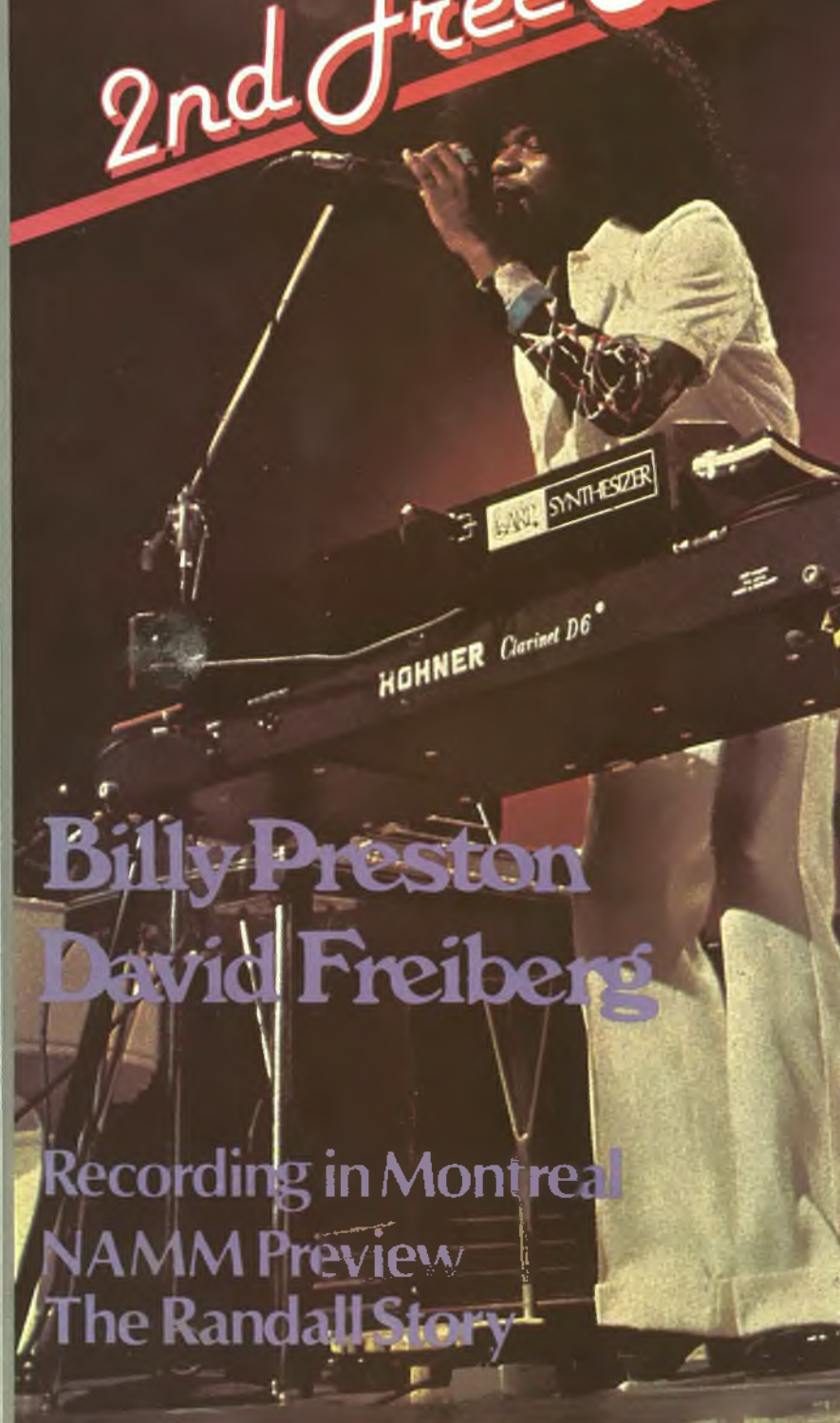


INTERNATIONAL
MUSICIAN
AND RECORDING WORLD

2nd Free **USA** issue



Billy Preston
David Freiberg

Recording in Montreal
NAMM Preview
The Randall Story

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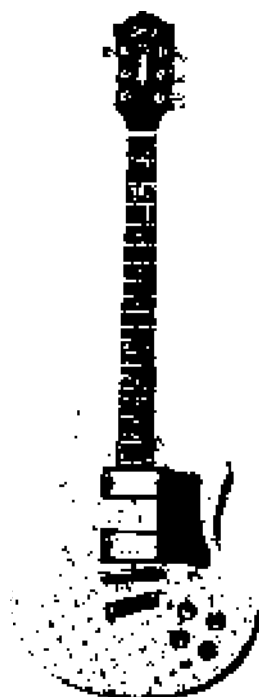
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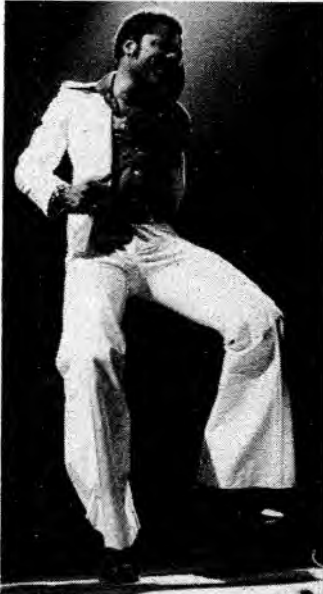


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EDITORIAL

Welcome to our second U.S.A. issue. We have tried to gather together information and advertising especially relevant to the American market into this one section of International Musician and we hope that our readers around the world will find this format easy to read and understand.

Because of the sheer size of this issue of International Musician readers may find disruption in the page number sequence.

Despite this International Musician is truly International with the same information and advertising being distributed to readers all over the world.

You will notice that we have a high percentage of artist interviews in the magazine. We feel that our unique position in the industry affords us the chance to speak to well known musicians and we should most certainly make the most of this opportunity.

We would like to know how you feel about our general editorial content. Do you want to see more artist interviews, more technical articles or more instrument reviews? We will shape this magazine to your wishes. We need to know which articles are most helpful to you in your musical careers. Please write and tell us and we will do our very best to shape the magazine in the interests of working musicians.

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VOL 4 NO 5
MAY (UK)
JUNE (USA)

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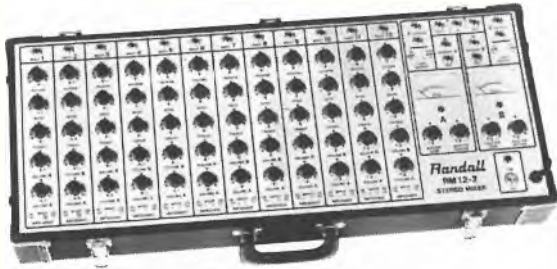
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Innovative Shads

Dear Sir: It was great to see the early photographs of Cliff and the Shadows in April's *International Musician*. Do I detect a hint of patronisation in the humorous caption, however? Why is it that Cliff and The Shadows are so rarely respected as the originators of so many accepted standards in today's rock music? They were the first British group to see the potential in Fender guitars and, prior to them a backing group consisted of an anonymous saxophone line-up, double bass and an array of "doo-wah" singers. Also, a guitarist playing an acoustic with a pickup who was often more at home with a foxtrot.

Is it possible that without the enormous influence of the Shadows, there may have been a similar group of ten or eleven Beatles with quite a different sound to that which we recognise? True, techniques have advanced beyond all comparison but this is so with all innovators and no reason to encourage ridicule. Who scorns Chuck Berry's guitar solos because Eric Clapton exists? Many similar originals are still respected. It would be interesting to know how many of today's guitar giants would have to admit to having played "Apache" while impersonating that tremendous Shadows stage routine sometime in their career.

The Shadows recognised the potential of "Apache" after having heard it played on a ukelele. They produced a sound exploiting echo, tremelo and Fender to the full. Each of their four instruments were featured equally to produce that unique Shadows sound. This may be one of the few, if only true British Rock 'n' Roll sounds we have. Let's be proud of it.

A.P. Osborne,
Londonderry,
N. Ireland.

Thanks for your letter but let's make one or two things clear. Firstly, it was meant to be a humorous caption but not at all patronising. We used the photo because (a) it was a classic picture and (b) it shows how much today's Punk and Power Pop bands are influenced by true originals like Cliff and The Shadows. In other words, we were making exactly the same point you accuse us of ignoring. In common



with most musicians, we realise what a debt we owe to The Shadows. This is further illustrated by our recent reviews of Cliff's last three albums and the Shadows' last two plus the Hank Marvin interview 18 months ago. It's also worth making the point that, even today, Hank remains a fine guitarist, Brian Bennett is one of Britain's best percussionists, Bruce Welch is quite simply the best rhythm guitarist in Britain and Cliff has one of the best voices and vocal ranges around. Regarding your last statement, The Shadows, along with Johnny Kidd and The Pirates and Lonnie Donegan were true originals and we are proud of them.

Hofner time

Dear Sir: I recently purchased a Hofner semi-acoustic bass guitar, model 500/5, serial no. 902. I would like to know the age of this model and also whether it was electric when first produced. It has two Hofner bass pickups, two volume controls and a set of tone switches. Could you tell me the price of this model when new.

S. Pritchard,
Cumbria.

Stephen Delft replies: Thank you for your letter. I'm afraid I don't know all the Hofner models very well. I suggest that you contact Barretts of Manchester, 652 Chester Road, Old Trafford, Manchester, who are the Hofner agents in England.

Kramer brochure

Dear Sir: A recent February U.K. edition of *International Musician* included an eight page brochure that described Kramer Guitars/Basses as well as technical material. A portion of this material made reference to certain tuning problems associated with the guitar, and some general advice as to how to overcome these inherent characteristics of fretted instruments.

This portion of the article was not developed and written by our staff, but was

originally printed in an issue of the *Peavey Papers* some time ago. This was an oversight on our part and it should not have appeared as an integral part of this eight page advertisement.

We sincerely apologize to Peavey Electronics for this inadvertent error and also apologize to the staff of *International Musician* and its readers for any misunderstandings relating directly or indirectly to this faux pas. Frank White,
Advertising Manager,
BKL International Distributing Ltd.,
U.S.A.

Hofner hash

Dear Sir; Thanks for the plug in *Buzz* last month. Please note, however, that next time you give away free plectrums, try to make them Herco golds. Also, re, the Albert Lee article there is no such animal as a Hofner Futurama. The Futurama was made by Vox, the closest kind of Hofner being the 3-pickup solid Hofner Galaxie. Still, nobody's perfect as you'd know if you ever came to one of our gigs!

Tony and Jane Larnie,
First Aid,
London.

Thanks for the correction about Hofner. Nobody's perfect, as you'd know if you ever read one of our magazines!

Sour Sherbet



Dear Sir: I was reading through an issue of *I.M.* and it had a review on Sherbet's "Photoplay" album. I have been buying *I.M.* for two years and never have I read such a load of bullshit from this imbosile (sic) Ray Hammond. He just thinks only you poms can create masterpieces. I think he doesn't like giving anybody but poms a go. And his interview was the most vicious and biased review I have ever read.

I idolise bands like the Beatles and Uriah Heep but I must say I don't buy Sherbet albums. I think they are a premier band. They deserve a better rave than they got by a biased idiot like Ray Hammond. I don't, in any way in this statement, put shit on *I.M.* Kevin Atkinson,
Victoria,
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Bob Marley and The Wailers: *Kaya* (Island ILPS 9517)

This latest album from reggae superstar Bob Marley continues the mellowing process of one of the Seventies' major artists. Gone are the searing political statements which fired his music to Dylan-like intensity on albums like "Catch A Fire", and inevitably people will say he has "sold out".

Such a judgement is meaningless, because what has happened to Marley has been happening to rock stars since the days of Elvis, namely where do you go when you have become successful and can no longer draw on the situations and the energy which got you there. Many fade away, but the talented ones, like Paul McCartney, move with the times and continue to write good material.

