring is invisible and secure within the instrument. The end-pin jack accepts any standard (1/4") guitar cord. Super-Dot, like all Barcus-Berry transducers, is built to exacting standards, thus assuring long-continued reliability under the most demanding conditions of professional use.

Suggested List Price: \$59.00

BUNKER SYSTEMS, INC.
PROSTAR GUITARS AND PROBASS BASSES
 502 Puyallup Ave., Tacoma, WA 98421
 (206) 272-9346

Contact: Richard Althouse, Vice President, Sales.

Date Product Introduced: September 1979.

Product Description and Applications: Bunker ProStar guitars and ProBass basses offer the most advanced features in the guitar industry today. From their screw and dowel assembly (which insures maximum neck-to-body rigidity that allows for optimum sound vibration transfer thru the natural hardwood bodies) to their patented floating neck (coupled with industry's first patented fine tuning system behind individual solid brass bridges) it is the most versatile instrument produced today.

Basic Specifications: Guitar: 25 1/2" scale, full 2 octave neck.

Bass: 30 1/2" scale, full 2 octave neck.

Only eastern maple and American black walnut hardwoods used in construction.

Sperzel machine heads.

Bunker fine tuning with individual solid brass bridges.

DiMarzio pickups.

Colors: black, white, eony, maple or rosewood fretboards.

Suggested List Price: With case, ranges from \$495.00 to \$1,000.00 retail.



J. D'ADDARIO & CO., INC.
James L. D'Aquisto Strings

J. D'ADDARIO & CO., INC.
JAMES L. D'AQUISTO STRINGS
FOR GUITAR AND BASS
 210 Route 109, E. Farmingdale, NY 11735
 (516) 454-9450

Contact: Janet D'Addario.

Date Product Introduced: November 1979.

Product Description and Applications: D'Aquisto stainless steel round wound and flat wound electric guitar strings produce subtle tones and accurate harmonics without being noisy. And the new 85-15 Acoustic Bronze Sets offer extra presence and depth you simply don't find in other strings. And if you're a bassist, there are two new D'Aquisto round wound bass sets with deep, powerful attack and surprising flexibility. D'Aquisto Strings: When you can't afford less than the best sound.

Suggested List Price: 85-15 Bronze Wound Acoustic Guitar Strings: \$7.50/set.

Stainless Steel Round Wound Electric Guitar Strings: \$5.50-\$7.00/set.

Flat Wound Polished Stainless Steel Electric Guitar Strings: \$9.00/set.

Stainless Steel Round Wound Electric Bass Strings: \$28.00/set.

DE ARMOND, INC.
THE DUAL VOLUME PEDAL MODEL 1620
 1702 Airport Hwy., Toledo, Ohio 43609
 (414) 385-8477

Contact: Bob Knight, Sales Manager.

Date Product Introduced: September 1979.

Product Description and Applications: The Dual Volume Pedal utilizes an Allen Bradley double pot, with 2 inputs and 2 outputs. For any stereo application the Dual Pedal is cast aluminum with a steel treadle and uses a nylon rack & pinion for the smoothest response.

Suggested List Price: \$69.95

DIMARZIO MUSICAL INSTRUMENT PICKUPS, INC.
DELUXE REPLACEMENT BASS BRIDGE
 1388 Richmond Terrace, Staten Island, NY 10310
 (212) 981-9266

Contact: Steve Kaufman, M.D., Eric Rosen, S.M.

Date Product Introduced: May 1980.

Product Description and Applications: Bass bridge with fully adjustable, solid brass tracking saddles, attached to massive string anchor resonance block. Bridge is protected by epoxy finish with greatly superior durability and resistance to corrosion.

Basic Specifications: Bridge will function as standard replacement for Fender basses and similar instruments.

Bridge saddles are fully adjustable for height and string length.

Adjustment wrench included with bridge.

Full warranty included.

Suggested List Price: \$125.00

DIMARZIO MUSICAL INSTRUMENT PICKUPS, INC.
GUITAR AND BASS NECKS
 1388 Richmond Terrace, Staten Island, NY 10310
 (212) 981-9266

Contact: Steve Kaufman, M.D., Eric Rosen, S.M.

Date Product Introduced: May 1980.

Product Description and Applications: Guitar and bass replacement necks, ready for final finishing and installation. Necks feature fully adjustable truss rods, and ground and polished frets for immediate set-up.

Basic Specifications: Guitar necks have 21 frets, bass necks, 20 frets. Both are constructed entirely of maple with adjustable steel truss rods, and will mount on Fender guitars and basses, as well as similar instruments.

Suggested List Price: Prices vary from \$145.00 to \$325.00.

DIMARZIO MUSICAL INSTRUMENT PICKUPS, INC.
TELECASTER REPLACEMENT BRIDGE
 1388 Richmond Terrace, Staten Island, NY 10310
 (212) 981-9286

Contact: Steve Kaufman, M.D., Eric Rosen, S.M.
 Date Product Introduced: May 1980.

Product Description and Applications: Brass guitar bridge with fully adjustable brass tracking saddles, recessed string mounting, and massive 2-way string anchor/resonance block. Bridge is protected by epoxy finish with greatly superior durability and resistance to corrosion.

Basic Specifications: Bridge will function as standard replacement for Fender Telecaster guitars and similar instruments. Bridge saddles are fully adjustable for height and string length. Adjustment wrenches included with bridge. Full warranty included.

Suggested List Price: \$139.00

DOCTOR SONG MUSIC CO.
 Division of SILVER-EAGLE DESIGNS, INC.
"DR. SONG" GUITAR STRAPS
 P.O. Box 90, Van Nuys, CA 91408
 (213) 786-8898

Contact: Larry Weisberg, President.

Date Product Introduced: January 1980.

Product Description and Applications: "Dr. Song" guitar straps are made from the most highly-advanced leather-like synthetics available! This new man-made leather is an amazing advancement over existing vinyl straps. The ingredients, and the process by which it is manufactured, make this material quite special by providing it with the necessary properties that create strength, durability, feel, and appearance.

Basic Specifications: Features are: Realistic leather-like feel and appearance. No metal parts.

Heavy-duty nylon stitching reinforcement.

Consumer information label, instructions for proper use.

Sizes: 2", 2½", 3", 3½" widths.

The 2" is available in the traditional one-piece sliding buckle style.

The 2½, 3, 3½" widths come in the two-piece, no buckle, interlock style.

Colors: Black, chestnut brown, tan.

Handy "Pick-Pocket" and genuine leather attachments.

Suggested List Price: Ranges from \$7.50 to \$10.95.

SEYMOUR DUNCAN PICKUPS
STL-18 VINTAGE "BROADCASTER"
TELE LEAD REPLACEMENT PICKUP
 Box 4746, Santa Barbara, CA 93103
 (805) 962-8294

Contact: Michael O'Brien.

Date Product Introduced: February 1980.

Product Description and Applications: This pickup features the distinctive sound of Fender pickups produced in the 1948-1953 era. Larger diameter magnets, together with special vintage winding create a pickup with the most sought after, fatter, early Telecaster sound. Other features include: magnets with precision controlled "aged" magnetic field, flat poles for even string response, and a distinctive appearance true to the original pickup. This is the newest addition to our line of over 20 Fender type replacement pickups.

Suggested List Price: \$40.00

SEYMOUR DUNCAN PICKUPS
THE '59 MODEL HUMBUCKER SH-1
 Box 4746, Santa Barbara, CA 93103
 (805) 962-8294

Contact: Michael O'Brien.

Date Product Introduced: January 1980.

Product Description and Applications: This is a humbucker that is built in the tradition of the original "Patent Applied for" pickup, with a warm, smooth, full sound, with special added punch in the bridge pickup. It looks and sounds like the original, and even has the square pin hole with the distinctive "Patent Applied For" recessed moulding ring on top of the bobbin. Available calibrated for either neck position (SH-1n) or bridge position (SH-1b), along with our eleven other Humbuckers.

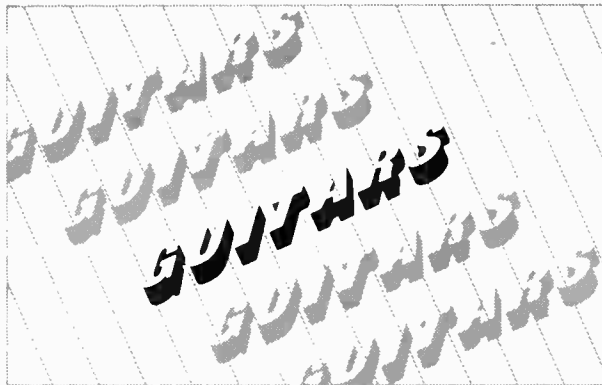
Suggested List Price: \$70.00

GROSSMAN MUSIC CORP.
CRESTLINE GUITARS & AMPLIFIERS
 1278 West 9th St., Cleveland, OH 44113
 (216) 896-1234

Contact: Shel Pierson, Adv. Mgr., Dann Scutt, Product Manager.

Product Description and Applications: A complete line of acoustic and classic guitars, electric guitars and basses, banjos, mandolins and ukuleles; guitar and bass amplifiers. These instruments are made of the finest woods, to the highest standards of quality. They feature outstanding tonality, clarity and crisp precision. Technically too, they are outstanding. Necks that are straight and true, internal bracing that is clean, flawless finishes, truss rods that are properly adjusted. The electrics have controls in good working order—with crisp harmonics, good sustain.

Suggested List Price: Varied, depending on the model.



GUILD MUSICAL INSTRUMENTS
 B-401, B-401A, B-402, B-402A
 225 W. Grand St., Elizabeth, NJ 07202
 (201) 351-3002

Contact: Bob Cianci, Sales Coordinator.

Date Product Introduced: January 1980.

Product Description and Applications: B-401 and B-401A. For the progressive bassist, Guild introduces the electronic B-401 and B-401A, which feature an ash body with laminated walnut top and back as an option, brass hardware, maple neck, ebony fingerboard, single high-output pickup and full, active EQ, consisting of master volume control, bass and treble cut and boost controls and pre-amp.—\$625.00

B-402 and B-402A. Same as the B-401 and B-401A, with two pickups, full, active EQ, consisting of two volume controls, treble and bass cut and boost controls, bypass, phase and standard 3-way pickup selector.—\$695.00

GUILD MUSICAL INSTRUMENTS
 S-400 & S-400A
 225 W. Grand St., Elizabeth, NJ 07202
 (201) 351-3002

Contact: Bob Cianci, Sales Coordinator.

Date Product Introduced: May 1980.

Product Description and Applications: The S-400 and S-400A are Guild's six-string entries in the field of active electronic instruments. They feature the distinctive Guild shape with a highly figured ash body with laminated walnut top and back as an option, maple neck with ebony fingerboard, brass hardware, DiMarzio PAF and SDHP pickups, full, active EQ, master volume, two volume controls for each pickup, bass, midrange and treble controls, two series parallel switches, phase and preamp, as well as a standard 3-way pickup selector.—\$795.00.



HARMON, INC.
 Zen-On Justina Quartz Tuner

HARMON, INC.
ZEN-ON JUSTINA QUARTZ TUNER
 1808 West End Building, Suite 521, Nashville, TN 37203
 (615) 329-4833

Contact: Bill Peerman.

Date Product Introduced: January 1980.

Product Description and Applications: The Zen-On quartz guitar tuner offers a high degree of tuning accuracy. A stable quartz oscillator and the latest LSI circuit technology combine to give the Justina a tuning accuracy of +0.06%—less than 1/100 of a semi-tone.

Suggested List Price: \$79.95

HERCO PRODUCTS
THE AXE HANDLERS
 135 West 29th St., New York, NY 10001
 (212) 584-0251

Contact: Jerry Hershman, President.

Date Product Introduced: March 1980.

Product Description and Applications: 6 models of a new space age plastic hand crafted guitar picks in 3 sizes and 2 finishes, stone or tortoise shell. Super hard, highly polished, durable and smooth to eliminate pick vibration and putting maximum energy into each string for an unbelievable attack and speed.

Suggested List Price: No. 500 display of 6 types of 'Axe Handlers' now at music stores evrywhere. List price per pick is \$1.95.

**HOLT ELECTRO-ACOUSTIC RESEARCH/
 ZETA SYSTEMS INC.**
ZETA P2V

1122 University Ave., Berkeley, CA 94702
 (415) 848-8282

Contact: Paul Robinson, Sales Manager.

Date Product Introduced: April 1980.

Product Description and Applications: The Zeta P2V is the heart of the Zetaphon Polyphonic Guitar Synthesizer and its related products. The speed at which the P2V triggers and the sureness of its pitch tracking information marks the end of the long wait for the perfect hexaphonic pitch to voltage converter. The P2V takes in each guitar note played and converts it into information which will control a polyphonic synthesizer. Among the output signals for each string are: eight audio voices, two triggers, two gates, two types of envelope followers, a one volt per octave signal (pitch), a period voltage, a speed follower and a timbre voltage.

Basic Specifications: Call H.E.A.R. Inc. for prices and other specifics.

**HOLT ELECTRO-ACOUSTIC RESEARCH/
 ZETA SYSTEMS INC.**
ZETA POLYFUZZ

1122 University Ave., Berkeley, CA 94702
 (415) 848-8282

Contact: Paul Robinson, Sales Manager.

Date Product Introduced: January 1980.

Product Description and Applications: The Zeta Polyfuzz Hexaphonic Fuzz Unit is a six-channel signal modifier for the electronic guitarist who is ready for hexaphonic processing. Operating with most hexaphonic pick-ups, the Polyfuzz generates five different kinds of fuzz for each string on the guitar, allowing the guitarist to play rich, distinct chords and harmonies. The sounds offered are: Sub-octave Sawtooth, Unison Sawtooth, Skysaw (octave up pulse), Sub-octave Pulse, Traditional Fuzz and the clean hex pick-ups' sound.

Basic Specifications: Rack mountable: 19" x 3.5".

Suggested List Price: Call or write H.E.A.R. for prices.



IMAGINEARING AUDIO
 Alphonetone I, Alphonetone II and Alphonetone III

IMAGINEARING AUDIO
ALPHATONE I, ALPHATONE II AND ALPHATONE III
 3203 S.E. 131st Ave., Portland, OR 97238
 (503) 780-8068

Contact: Tom Inloes, President.

Date Product Introduced: January 1980.

Product Description and Applications: Alphonetone gives you the letter of the note you're playing, instead of a number or an approximate reading on a meter. The Alphonetones I, II, and III allow the musician hands-free tuning. There are no dials to preset; just plug in, play or sing the note, and tune your instrument or voice. Alphonetone gives you the letter of the note, tells you whether it's sharp or flat, and even has an automatic centering bar to show you when you're right on the note for exact tuning.

Suggested List Price: Alphonetone I: \$149.95

Alphonetone II: \$149.95

Alphonetone III: \$199.95

**KAMAN MUSICAL STRING CORPORATION
ADAMAS GUITAR STRINGS**

1330 Blue Hills Avenue, Bloomfield, CT 06002
(203) 243-1453

Date Product Introduced: April 1980.

Product Description and Applications: Adamas Strings are the latest in a long family of technologically innovative products from Kaman Corp. Adamas offers exclusive Composite Gauging™ design features for an optimized design for today's acoustic and acoustic-electric guitars. Adamas also features improved quality and life over previous designs, due to our new computer controlled winding equipment. You'll easily recognize Adamas by their distinctive new solid brass knobs, (patent pending) the symbol of Adamas quality.

Basic Specifications: Adamas Strings for acoustic and acoustic-electric guitars: light and medium gauge 6 string; light gauge 12 string. Phosphorus bronze.

DEAN MARKLEY STRINGS, INC.

PICK-UPS

3350 Scott Blvd., #29, Santa Clara, CA 95051
(408) 988-2456

Contact: Tom Wright.

Date Product Introduced: 1980.

Product Description and Applications: New on the scene for the 80's is a line of acoustic instrument pick-ups, designed and manufactured by Dean Markley. With crystal clarity these new contact transducers reproduce the exact sound of your acoustic instrument. The Artist model features a full 20 ft. Switchcraft cord terminated with a standard ¼" plug. Compatible with any standard guitar amplifier and most PA systems the Artist Transducer must be heard to be appreciated. The Artist is also available in kit form for permanent installation. For the musician that doesn't own an amplifier, Dean Markley has introduced the stereo-phonograph pick-up that plugs directly into any home stereo. This unit is very affordable and enhances the sound of all acoustic instruments by using the stereo system every serious musician already owns.

DEAN MARKLEY STRINGS, INC.

SIGNATURE SERIES HALF & HALF BASS

3350 Scott Blvd., #29, Santa Clara, CA 95051
(408) 988-2456

Contact: Tom Wright.

Date Product Introduced: 1980.

Product Description and Applications: Dean Markley Strings introduced a new line of strings. It's hard to make the best better but Dean Markley on May 1st will release the new Signature Series guitar and bass strings. First to hit the stores will be the Half & Half bass strings. The rumors have spread fast about this new revolutionary design. Round wound from the bridge to the fifteenth fret, then ground wound to the nut, these new Half & Half Bass strings deliver crisp clear vibration to the pickups with a smooth low noise playability over the fret board. More mass and new alloys will be used to enhance the high & low end response making Signature Series a must string for the serious professional.

ROCHE-THOMAS COMPANY

RUBBERS

6921 Palm Ave., Highland, CA 92346
(714) 864-1033

Contact: Mike Thomas, General Manager, Dave Perez, Manager.

Date Product Introduced: January 1980.

Product Description and Applications: Rubber washers designed to keep the strap firmly on the guitar.

Suggested List Price: \$1.00 each.

SAGA MUSICAL INSTRUMENTS

SAGA PB-10 ELECTRIC BASS KIT

P.O. Box 2841, 1109 Grandview,
South San Francisco, CA 94080

(415) 588-5558

Contact: Max Berueffy, Sales Manager.

Date Product Introduced: April 1980.

Product Description and Applications: The Saga PB-10 is the newest member of the Saga family of electric guitar kits, which includes the Saga ST-10 and ST-20 Strato-Kits. These kits are designed for musicians and craftsmen who are interested in building a truly personalized instrument. The Saga bass kit is complete—even strings are included. No soldering, specialized tools or woodworking skills are required for Saga guitar kits. Instructions include directions for assembly and suggestions for finishing.

Basic Specifications: Neck: Maple, preshaped with adjustable truss rod.

Fingerboard: Maple, pre-fretted and inlaid.

Body: Birch and mahogany.

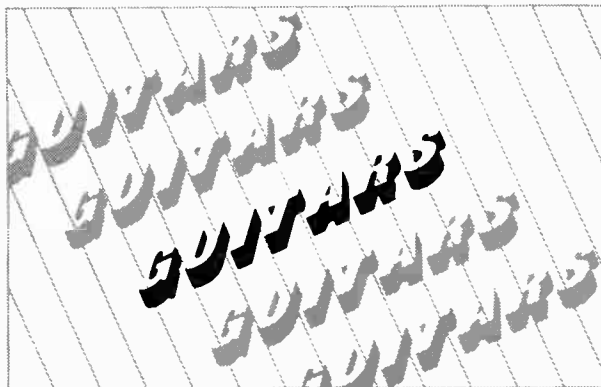
Metal parts: Steel, heavily chrome plated.

Pickups: One Saga split bass pickup.

Tuning machines: Heavy duty chrome plated.

Bridge: Two way adjustable for intonation and action settings.

Suggested List Price: \$179.00



SIERRA MFG. CO.

SIERRA PEDAL STEEL GUITARS

5635 S.E. 111th Ave., Portland, OR 97266
(503) 781-9632

Contact: Don Christensen, President.

Date Product Introduced: February 1980.

Product Description and Applications: Sierra Master Series Single 14 Pedal Steel Guitar. New triple raise changer, exclusive E9th/B6th "Change-Lok". Sierra Master Series' perfect both E9th and B6th tunings on one neck and are lockable into either tuning. This arrangement allows more combinations than a double neck guitar, without the weight and bulk to handle. This is now a practical tuning for all steel players.

Basic Specifications: Sierra Master Model SSM-14.

E9th/B6th tuned with 8 pedals and 5 kneelevers, "Change-Lok", swing-away kneelever, dual range pickup, and case.

Suggested List Price: \$2,195.00

ST. LOUIS MUSIC SUPPLY COMPANY, INC.

ALVAREZ-YAIRI DY-58 NINE STRING DREADNOUGHT

1400 Ferguson Ave., St. Louis, MO 63133
(314) 727-4512

Contact: John Maher, Advertising Director.

Date Product Introduced: 1979.

Product Description and Applications: Mahogany back and sides. Genuine ebony fingerboard. Solid Spruce top is hand voiced with special "X" and fan bracing. Bone nut and saddle. The three treble strings are in pairs, widely spaced for ease in playing melody or chords—the three bass strings are single as on a standard guitar; they compliment the full treble sound with a bold deep resonance and stronger attack.

Suggested List Price: \$595.00

ST. LOUIS MUSIC SUPPLY COMPANY, INC.

ALVAREZ-ARTIST 5028 RESONANT WOOD SERIES

1400 Ferguson Ave., St. Louis, MO 63133
(314) 727-4512

Contact: John Maher, Advertising Director.

Date Product Introduced: 1979.

Product Description and Applications: A natural beauty with maple wood binding for the back, sides, heel cap, fingerboard, lower bout and headpiece. Also features rosewood fingerboard, headpiece and bridge. Has wood inlay strip down back of guitar. Tortoise shell pick guard. Totally new sound hole inlay design with multi-colored pieces of wood surrounded by concentric rings. Solid spruce top.

Suggested List Price: \$360.00

ST. LOUIS MUSIC SUPPLY COMPANY, INC.

ELECTRA X270

1400 Ferguson Ave., St. Louis, MO 63133
(314) 727-4512

Contact: John Maher, Advertising Director.

Date Product Introduced: 1979.

Product Description and Applications: Natural solid brass tunomatic bridge with brass head nut for more sustain. Two SD Magnaflux pickups with graded ceramic magnets. Satin finish multi-layered ash, walnut and maple body. Fixed built-in neck for more sustain. Die cast chrome 12-1 ratio machine heads. Comes with coil tap switch, phase switch and active tone control switch for achieving a wider range of tonalities. Has master volume, master tone and power boost controls.

Suggested List Price: \$499.00

TRES AMIGOS WOOD CARE PRODUCTS

Division of SILVER-EAGLE DESIGNS, INC.

TRES AMIGOS GENUINE LEMON OIL (8 OZ.)

14850 Oxnard St., Van Nuys, CA 91411
(213) 988-1334

Contact: Andy Giomi, President.

Date Product Introduced: March 1980.

Product Description and Applications: Penetrates finishes to coat wood cells with a protective layer of oil, preventing the loss or gain of moisture as wood tries to reach an equilibrium with the surrounding atmosphere and the subsequent cracking, warping, shrinking & swelling. Contains no beeswax, linseed oil or silicones!

Suggested List Price: \$3.50

TRES AMIGOS WOOD CARE PRODUCTS

Division of SILVER-EAGLE DESIGNS, INC.

TRES AMIGOS CREAM OF CARNAUBA WAX (8 OZ.)

14850 Oxnard St., Van Nuys, CA 91411
(213) 988-1334

Contact: Andy Giomi, President.

Date Product Introduced: March 1980.

Product Description and Applications: Formulated for damaged finishes, it seals finish cracks with a coat nearly as hard and impervious to moisture as the original finish. Made from carnauba wax, the world's hardest, most optically-brilliant, naturally occurring wax. Contains no water, beeswax, linseed oil, silicones or abrasives!

Suggested List Price: \$3.50

TRES AMIGOS WOOD CARE PRODUCTS

Division of SILVER-EAGLE DESIGNS, INC.

TRES AMIGOS POLISH CLOTH

14850 Oxnard St., Van Nuys, CA 91411
(213) 988-1334

Contact: Andy Giomi, President.

Date Product Introduced: March 1980.

Product Description and Applications: A large 18" x 12" double-napped, untreated polish cloth, packaged in a reusable zip-top bag. The very best thing to use for polishing waxes to a high gloss.

Suggested List Price: \$2.25

TRES AMIGOS WOOD CARE PRODUCTS

Division of SILVER-EAGLE DESIGNS, INC.

TRES AMIGOS POLISHING KIT

14850 Oxnard St., Van Nuys, CA 91411
(213) 988-1334

Contact: Andy Giomi, President.

Date Product Introduced: March 1980.

Product Description and Applications: Consists of (2) grades of rubbing compound, fine & coarse, an optical quality felt rubbing pad and the booklet—The Art of Polishing. With this kit you can easily and professionally remove finish scratches and blemishes, restoring any surface (wood, metal, plastic, etc.) to its original smooth, mirror-like brilliance or satin glow.

Suggested List Price: \$6.50

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M.I. CLASSIFIED**



BLACET MUSIC RESEARCH

SYN-BOW

18405 Old Monte Rio Rd., Guerneville, CA 95448
(707) 869-3042

Contact: John Edwards, Design Engineer.

Date Product Introduced: January 1980.

Product Description and Applications: The Syn-Bow is a unique synthesizer contained in a package 2' x 2.5" x 1.5". LSI technology provides sophisticated sound possibilities previously unavailable in so small a space. The two main controllers on the Syn-Bow are the Frequency Bow™, a continuous frequency wand with a three octave range; and the Attack Sensor™, a pressure sensitive pad which controls waveshape, duration and loudness. Seven other controls affect PWM, FM, suboctave mix, and decay. The Syn-Bow produces blown or bowed type sounds especially well. Synthesizer compatible outputs. Available in kit form for \$124.



CONBRIO
Con Brio ADS 100

CONBRIO

CON BRIO ADS 100

975 San Pasqual St., Suite 313, Pasadena, CA 91106
(213) 795-2192

Product Description and Applications: The Con Brio ADS 100, Advanced Digital Music Synthesizer, is the most sophisticated and powerful synthesizer in the world today. The ADS 100 incorporates 64 digital oscillators, expandable to 255, that can be independently amplitude and frequency modulated by separate 16 point envelopes. Any number of oscillators can be added together and/or fed into one another to create sounds. This oscillator versatility gives the Con Brio ADS 100 sound power no other synthesizer can approach. The ADS 100 comes equipped with an 8" floppy disc drive that can perfectly store any sound the musician creates for hours, week, or years. Key sounds used on a recording or in a concert can be instantly recalled and reused. Any stored sound or groups of sounds can be assigned to either side of either of the ADS 100's two five-octave keyboards. The ADS 100 also includes a video monitor which can present pictures of individual oscillator's frequency and amplitude envelopes

which change as the artist changes the sound. The video monitor can also display the contents of any disc.

Suggested List Price: The Con Brio ADS 100 retails for \$33,000.00. We'll be in demonstration 462 at the May 6-9 AES Show at the Los Angeles Hilton.