And so it is with Bob Marley, you can't go on singing protest songs forever, but you can continue to make good music which is exactly what he does. The underlying theme of this album centres around the artist's present lifestyle i.e. lazing in the Jamaica sun and smoking dope.

The opening track "Easy Skanking" sets the mood immediately following into the title track "Kaya", an easy flowing number with a soft melody. "Is This Love" is more up tempo which features some nice guitar fills from Junior Marvin and good backing vocals from the I Threes.

"Sun Is Shining" epitomizes the feel on the album, a gently rolling song which conjures up visions of the sun and sea of Jamaica. "Satisfy My Soul" sees the introduction of a horn section in the style of the early ska sounds.

Side Two continues in much the same vein with a love song "She's Gone" leading into "Misty Morning", my favourite track of the album, which has a much stronger beat, a harder sound altogether and once again some nice horns.

"Crisis" is a hint of the old Marley social conscience with dub sounding echo on vocals and guitar. "Running Away" and "Time Will Tell" fade out the album in true laid back fashion.

On first listening "Kaya" seems to be a mediocre album lacking in conviction, but the more you play it and get into the soporific mood it induces, the more it grows on you. It is quite definitely mood music, and if you are in the right mood it is excellent.

David Lawrenson

Produced by Bob Marley and The Wailers. Engineers: Karl Pitterson and Alex Sandkin. Assistant Engineer: Terry Barham. Mixed by Chris Blackwell and Robert Ash.

John Williams: *Travelling* (Cube-Hifi 27)

Another excellent album from John Williams, this record features six Bach pieces interspersed with compositions by the album's producer and arranger Stanley Myers. Quite simply, it's an excellent album and a further step on from John's earlier "contemporary" albums "The Height Below" and "Changes".

On this set, John plays Spanish and electric guitar and is assisted by a host of well-known names including Vic Flick (guitar), Herbie Flowers (bass), Barry Morgan and Stewart Elliott (drums) and Francis Monkman (keyboards).

Over the past five years, John has widened his audience by recording contemporary material with musicians more used to working in rock and pop fields than straightforward classical – and it has worked extremely well. The aforementioned albums were met with critical acclaim at the time of their release and still stand up today as fairly adventurous sets.

Far be it from me to criticise John Williams' playing – I couldn't, it's faultless. The execution, too, is by far the best I've heard in terms of approaching a traditional or classical piece in a new way. Unlike the meanderings of Jaques Loussier, Williams has decided to keep the feel of Bach without straying from the inherent improvisation which marked Bach's best works. Although it has been treated with a rock arrangement as far as the backing goes, there is no pseudo jazz inflections in the delivery of the melody lines.

"Romanza", a traditional piece most students of classical guitar will be familiar with is included, arranged by Myers, and is treated in a fairly straightforward way with no frills to detract from what is already a beautiful melody. The same goes for "Air On A G String" where John takes the piano part on nylon-strung classic. A hint of strings in the background puts the finishing touch on this "classic".

My two favourite tracks on the album are Myers' sensitive "Portrait" and the title track, which is due to be released, in edited form, as a single. "Travelling" is also the most interesting track as far as the arrangements go. The inventive keyboards of Francis Monkman together with the bass parts taken by Herbie Flowers really mix well with Williams' staccato guitar lines taking the "lead".

Even if classical guitar music has never "turned you on", give this a listen. You won't be disappointed.

Eamonn Percival

Produced by Stanley Myers, engineered by Michael Stavrou, recorded at Air.

The Seeds: *The Seeds* (Sonet SNZF 746)

Re-issue albums are always interesting and usually most welcome additions to a record collection, particularly when they concern almost legendary artists. Sonet are to be congratulated for this and other re-issues in their "Legendary Masters" series.

This Seeds' offering represents the early recordings of one of America's most enigmatic Sixties bands. They were the archetypal American punk band who set out to copy English outfits with the maximum energy but often with the minimum of original ideas. The Seeds, however, were a little different in that they were one of the best.

Led by their charismatic vocalist, Sky Saxon, they evolved in California in 1965 about the same time as Arthur Lee's Love. Their first single "Can't Seem To Make You Mine" opens this album and reveals the band as a solid outfit, and featuring a surprising electric piano solo from Daryl Hooper – incredible when you realise it was recorded 13 years ago.

"No Escape" is up tempo mid-Sixties American punk which fairly drives along while "Lose Your Mind" shows the band at their most derivative, doing a poor copy of Bo Diddley. "Pushin Too Hard" is without doubt the best cut on the album and a classic track. Surging organ and guitar combine with a relentless beat, which is reminiscent of the early Doors, topped off by a brief but effective guitar solo from Jan Savage.

The rest of the album displays an incredible variety of material from the poppy "Try To Understand" to the beginnings of Heavy Metal type riffs on "It's A Hard Life". The final track is a real surprise package, "Fallin In Love" being a honky tonk bar room blues number with an amazing piano solo.

All too often re-issue albums are mere curiosity items, but I feel this Seeds recording is much more. True, some of the tracks sound dated and naive, but there are some gems, and a lot of interesting material. "Pushin Too Hard" stands the test of time, and given a little luck, could prove a surprise hit even now. The ideas are there, and the vocals of Sky Saxon are always distinctive.

Incidentally, the Seeds moved into Psychodelia and Flower Power in 1967/68, but were never quite able to match their initial success and they eventually folded in 1971. Sky Saxon is apparently now working as a dishwasher, but with a name like that and recordings like these I wouldn't be surprised to see him pick up his career sometime in the future.

David Lawrenson

Recorded at Western United and Universal Associated. Engineers: Chuck Britz, Lanky Linstrot and Mike Durrough. Arranged by The Seeds. Produced by Marcus Tybalt and Sky Saxon.

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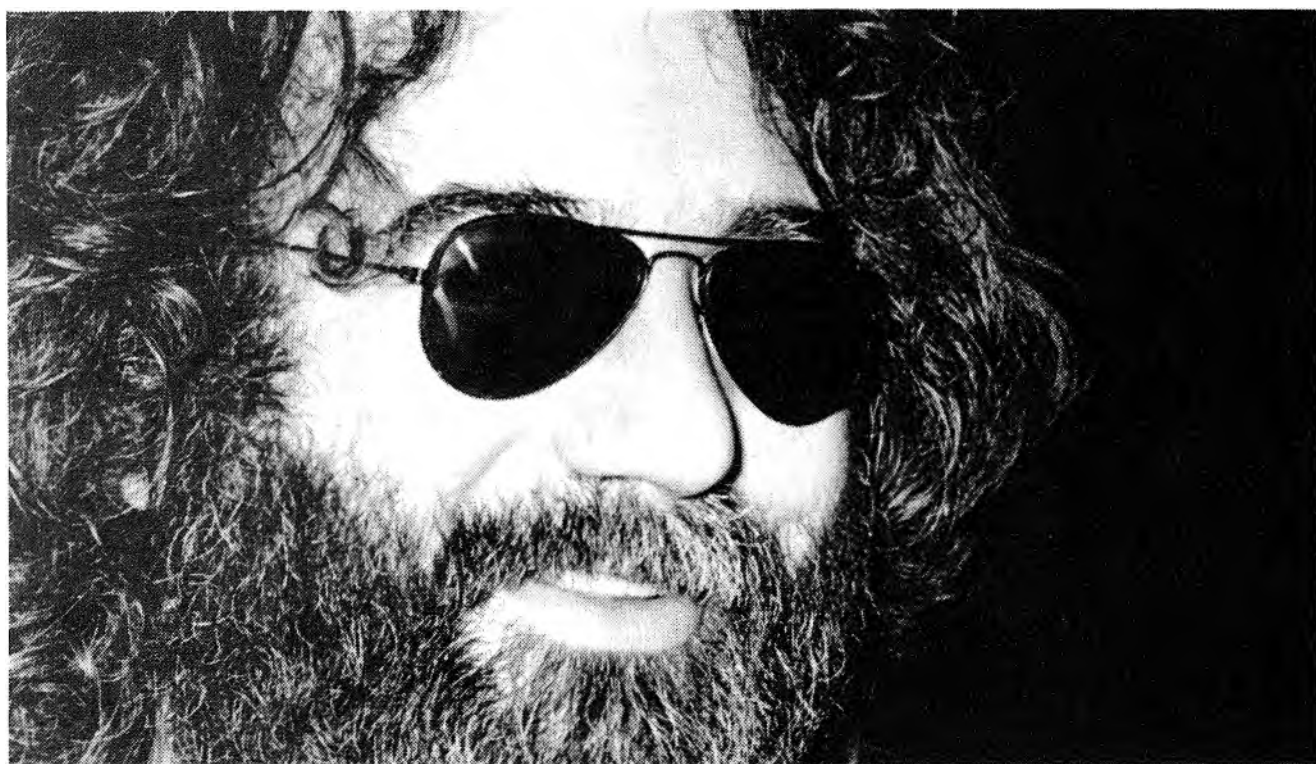
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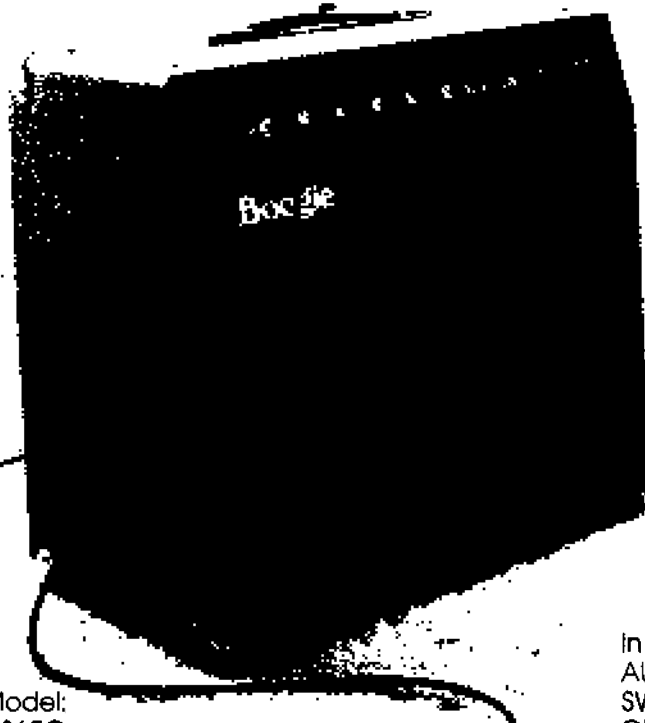
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Michael Schenker..

Michael Schenker (sometimes pronounced as Michelle) is only 23 years old and yet he already has quite a history. Born in Sarstedt, Germany, he went through the usual period of listening and looking and, at a very early age (15), began writing his own songs.

Graduating from the Scorpions (his brother's band) to UFO (where he replaced Bernie Marsden as guitarist), he has since recorded four albums with them (*Phenomenon*; *Force It*; *No Heavy Petting*; *Lights Out*) and is ever becoming a household name on the guitar front.

He speaks in a quiet voice with an American/German/English accent and his humility is almost humbling. The following conversation took place on a rainy day in California just an hour before the band was to enter rehearsals for a new album.

If you're only 23 years old now, you must have been playing for quite a while.

Well, when I was 10 or 11 years old I started picking out lead breaks and rhythm parts from other groups off of tape recorders. That's the way I started learning the guitar. I have a brother who started playing two years before I started but he was very busy with other things and I wasn't. And when I was 11 years old I started in my first group called Enervates. Then I played with a younger group in Germany where everybody was about 13 years old and they were called The Cry. Then the next one was a group with the singer from the Scorpions called Copernicus and then I joined the Scorpions when I was 16. I played with them for two years and then UFO nicked me and since then I've been with UFO.