ELECTRO-HARMONIX

MINISYNTHESIZER

27 West 23rd St., New York, NY 10010
(212) 741-1770

Contact: Willie Magee, Vice President, Sales.

Date Product Introduced: January 1980.

Product Description and Applications: A full featured keyboard synthesizer with touch-controlled filter sweep, pitch bending and integral amplifier and speaker. The Minisynthesizer has a 2 octave keyboard which can be transposed for a full five octave range. Unit utilizes variable width pulse output waveform for wide range of tonalities and can be swept automatically for phasing effect. Filter controls include Start and Stop Frequencies, Sweep Rate, Q, and 2X Filter for voice-like quality. Produces powerful lead synthesizer sounds.

Basic Specifications: Dimensions: 12.4" x 10.4" x 1".
Weight: 2 lbs.

Power: 2 9-volt batteries (included) or 9 volt AC adaptor.

Suggested List Price: \$229.00

E-MU SYSTEMS INC.

AUDITY POLYPHONIC SYNTHESIZER SYSTEM

417 Broadway, Santa Cruz, CA 95060
(408) 429-9147

Contact: Marco Alpert, General Manager.

Date Product Introduced: Summer 1980.

Product Description and Applications: The Audity is a completely computer-controlled polyphonic synthesizer system designed to work with an E-mu 4060 microprocessor keyboard/sequencer or other polyphonic controller. It consists of a computer, control panel, floppy disc system, and up to 16 voice cards, each containing a complete synthesizer and associated circuitry to allow total computer control of over 100 voice-definition parameters. The user can store both single patches and entire orchestrations on disc and the computer can recall any combination of patches to any combination of voice channels simultaneously.

Basic Specifications: Voice card functions: 2 VCOs with PWM and sync; 1 VC low pass filter, 1 VC highpass filter; 1 multi-mode resonant filter; 1 VCA, 4 ADSR transient generators with delay; 1 noise source; 1 LFO; 4 independent modulation busses.

Computer: Z-80 bussed micro-computer with dual mini-floppy discs and voice control panel.

Sequencer capacity (with E-mu 4060 hexboard/sequencer): Up to 6000 notes.

Suggested List Price: Contact factory for price and availability.

GRAY LABORATORIES

BASYN (Standard Product Line)

1024 Lancer Drive, San Jose, CA 95129
(408) 257-4294

Contact: Janet L. Gray, Vice President.

Date Product Introduced: May 1980.

Product Description and Applications: Rack-mount system modules now available as our standard products to augment our custom services are; Waveform Generator (single voice), Programming Unit, Permanent Waveform Memory, Digital Transform, Digital Delay, Low Frequency Oscillator, Voltage Controlled Filter, etc.. We can synthesize most instruments using these modules, using your instrument as the trigger. The Waveform Generator creates a waveform in a sixteen by sixteen graph that is well beyond the standard waveform timbres of the industry's VCO's. For more information, please contact Gray Laboratories.

R.A. GRESKO GUITAR WORES

THE RHODIE

P.O. Box 2332, West Covina, CA 91793
(213) 968-7172

Contact: Bob Ghent, Vice president.

Date Product Introduced: January 1980.

Product Description and Applications: The Rhodie is an active treble and bass circuit that is a direct retrofit into the control panel of the Rhodes 73 and 88 model stage pianos. By replacing the passive controls, the player now has the control of tone that is found on the suitcase model without, the expense and bulky out-board power supply. All that is needed for installation is an ordinary pair of household pliers. The kit comes with a new set of knobs and the remarkable Bourns Model 80 potentiometers.

Basic Specifications: Unity gain with tone controls set "flat".

Frequency Response: +0.24 dB from 20 Hz to 20 KHz; Bass:

+15 dB boost: -14 dB cut @ 30 Hz; Treble: +15 dB boost:

-15 dB cut @ 7 KHz.

Signal-to-noise ratio: 68 dB.

Maximum output voltage swing @ clipping: 7 volts p-p.

Output impedance: 600 ohms, nominal.

Suggested List Price: \$99.95

KORG (UNICORD Distributor)

KORG "DELTA" POLYPHONIC STRINGS & SYNTHESIZER

89 Frost St., Westbury, NY 11590
(516) 333-9100

Contact: K. Kimball Holland, Product Specialist.

Date Product Introduced: April 1980.

Product Description and Applications: Delta is a new low-cost polyphonic keyboard instrument capable of two sounds simultaneously: Strings, with 2 mixable octaves, variable attack & release, plus bass/treble controls and selectable single/multiple triggering; and fully variable synthesizer section, capable of powerful brass, "lead" synthesizer, flutes, piano, clav. & and many more. Features 5 mixable waveforms, 24 dB/oct multi-mode VCF, ADSR controls, and selectable single/multiple triggering. Applications include stage and club work, recording, etc.

Basic Specifications: Four octave keyboard with octave switching.

Strings with mixable 8' and 16' voicings, separate articulation system with variable attack and release, single multiple trigger switch, bass/treble controls and separate output level control.

Polyphonic synthesizer: with five mixable polyphonic waveforms from 16' to 2', attack/decay/sustain/release controls.

Single/multiple trigger switch, 24 dB/oct.

Voltage controlled filter with variable resonance and rev/fwd envelope depth.

Joystick controller for pitchbend.

Vibrato & filter modulation effects.

KORG (UNICORD Distributor)

KORG "CX-3" PORTABLE COMBO ORGAN

89 Frost St., Westbury, NY 11590
(516) 333-9100

Contact: K. Kimball Holland, Product Specialist.

Date Product Introduced: April 1980.

Product Description and Applications: A new 23 lb. Portable Organ featuring authentic "Tone-Wheel" effect with automatic "acceleration/de-acceleration" system, 3rd/5th percussion with variable volume and decay, keyclick, overdrive, bass/treble and tune controls. Applications include club work, concert and recording uses where the authentic "Hammond" sound is desired!

Basic Specifications: Five octave keyboard.

Three preset footage mixtures plus full nine drawbars with "Click-detent" action.

Drawbar complement: 16', 5 1/2', 8', 4', 2 3/4', 2', 1 3/4', 1 1/4', 1'.

Percussion selects "3rd" & "5th" harmonics (4', 2 3/4') with variable volume/decay.

Rotating speaker effect with on/off and slow/fast selector switches.

Keyclick, overdrive, bass/treble and tune controls.

Hi/lo level outputs, accessory send/receive jacks, footswitch jack for rotating "slow/fast" selection.

Electronic switching for all effects.

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MELLOTRON MELLOTRON 4 TRACK

Route 7, Cornwall Bridge, CT 06754
(203) 672-8681

Contact: Bill Eberline, President.

Date Product Introduced: March 1980.

Product Description and Applications: A keyboard instrument using prerecorded tapes of live instruments and sound effects for live performances and studio recordings. The new Mellotron has four separate tracks, each with four band EQ, pan pot, volume pot, and on-off switch. The new Mellotron 4 Track has seven out-outs: 4 individual outs, left and right out, and full out. The new 4 Track is available on 1/4" tape. The 1/4" tape makes home recordings possible. Mellotrons, and Mellotron Tapes and Parts are available direct.

Suggested List Price: The Mellotron 4 Track sells direct for \$3600.00.

OCTAVE-PLATEAU ELECTRONICS

CATSTICK

928 Broadway, 7th Floor, New York, NY 10010
(212) 673-4205

Contact: Fred Romano, Vice President.

Date Product Introduced: March 1980.

Product Description and Applications: The Catstick is a precision spring-loaded joystick controller that lets one hand control four different modulation settings—one for each of the joystick directions by moving the stick off axis, combination modulations of different proportions are possible. When the stick is released, it springs back to its vertical, zero modulation position.

Basic Specifications: Included are four VCA's (each externally accessible), two wide range LFO's with rate monitors, and a complete internal voltage processing system. The twenty-jack rear panel patch bay allows access to all of the internal control voltage signals and makes the Catstick a versatile addition for both performance-oriented and studio synthesis systems.

Suggested List Price: \$499.00

POLYFUSION, INC.

MODEL 2058 POLYPHONIC KEYBOARD

160 Sugg Road, Buffalo, NY 14225
(716) 631-3790

Contact: Alan Pearce

Date Product Introduced: April 1980.

Product Description and Applications: The 2058 is a highly responsive polyphonic keyboard capable of controlling up to eight synthesizers or synthesizer voices (of almost any kind). Features include: Unison and polyphonic modes, polyphonic glide, independent velocity sensitivity, octave transpose, precision pitch bender, modulation source selectors and amount of modulation level control. Transpose, glide, and modes can be footswitch activated. Eight scale adjustments establish precise voice tracking. Highly musical logic and control functions provide natural response and dynamic expressiveness.

Basic Specifications: Manual: 4 octave, C to C covers six octaves with transpose feature.

Pitch control outputs: -3,000 to +3,000V nominal (1V per octave).

Gate outputs: +13V on, 0V off.

Velocity sensitive control outputs: 0.5V.

Dimensions: 42 1/4" x 12 1/2" x 3 1/2" (WxDxH).

Interface: Model 2068 Interface powers keyboard and houses all jacks for interconnection with synthesizer.

Accessories: Operation manual, 2-10' cables for connection to interface, two footswitches, warranty: limited one year, parts and labor.

Suggested List Price: \$1,995.00

POLYFUSION, INC.

MODEL 2003 VOLTAGE CONTROLLED LOW FREQUENCY OSCILLATOR

160 Sugg Road, Buffalo, NY 14225
(716) 631-3790

Contact: Alan Pearce

Date Product Introduced: December 1979.

Product Description and Applications: The 2003 is a precision VCO designed for modulation and control applications. Outputs include sync, triangle, sawtooth, inverted sawtooth, and pulse. All waveshapes can be reset to any desired point in the cycle with either the reset switch or by a gate applied to the reset input jack. The pulse width can be varied with either the panel control or external control voltage. Range switch provides two overlapping frequency ranges for very wide overall span.

Basic Specifications: Panel size: 3" wide x 7" high.

Power requirements: ±15V regulated DC, 30mA.

Frequency ranges: .005 Hz to 5 Hz, .1 Hz to 100 Hz.

Output levels: 5V peak to peak, centered at 0.

Frequency control voltage sensitivity: 1V per octave ±2%.

Frequency control voltage range: ±5V.

Suggested List Price: \$265.00



ROLANDCORP US

ROLAND SH-09 SYNTHESIZER

2401 Saybrook Avenue, Los Angeles, CA 90040
(213) 685-5141

Contact: Ron Wilkerson.

Date Product Introduced: January 1980.

Product Description and Applications: The Roland SH-09 Synthesizer is a new lead synthesizer designed to offer the musician a large amount of sound, performance and flexibility at a moderate price. The SH-09's combination of quality sound and live performance/interface features allow it to surpass the capabilities of many larger synthesizers. The VCO section contains three primary waveforms plus a noise generator. Pulse Width Modulation can occur by a Manual control, by the Envelope or the LFO. The VCF Section contains controls for cutoff frequency and resonance. The VCA section contains a four part ADSR, a three position response switch and a hold function. The Modulation section features complete control over the LFO including Waveform, Rate, and Delay Time. The left hand controller section features Roland's famous spring-loaded Bender, Portamento controls and Bender Range controls.

Suggested List Price: \$495.00

ROLANDCORP US

ROLAND SA-09 SATURN

2401 Saybrook Avenue, Los Angeles, CA 90040
(213) 685-5141

Contact: Ron Wilkerson.

Date Product Introduced: January 1980.

Product Description and Applications: The Saturn is a fusion type of keyboard instrument that represents the merging of several diverse elements into one versatile instrument. By fusing elements of the synthesizer, organ and piano, the Saturn is capable of producing a myriad of different tonal textures. Tone colorations from compact organ or electronic piano to rich full cathedral organ to deep chime or celeste sounds can be selected rapidly and accurately. The tone generation system of the Saturn is comprised of four Tone Selector switches which provide four distinctly different tonal shadings. Each of these settings is in turn controlled by four slides for octave adjustment of 8', 4', 2' and 1'. The combined tonal characteristics are further shaped by two envelope response switches for selection of an Organ or Percussive envelopes. The envelope is also shaped by an Accent switch and also by a Sustain Time adjustment slider.

Suggested List Price: \$795.00

YAMAHA INTERNATIONAL CORPORATION

CP-10 ELECTRONIC PIANO

P.O. Box 6600, Buena Park, CA 90622
(800) 854-3324

Contact: Mike Malizola, Product Specialist, Combo Keyboard.

Date Product Introduced: November 1979.

Product Description and Applications: The CP-10 Electronic Piano offers the sound of the CP-20 and CP-30 in a compact, 61-note portable keyboard. It has four voice tabs (Piano 1, Piano 2, Harpsichord 1, and Harpsichord 2) which can be used in any combination, sustain and tremolo switches (both of which can be controlled by a foot pedal), a tremolo speed control, and a pitch control. The CP-10 features a five-band graphic equalizer with 12 dB boost and cut at 90, 220, 560, 1.4K, and 3.5 KHz, allowing an infinite number of tonal variations. The CP-10 covers five octaves, includes a headphone jack, has a rosewood grain cabinet, and weighs only 22 pounds.

Basic Specifications: 61 keys, C1 to C6.

Controls: Pitch, tremolo on/off, tremolo speed, sustain on/off, volume.

Graphic equalizer: ±12 dB at 90, 220, 560, 1.4K, 3.5 KHz. Q=2.

Voice tabs: Piano 1, 2; Harpsichord 1, 2.

Output level: -10 dBm. Power consumption: 7W.