Did your brother ever show you anything on guitar?

No, I mean I showed him. Because he was very busy. I mean the way he started to play was from the book; like Beatles songs or Stones songs and he got all the chords there. But he wanted more like the lead breaks which aren't shown in the books.

When did you get your first guitar?

I got my first guitar when I was 10 years old. It was a Hofner and then I got a Jazzmaster (Fender) and then I got a Les Paul Deluxe and then a Les Paul Standard and then the Flying V I'm playing now. And then I changed to another Flying V which was a remake of the original one. I tried a Stratocaster which didn't work because I don't use any pedals. This Flying V I'm using now is the one my brother was playing when I joined the Scorpions and because I liked it very much he gave it to me.

Then your first guitar was an electric?

Yeah. Well, I was using my brother's guitar. He wanted a motorbike when he was 16 or 17 but my parents didn't like it so they gave him a guitar instead. It was a very cheap, old acoustic guitar.

Didn't you like the feel of the Les Paul?

The Les Paul is alright, the guitar and the sound, but I prefer the Flying V. I don't know if it's much different but I just prefer it. I like the shape because when I play on stage I put it against my leg and it gives me a lot of power in my left hand. And I'm so used to the Flying V that if I play a Les Paul I'm using the same technique without thinking and I can't anchor the guitar against anything.

Have you modified the V in any way?

No, I play it exactly the way my brother



bought it. Except a few cracks I've put in it. I smashed it once on purpose — not on stage, in my livingroom. And the other times it cracked it was in a plane. If you put it in a normal case and put it in the baggage, it breaks. And one time I had it against a door and somebody came in and knocked it over. Just before a gig.

What types of amplifiers are you using?

Four 50-watt Marshalls; Six cabinets and four tops. It depends how big the place is; if it's a very big place I play all four and if the acoustics are very good I'll only use two or three of them. And I also like to use the cabinets on both sides (of the stage) because I get more of a balance.

You play with the cabinets stacked or side-by-side?

I play with them stacked. I like the sound to go straight into my ear. I think it's because I'm used to it. A long time ago I used to only use two cabinets — both on the floor — and if I don't hear exactly the same sound I'm used to, it puts me off a bit.

Do you use certain amp settings for volume and tone?

It depends how the acoustics are but mainly it's a very trebly sound? I use the guitar very trebly. I use the presence on about 8 and the volume on 7; the volume usually stays the same but I change the treble. It depends how trebly the acoustics are in the hall. I also use the guitar in the treble position for lead and chords. I like

the bassy one (pickup) as well but that's more for blues or for slower lead breaks. Or to start off with a lead break in the bass and if you get faster and more aggressive, I use the treble. The treble pickup also gives me more sustain.

Do you work with any pedals?

The Vox wah-wah is the only one I use. I've tried a flanger but it makes it very much like Jimmy Page's or Jimi Hendrix's guitar sound. So it's not very original, I think. I get my own sound, a more original sound if I just go straight into the amplifier.

What kind of picks and strings do you use?

I use Fender Rock and Roll strings from .010 to .038 and the picks are Herco. I used to use Maxima strings and I was so used to them and I could never imagine me playing with different strings and suddenly the factory went bankrupt. So I had to change strings and it was quite hard for me. But it didn't take as long as I thought it would. After the Maximas I went straight to Fender Rock and Rolls. I tried Ernie Ball and those kinds of strings but I didn't like them. I use the pick the other way around; I have the small end in my hand and I pick with the larger, rounded side. I also used the raised edge on the flat part of the plectrum because it makes a very sharp sound. I used to play with other picks that had even a better edge but I can't get them over here (America). I used to get them in Germany and they were even rougher. What other techniques or phrases do you use in your playing?

..UFOric Guitarist *by Steve Rosen*



The reason I sound like me is because of the way I bend a string. Hitting a note and going up or going up and hit the note and then going down (releasing). Or the way I use the vibrato. I mainly use the middle finger and the first finger for vibrato and I use the small finger for runs. Leslie West had a nice vibrato; he had this kind of comfortable vibrato instead of very fast or uncontrolled. He was very controlled the same as Eric Clapton. Paul Kossoff was also very good; I liked his vibrato very much. But I personally prefer a lot of taste instead of going mad on the guitar. I like to use a lot of taste and putting the right notes together to make them very melodic. I don't like using a tremelo arm; it makes it sound too much like Jimi Hendrix and Ritchie Blackmore.

You also play slide guitar?

Yeah; it didn't take me long to get into it. Because all I do... it's almost like playing a lead guitar. Instead of playing something down low on the neck and releasing your finger and going to another note, I just slide up to it and it gives you a different effect. I use a glass slide on my middle finger.

You play acoustic guitar?

On Lights Out it was an Ovation and before that I used to use a Gibson. I use the same type of pick that I do with the V and I use Martin strings. I'm not very interested in this sort of thing; as long as it sounds good I don't even ask what the strings are.

On the new album you've added a second guitarist (Paul Raymond). Is there a reason for this?

Yeah, to get more variation in the songs. Like in the background to get synthesizer which is not in front but more laid back; and to use organ and other keyboards. I like that he plays the guitar as well because it gives me more time to fill with some lead things between vocals without having to stop playing rhythm guitar. We do some little harmony bits. If I work something out at home which has a harmony part in it, we try to keep it that way when we play live. So he learns one part and I play the other part and we try to keep it the way it is on the album. But I never do too many harmony things.

You've never felt comfortable playing a Fender guitar?

I played a Fender guitar on 'Try Me' (Lights Out), the lead break was played with a Fender guitar. The first half was played with a Fender and the second half was played with a Gibson. It was a Stratocaster straight into the desk; it was a good sound. I couldn't get the sound with my guitar so sometimes I have to change guitars. For a different kind of sound I can't get with a Flying V. I usually run through the amp and mike it. When I write the songs at home, I do recordings like on a Revox and a Pignose and I get a very good sound. And when I come to the studio and play this song to the

producer we try and get this sound. And sometimes I can't get it in the studio because it's different acoustics in there. So sometimes I have to go into the desk to get a similar sound. It's always different; I always use different things in the studio.

Does Ron Nevison (engineer for Bad Company and others) help with the guitar sound at all? Oh yeah, he gives us ideas. He knows what to do if you can't get the sound. He gives you an idea, 'Why don't you try this?'

Do you practice?

Yeah, I practice. I used to practice a lot but at the moment not too much but still enough. I've never taken any lessons and I don't use instructional books. Like all the guitarists from Germany when I was first learning how to play, they never took any lessons. I don't like it if you take lessons; if you're on your own, even if you learn from a tape recorder, you start bringing your own style to it. But if you learn from a teacher he influences you extremely much.

Was there a lot of music for you to listen to when you first started playing?

Well, I don't know if I should say this but my first influence was The Shadows. It was all instrumental stuff. For one year I was rehearsing from a Shadows tape. I started writing songs when I was 15 and that was a time when I stopped playing other people's music.

What special techniques do you use in your playing?

It's very difficult because what I'm doing is automatic. It's almost like in here (points to head) and I don't have to think about what I'm doing. First of all what I have to do is compare myself to other guitarists to see if what they're doing is special. I think it's just the way I bend, the way I vibrate, and the way I put the notes together. It's mainly the way I put different notes together to get nice melodic lead breaks. They might be impressive and fast but they're still melodic.

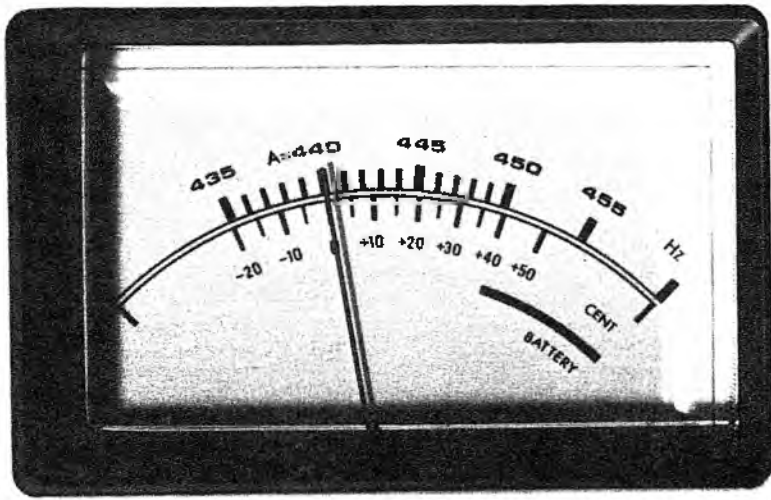
Would you be interested in doing an all-guitar album?

I would like to do it just for myself. I would like to experiment because we (UFO) have a lot of instrumental songs which we do not use and maybe sometime I'll use them just for myself to see how it comes out.

What other plans do you have for the future?

I would like to go in the studio - I don't know if I'd release it - and do everything on my own. Drums, guitars, everything. It wouldn't be a vocal thing, it would just be instrumental. *On what album do you think your playing was at a height?*

Well, to be honest I like them all. Because if you look from the point of the guitar playing it's like each song has something different; I like the slow lead breaks and I like the fast ones. I like 'Spaceship' very much. Also, UFO's idea is to use, say, the drums in a different way. We'd like to use them so they get more of a metallic sound so they sound more like cans. A harder, more metallic sound. And for the guitar, I've never had any problems yet in getting a sound. Maybe it's because I know exactly what I want. Maybe it is because I don't use any pedals because when you start using pedals between the amplifier it starts going wrong. It depends a lot on the studio; every day is different. I had the amplifier in the same place in the studio and we came in the next day and the sound was different.



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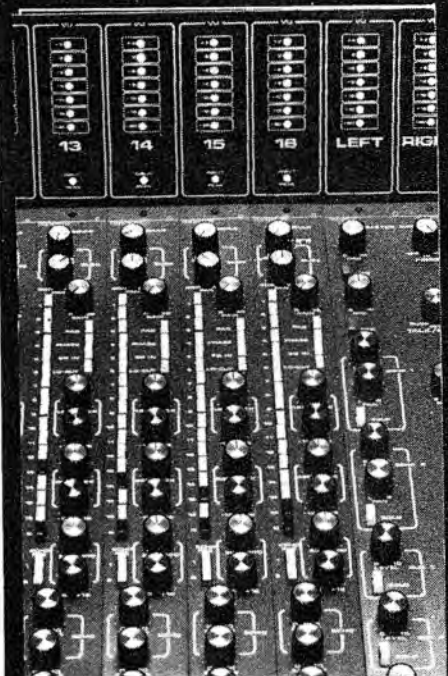
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THE KANSAS KIDS



When speaking about bands with two or more guitarists, several come to mind — Lynyrd Skynyrd, Wishbone Ash, Doobie Brothers, and more. Each of these bands, as well as the unmentioned ones, approach the format of dual (or in some cases triple) guitarists in a similar way — guitars are assigned simple rhythm parts and harmony passages. But the case is not so with Kansas, a group which emerged from this same state about five years ago and did as much to put it on the map as the Wizard of Oz.

Kansas' guitarists are Rich Williams and Kerry Livgren, the former the pure rocker whose lead lines grind and tear and the latter a more concentrated player whose riffs flow in and around Williams'. They look at the situation in the same fashion a classical orchestra would — whatever instrument sounds best playing whatever notes is assigned the part. So many times a guitar could be found playing a simple piano two-note part or even duplicating a bass line.

Williams and Livgren expound on all these ideas as well as many more in the following "dual" interview.

Tell me a little bit about your early days as a guitarist.

RW: When I was a little kid I always wanted a guitar, but for some reason or another, my parents were never into getting me one. My dad used to play one and I bought him a ukelele and forced him to teach me to play that and then I just was hooked. I played that for about six months but I said I wanted more than this, this is for the birds. The summer after ninth grade I got my first guitar. I don't know who I first started listening to. The Ventures I guess. I went through that stage and then that Eric Clapton/John Mayall album came out, "Bluesbreakers", and I thought that was the turning point. I learned more off that album than I've learned off anything. It just had everything you needed to know.