Headphone jack. Footswitch jack.

Dimensions: 36 1/2" x 4 1/2" x 12 1/2". Weight: 22 lbs.

Finish: Semi-gloss black panels, rosewood-grain cabinet.

Suggested List Price: \$595.00



CARRAWAY CONGAS

CARRAWAY CONGAS

P.O. Box 4163, San Rafael, CA 94903
(415) 479-3668

Contact: J.L. Carraway.

Date Product Introduced: April 1980.

Product Description and Applications: These beautiful hardwood drums, a refinement of the traditional Cuban style, are entirely handmade by Carraway: only after the shell is completed are the steel hoops rolled, welded and fitted—down low enough to be out of the way of your hands. The tuning hardware is extremely strong and compact, permitting accurate tuning of even the heaviest skins. These highly individualized drums are designed and constructed for the ultimate in tone quality, strength and beauty. Rec. usages: Recording or any demanding application.

Basic Specifications: Usually built to customer specifications, these drums are available in African zebrawood, black walnut, vermilion, narra, oak, cherry, birds-eye maple, etc.

The handmade, hand-fitted hardware is triple-chrome plated, cold-rolled steel, heliarc welded for maximum strength. (Gold plating optional.)

The drum shell is epoxy-fiberglass reinforced on the inside bottom for durability, and is acoustically isolated from the floor to enhance tone quality.

Suggested List Price: \$895.00

**ELECTRO-HARMONIX
SUPER SPACE DRUM**

27 West 23rd St., New York, NY 10010
(212) 741-1770

Contact: Willie Magee, Vice President, Sales.

Date Product Introduced: January 1980.

Product Description and Applications: Super Space Drum is the percussion synthesizer for the drummer who wants the most advanced electronic sounds at an affordable price. Unit creates sweeping or single pitched percussion synthesis utilizing impact control of volume and pitch. Controls include Sensitivity, Start and Stop Frequency, Modulation Rate and Modulation Depth. The unit is triggered by striking the leather percussion pad or by any sound source (except the output of amplifiers).

Basic Specifications: Dimensions: 8" x 6" x 1 1/2".
Weight: 2 1/2 lbs.

AC powered 110V or 220V (European).
Can be mounted to any roto-tom mounting stand.

Suggested List Price: \$159.95

**DEAN MARKLEY STRINGS, INC.
STIX**

3350 Scott Blvd., #29, Santa Clara, CA 95051
(408) 988-2456

Contact: Tom Wright.

Product Description and Applications: "Stix" are coming. On or before May 1st the long awaited much talked about new drumsticks by Dean Markley will finally be released to selected music stores around the world. Very limited quantities of these superior quality wood sticks will be issued. The orders are piling up from famous name drummers & percussionists around the globe. "Stix" are tested to withstand 98 lbs of impact pressure (nearly twice the strength of any stick now available) and then treated with hot Danish oil to firm the fiber of the wood. "Stix" by Dean Markley Wood Products Division should prove to be a dream come true for the serious drummer. "There's nothing like the feel!" Available in the 10 most popular sizes.

REMO, INC./PRO-MARK

PITCH PEDAL

12804 Raymer Street, N. Hollywood, CA 91605

(213) 983-2600

Contact: Lloyd S. McCausland, Sales Manager.

Product Description and Applications: The new pitch pedal, available now through rototom dealers, operates by easy ankle and heel pivot action which facilitates simple pitch calibration as well as a "wah-wah" effect. Its built-in "toe lock" holds any desired pitch. The pedal is height adjustable without affecting pitch or linkage, and it tilts and rotates to virtually any angle.

Basic Specifications: Adaptable to all existing rototoms, the pitch pedal is available in two models: RP10L (27" to 33" height) and RP10H (35" to 48" height).

Complete information is available from Rototom dealers or from Remo, Inc. at above address.

STAR INSTRUMENTS, INC.

SYNARE S3X PRESET ELECTRONIC DRUM

Route 32, P.O. Box 145, Stafford Springs, CT 06076

(203) 684-4258

Contact: Joseph Teceno, Jr., Operations Manager.

Date Product Introduced: Spring 1980.

Product Description and Applications: The new Synare S3X is the most innovative and valuable electronic drum in today's market. It features a revolutionary new preset selector for quick reproduction of your favorite sounds; sweep, sweep with modulation, chimes, white noise, double oscillation, and a choice of front panel settings. The S3X also has up and down sweep, full sensitivity control, AC power, instant compatibility with the Synare Sequencer, and a new 100% gum rubber pad.

Suggested List Price: \$295.00

STAR INSTRUMENTS, INC.

SYNARE 4 ELECTRONIC DRUM

Route 32, P.O. Box 145, Stafford Springs, CT 06076

(203) 684-4258

Contact: Joseph Teceno, Jr., Operations Manager.

Date Product Introduced: Spring 1980.

Product Description and Applications: The all-new Synare 4 has 8 front panel controls; tune, modulation depth and rate, sweep up and down, sweep time, sensitivity, and volume. Add rugged steel construction, AC power, and a real 8" drum head, and you have a very practical, high-quality instrument. For drummers who have always wanted to play rolls and singles on an electronic drum, the sensitivity control on the Synare 4 is outstanding.

Suggested List Price: \$179.00

STAR INSTRUMENTS, INC.

SYNARE S-31 STAND

Route 32, P.O. Box 145, Stafford Springs, CT 06076

(203) 684-4258

Contact: Joseph Teceno, Jr., Operations Manager.

Date Product Introduced: Spring 1980.

Product Description and Applications: Star Instruments is also introducing the new Synare S-31 Stand. This handsome, rugged drum stand is designed to be used with the Synare S3X, Synare 4 and Synare Sequencer. It will also fit all future Synare products and most regular toms. Features include quick thumb screw adjustments, chrome-plated steel tubing, sturdy construction, and handsome design. The S 31 Stand will also fit in most trap cases.

Suggested List Price: \$69.00

SANO CORP.

SIMMONS DRUM SYNTHESIZER

317 Cox St., Roselle, NJ 07203


(201) 241-8008

Contact: Joseph Zonfrilli, Jr. President.

Date Product Introduced: 1980.

Product Description and Applications: Sano Corporation exclusively distributes the Simmons Drum Synthesizers which are manufactured in England. The Models SDS3 and SDS Combo are polyphonic and can be tuned to any pitch. The synthesizer pads feel and react like a real drum, with the shells and tensionable heads made by the Premier Drum Co. to Simmons' specifications. A demonstration tape is available on request.

Basic Specifications: The synthesizer sound can be triggered not only from the heads included with the system but also by contact or singing type microphones placed on or near the existing drum kit. The infinite variety of effects the units can produce include Tom Tom, Bass Drum, Bass Guitar, Cymbals, Timpani, Bells, Gongs, Cow Bells, Vibes, Repeating Patterns, Random Tones, Thunder, Jet Engines, etc.



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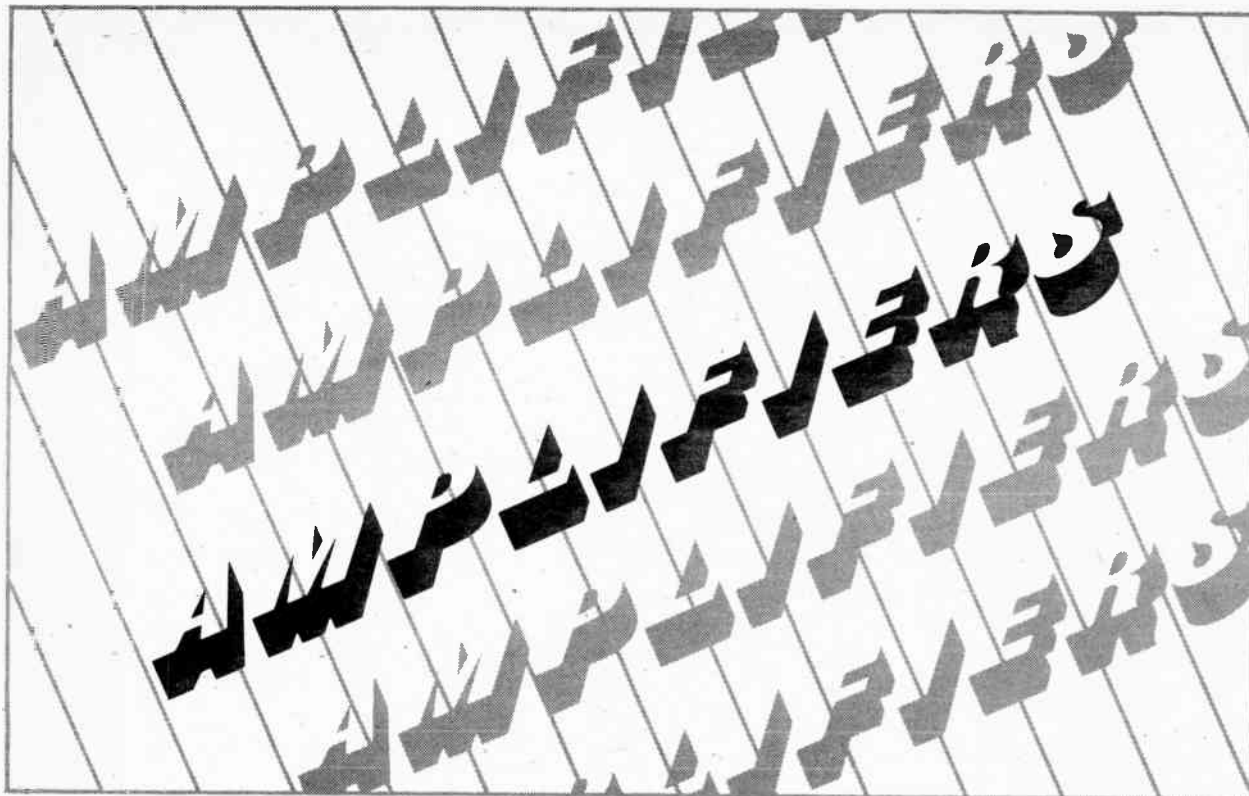
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UPLAND, CA



**ALTEC LANSING
STANLEY SCREAMERS**
1515 S. Manchester Ave., Anaheim, CA 92803
(714) 774-2900

Contact: Gary Rilling, National Sales Manager.
Date Product Introduced: January 1980.

Product Description and Applications: Altec Lansing's Stanley Screamer sound reinforcement systems are designed for entertainers on tour and use in sound systems at clubs, discos, stadiums and theatres. They are available in eleven different models with either a 'Road' or 'Utility' finish. Both models are constructed of non-resonant plywood covered with a dark gray fiberglass. Road models include steel corner caps and recessed carrying handles. Some feature fiberglass lids and/or skids. The Utility finish sports the same enclosure features without the hardware, lids or skids.

Basic Specifications: All Stanley Screamer systems use Altec Lansing components, including Mantaray® Phase Plug Drivers and LF Series Loudspeakers. Some models are designed for bi-amplification or triamplification.

**ARIA MUSIC (USA) INC.
LITTLE DEVEL MINI-AMPLIFIER**
1201 John Reed Ct. City of Industry, CA 91745
(213) 968-8581

Contact: Jes Saito, Service Manager.
Date Product Introduced: April 1980.

Product Description and Applications: Little amplifier that puts out loud sound for the size. Black vinyl covering weight is only 7.7 pounds and easy to carry everywhere. Ideal for home practice, stage side or on the road usage.

Basic Specifications: Output power: 8 watt RMS Peak 14 watt.

Input: Hi: 40 dB/im ohm; Lo: 30 dB/150K ohm.

Control: Volume, treble & bass.

Speaker: 5" 15W capacity.

Dimensions: 10"W x 9 1/4"H x 5 1/2"D. Weight: 7.7 lb.

Suggested List Price: \$99.50

**ASHLY AUDIO, INC.
KEYBOARD INPUT PROCESSOR SC-44**
100 Fernwood Avenue, Rochester, NY 14621
(716) 544-5191

Contact: Cindy Jennison, Customer Service.

Date Product Introduced: 1979.

Product Description and Applications: The SC-44 is basically a four input extension of the Ashly SC-40 Instrument Preamp. The SC-44 provides low and high equalization and a wide-range gain adjustment for each input. Other features include 3 band tunable output equalizer, 5 send-receive effects loops, peak overload lights, and separate outputs for stage amplifiers and PA feeds. All inputs and outputs are interconnected with a new plug-in ribbon cable system.

Basic Specifications: Noise is -87 dBV at unity gain and distortion is less than .05%.

Each input has a ± 15 dB level control with a low frequency shelf of 300 Hz and a high frequency shelf of 3 KH.

Suggested List Price: \$499.00

**ASHLY AUDIO, INC.
PEAK LIMITER-COMPRESSORS—
STEREO SC-55, MONO SC-50**
100 Fernwood Avenue, Rochester, NY 14621
(716) 544-5191

Contact: Cindy Jennison, Customer Service.

Date Product Introduced: 1979.

Product Description and Applications: Ashly's mono SC-50 and stereo SC-55 Peak Limiter-Compressors feature balanced inputs, ribbon cable inter-connect systems, regulated power supplies and a limiter by-pass switch. The SC-50 also features a detector patch point for frequency sensitive limiting. Suggested applications are loudspeaker protection, prevention of clipping, vocal level control, loudness enhancement, tape to disc transfer, and musical instrument enhancement. Both units may be tied to additional SC-50's or SC-55's for multi channel tracking.

Basic Specifications: The SC series Peak Limiter-Compressors provide a wide frequency response from 20 Hz to 20 KHz.