KL: The first guitar player I ever remember really flipping over was Jeff

Beck with the Yardbirds. That was somethin' different. When he hit, he was the first guy that caught my ear that I wanted to be like. It's funny to talk about a guy when you were a kid and he's still one of your contemporaries. He's still kickin'.

What type of guitar was your first electric?

RW: It was an old Silvertone, just a single pickup and I had an old Kay amp. I started taking lessons from some guy and that's all I've ever done in my life. I had a liquor store job for two months and got fired but that's the only time I've ever worked.

KL: Yeah, same as me, I sold garden furniture at Montgomery Ward's about two months and then I had to join another band, I couldn't stand it.

How long did you take guitar lessons?

RW: Oh, probably about a year. Just to get me started.

Were you in any bands before Kansas of any consequence?

KL: Well, me and Rich went to the same high school (Topeka West in Kansas) and we were always in rival bands. We never played together but we were in different bands. We never played together until this band which was formed in '72. Immediately preceding this band, I was in another Kansas and there was another Kansas even before that which had some of these (current) members in it. I've been in a band called Kansas in one form or another since 1970.

When did you get your first electric guitar?

KL: I don't remember when but the first guitar I liked was a Gibson SG with black pickups. And I had that thing for years and I'd probably still have it except we were playing in a club and somebody picked up my case which wasn't closed and the guitar fell out on the ground and busted the neck off. It's interesting, I've owned five Stratocasters and I've never owned one of them for more than three months. Every once in a while I'll see a band that knocks me out. Back in 1970

I saw Deep Purple and saw Blackmore and thought, "Hell, gotta get a Stratocaster". So I got one and couldn't get used to it; I've never been able to play the things. I like 'em and they sound good but . . . Right after I busted the SG I got a Les Paul which I had until I literally wore it out. It was a Deluxe — when they first started re-making the Les Pauls. It was a gold Deluxe and I had that thing for ages. I wore it out and refinished it a couple of times. And then I started going through a lot of different guitars. I had a Hagstrom Swede for a while and an Ampeg Bulldog which looks like a Stratocaster and Burns of London made the pickups. I think Ampeg just put their name on it and after a while Baldwin made the same exact guitar. Right now I'm back to using a Les Paul Standard and an L-6 some of the time. I've recorded with a Stratocaster a little bit but mostly I use the Les Paul.

RW: Back then it didn't really matter what kind of amp you had if you had a cool guitar and I went and got a purple Fender Jaguar. I sold that and somebody talked me into getting a new Telecaster with the Bigsby and I hated that. Then I went to a Gibson 335 and I still like playing those and from that to a Les Paul. About five or six years ago they came out with a reissue of the old Les Paul and it was one of those. I liked it a lot and one night we were playing in Lawrence, Kansas, and Robbie (Steinhardt, violinist) always had a habit of stumbling around the stage and he shattered the neck on that guitar. And then I thought I'd get something different and the L-6 came out so I bought a couple of those. But I just put my Les Paul back together so I'm going to start using it, too. That L-6 that I bought was the first one that ever came to Kansas. It looks a little different than other ones; the inlays on the new ones are round and this one has square ones. I'd like to find an old Strat with a rosewood neck. But I never see any around except for people using them. Like Blackmore, I saw a

couple of shots of him using one and Rory Gallagher uses one. That's something that I'd like something that's stood the test of time. I don't care what it looks like.

What is it that you like better about the L-6 than the Les Paul?

RW: I guess it's the variety with the six-way switch. And the pickups have a little bit more groan in 'em, a little bit more bottom. The bottom seems a little bit tighter to me. The thing I don't like about it is that six-way switch is a little bit inconvenient. And having one volume control; it's a lot easier with the toggle on a Les Paul, you just switch it. Mainly the thing I don't like about 'em is the pickups have so much gain that it's really hard to get a real crisp clear tone. I put on Grovers, I've had the neck worked on, the frets filed down a few times just to get rid of the buzzes but it's basically a stock guitar.

KL: The thing I like about the L-6 is how high the neck is. Like on my Les Paul you get up around the high A and it's hard to play but on an L-6 it's real easy. But I like my Les Paul better sound-wise.

RW: And an L-6 has two full octaves, two more frets than on a Les Paul. I can't play that high on the neck anyway; my fingers are so fat. I just lay one down around there about the A and I'm coverin' four frets. That's an advantage for a lot of people but it's not for me because I just can't even play up there. I don't usually play much higher than a high G. After that there's just no room to put my fingers.

Your main stage guitar then is the Les Paul?

RW: Yeah, I used different guitars when we record. I used a Strat on the second album because you can get some sounds out of it that you can't get with a

Les Paul. On "Down the Road" and "The Devil Game" (from "Song For America"), I used a Strat. I used a Hagstrom Swede on the second album and on the third album (*Masque*) I used my L-6 and I had just got my Les Paul after we finished that album.

Do you use any pedals or special attachments?

KL: I have a Musitronics phase shifter which I use once in a while.

RW: I've never really ever used any effects since when I was in high school using a fuzztone. I've just never found anything that I really liked. I'd like to find a real good sustain type pedal; like the guy with Genesis uses one and Bob Fripp.

KL: Fripp had an incredible guitar sound that was totally his own. I wouldn't want to sound like him but I think that's one of the neater guitar sounds and guitarists that I've heard. He was really imaginative but with me and Rich we're really effect-less; we go for a certain type of sound which we like that overall fits our music.

RW: There's so much going on in the band anyway that it would just get lost.

What type of amplifiers do you use in the studio?

KL: Pretty much the same thing we use on stage; in fact exactly the same thing we use on stage. When we recorded our first album (*Kansas*) we went into the studio and used Marshalls and everybody said, "You can't use Marshalls in the studio" and we were naive and didn't know anything so we used a lot of stuff that we were unfamiliar with and we didn't get the sounds we wanted. So, when we went back, we said we're going to take our amps and we got exactly the sound we wanted. So we've used Marshalls in the studio ever since.

How do the both of you approach the guitar in Kansas' context?

KL: Like most bands that I've heard with two guitarists, you can't tell which guy is playing what. And me and Rich have two different and distinctive styles. Both in the sound of our guitars and in the way we play. And we usually figure out who plays what lead where according to which guy's style would fit that particular part of the song. We do occasionally do some double leads but it's kind of a rare thing. Most bands that I've heard have that all the time but we don't do that too much. We just work around each other. Our whole band approaches things the way an orchestra would, the way a conductor would assign a part to an instrument because its tone sounded best playing that melody. Everything is kind of structured so that a person's style and his instrument fits the music. We try to also since we've got so many other instruments that both of us are playing rhythm parts. So it's not hard to come up with two lead parts but trying to think of things for two guitars to do rhythm-wise that aren't the same thing or fighting each other is hard to do. So lots of times we work out bass lines and things that are different. Like one of us will play along with the bass guitar and the other guy will be doing the chording.

Do you use any acoustic instruments on stage?

KL: No, it's kind of odd. We've really done very little with acoustic instruments. We're very electric. Occasionally there's some acoustic guitar on album. We used a little bit on the third album, a little bit on the first.

RW: In "Song For America" I played it.

KL: What we generally do both live and in the studio most of the time is the tone of an acoustic guitar is clear and ringing and we generally do in the studio what we do live. That is to get a clear and ringing tone on the electric guitar. What you think on a lot of tracks is an acoustic is really an electric. Live we don't use any acoustic instruments because we get most of the sounds that we would want from an acoustic guitar on an electric guitar.

Are most of the solos on record spontaneous or have they been rehearsed?

KL: No, we generally do it until we get it right. We're kind of picky about our leads so we do 'em until they come out right.

RW: There's a few little licks that come through with the basic track. But on an actual spot where there is a lead that is done as an overdub.

You play other instruments as well as guitar?

KL: Yeah, I'm sort of a jack of all trades; I play keyboards for about half the night in a set. So I really have my hands full on stage jumping back and forth, putting my guitar on and off. Often I'll have my guitar on and right in the middle of a guitar part I'll switch over and play keyboard for ten seconds, a little synthesizer part, and then I'm back on the guitar again. So I have a confusing job.

Do you consider yourself more a keyboardist than a guitarist?



Kerry Livgren

KL: No, if I had to say what I am I think of myself more as a composer than a musician. Because I consider what I do as far as playing secondary to what I do as writing. If I had to choose, I'd write music and let somebody else play it. Nobody in this band is the type of musician that practices for six or eight hours a day and is really into the technical proficiency of playing an instrument. We're more into how well can we do this particular song.

RW: Nobody really sticks out because nothing is written that way. Like there are a lot of bands that have a lot better talent than we've got that don't sound as well. We work more as a group.

KL: Like a Mahavishnu Orchestra or a Return To Forever or something; their whole premise is based on virtuosity. That's what the idea of the group is and that's great. But we're more based around the composition. Although nobody's a slouch. Everybody is pretty good or we wouldn't even be interviewed now.

Who are some guitar players you listen to?

RW: Brian May is my favourite guitarist. He is just amazing in the studio, I don't know how he does that stuff. Live, he has kind of a hard time because there's just one of him.

KL: My favourite rock guitar player is Robin Trower. The nasty rock and roll guitarist, I think he's my favourite. But I don't think anybody is really an influence anymore. I've gotten to the point where I'm not influenced anymore by anything other than what we do.

Then you wouldn't say that the main focus of Kansas is that it is a guitar band?

KL: No, Kansas is not an anything band - it's a music band. And there happens to be a lot of different instruments in it.

RW: We have a violin so a lot of people say it's a violin band but we're not a violin band. It's just another instrument.

KL: I think everybody has an equal share of solos and being in the spotlight. But, since we have two guitarists, you hear that more than anything else. So some people might get the impression that it's a guitar band.

Are there certain scales that you tend to work from?

KL: The only unusual scales that I use and know about are whole tone scales and variations from it. Our music isn't really a tonal or unusual scales. When I

say variations, I mean in the order of notes and patterns on the fretboard. Chromatic scales once in a while.

Where do you see your guitar playing going?

KL: I'd like to play differently than I do. I've gotten probably as good at the style that I do as I'm gonna get and I'm not satisfied with that either but I think I've got as good as I'm gonna get. I'd like to explore some different styles and integrate that. If I could learn a little bit about classical guitar and a little bit about jazz guitar and combine that with what I know about playing rock and roll, then I'll be able to play rock and roll in a different light.

RW: If we had the time, I'd really like to find a really good classical and jazz player to teach me. I don't consider myself to know that much about guitar; I just play what I play.

Steve Rosen



Left to right (front) Kerry Livgren, Phil Ehart, Steve Walsh, Rich Williams (back) Robby Steinhardt, Dave Hope

Richie Furay picks with the best of 'em: D'Angelico Guitar Strings.