The extremely low noise level is better than -90 dBV at unity gain and distortion is less than .05%.

Attack time ranges from 200us to 20ms and release time is 100ms to 2s.

Suggested List Price: SC-50: \$299.00

SC-55: \$499.00.

**ASHLY AUDIO, INC.
ELECTRONIC CROSSOVERS**
100 Fernwood Avenue, Rochester, NY 14621
(716) 544-5191

Contact: Cindy Jennison, Customer Service.

Date Product Introduced: 1979.

Product Description and Applications: Ashly manufactures 4 electronic crossovers in 2-way, 3-way, and 4-way configurations. All crossovers feature balanced inputs, peak overload lights, continuously variable crossover frequencies and high current output stages to drive long cable runs. A unique feature is the "rolloff" control to flatten frequency response at the crossover point. The crossovers are housed in a rugged steel 19" rack mount enclosure and are constructed using a plug-in ribbon cable interconnect system for improved reliability and serviceability.

Basic Specifications: All crossovers have a 12 dB per octave slope, input levels, controls, individual output level controls and the 12 dB per octave slopes are always in phase.

The crossover frequencies are variable over a 5.6 octave range.

Distortion is less than .05% and noise is less than -90 dBV at unity gain.

Suggested List Price: SC-22: \$290.00; SC-80: \$349.00;
SC-70: \$249.00; SC-77: \$429.00.

**ASHLY AUDIO, INC.
PARAMETRIC EQUALIZERS—
STEREO SC-88A, MONO SC-83**
100 Fernwood Avenue, Rochester, NY 14621
(716) 544-5191

Contact: Cindy Jennison, Customer Service.

Date Product Introduced: 1979.

Product Description and Applications: Ashly manufactures a Mono 3-band (SC-63) and Stereo 4-band (SC-66A) Parametric Equalizer which include such features as balanced inputs, peak overload lights, ± 15 dB gain controls and an overall defeat switch. Both models are housed in a rugged steel 19" rack mount enclosure. Suggested applications for the Parametrics include feedback control, acoustical tuning, tape to disc transfer, hum filtering, dialogue equalization and generation of special effects.

Basic Specifications: The SC-66A covers the entire audio spectrum with 4 overlapping bands per channel, 15 dB boost or cut, 5 1/2 octave tuning range per band and a band width adjustable from 3.3 octaves to 1/20 octave. Noise is -87 dBV.

Distortion is less than .05% at full output.

The SC-63 provides the same performance but in a 3-band mono format.

Suggested List Price: SC-66A: \$599.00

SC-63: \$369.00

**CERWIN-VEGA
SM-15**

12250 Montague Street, Arleta, CA 91331
(213) 896-0777

Contact: Michael Koehn, Advertising Manager.

Date Product Introduced: January 1980.

Product Description and Applications: The SM-15 is a two-way 15" stage monitor designed to provide optimum performance and intelligibility in even the most demanding live performance applications, such as long throw side monitor and high intensity foot monitor. The SM-15 features Cerwin-Vega's 15" 153EV with a 3" voice coil, crossing over to a high performance H-25 horn tweeter. The drivers are contained in a rugged carpeted plywood enclosure with a steel grille, and are protected from overload by a built-in auto-protect circuit. External features include dual parallel phone plug connectors for easy paralleling and a recessed carrying handle.

Basic Specifications: The SM-15 has a frequency response of 100 Hz-15 KHz, with a power handling of 150 watts RMS. Sensitivity is rated at 104 dB at 1 watt at 1 meter, with a nominal impedance.

Dispersion is 60° x 60° with smooth off-axis response.

The SM-15 is designed to be used with the speaker axis inclined A) 20° to the floor or B) 55° to the floor.

Suggested List Price: SM-15: \$415.00

**CERWIN-VEGA
SM-12**

12250 Montague Street, Arleta, CA 91331
(213) 896-0777

Contact: Michael Koehn, Advertising Manager.

Date Product Introduced: January 1980.

Product Description and Applications: The Cerwin-Vega SM-12 is a two-way 12" stage monitor designed to be especially effective as a vocal spot monitor. It is ideal for small clubs, and for folk, choral, and light rock groups. The SM-12 incorporates Cerwin-Vega's 12" ER124 mid-range speaker and a high performance H-25 horn tweeter. The drivers are contained in a rugged carpeted plywood enclosure with a steel grille, and are protected with a built-in auto-protect circuit. External features include dual parallel phone plug connectors for easy paralleling and a recessed carrying handle.

Basic Specifications: The SM-12 has a frequency response of 100 Hz-15 KHz, with a maximum power handling of 100 watts RMS.

Sensitivity is 101 dB at 1 watt at 1 meter with a dispersion pattern of 60° x 60°.

Crossover point is 2.5 KHz and the nominal impedance is 8 ohms.

The SM-12 is designed to be used with the speaker axis inclined A) 20° to the floor or B) 55° to the floor.

Suggested List Price: SM-12: \$324.00

**CERWIN-VEGA
V-35B**

12250 Montague Street, Arleta, CA 91331
(213) 896-0777

Contact: Michael Koehn, Advertising Manager.

Date Product Introduced: January 1980.

Product Description and Applications: The V-35B is a compact, portable, high efficiency, vocal reinforcement system with natural response at all levels from 40 Hz to 15 KHz. It incorporates an 18" 188 EB bass speaker loaded via directional baffle for increased mid-bass. Midrange response is produced through a new high power compression driver with a Ferrofluid® magnetic circuit which allows higher transient power handling and greater reliability. High frequencies are handled by Cerwin-Vega's H-25 horn tweeter. The V-35E also features a carpeted all plywood enclosure, handles, wheels, and an auto-protect system for driver protection.

Basic Specifications: The V-35B has a frequency response of 40 Hz-15 KHz, with power handling of 300 watts RMS.

Sensitivity is 103 dB at 1 watt at 1 meter.
Crossovers are 2 pole at 1.2 KHz and 5 KHz.
Dispersion is 45° x 90° average midband and 60° x 60° average high frequency.
Nominal impedance is 8 ohms, with connections made via ¼" phone plug.
The enclosure is optimally-vented with a directional baffle.
Suggested List Price: V-35B: \$814.00

**CETEC GAUSS
3181B**

9130 Glenoaks Blvd., Sun Valley, CA 91352
(213) 875-1900

Contact: Robert M. Taylor, National Sales Manager, Loudspeakers.

Date Product Introduced: Spring 1980.

Product Description and Applications: The Gauss 3181A has been modified with a new cone and improved surround treat for better tone quality and a high power input.

**CETEC GAUSS
3281, 3581**

9130 Glenoaks Blvd., Sun Valley, CA 91352
(213) 875-1900

Contact: Robert M. Taylor, National Sales Manager, Loudspeakers.

Date Product Introduced: Spring 1980.

Product Description and Applications: New 12" and 15" lead guitar speakers with 3" aluminum ribbon voice coils, the unique Gauss dual spider assembly, and improved surround treat and 150W power ratings.

**CETEC GAUSS
FM-110**

9130 Glenoaks Blvd., Sun Valley, CA 91352
(213) 875-1900

Contact: Robert M. Taylor, National Sales Manager, Loudspeakers.

Date Product Introduced: Spring 1980.

Product Description and Applications: A mini-floor monitor using the Gauss 3181B speaker. The enclosure has a 60 degree baffle slant and can be used in two positions. A fold-down handle is recessed in the cabinet top. Dimensions: 13"H, 13½"D, 12"W.



COMMUNITY LIGHT & SOUND
S-90/365; S-90/428

**COMMUNITY LIGHT & SOUND
S-90/365; S-90/428**

5701 Grays Ave., Philadelphia, PA 19143
(215) 727-0900

Contact: Christine Kofod, Exec. Vic President.

Date Product Introduced: January 1980.

Product Description and Applications: Flat front radial horns. Designed to facilitate box mounting.

Basic Specifications: 428 accepts 1" compression driver from 800 cycles up.

365 accepts 2" compression driver from 600 cycles up.

**THE ENERGY GROUP
ENERGY B-215 SERIES II**

11013 118th Place N.E., Kirkland, WA 98033
(206) 882-0111

Contact: Chas Kester, President.

Date Product Introduced: December 1979.

Product Description and Applications: The Energy B-215 bass guitar enclosure uses a compression port to enhance bass reproduction. The resulting sound is audibly superior: more clarity in the bass region and better projection of sound. The use of ¾" birch and industrial joint construction virtually eliminates any of the buzzes and rattles found in other bass cabinets. The B-215 is



equipped with a 16 gauge expanded steel grill, recessed handles, and industrial grade wheels.

Basic Specifications: Frequency response: 36 Hz to 3000 Hz (measured with Gauss 4580 driver).

Speakers: Loads 2 15" speakers.

Enclosure Type: Ducted compression port.

Finish: Energy Group Polyvinyl or oil finished oak.

Dimensions: 24 x 40 x 16.

Weight: 85 lb shipping weight.

Suggested List Price: \$447.00

**GIBSON DIVISION-NORLIN INDUSTRIES
K-5 LAB SERIES AMPLIFIER**

7373 N. Cicero, Lincolnwood, IL 60646
(312) 675-2000

Contact: Sales/Marketing Services Group.

Date Product Introduced: May 1980.

Product Description and Applications: The first amplifier from Lab Series designed to handle the wide frequency response generated by keyboards. It is moderately priced (under \$700) and very portable (under 60 lbs.)

Basic Specifications: Approximately 100 watts into 4 ohms with a wide range speaker complement of two 12 inch low frequency drivers and two 3½ inch high frequency drivers.

Two channels, deluxe reverb, bass, treble, frequency/midrange, bright, master volume/limiter controls.

Low, medium and high input jacks.

AC accessory outlet (300 W max).

Signal processor loop for accessories.

**GIBSON DIVISION-NORLIN INDUSTRIES
LAB SERIES AMPLIFIER L-6 BASS AMP**

7373 N. Cicero, Lincolnwood, IL 60646
(312) 675-2000

Contact: Sales/Marketing Services Group.

Date Product Introduced: May 1980.

Product Description and Applications: Moderately priced (under \$700) self-contained, portable bass amp with full Lab Series quality.

Basic Specifications: 100 watt, into 4 ohms high quality 15" bass driver, FET front end for warm sound, signal processor loop for accessories, a limiter to protect against overload,

master volume, deep switch, bass, treble and frequency

midrange controls, AC accessory outlet (300W max).

**GUILD MUSICAL INSTRUMENTS
MODELS 4, 5, 6 and 7 AMPLIFIERS**

225 W. Grand St., Elizabeth, NJ 07202
(201) 351-3002

Contact: Bob Cianci, Sales Coordinator.

Date Product Introduced: January 1980.

Product Description and Applications: These Guild amplifiers put out an incredibly loud sound in relation to their size. Rugged, reliable design makes them handle much greater musical demands than their size indicates. Model four: 4" speaker, 6W RMS, 12W peak, volume, master volume, bass, treble. Model five: 6¼" speaker, 10W RMS/20W peak, volume w/Hi-boost switch, master volume, bass, treble. Model six: Same as Model five with reverb. Model seven: 8" speaker, 12W RMS/24W peak, volume, bass, middle, treble EQ controls.

Basic Specifications: All are equipped with headphone jack and lineout.

Suggested List Price: Model Four: \$159.95; Model Five: \$189.95; Model Six: \$215.00; Model Seven: \$219.00.

**KAY INSTRUMENT SALES CORP.
KAY PA 400W**

3057 N. Rockwell, Chicago, IL 60618
(312) 287-2300

Contact: B. Hornstein, President.

Date Product Introduced: January 1980.

Product Description and Applications: 4 channel public address system. 60 watts RMS. 4 mixing control boards. Master

volume. Monitor output to earphones, tape recorder or master system. Built into furniture style case only 13½" x 10" x 5". Handle for portability or remove from case for rack mount.
Suggested List Price: \$169.95

KAY INSTRUMENT SALES CORP.

KAY KA 2200
3057 N. Rockwell, Chicago, IL 60618
(312) 287-2300

Contact: B. Hornstein, President.

Date Product Introduced: January 1980.

Product Description and Applications: Lead guitar amplifier with tremolo and reverb. Built into a solid lumber case which looks like a shipping crate. Volume and quality of sound is enhanced by the "solidness" of heavy crate material. Nicks, scrapes, and chips are easily repaired. The perfect knockaround amp.

Basic Specifications: 22" x 20" x 9". 35 lbs.

40 watt peak 20 watt RMS.

12" Eminence brand speaker.

Foot switch controls.

Suggested List Price: \$199.95

LECTROSONICS, INC.

MINI-MOUSE

2100 Atrisco Drive, N.W., P.O. Box 12617, Albuquerque, NM 87195
(505) 831-1010

Contact: Hal Newman, Vice President, Marketing.

Date Product Introduced: March 1980.

Product Description and Applications: The Mini-Mouse is the play-anywhere baby amp. With the powerful, fat sound for electric guitarists. In addition to ordinary A/C operation, the Mini-Mouse operates on 8 "C" cell batteries. It has twice the power, yet half the battery cost of competitive battery operated baby amps. The Mini-Mouse features a big 6 inch speaker protected by a metal mesh grille. It's rugged 5/8 inch void free plywood case is built for the rigors of the road.

Suggested List Price: \$149.95

MEYER SOUND LABORATORIES, INC.

650-EM(R) SUBWOOFER SYSTEM

2194 Edison Ave., San Leandro, CA 94577
(415) 569-2866

Contact: John Meyer, President.