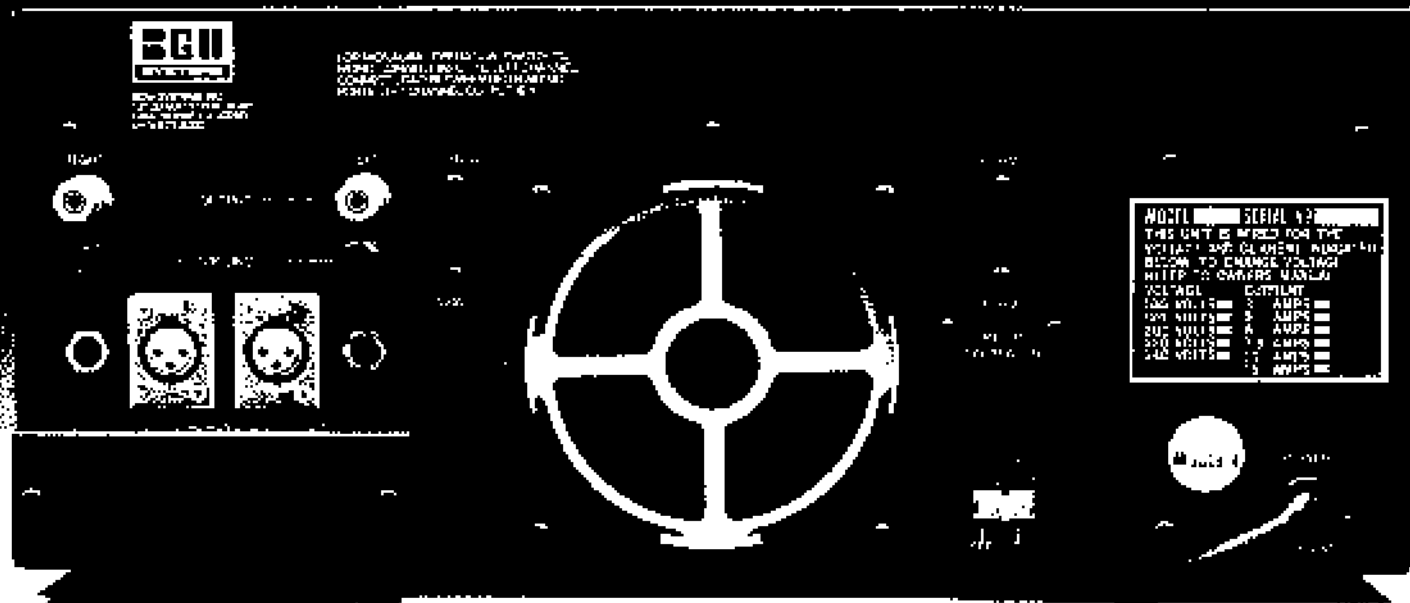
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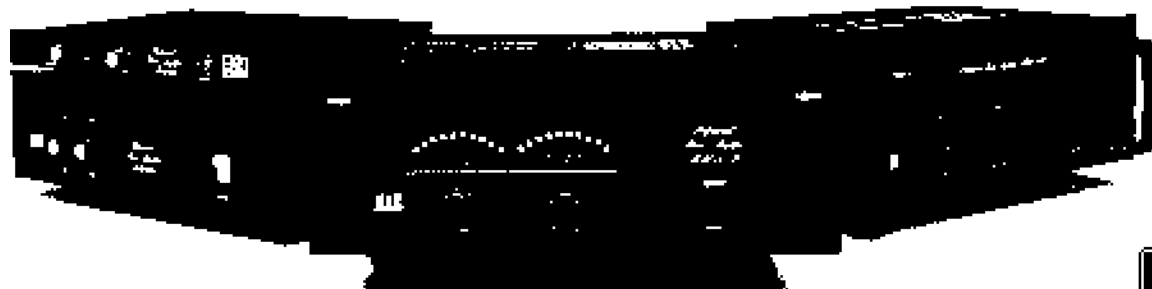
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THE DON RANDALL STORY



Don Randall (left).

The crumbling strip of Western coastline that is California is truly a land of fantasy. For the last 150 years young men have gone West to make good. In percentage terms more make it than statistics allow. As a very young child Don Randall was taken to California by his family. Today he's a "commercial star" — the other half of the Fender Legend and now the multi-millionaire behind Randall Instruments.

Don Randall and Leo Fender put the name Fender on the music map. To split the responsibilities brutally Don Randall sold the gear Leo Fender made. But Don also helped at the development stage and Leo also sold pretty good too. Like all partnerships, it was a partnership.

It's musical history now that the giant CBS Corporation bought Fender in 1965. The reasons that Don and Leo sold were many, but it's certain that Leo's chronically bad health was a major contributing factor. The irony is that within a year of the sale Leo recovered 100 per cent and he remains fit and active today running the Music Man operation.

Like Leo, Don went to work for CBS. The five years following were hectic with Fender sales going up 85 per cent immediately following the take over as the massive investment by CBS allowed the lengthy back order situation to be taken up. But the back ordering never stopped and the units Leo and Don were responsible for still go on as brand leaders.

Before World War II Don and Leo were working together. Don was selling radio parts and Leo was repairing radios, hiring out PA systems and selling musical instruments. When war came Don became a Corporal of Engineers and then went into Airforce Communications before returning to his job of selling radio parts to Leo and others.

During the war musicians had a great deal of difficulty in getting equipment fixed and Leo gained a reputation for fixing stuff. This led him to make a few bits and pieces and after the war he suggested that he and Don should go into business together making amps. Don agreed and in the beginning it started out by Leo selling amps through his shop. At that time a designer called Ray Massey was instrumental in the design.

The first guitar produced was a solid electric six-string and then things really started to happen.

"They weren't really hard to sell", Dona Randall recalled for International Musician. "All through the War people had been starved of consumer goods. There wasn't anything on the market that was fairly clean and if you had a good product, which we had, then you could sell it because material goods were just non-existent. We didn't have any trouble getting the components because after the war the military collapsed and they had been consuming vast numbers of components so there became an abundance of companies selling off parts".

Fender took off and Don gave up

his involvement in the components business. Don had played guitar since he was a child — "I don't play enough to hurt myself" — and he enjoyed working in the music business.

The growth of Fender is a whole chapter in the history books of commerce. During the next 15 years Don took the products right across the USA and then to all corners of the globe. He became the most travelled man in the music business in the late fifties and the early sixties when his quiet, laid back "soft sell" became all powerful when coupled with such a product as Fender.

The team were working seven day weeks and Don would often be away from home for six weeks on end. They were years of hard work, but years remembered softly by Don and Leo.

This phase led right up to the CBS take over and Don continued this pattern for another five years when he stopped abruptly. Everyone thought he'd retired from the music business but he kept his face around the scene, visiting overseas shows even though he wasn't directly connected with any products on show.

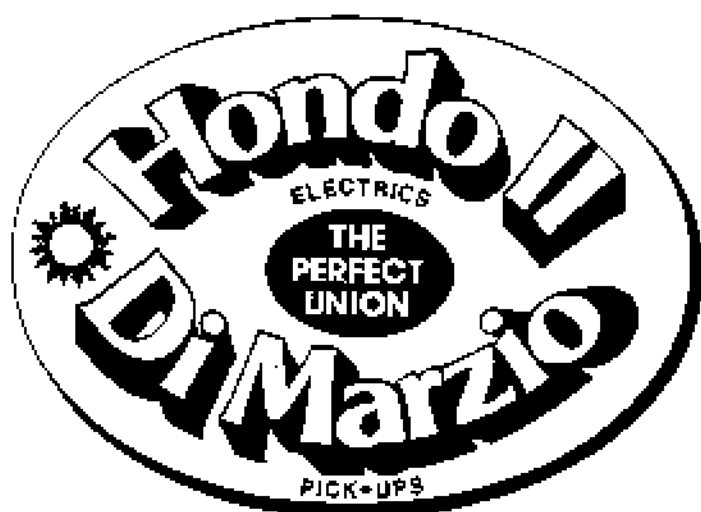
In 1972 Randall Instruments opened. Nobody close to Don was surprised, everybody else was.

"We started out with four models of amps and a PA system. The idea behind them was to provide an effectively styled amp, cosmetically correct, with good workmanship whilst keeping this within a competitive price range. I committed a substantial amount of money to the operation so it wasn't like we had to start in a garage or something".

The big question is why did Don Randall start over again?

"After leaving CBS I just took it easy and wondered what I should do. I got to looking around and I thought 'I've always enjoyed the music business and I enjoyed the people I worked with, both my competitors and the dealers and distributors'. So my decision was made".

Once again Don committed 100 per cent of his time to building up a new company. Six years later Randall is known world wide and the company produces an exceptionally wide range of electronic items for musicians. Chuck Widener is central to the marketing of Randall. He's Vice President and he's one of the most liked and most professional marketing men in the music industry. Together Don and Chuck make a great team and as his competitors are forced to admit, "Don's done it all over again".



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Flying with

DAVID FREIBERG, Jefferson Starships



David Freiberg centre of photograph

Born in Boston, on August 24, 1938, and raised in Cincinnati, Ohio, David has become a respected bassist, keyboardist, singer/songwriter, throughout the San Francisco Bay Area over the past fourteen years. A veteran of six years and nine albums with the Quicksilver Messenger Service, one of the charter San Francisco Psychedelic bands, he has been with the Jefferson Airplane/Starship aggregation for the past four years, filling in on bass, keyboards, and vocals, as the situation demands.

But Psychedelic Music has not always been David's forte. During his childhood he took formal violin and viola lessons for thirteen years, eventually earning himself third chair in the Ohio All-State High School Orchestra first chair in his high school orchestra, and offers of musical scholarship in the tenth grade. But an argument over a particularly difficult passage lead to an unsealable breach with his Director, whereas he quit to try out for the high school baseball team, which he of course made, ending his classical music career.

After 3½ years at Miami University, in

Oxford, Ohio, where he mainly sang, and took part in dramatic presentations, he became bored with school, and came West, to the San Francisco Bay Area, where he eventually settled in as a clerk with the Southern Pacific Railroad.

He became involved in the Folk Music Scene in the Bay Area in the early Sixties, where he was widely known for a duo he formed the other half of, called "David and Michelle". Their success was such that they did a brief, unstructured tour of the country in late 1964, during which Elektra records offered them a contract as a part of a larger New Christy Minstrels-type of group.

This offer was rejected though, and David soon returned to the Bay Area. There he resumed performing, and hanging out with his friends David Crosby and Paul Kantner.

At about this time, he and Paul discovered the Beatles, electric music and psychedelic drugs, and it was also at this time that he had his first encounter with the State's drug laws. This incident, in early 1965, ended with him serving some small amount of time in jail

for possession of a miniscule amount of marijuana, while Paul Kantner and Marty Balin formed the Jefferson Airplane.

Upon his release from jail, he and John Cipollina, whom he had also know for sometime, along with Gary Duncan and Greg Elmore, formed the Quicksilver Messenger Service. So named because all four of them were Virgos, with Mercury the ruling planet of that sun sign: Quicksilver being another name for that swiftest of the Greek gods. It was at about this time he had his infamous short wave radio audition with the State Narcotics officer.

Up until this time, David had been playing a variety of six and twelve-string guitars, mostly Guild and Gibson, though his first twelve string was a Harmony six-string that had been converted to twelve. It was at the formation point of Quicksilver, however, that he made the decision to become the bassist of the group. The transition from acoustic folk guitar to electric rock and roll bass was fairly simple.

"I was familiar with the bottom four

the starship

bassist, talks technique.

by Steve Rosen

strings, and I had been into the Beatles for sometime, 'as well as basic folk bass runs', he reminisces.

His equipment during those times was varied, as far as his selection of basses. His first bass was a Danelectro six-string bass, which John Cipollina had converted to a four-string and presented to him, then he switched to a Gibson EB3, which he did not like at all, especially in the studio; then eventually to the Fender Telecaster Bass, which he now uses, and which he has used for many years.

He states that his preference for Precision Basses lies in the shape of the neck. "Jazz Basses are narrower at the top, and wider at the bottom, whereas the Precision has a slightly wider neck all the way up and down, and it doesn't get as wide at the bridge as the Jazz, but is wider at the nut so its a little more even. I feel more at home, I like the way it feels. The strings go all the way through the wood, and come out the back, just like a Telecaster. I think that makes a difference".

His amplification system started out with a collection of 200-watt Stadel Imperials, back when Quicksilver was first forming, and which Bill Graham co-signed for; gradually to be replaced by Ampeg 300-watt SVT amps. Today with the Jefferson Starship, he uses two SVT tops, with two Ampeg bottoms, each containing eight ten-inch speakers a piece, as well as two Peavey speaker cabinets, each containing one eighteen-inch speaker which he shares with co-bassist Peter Sears.

In a concert situation he will be found continually adjusting the volume and tone controls on both his amplification system and his 1953 Telecaster Bass # 0077 to fit the acoustic of the hall, auditorium or stadium, with each concert bringing forth new problems.

In the studio he generally records directly into the mixer board, and uses an Ampeg B15S to monitor himself. His home studio amp is a Peavey TNT, solid-state amp, with one 15-inch speaker. "I had been looking for an old Ampeg B15, to put in my home studio, and I found a Peavey TNT model, which is a solid-state, but with FET's, so it sounds like tubes. It sounded just great in the store, so I bought it and took it home, and I love it. It sounds great, though I haven't been in the studio with it yet".

String-wise, he prefers Roto-Sounds, which he changes every three days on the road, and every two weeks when he is at home. His preference of picks varies between a large, green, triangular Herco flat pick or none at all, where he'll use just his thumb and his first two fingers.

"I used a pick to begin with, because I was a guitar player, before, and I didn't know how to use my fingers. They sound a lot different. It's not the same as a guitar, you have to keep your fingers real stiff. It's more like hitting them than picking. It depends upon what I have to do".

"I can play faster with a flat pick than I can with my fingers, but Pete (Sears) can play with all of his fingers and play as fast as he wants". When David plays guitar though he uses a Dobro thumbpick, and National finger-

picks.

Though over the past few years, David's musical role has shifted from bass to keyboards he still considers himself primarily a bassist. "I still think I'm more of a bass player than a keyboard player, really. When you get right down to it. It's just coming out this way that I know more about bass than I know about keyboards".

"I like to play bass really simply. I like to keep the notes at a minimum. I don't want to get in the way, there are other people there. I'm trying to be a "base". Something to build on. And to get a solid (rhythm) section, you just get solid with the drums, and that's what I want to do".

Playing off the drummer's syncopation is what David finds himself doing quite a bit, and Johnny Barbata, the Starship's drummer is one of the best. "I'm trying to get a set of drums into the studio that I built in my house, so he can come and play, when we're not on the road. I play with a lot of drummers when I have time off; Mickey Hart (of the Grateful Dead) somewhat".

The bass drum is a main focus for his figures, and more often than not, he finds himself working his rhythms from that tonal point. "A lot of times I'll try and get exactly what he's playing, and not anything else. Just the bass drums, and I'll try and see just how tight I can get with them".

"With Quicksilver though, I was a lot freer of a bass player. I'd play off anybody. I'd stick with the bass drum a lot, but if one of the guitarists would start doing something, I'd just start working working off him".

He does not consider himself a fast bassist in the Jack Bruce vein. If anything, he considers himself the exact opposite. "I don't work at being fast. I work more at trying to figure what to leave out, than what to put in".

"Usually, being a bass player, a lot of the stuff you're playing, if you're playing behind a vocalist". He elucidates further. "You don't want to have a whole lot of notes, man. You want the people to listen to the vocal. And that's the bass player's job. To make the vocalist sound good, and if you call everybody's attention to the bass line, then you aren't doing your job".

"That isn't the function, at that point. You can play something pretty catchy, and maybe a tricky syncopation, and everything like that, but not to the point where you draw attention away from the vocalist. Jack Casady is one of the few that can do it, and get away with it, but then Jack is great".

Outside of music, his interests are few. With music, and particularly the study of formal keyboard-training at this moment, taking up almost all of his time and energies, though he does find time for an occasional professional football game on Sundays or Mondays.

"It seems to me", he comments "that music takes up almost all of my time. I mean I don't even have enough time to listen to it as much as I want to. And the fact is, that where I find myself, is I haven't even had enough time to play a guitar for about a year,

and that's one of my favourite instruments".

David owns a Guild F-50 six-string acoustic, a Guild F-4-12 twelve-string, an early sixties Gibson SG, given to him by John Cipollina. "I had to really work hard to get it back from him. He borrowed it and turned it into one of his guitars, with a Bigsby. It didn't have a Bigsby on it when I gave it to him. It was so nice without it, because it stayed in tune. It's still a great SG though. It's one of those early ones that says Les Paul on the top".

"I also have a Stratocaster, that Pete (Sears) has had for a couple of years. I bought it new in Manny's, in New York City, for the first and last Airplane tour that I did. It's really a nice one. A sunburst, and it really feels good. It sounds good too. Pete uses it on stage".

"And Mickey Hart layed his Ampeg Fretless bass on me. It takes a ton of playing to be able to really use it, and play in tune with anything. Your fingers have to be in exactly the right place. It's sort of like viola playing, but then again that's why I don't play a lot of viola anymore, either".

"I don't like to play out of tune, and it takes a lot of playing to be able to play in tune; just to have your fingers going to the right place, and I don't like to play out of tune. It's a great instrument, but I have to spend hours a day playing the piano, trying to get a little farther, there. It takes up a lot of time".

Session work has not been especially attractive to David either. "I'm not that quick. It takes me a while to figure out what I want to do. And I might not come up with it, right in the first session... I mean I haven't done enough of it to really be called a session man".

He has however worked on several albums, other than those of Quicksilver's, or the Jefferson Airplane/Starship's. Among them are Mickey Hart's "Rolling Thunder", (Warner Bros., BS2635), which he also co-produced, Nick Gravenites' "All My Labors", (Columbia) Robert Hunter's "Tales of The Great Rum Runners", and "Tiger Rose", (Round Records RX-101 and RX-105), Ned Lagin's "Sea Stones", (Round Records RX-106, and Steelwinds' "Child of Nature", (Grunt BFL-0194).

His influences are many and diverse, some mentioned are Stanley Clark, George Porter, of the Meters, Paul McCartney, and Pete Sears. "The closest ones usually influence you a lot", he quips, referring to Peter Sears, the other half of the Starship's bass/keyboards duo.

Drummers are also listed as some of his primary sources and influences, such as Johnny Barbata, Billy Cobham, and Mickey Hart. Influential groups are the "Meters" "Earth, Wind, and Fire", "Fleetwood Mac", "Weather Report", "Stevie Wonder" "Jan Hammer", and "Jeff Beck".

As for a complete definition of himself he says, "It's hard to tell what I am, you know. It's all the same stuff. You can play the same notes on anything, usually. I mean you can't play all those notes on the bass, but you can sure get the left hand in there".

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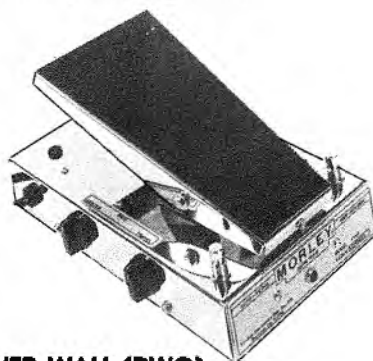
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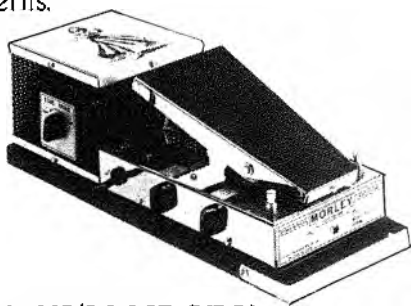
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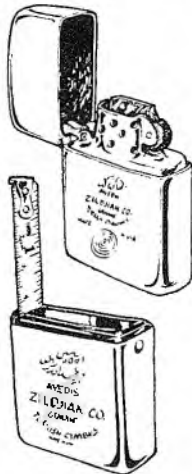
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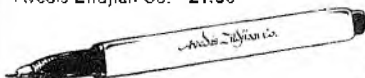


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FRANK IPPOLITA

the legend lives on....



Frank Ippolito, right, presenting the Gene Krupa Award to Sonny Greer, Duke Ellington's drummer for well over 25 years. Next to Greer is Joe Jones, who powered the Count Basie rhythm section for several decades.



BY JOHN FARRIS

Frank Ippolito was an inventor, too. He designed and originated F.I.P.S., the silent practice drum set many years ago, which has been copied by larger concerns in recent years. He has his name on several other drum and accessory patents, including an innovative chain operated bass drum pedal.

And, when he wasn't inventing, buying, selling, teaching and helping others, Frank was also drummer with Lester Lanin's band for over 20 years.

Essentially, Frank provided a meeting place, a hang-out where the up and coming could see and talk with the already arrived. If you kept your ears open you'd see or hear technical stuff you might never find in the instruction books. The shop was and is all percussion. No guitars. No tubas. Just drums and other things that sound good when you hit them. And make you feel good, too.

As the developer of this percussion paradise, Frank had frequent access to the top people in the world of show business and in the real world, too. He and Jane dined with Presidents Kennedy and Johnson, and with some of the great movers and shakers of corporations and capital. Because he didn't have an ego problem, Frank was usually content to listen and reply, rather than aggressively initiate conversation. As had happened more than once before, the President of Du Pont turned to Frank at one dinner and said: "And what do you do, Mr. Ippolito?"

Frank said with his quick, ready smile: "I'm a drummer".

Jane Ippolito is now actively running the Professional Percussion Center, on the 14th floor at 151 West 46th Street, and Frank's crew is there, intact.

As Jane said: "The shop is Frank's legacy, and we're staying to keep it going the way he would have wanted us to. I have the greatest people in the world helping me; the suppliers have been tremendous, and I can't consider letting the most important full service drum center in the country slip away".

Already the activity at the shop has been amazingly good. The word is out that the doors are staying open, and everyone seems determined and optimistic about the future. Shelton Gary, who is doing much of the buying, says that new instruments such as genuine Chinese cymbals and gongs are doing very well, especially with rock groups, and that economically priced Abex cymbals are selling well, too. There is a possibility that four studios soon will be opening at the new location, and the big name drummers are coming in again.

So, if you're a drummer, and haven't seen the cymbal over the doorway proclaiming "The In Place For Drummers", and the pictures of the greatest drummers in the world all over the walls, and kits, cymbals, pedals and sticks everywhere, don't be a stranger. Say hello to Shelton, John and Leon in sales (and Carol in the "Latin Quarter") and the two Garys and Malo in repairs and customising. Introduce yourself to Jane Ippolito, too, when you come in. She wants to know everyone, just the way Frank did. But you needn't hurry your visit to the Professional Percussion Center, because with the calibre of people they have there, they're going to be around for a long time. And that's a legacy Frank Ippolito could be justifiably proud of.

out sticks, drums, whatever. There's no pressure, which was Frank's way, and because everyone in the place is a drummer, there's no stupidity either. If you ask for a 5-A, no one looks at you like it's a draft classification.

Frank also assembled a repair team that won't quit, and as far as I know, has never been defeated on any repair or servicing problem. Malo, Gary Jackere (with the moustache) and Gary Carnivale all play, and they're all technicians. If you want customising, they'll do it. If you need a part, they'll find it. If it's out of print, they'll make it. As a for instance, just before Woody Herman's 40th Anniversary blast at Carnegie Hall in November of 1976, drummer Danny D'Imperio's high-hat pedal collapsed. It was Saturday night, but Frank fixed the pedal in time for the 8.00 p.m. curtain.

Frank hand-picked all of his people, and called them all "my boys" or "my kids", and they are. Including Carol Steele, who is widely knowledgeable about congas and other latin percussive instruments, but decidedly and attractively does not qualify as one of the boys.

Besides the warm reception a drummer gets at the Professional Percussion Center, there is an impression of an overwhelming variety of stock. The impression is quite accurate. Gretsch, Zildjian, North — every product that passed personal muster with Frank is amply represented, including many exotic new ones. Some may not be heavily advertised international conglomerate names yet, but if Frank felt the equipment had merit he would give it a try.