Date Product Introduced: January 1980.

Product Description and Applications: The 650-EM(R) Monoblock Subwoofer System is designed to reproduce accurately the 25 to 100 Hz region of the audio spectrum at very high sound pressure levels. It is comprised of (2) 650-M(R) speakers and (1) 650-E Control Electronics unit. The 650-E Control Electronics incorporates an active crossover at 100 Hz providing a separate high-pass output to drive existing systems. In addition, the 650-E Control Electronics incorporates features designed to enhance both the flexibility and long-term reliability of the system.

Basic Specifications: SpeakerSense™ protects the drivers from overheating or excessive excursion.

Frequency response: 30 to 100 Hz ± 4 dB.

Sound pressure level, continuous @ 1 meter, 50 Hz 130 dB.

Speaker enclosure: 16 cu. ft. vented.

Driver compliment: One 18-inch, 16 ohms.

Dimensions: 48¾"H x 24"W x 24½"D, 110 lbs.

Suggested List Price: The system: \$4,939.00

MIRAGE AUDIO

SHORT STACK MA 100S

3616 Foothill Blvd., Crescenta, CA 91214
(213) 248-3970

Contact: James Repp, Sales Representative.

Date Product Introduced: August 1979.

Product Description and Applications: MA 100S Short Stack is a PA/mini monitor designed to put sound reinforcement anywhere it is needed. Each cabinet is rated at 100 watts and attaches as purchased to any standard mic or boom stand. A dual mounting bracket, the MA 100-B, is offered also and will mount two Short Stacks onto any microphone or cymbal stand from ½" to 1½" diameter. Dual mounting effectively boosts power to create a 200 watt binaurally imaged system. Each cabinet contains two 4½" high efficiency drivers and is provided with two parallel input jacks for easy connection to power amps or existing PA systems. Short Stack is versatile in positioning. Best suited at midrange it can be used to monitor or playback voice, horns, harmonica, piano, etc.

Basic Specifications: Drivers: 2 4½" high efficiency drivers. Power: 100 watts.

Response: 100 to 15 KHz ± 6 dB.

Impedance: 8 to 16 ohms nominal.

Sensitivity: 87 dB at 1 meter at 1 watt at 1K.

Input Connectors: 2 ¼" phone jacks.

Mounting: Standard 5/8" threaded mic flange.

Cabinet Dimension: 10½" x 5½" x 4½".

Suggested List Price: MA100S \$98.00

MA100-MB \$16.00

MORLEY
MORLEY BIGFOOT POWER AMPLIFIER
 8855 Vineland Ave., North Hollywood, CA 91605
 (213) 780-3140

Contact: Kim Whitaker, Press Relations.

Date Product Introduced: June 1980.

Product Description and Applications: 25 watts RMS sinewave continuous superclean output or 50 watts of square wave, impact power. Photoelectric volume pedal controls volume of the amplifier. Silent circuit AC on-off switch—no clicks, pops, thumps. Output jack for driving external amps or direct recording. Volume, treble, bass controls plus treble and bass boost footswitches. Tube type sound, clear sound, soft distortion, hard fuzz.

MUSIMATIC INC.
SM-4 STAGE MONITOR

4187 Glenwood Rd., Decatur, GA 30032
 (404) 289-5159

Contact: Don McCampbell, President.

Date Product Introduced: December 1979.

Product Description and Applications: Musimatic now has available the redesigned SM-4 Stage Monitor with one 12" speaker, 2 piezo horns and dual input-output jacks. The SM-4 has a new non-tear finish which makes the unit almost unscratchable. The SM-4 has two different angles for effective placement and minimum feedback problems. The two SM-4 units fit together to form one SM-4 for easy transporting.

Basic Specifications: Ask your dealer or contact the factory for more information.

Suggested List Price: 1 SM-4 (2 triangles): \$398.00.

MUSIMATIC INC.
MMX-1800A

4187 Glenwood Rd., Decatur, GA 30032
 (404) 289-5159

Contact: Don McCampbell, President.

Date Product Introduced: December 1979.

Product Description and Applications: The MMX-1800A is Musimatic's new 18 channel stereo mixer which boasts these features: Talkback mike, separate headphone section, 3 band equalizer on each input, 4 band monitor equalizer, built in Hammond reverb, output VU meters, recording outputs on each input, line-mike input select switch, input LED clipping light, slide pots and built in road case. The MMX-1800A is designed to be highly dependable and functional in any multichannel recording or live PA use.

Basic Specifications: Ask your dealer or contact the factory for more information.

Suggested List Price: \$2799.00

PANASONIC PROFESSIONAL AUDIO DIVISION
RAMSA/PANASONIC WS-160

50 Meadowlands Parkway, Secaucus, NJ 07094
 (201) 348-7464

Contact: Paul Ackel, Engineering Coordinator.

Date Product Introduced: August 1980.

Product Description and Applications: Two way bass-reflex type column speaker with built-in power amplifier. Two 10-inch woofers and a horn type tweeter. Rated output power of built-in power amplifier is 70 watts RMS. Enclosure is sturdy and for the convenience of moving around, two wheels are installed, making total sound system simple and reliable because of no wiring between power amplifier and speaker.

Basic Specifications: Input sensitivity/impedance: 0 dBm \pm 1 dB/10,000 ohms unbalanced THD: 0.5% from 20-20,000 Hz at rated output.

S/N ratio: 100 dB or more.

Sensitivity: 97 dB SPL at 1 meter with -20 dBm input.

Cross over frequency: 2,500 Hz.

High frequency attenuation: 0 dB-off continuously variable.

Suggested List Price: \$600.00

PANASONIC PROFESSIONAL AUDIO DIVISION
RAMSA/PANASONIC WS-700

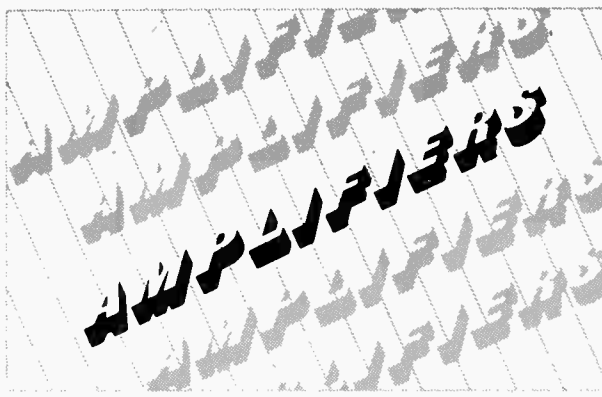
50 Meadowlands Parkway, Secaucus, NJ 07094
 (201) 348-7464

Contact: Paul Ackel, Engineering Coordinator.

Date Product Introduced: August 1980.

Product Description and Applications: Compression Driver with 70 watts continuous program power capacity and 70 to 15,000 Hz frequency response. 106 DB SPL at 1 meter with 1 watt (using Ramsa WS-710 horn). Titanium diaphragm with rhombic edge. Ferrofluid is added to voice coil gap to minimize temperature rise. Rear compression mounting system and multi-slit phasing plug. Recommended crossover frequency is 900 Hz or higher. 3.4 cm (1.4") diameter throat. Fits Ramsa WS-710/711 horns or others with adaptor. 8 ohms nominal impedance.

Basic Specifications: Magnetic flux density: 13,600 gauss.



Voice coil diameter: 6cm (2.36").
 Diaphragm: 0.03mm (0.0012") Titanium.
 Dimensions: 16cm (6.3") diameter x 8.7cm (3.4") high. Weight: 3.6 kg (7.9 lbs).
Suggested List Price: \$200.00

PANASONIC PROFESSIONAL AUDIO DIVISION
RAMSA/PANASONIC WS-710

50 Meadowlands Parkway, Secaucus, NJ 07094
 (201) 348-7464

Contact: Paul Ackel, Engineering Coordinator.

Date Product Introduced: August 1980.

Product Description and Applications: Cast aluminum radial horn. Cut off frequency of 330 Hz. Recommended cross over frequency of 700 Hz. Nominal dispersion of 110° horizontal and 40° vertical. Fits to Ramsa WS-700/705 compression drivers.

Basic Specifications: Throat size: 3.4cm (1.4").

Sensitivity: 106 dB SPL (WS-700 compression driver).

Dimensions: 74 x 18.9 x 40.9 cm (29.1" x 7.4" x 16.1").

Weight: 7.1 kg (15.7 lbs.).

Suggested List Price: \$220.00

PANASONIC PROFESSIONAL AUDIO DIVISION
RAMSA/PANASONIC WS-712

50 Meadowlands Parkway, Secaucus, NJ 07094
 (201) 348-7464

Contact: Paul Ackel, Engineering Coordinator.

Date Product Introduced: August 1980.

Product Description and Applications: FRP Twin radial horn with uniform dispersion both horizontal and vertical. Nominal dispersion of 80° horizontal and 40° vertical. Recommended crossover frequency of 400 Hz. A horizontal fin in the middle of horn, maintains flat frequency response in the vertical direction. Horn deadening is achieved with computer aided analysis and with visco-elastic damping material. Available with horn adaptor WS-715 to compression drivers WS-700/705.

Basic Specifications: Sensitivity: 108 dB SPL (WS-700) and 111 dB SPL (WS-705).

Dimensions: 78 x 43 x 62 cm (30.7" x 16.9" x 24.4").

Weight: 13 kg (28.7 lbs.).

Suggested List Price: \$500.00

PANASONIC PROFESSIONAL AUDIO DIVISION
RAMSA/PANASONIC WS-730

50 Meadowlands Parkway, Secaucus, NJ 07094
 (201) 348-7464

Contact: Paul Ackel, Engineering Coordinator.

Date Product Introduced: August 1980.

Product Description and Applications: Dividing network for two way speaker system. Power capacity of 100 watts continuous program power. Crossover frequency of 900 Hz. Low cut off attenuation of -12 dB/oct and high cut off attenuation of -18 dB/oct. With attenuator of high frequency range. Easily mounted into a speaker enclosure.

Basic Specifications: Impedance: 8 ohms.

High frequency attenuation: continuously variable.

Dimensions: 19 x 19 x 13 cm (7.5" x 7.5" x 5.1").

Weight: 2 kg (4.41 lbs.).

Suggested List Price: \$140.00

PROFESSIONAL AUDIO SYSTEMS
DOUBLE TWELVE MID-BASS BIN

1214 West 252nd St., Harbor City, CA 90710
 (213) 534-3570

Contact: Larry Doran.

Date Product Introduced: January 1980.

Product Description and Applications: Front loaded exponential horn, bass reflex enclosure. The enclosure is driven by two twelve-inch high-efficiency loudspeakers each with three-inch voice coils wired in parallel nominal impedance 4 ohms. Total system power capabilities 240 watts. Frequency range 100 Hz to 2 KHz.

Basic Specifications: Sensitivity: 103 dB for one watt at a distance of three feet.

The cabinet dimensions are 23 1/2" W x 23 3/4" D x 32" H. Constructed of glass reinforced plastic (fiberglass) horn flare along with 3/4" birch plywood and construction grade Douglas Fir bracing.

Finished with a two part Polane (polyurethane) material applied in three coats.

Rear horn cavities are filled with urethane foam to eliminate cavity resonances and to add additional structural rigidity.

The Double Twelve Mid-Bass Bin has recessed handles and stackable corners.

PROFESSIONAL AUDIO SYSTEMS

LSK

1214 West 252nd St., Harbor City, CA 90710

(213) 534-3570

Contact: Larry Doran.

Date Product Introduced: January 1980.

Product Description and Applications: A compact full range loudspeaker system for PA, keyboard systems and music reinforcement systems. A twelve inch two-way loudspeaker with a frequency response of 70 Hz to 18 KHz. The twelve inch transducer with its 90 ounce magnet and three inch voice coil provides power handling capabilities of 120 watts. A compression type tweeter loaded into a radial horn provides a very smooth and highly dispersive sound up to 18 KHz.

Basic Specifications: Sensitivity: 101 dB for one watt at a distance of three feet.

The cabinet dimensions are 18" W x 11 3/4" D x 24" H.

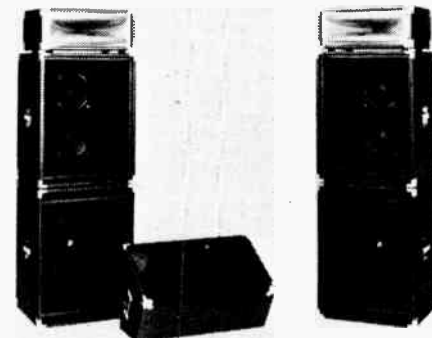
Constructed of 3/4" birch plywood and construction grade Douglas Fir bracing.

Finished with a two part Polane (polyurethane) material applied in three coats.

The LSK has recessed handles and stackable corners.

Shipping Weight: 55 lbs.

Suggested List Price: \$325.00



PROFESSIONAL AUDIO SYSTEMS
 Stage Monitor

PROFESSIONAL AUDIO SYSTEMS
STAGE MONITOR

1214 West 252nd St., Harbor City, CA 90710
 (213) 534-3570

Contact: Larry Doran.

Date Product Introduced: January 1980.

Product Description and Applications: A high efficiency high power handling stage monitor. The Stage Monitor is a fifteen inch in two-way in a bass reflex enclosure. It is designed with two placement angles: one for near field placement to cover individual performances and the other for perimeter coverage at the front of the stage. Provision has been made also for side fill application.

Basic Specifications: The Stage Monitor uses a uniquely designed fifteen inch loudspeaker to emphasize midrange smoothness as well as solid bass response.

From 11200 Hz to 16 KHz, the system provides an 1 1/2" compression driver using an aluminum diaphragm with a mylar edge.

Combined with its die cast aluminum horn this high frequency device produces smooth mids with strong cut through capability.

Power handling capacity 120 watts.

Sensitivity: 103 dB for one watt at a distance of three feet.

Suggested List Price: \$450.00

SAGA MUSICAL INSTRUMENTS
PIGGY PS-50AD AMPLIFIER

P.O. Box 2841, 1109 Grandview,
 South San Francisco, CA 94080

(415) 588-5558

Contact: Max Berueffy, Sales Manager.

Date Product Introduced: April 1980.

Product Description and Applications: The Piggy PS-50AD is one of a line of guitar amplifiers just introduced by Saga Musical

Instruments. It has many features which make it an ideal amplifier for beginners or practice. An extremely portable unit, the PS-50AD operates on either AC or DC current and weighs under 7 pounds, but still produces a surprisingly big sound—the entire Piggy line features speakers by Panasonic. Additional features include a stereo/monaural headphone jack, a definite plus for apartment dwellers, and a built-in A440 pitch for easy tuning.

Basic Specifications: Power output: 5 watts RMS. Speaker: 6½".

Inputs: High/Low. Tone controls: Treble and bass EQ. Battery size: 8 "C" size batteries. AC Adaptor jack: 12V -13.5V. Headphone out: Stereo or monaural. Weight: 3 kg. Dimensions: 10½"W x 11"H x 6½"D. **Suggested List Price:** \$129.00

SANO CORP.
WES SOUND CABINETS
317 Cox St., Roselle, NJ 07203
(201) 241-8008

Contact: Joseph Zonfrilli, Jr. President.

Date Product Introduced: 1980.

Product Description and Applications: WES mini monitor cabinets sold exclusively through Sano Corp.

Basic Specifications: Cabinet size: 12" x 7" x 7".

Power handling: 65 watts RMS.

Speaker size: 2-4½".

Frequency range: 50 Hz to 15,000 Hz.

Impedance: 16 ohms.

Mounting: Most microphones or speaker stands.

Suggested List Price: \$108.00 each.



ST. LOUIS MUSIC SUPPLY COMPANY, INC.
Crate CR65DL

ST. LOUIS MUSIC SUPPLY COMPANY, INC.
CRATE CR65DL
1400 Ferguson Ave., St. Louis, MO 63133
(314) 727-4512

Contact: John Maher, Advertising Director.

Date Product Introduced: 1979.

Product Description and Applications: This ultimate compact professional amp has two channels which have been designed to produce two entirely different tonalities. Channel one has Bi-FET integrated circuits while channel two has C-Mos integrated circuits which give an extraordinary new harmonic texture to your sound. Controls for channel two are located on the rear of the amp and are activated by using a heavy cast foot switch. LED status lights let you know what channel you're in. Solid cabinet, 60 watts RMS, 12" Celestion speaker.

Basic Specifications: Solid elm wood dove tailed cabinet. Gain, treble, bass, mid frequency, mid level, master volume and reverb controls.

Bright switch and AC outlet.

Suggested List Price: \$618.00

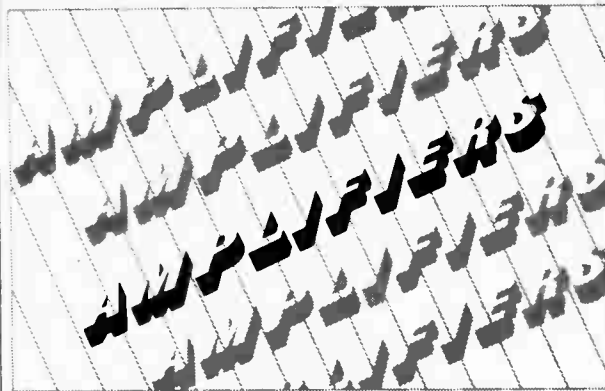
SUNN MUSICAL EQUIPMENT CO.
SUNN PROFESSIONAL LINE
Amburn Industrial Park, Tualatin, OR 97062
(503) 838-8551

Contact: Terry White, Sales/Marketing.

Date Product Introduced: 1980.

Product Description and Applications: The new Sunn Professional Line consists of quality low, mid and high frequency speaker systems, passive and digital electronic crossovers, stereo twin band graphic EQ and high performance speaker components.

SUNN MUSICAL EQUIPMENT CO.
SUNN POWER AMPS, PRE AMPS AND RACKS
Amburn Industrial Park, Tualatin, OR 97062
(503) 838-8551



Contact: Terry White, Sales/Marketing.

Date Product Introduced: 1980.

Product Description and Applications: The new Sunn stereo power amps and Beta series pre amps represent the newest addition to the rack mountable component products offered by Sunn. Heavy duty, tolex covered racks are also available in several different sizes.

YAMAHA INTERNATIONAL CORPORATION
S6115/6215 SPEAKER SYSTEMS
P.O. Box 6600, Buena Park, CA 90622
(800) 854-3324

Contact: Mike Malizola, Product Specialist.

Date Product Introduced: June 1980.

Product Description and Applications: Yamaha announces a full line of professional sound reinforcement speaker enclosures designed specifically for the new Yamaha speaker components: the S6115 bass bin, with a single JA3882 15" woofer; the S6215, with two JA3882's; the 6115H, a JA6681B 1.4" driver on a H1230 radial horn; and the 6115T-1 and 6115T-3 single and triple tweeters, both with JA4281 compression super-tweeters. These hardwood enclosures offer the flexibility of separate components with the reliability, power handling, and great sound associated with the name Yamaha.

Basic Specifications and Suggested list price:

S6115: 30" x 34.5" x 23.7", 112 lbs, \$495.00.

S6215: 30" x 46" x 23.7", 167 lbs, \$795.00.

6115H: 30" x 11.6" x 23.7", 75 lbs, \$725.00.

6115T-1: 30" x 8" x 6.7", 14 lbs, \$225.00.

6115T-3: 30" x 8" x 11.9", 41 lbs, \$525.00.

YAMAHA INTERNATIONAL CORPORATION
JX BASS AMPLIFIERS
6600 Orangethorpe Ave., Buena Park, CA 90622
(714) 522-9011

Contact: Dan Smith, Product Specialist.

Date Product Introduced: Tentative: June 1980.

Product Description and Applications: Yamaha's two new JX Bass Amplifiers, the JX30B and JX50B, offer the bassist a professional, high efficiency amplifier that is surprisingly economical and portable. Both feature Yamaha's own heavy-duty 15" speaker in a super-responsive bass reflex enclosure. There is no compromising the sound of these amplifiers—with wide range bass, middle, and treble controls you can tailor the sound to perfectly fit your style. For the beginner or the pro, the JX Bass Amplifiers provide the kind of performance you can grow with.

Basic Specifications and Suggested List Price: JX30B:

30W RMS, 15" speaker, 21.4" x 25.6" x 11", 48 lbs, \$339.00.

JX50B: 50W RMS, 15" speaker, 23.4" x 26.4" x 11.8", 58 lbs,

\$399.00

YAMAHA INTERNATIONAL CORPORATION
B100II BASS AMPLIFIER
6600 Orangethorpe Ave., Buena Park, CA 90622
(714) 522-9011

Contact: Dan Smith, Product Specialist.

Date Product Introduced: Tentative: June 1980.

Product Description and Applications: Yamaha's B100II Bass Amplifier offers the bassist the flexibility of separate amplifier and speaker components. The B100II incorporates Yamaha's advanced Horizontal-FET technology, and includes such features as 100W RMS output, Bass, Middle, and Treble controls, and a five-band graphic equalizer to give the contemporary player a well-defined, powerful, and full-bodied sound. With the B100II, the bassist has the added dimension of being able to choose the type and number of speaker cabinets he may need for any performance situation.

Basic Specifications: Output power: 100W RMS into 4 to 8 ohms.

Controls: Volume, Treble, Middle, Bass, Graphic EQ: 60, 150, 320, 640, and 1250 Hz, ±5 dB boost or cut.

Power consumption: 180W.

Dimensions: 20.75" x 9.50" x 11". Weight: 30 lbs.

Suggested List Price: \$399.00

YAMAHA INTERNATIONAL CORPORATION
G100II GUITAR AMPLIFIER
6600 Orangethorpe Ave., Buena Park, CA 90622
(714) 522-9011

Contact: Dan Smith, Product Specialist.

Date Product Introduced: Tentative: June 1980.

Product Description and Applications: For the guitarist who requires the versatility of separate amplifier and speaker components, Yamaha's G100II Amplifier is the perfect choice. Incorporating such features as A/B Channel switching, parametric EQ, "Pull-Fat" switch, Master Volume, and a solid 100 watts of power, this amplifier offers the great Yamaha sound in a rugged package. By mating the G100II with various types and numbers of speaker cabinets, you can put together just the right system for any type of performance... from a small club to a concert hall.

Basic Specifications: Output power: 100W RMS into 4 to 8 ohms.

Controls: Pull Fat, Pull Bright, A/B channel selector switch; Volume, Treble, Middle, Bass, (Ch A); Gain, Master, Treble, Middle, Bass, (Ch B); Parametric EQ: Level, "Q", Frequency; Reverb.

Power consumption: 180W.

Dimensions: 24.75" x 10.50" x 11". Weight: 36 lbs.

Suggested List Price: \$479.00

YAMAHA INTERNATIONAL CORPORATION
JX GUITAR AMPLIFIERS
6600 Orangethorpe Ave., Buena Park, CA 90622
(714) 522-9011

Contact: Dan Smith, Product Specialist.

Date Product Introduced: Tentative: June 1980.

Product Description and Applications: The new JX Guitar Amplifiers from Yamaha offer the performer a full complement of advanced control features with outstanding economy and portability. The four models in this line, JX50, JX40, JX30, and JX20, all incorporate such professional features as Master Volume, Pull Gain, and Reverb. With Yamaha's own specially designed speakers and advanced tonal circuitry, this line of amplifiers gives the budget-minded guitarist true sound value.

Basic Specifications and Suggested List Price: JX20: 20W RMS, 10" speaker, 16.5" x 15.7" x 7.9", 26.5 lbs, \$239.00.

JX30: 30W RMS, 12" speaker, 18.6" x 17.7" x 8.3", 30 lbs, \$279.00

JX40: 30W RMS, 12" speaker, 20" x 17.7" x 8.3", 31.5 lbs, \$319.00.

JX50: 50W RMS, 12" speaker, 21.4" x 17.7" x 8.7", 33.5 lbs, \$369.00

M.I.
CLASSIFIED

see
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A&S CASE COMPANY, INC.
Rack Mount Cases

A&S CASE COMPANY, INC.
RACK MOUNT CASES
1111 Gordon St., Hollywood, CA 90038
(213) 488-6181

Contact: Arnie Zane, President.

Date Product Introduced: March 1980.

Product Description and Applications: A&S rack mount cases are designed for professionals who need mobility with their sensitive equipment. These cases can be custom fitted with shock absorbing foam lining for maximum protection. A&S Cases cover the entire range of case needs, from drums, guitars and keyboards, amps, PA, lighting, wardrobe, and more. Construction is of top grade plywood with a protective ABS plastic or fiberglass coating and sturdy reliable hardware. At A&S, custom case designing is our specialty.

Suggested List Price: Price based on specifications: size, design, quantity.

**AUDIOVISUAL SYSTEMS
PATCH BAY**

725 Lorraine Blvd., Los Angeles, CA 90005
(213) 934-3006

Product Description and Applications: The patch bay features sixteen (16) stereo inputs and outputs (256 2-channel crosspoints), with 64 gold-plated RCA phono connectors on the rear panel and 3-conductor Bantam® jacks on the front. The system uses a unique fully-shielded printed-circuit design with no discrete wiring, has gold plating on all contact surfaces, uses no power, and is contained in a 1 3/4" EIA standard rack package.
Suggested List Price: \$540.00

**CARROTRON
C810B1 ISOLATOR**
2934 Shasta Rd., Berkeley, CA 94708
(415) 848-2755

Contact: Carl Margolis, General Manager.
Date Product Introduced: January 1980.

Product Description and Applications: The Carrotron Isolator is the only piece of equipment available which positively protects musicians from shocks. The signal is translated into a light beam, projected across the package, and converted back into an electrical signal at the other side. There is no electrical connection between input and output, so there is no path for a shock. The Isolator also has a built in FET pre-amp and will fully protect the musician even with dead batteries.

Basic Specifications: Input Impedance: 10M.

Output impedance: 4.7K.

EIN: • -95 dBV. THD: • .15%.

Current Draw: • 2ma/side.

Frequency response: 10 Hz to 20 KHz ± 1 dB.

Input level max: +5 dBV. Output level max: +8 dBV.

Suggested List Price: \$119.95

**CARROTRON
0900B1 NOISE FILTER**
2934 Shasta Rd., Berkeley, CA 94708
(415) 848-2755

Contact: Carl Margolis, General Manager.

Date Product Introduced: January 1980.

Product Description and Applications: The Carrotron Noise Filter filters noise from a signal without affecting its sound, by the use of a continuously variable logic controlled high cut filter. The bass and midrange (where there is very little noise) are unaffected by the filter's action. The user sets the threshold at a point where white noise and hum become objectionably loud as the note decays. This noise is then attenuated, so the noise does not fill the empty treble band. The result is natural note decay, which no noise gate can accomplish.

Basic Specifications: Input Impedance: 10M.

Output impedance: • 200.

EIN: • -120 dBV. THD: • .1.