In addition, there are tons of drum memorabilia here; a lighted bass drum that blinks a mountain peak scene at you as you enter, ancient gongs, bells, Frank's own colorful Air Force bass drum head. You could spend hours wandering round, checking out the photographs and history without spending a dime, and a lot of people probably did.

But Frank didn't only play host at the world's best and most unusual drum shop. Unknown to anyone, except perhaps his accountant, Frank provided the financial help to put several promising and deserving young people through college. Quietly, without any fanfare. Their course of study was percussion.

Several years ago he instituted the annual Gene Krupa Award for the most deserving drummer of the year. The award will be carried on this year by Jane Ippolito, Frank's wife of thirty-three years. Joe Jones, the legendary drummer who propelled Count Basie's band in the '30s and '40s with rim shots like rifle fire and bass bops like cannon, will be the recipient of the Krupa Award for this year. The Award ceremony will take place in New York on Drum Sunday, an annual event run by Sam Ufano, on April 30th.

On March 19, 1978, the international world of contemporary music lost one of its most important and best-loved figures. Frank Ippolito, President and owner of the Professional Percussion Center in New York City, died due to complications arising from a rare and devastating ailment, technically known as a ruptured oesophagus.

Frank was born in Massachusetts, but grew up in New York City. He was the drummer in the United States and in England with the magnificent and famous Glenn Miller Army Air Force Band, sharing the percussion spotlight with Ray McKinley.

After the war, Frank drummed with the Tex Beneke band and was also constantly busy with studio work in New York. When English-born Bill Mather, the owner of a renowned drum shop in Manhattan died, Frank took over. As he said to Bob Henrit in the February 1976 issue of IM: "What could be better than being a drummer and owning your own drum shop?"

The cut and dried way to sum up the rest of Frank's career would be to say he was successful with the shop, moved it from Eighth Avenue to 151 West 46th Street in 1977, and was enjoying a flourishing business until his tragic and totally unexpected passing at the age of just fifty-seven. But this would be woefully inadequate.

Frank didn't simply run a drum shop. He advised, gave pointers, helped drummers (especially youngsters) make the right choices on sticks, cymbals, mallets and equipment.

He developed a place that was the shop for drummers because it was an extension of his enthusiasm and affection for drums and drummers. There was no: "All right, what do you want?" stuff at Frank's. And there still isn't.

John Burcin, Leon Delaney, and Shelton Gary in sales all reflect Frank's attitudes. They're all interested in you. They rap with customers, show them new lines, let them try

Rock-a-Billy

Billy Preston doesn't consider himself a superstar, but a "superstar's musician". Those that have worked with him would quickly agree to his talent, audiences and fans would take exception to his modesty. For whether it's back-up on the stage or session work, Billy Preston is a presence that never goes unnoticed.

To most he is a relatively new star remembered for records such as "Will It Go Round in Circles", "I Wrote A Simple Song" and "Oota Space." But Billy Preston was around a long time before he was catapulted to fame with his appearance with George Harrison, Leon Russell and Bob Dylan in the Bangladesh benefit.

At three, he started playing piano; at ten, he was in show business. Spotted while playing piano with famed gospel singer Mahalia Jackson, Preston was given the part as the child W.C. Handy in the film "St. Louis Blues." Preston took to the road at 16 paying his dues and serving apprenticeships with the great Sam Cooke and Little Richard. As a musician's musician, he found himself as resident keyboard artist on the popular rock and roll show "Shindig" and in 1967 highlighted his career with a tour of Europe and America with his mentor Ray Charles. He continued to keep his hand in, doing session work for R&B and gospel artists with religion playing an important role in his music as it does today.

In recent years, Billy Preston has accomplished what many musicians have attempted unsuccessfully: to have a dynamic solo career while providing back-up for some of the most talented musicians in the world. Stints with Sly Stone, Aretha Franklin and Barbra Streisand are but a few that mark his work as a sessionman. But undoubtedly the most popular of his studio work was done with the Beatles, on such records as "Let It Be" and "Get Back." Preston continued this connection cutting several solo albums for the Apple label and later touring with John Lennon and The Plastic Ono Band.

Preston is the consummate keyboard artist exploring both the traditional and the contemporary forms of keyboards. From the Hammond organ to the new synthesizers that have revolutionized keyboard music, Preston delivers a style of music that is infectious and dynamic.

He has indeed done it all and, amazingly, continues to give us more. On his latest album, "A Whole New Thing", he sports a different image but the music is vintage Preston. He continues to show that rare ability to produce serious music without losing the happy, easy-going style that has been his trademark. From the soulful "I'm Really Gonna Miss You" to the up-beat "Disco" and "Whole New Thing", the album spans the experience of Preston's session work merging it with the sheer power of his stage performances.

Anyone who has seen Preston live knows that he won't let you sit down for long. His music brings you out of your chair and onto your feet with a yank. He

can soothe, he can startle, he can turn you around with his music. Preston's music is sure to be pushed into new areas with the development of synthesizers that continue to defy the traditional forms of keyboards.

Preston's last two European tours saw him with the Stones and, later, headlining with his own band, the God Squad. He is currently preparing a new group for a soon-to-be-announced tour of Europe and is hard at work in California on his next album for A & M. On top of writing, composing and session work, as well as the "business" of the music industry, Billy Preston is kept busy. It took ten days of manning the telephone and chasing down the connections before our West Coast Editor, Steve Rosen, caught Billy Preston with a spare moment to talk.

We hear you are on your way to England and Europe.

Yes, well I don't know too much other than the fact that we are coming very soon, in fact I don't even know the date as of yet but I am looking forward to coming back because it has been a while since I have been there.

When was the last time you were there?

The last time I was there was with the Stones in Earls Court. I was there for five days.

Are British and European audiences aware of Billy Preston?

I should hope so, I have been there so many different times and have been acquainted with the people there.

Will you gear your set any differently for an English and European audience than you would for an American audience?

No not really. The only difference would be to insert some of the songs that are more popular in England than they would be in America. That would be the only difference. The energy of the show will be the same.

Can you give me a rundown on the equipment you will be using?

I will be using my Arp Soloist, my clavinet, my Yamaha organ, Polymoog Synthesizer, piano and organ. Those will be the keyboards I will be using.

Have you been using your Arp for a while?

Oh, yes. The Arp is still my favourite little synthesizer because it is so flexible and it's quick. It can change sounds, and what have you. This is the Arp Soloist I am talking about. I have on other occasions used other Arp keyboards, but not in my personal belongings.



When did you first use the ARP?

Ever since I made the record "Space Race". That was the first time I ever played on it. I have been using it ever since so I guess it has been about four or five years.

Have you had it altered in any way?

Not really, no. It's just a regular one, I just find it very good for solo things. It changes the sound quickly, it's easy to use on stage, it's perfect for that. But I just got my Polymoog synthesizer, and they are just fantastic. I think that will be my favourite instrument right now.

Does the ARP make you play in a certain way?

Oh yes. Definitely. Every instrument gives you a different touch and a different feeling. The ARP definitely has a certain type of flowing expression to it because of the touch-sensitive thing, and then when you play an organ or piano the touch and the contact is totally different. Then do you think your technique on the ARP has improved?

Oh yea. I would think so, and eventually I will add on to it. There was a number where I was playing one line on the ARP and one line on the Univox-Unicord synthesizer which gives you two nice different tones, and I played the phrasing and the harmonics so that it was interesting. I will always use my ARP, but I will probably insert it with a lot of other instruments for the right feel.

What do you run your keyboards through?

I use Tycobrahe speakers and I have a control board that I run them all through. They all come through one space. There is usually a board on stage that either my

roadie or I will have near him so one of us can work it. It depends on the stage layout.

Who else will be in the band?

Well I have a hot little rhythm section now. The drummer, Preston Gomez, has done a lot of stuff with Marvin Gaye, and my guitarist, Ronnie Van, does a lot of road work and recording with Diana Ross and Thelma Houston. My bass player is a young guy from Alabama, and this is his first major gig. He's very good. His name is Robert Hill.

Are you working on a new album?

Yes, as a matter of fact I will be going to start on a new album in three or four weeks. I just finished doing a gospel album. It was one of the albums that I wanted to do for a long time, an album on gospel music, and I finally had a chance to do that. Now that's out of the way, I'll start on my pop album in about three or four weeks.

Tell me about the gospel album?

It's me doing some of the original gospel songs that I wrote, that I had for years, that I never had a chance to put out. This is a statement from the heart. There are a couple of familiar tracks on the album. One is "Motherless Child" and there is another one called "I Surrender All". I wrote a few tunes and my favourite is "For You My Lord" and I have a Country and Western type gospel called "He Will See You Through". I do all the backing on this. There is quite an interesting variety on the album, though it is basically all gospel. On the pop album you can expect a big production. This is gonna be "The Bomber" this is



gonna be the one. We are going to put every effort into this one. We're going to use outside producers, on certain tracks, and different arrangers, and all the top musicians I want to have involved in this album.

Would you bring in any other keyboard player?

Yes I would, I have in the past. I mean, if it was one of those tracks that I would like to sing live, and it would be more comfortable for me to stand and sing, or if the guy is better than I am. It would depend on a particular track.

Is there anybody new that you have been listening to?

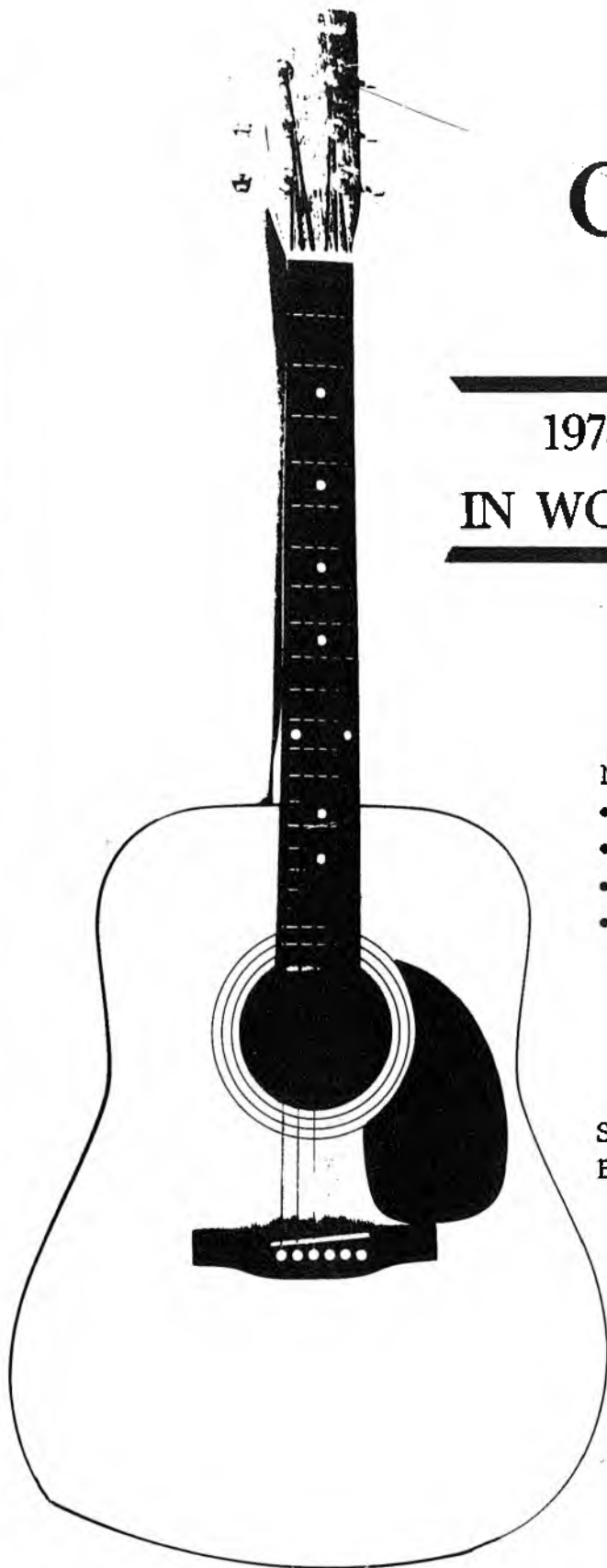
Not anybody that gives me new ideas, because most of the stuff that I hear now is pretty much the same, so I wouldn't want to go into the same thing. What I am doing now is, I am working on some ideas at home, and new chord progressions and new melodies that would give me an identity, more so than just being on the bandwagon. Even though my music is still nice and funky, a lot of people probably expect that to sound the same, but I just don't enjoy doing the same thing, but we should be coming up with some good things.