Current Draw: • 2ma.

Frequency response: 10 Hz to 20 KHz ± 1 dB.

Input level max: 8 dBV. Output level max: 8 dBV.

Threshold: -80 to -20 dBV. Attack: • 1ms.

Suggested List Price: \$139.95

**CARROTRON
C821B1 PRE-AMP**
2934 Shasta Rd., Berkeley, CA 94708
(415) 848-2755

Contact: Carl Margolis, General Manager.

Date Product Introduced: January 1980.

Product Description and Applications: The Carrotron Pre-amp is clearly the best floor box pre-amp available today. It has flatter frequency response and one-tenth the noise of the other preamps commonly available today. It uses discrete FET circuitry because there is no Bi-FET integrated circuit which can perform to Carrotron's standards. Any signal source from low impedance condenser mic to high impedance guitar or piano can be pre-amplified by the C821B1 with superior results.

Basic Specifications: Input Impedance: 10M ohm.

Output impedance: • 200 ohm.

EIN: • -120 dBV.

Current Draw: • 1ma.

Gain: 0 - 20x.

Frequency response: 10 Hz to 20 KHz ± 1 dB.

Input level max: +6 dBV. Output level max: +15 dBV.

Suggested List Price: \$99.95

**DE ARMOND, INC.
SQUARE WAVE DISTORTION GENERATOR;
MODEL 1700**

1702 Airport Hwy., Toledo, Ohio 43609

(419) 385-6477

Contact: Bob Knight, Sales Manager.

Date Product Introduced: September 1979.

Product Description and Applications: The square wave is a solid state effect that can add rich harmonics to your sound. The effect ranges from the tone of an overdriven tube amp to that of a sharp attacking distortion. The sustain and decay characteristics are both uniformly smooth, having no break-up patterns which plague most fuzz units. Both the intensity and output are variable. Battery life is maximal (6 months under normal conditions).

Basic Specifications: Input Impedance: 1 meg ohm.

Output Impedance: 5K ohms.

Frequency Response (± 3dB): 5Hz-20KHz @ min intensity;

300Hz-5KHz @ max intensity.

Intensity Gain: 2dB to 43dB.

Equivalent Input Noise (Rs=1CK): -115dB max.

Output Signal: 400 millivolts P P max.

Power Requirements: 450 microamps @ 9V DC.

Suggested List Price: \$69.95

**DE ARMOND, INC.
TWISTER PHASE SHIFTER, MODEL 1930**
1702 Airport Hwy., Toledo, Ohio 43609

(419) 385-6477

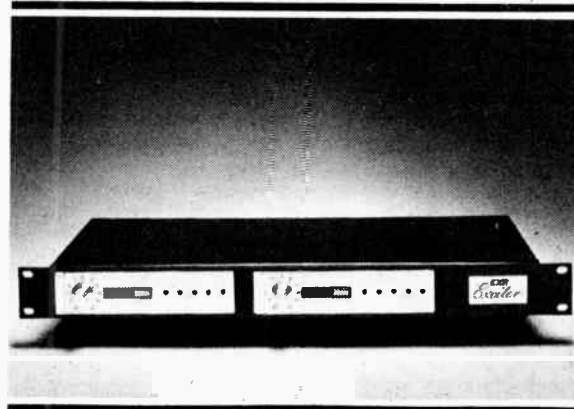
Contact: Bob Knight, Sales Manager.

Date Product Introduced: September 1979.

Product Description and Applications: The Twister is a dual mode phase shifter in a heavy duty box, with a dial control for intensity and rate. The Twister features a built in phase gate that eliminates unwanted noise.

Basic Specifications: Phasing up to 720° in the deep mode power requirement 9V DC with a power drain of 2.5 ma.

Suggested List Price: \$89.95



EXR CORPORATION
EXR Exciter Model SP1

**EXR CORPORATION
EXR EXCITER MODEL SP1**
3618 Elizabeth, Ann Arbor, MI 48103
(313) 998-4111

Contact: Jim Cassily, President Marketing/Sales.

Date Product Introduced: February 1980.

Product Description and Applications: The Model SP1 is the simplified direct descendent of the EXR Exciter Model EX2. The EXR Exciter restores presence, clarity, fullness and individual signal separation lost in the audio reproduction chain. Its operational simplicity and avoidance of the use of distortion or compression allows the SP1 to be introduced into the reproduction chain at any point. Applications: Recording studios, disk mastering, broadcasting, motion picture sound, PA (frontal & monitors), discos, and esoteric stereo systems.

Basic Specifications: Input: 50K unbalanced.

Output 600 ohms, line level unbalanced.

Frequency response: 1 1/2 dB from DC to 50 KHz.

S/N ratio: Better than 90 dB.

19" rack mount.

Suggested List Price: \$695.00

**GROVER MUSICAL PRODUCTS, INC.
GROVER GUITAR MACHINES**
1278 West 9th St., Cleveland, OH 44113
(216) 696-1234

Contact: Shel Pierson, Advertising Manager or Richard

THIS IS THE CARROTRON ISOLATOR



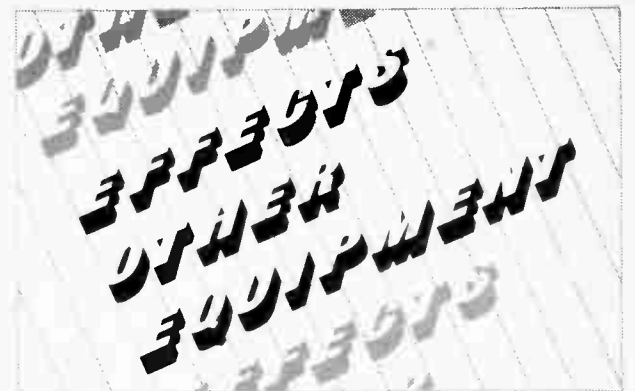
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CARROTRON
2934 Shasta Road
Berkeley, California 94708
Dealer & OEM inquiries invitec.



Berger, Product Manager.

Date Product Introduced: Nearly 100 years ago.

Product Description and Applications: A variety of machines for: electric basses, mandolins, banjos, ukuleles, (all string instruments). Pegs for violins, banjos, mandolins, ukuleles. Nick Lucas picks. Prices varied.

KORG (UNICORD Distributor)

KORG SD-400 ANALOG DELAY WITH AUTOMATIC DOUBLE TRACKING (ADT)

89 Frost St., Westbury, NY 11590
(516) 333-9100

Contact: K. Kimball Holland, Product Specialist.

Date Product Introduced: April 1980.

Product Description and Applications: The Korg SD-400 is a new compact, low cost Analog Delay featuring built-in "Compan-dor" noise reduction system, 9-LED level "Meter" for fast, accurate indication of level and overload conditions, 2-channel input with attenuation, six-position mode switch to select various delay/repeat characteristics (including the Automatic Double Tracking Mode), delay times of 25-400 msec, stereo outputs with output attenuator, footswitch input jack, and less than 5 lbs overall weight.

Suggested List Price: \$479.00

KORG (UNICORD Distributor)

KORG SD-200 ANALOG DELAY

89 Frost St., Westbury, NY 11590

(516) 333-9100

Contact: K. Kimball Holland, Product Specialist.

Date Product Introduced: April 1980.

Product Description and Applications: A new low-cost, compact Analog Delay unit featuring built-in "Level Compandor" noise reduction system for excellent signal to noise ratio, 2-channel input mixer with input attenuation, 9-LED level meter for visual indication of level and overload conditions, even under dim lighting conditions, delay times of 25-400 msec., footswitch on/off function and stereo outputs.

Suggested List Price: \$375.00

MXR

PITCH TRANSPOSER

740 Driving Park Ave., Rochester, NY 14613

(716) 254-2910

Date Product Introduced: January 1980.

Product Description and Applications: Provide state of the art harmony effects by shifting pitch in real time. Will shift the pitch of any audio source (single notes or chords) over any interval within a \pm one octave range. Will also provide doubling pitch correction, and chord effects. Four front panel touch select controls with indicating LEDs allow the instant selection of a preset pitch shift or the bypass condition (also selectable with optional foot switch). Level match switch with overload LED. Separate connections for instrument and line levels, rear panel connections for an external delay (for Arpeggio and delayed harmony effects), external voltage control of Preset one, and external display option which provides a readout of pitch shift in number of music half steps or ratio of input to output pitch.

Basic Specifications: Max signal level: +16 dBm (effect).

Input impedance: 47K ohms (line). Output impedance: 100 ohms (line).

Dynamic range greater than 80 dB.

Frequency Response 36 Hz - 11 KHz, +0, -3 dB (effect).

Suggested List Price: \$800.00

ROLANDCORP US

BOSS CE-2 CHORUS

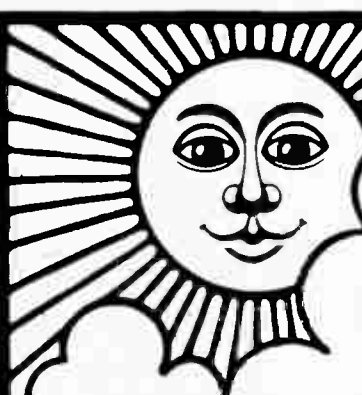
2401 Saybrook Avenue, Los Angeles, CA 90040

(213) 685-5141

Contact: Ron Wilkerson.

Date Product Introduced: January 1980.

Product Description and Applications: The CE-2 is a com-




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compact version of the famous Boss CE-1 Chorus Ensemble, which has become one of the standard signal processing devices of the industry. Like the CE-1, the CE-2 Chorus produces that rich tonal characteristic which gives any solo instrument or voice a thicker, deeper sound similar to that of a chorus of voices or doubling effect. The Rate (speed of effect) and Depth (amount of effect) can be tailored to enhance signals from the guitar, keyboard, wind or brass instruments as well as vocal PA applications. The CE-2 is ideal for the studio as well as the stage, because of its low signal to noise ratio (90 dB), as well as its use of FET silent switching to eliminate pops and clicks when the effect is engaged. The CE-2 features an LED On/Off indicator, Non-skid Pad, and can operate either on battery power or by means of an optional AC Adapter. The CE-2 Chorus is housed in the same rugged Boss casing, which was designed to facilitate silent switching as well as making battery replacement simple, (a coin will turn one screw which lifts the pedal and allows access to the battery compartment.) This design also eliminates accidental damage to the circuitry when changing batteries.

Suggested List Price: \$99.50

ROLANDCORP US

BOSS SG-1 SLOW GEAR

2401 Saybrook Avenue, Los Angeles, CA 90040
(213) 685-5141

Contact: Ron Wilkerson.

Date Product Introduced: January 1980.

Product Description and Applications: Boss Products Division of Roland Corporation introduces a dramatic and versatile device designed to produce envelope control over guitars and bass guitars—the Boss Slow Gear. With the Slow Gear it is possible to produce dramatic violin-like bowing attack on each note. In the past, this effect could only be accomplished by the oftentimes clumsy manipulation of a guitar's volume controls, or through use of a device like a volume pedal which was not directly attack dependent. The Attack control of the Slow Gear adjusts how long of an attack the unit will provide from 50 milliseconds to 300 milliseconds. Another control on the Slow Gear is for the Sensitivity of the unit. The Slow Gear frees the guitarist to concentrate on his playing rather than on producing the bowing effect. When used with the bass guitar, the Slow Gear produces lush string bass sounds, adaptable to solo or accompaniment performances. Like all Boss effects the Slow Gear features FET switching, LED indicators, Battery Eliminator Jack, and Non-Skid Pads.

Suggested List Price: \$99.50

ROLANDCORP US

ROLAND RE-150 SPACE ECHO

2401 Saybrook Avenue, Los Angeles, CA 90040
(213) 685-5141

Contact: Ron Wilkerson.

Date Product Introduced: January 1980.

Product Description and Applications: The RE-150 is a moderately priced tape echo with many of the same features found on other Roland echoes. The RE-150 features two microphone inputs with independent Volume controls. The Instrument Input has one volume control and an Echo/Normal changeover switch is provided to cancel the echo effect for the Instrument Input only. The Output Jack of the RE-150 is used to complete an effect loop, or for connection to an instrument amplifier. The output level is adjusted by a three position switch to select the best output for the desired application. The Mode Selector control offers a choice of six different repeats; three with simple repeat functions, and three with a more complex type of echo. The Repeat Rate control allows the selection of the length of time between repeats, and the intensity control adjusts the number of repeats. The Echo Volume controls the balance of the effect without altering the original signal and a VU meter indicates the output level. By using optional FS-1 Footswitches, remote control of the unit is also possible.

Suggested List Price: \$495.00

SYNTHON ELECTRONICS B.V.

c/o PARASOUND INC.

SYNTOVOX VOCODER, MODEL 202

680 Beach St., Suite 414, San Francisco, CA 94109
(415) 673-4544

Contact: Sid Goldstein, Marketing Manager.

Date Product Introduced: December 1979.

Product Description and Applications: The Model 202 Vocoder is designed with the performing musician in mind. It is an 8-filter vocoder which provides the perfect interface between the musician and his instrument, and it allows simple, effective vocoding to be done in real time on stage. In this application, the musician can imprint the characteristics of his voice (articulation, phrasing, dynamics) on any other musical instrument. A voiced/unvoiced system with white noise generator routes voice program, automatically and allows for greater intelligibility.

Basic Specifications: Line input gain: 30dB max.

Mic input gain: 72dB balanced.

Analyzer dynamic control range: 45dB typical.

System headroom: +16dBv.

Suggested List Price: \$695.00

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