Do you plan to do any work with the Stones when they come over this summer?

I haven't spoken to them for quite a while, but I really don't believe I will have any time to do anything the way things look now. The reason I was able to do it before was, because I wasn't that busy at the time. Now I am really busy working on my own career and working on my own stature as far as the public is concerned. I want to get my own identity without anybody else.



Norman



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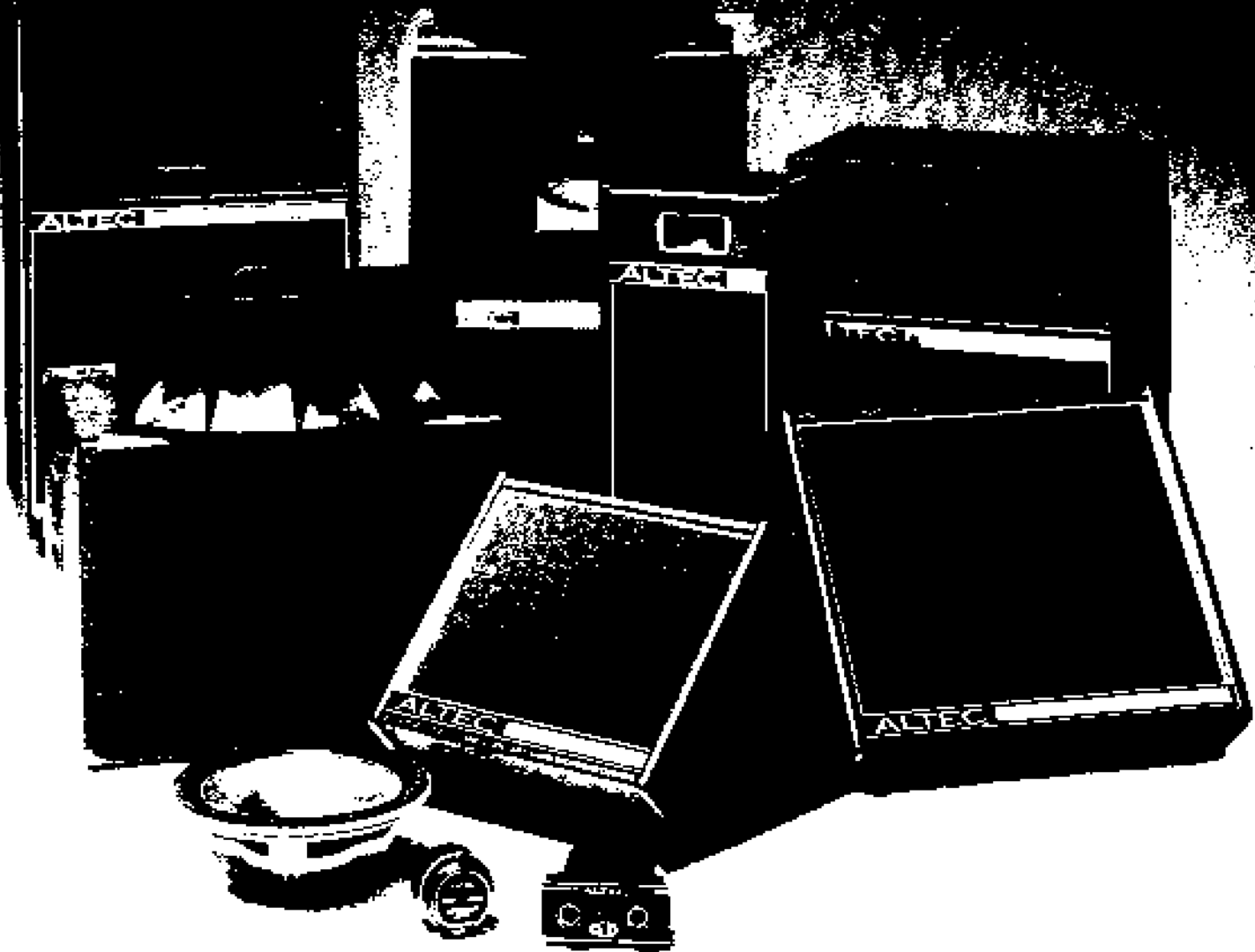
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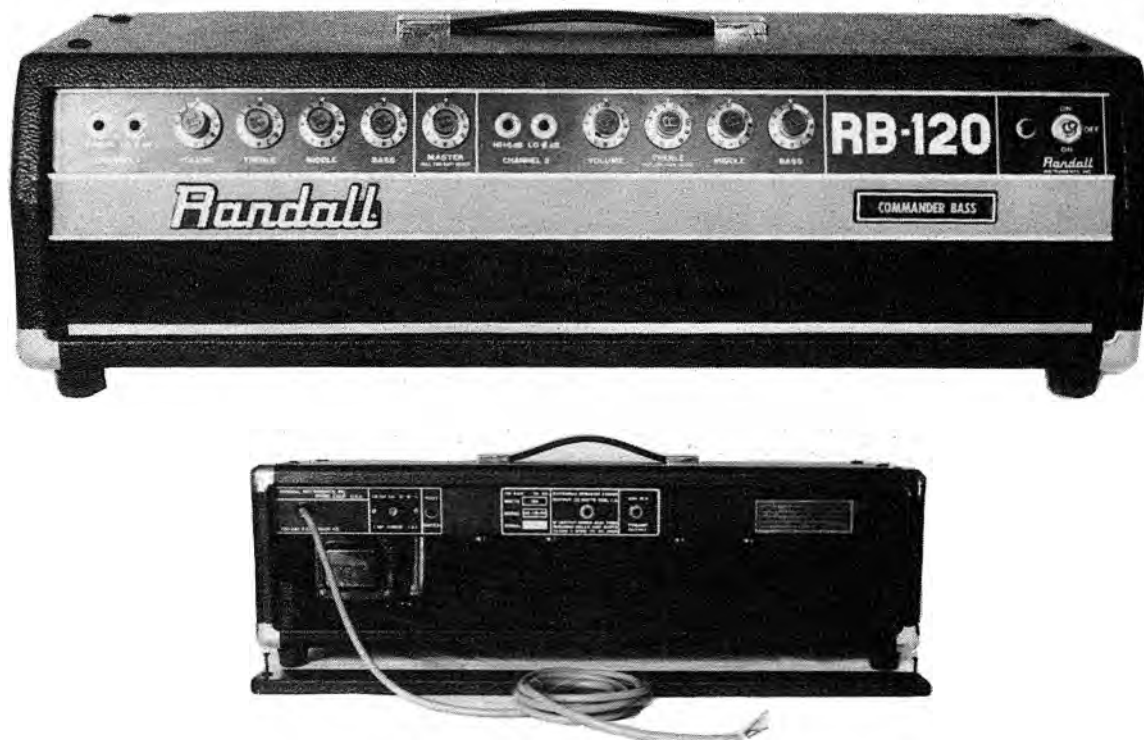
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blake's SOUNDCHECK

TEST ON: Randall RB 120 Bass Amp.

DATE: April 1978 PRICE: \$530 (£267 ex VAT: UK)



INTRODUCTION

Before I get stuck in, a couple of points. I am not a bass player, so I borrowed a Precision and tried this amp as a guitarist playing bass, always an unacceptable substitute, and I did not have a chance to take the RB-120 out under gig conditions, and cannot therefore vouch for its toughness.

However, let me say that the RB-120 was a little peach in use, and I look forward to trying out one of their guitar amps. Why is it the Americans seem to be able to get *that* sound better than anyone else? Fender get it, Music Man get it, and now Randall get it. Could it be, do you suppose, that the bosses of Music Man and Randall both graduated from Granddaddy Leo's University of Electric Guitar Development?

This sound I'm not on about is impossible to describe in words the nearest I can get is — it's the sound you might think very clean barbed wire might make while strangling an extremely melodic cat. Sharp, but without thinness; fat, but not muddy. Valvey (although this is a solid-state amp) without becoming a caricature of the Marshall sound. Also spiffing.

By the way, part from using the P-bass into my JBL and Maclab enclosures, I also bunged through a Strat, an Ovation Preacher, a Gibson RD Artist and

Standard, and an Avon Les Paul copy. The only amps I've used in the last year which sounded as good were the Music Man combo (the 212HD — see IM Dec 77 — at about £600) and an old Fender Twin Reverb belonging to a sessionist buddy (which he maintains is priceless). I would even go so far as to recommend the RB-120 to guitarists who prefer a fatter sound than can usually be got out of a tranny guitar amp (although I'm sure Randall's guitar amps preserve this sound).

CONSTRUCTION

Having sung a few praises, let's look at the amp. Weighing in at 28lbs, the RB-120 measures 27½" wide by 10" deep across the bottom below the sloped control panel, by 7½" tall plus an inch of squasy rubber foot. This is a two channel four input transistorized amplifier head rated by the manufacturers at 120w rms into 4 ohms, 75w into 8 ohms. It will cost about £289 inc Vat and including cover, owner's leaflet and circuit diagram, and on year's guarantee.

The RB-120 is constructed to high standards of ¾" chipboard, with all but the front slope corners protected by pressed-steel corner pieces. The four feet are large and give both protection and shock absorbancy. There is a single vinyl strap handle mounted on top. The complete amplifier is built into a thick folded metal chassis-box which is

secured to the inside of the top surface by four large crosspoint bolts in cups. The transformer and capacitors hang downward from the bottom of the chassis into the box — the chassis is two inches deep and the box is six deep, so you have to lug around about 832 cubic inches of air! Also hanging down from the underside of the chassis are the four power transistors, but never fear, all is well-protected — although I think they could thicken the wooden bar across the back just slightly, as thumb pressure alone could drive it inwards half an inch. This is a very common and fairly minor fault, however, and probably causes less than one amp repair in ten thousand.

APPEARANCE

The front fascia of the RB-120 might be considered by some as a bit garish, what with the broad orange stripe running horizontally across the otherwise black and silver front. Still ... you should be able to find it in the dark. Below this stripe which carries the *Randall* and *Commander Bass* namesplates is a purely decorative panel covered with rather Vox-ish woven plastic cloth, and above the strip is the control panel.

At first glance the panel looks dead straightforward, as indeed a bass amp usually is. Closer examination repays with snazzy little discoveries, though. Reading from left to right, we find two standard

jack inputs, the first labelled HI+6dB and the second LO/dB. The HI input is suitable for most instruments, but a few powerful pickups might need to be fed into the LO with its 6dB lower gain characteristic. (Personally, I have never yet run into an instrument this powerful – but then I also like a bit of distortion, so perhaps I never noticed).

CONTROLS

The next controls are rotary knobs, black with easy-to-read black numerals on the brushed-ally skirts – I much favour this method over having a circle of numbers around a pointed knob. The controls are Volume (which is in fact channel one volume), Treble, Middle, and Bass. Channel Two is the same with one exception – the Treble knob is pulled outward to get treble boost.

Between channels one and two is a knob marked Master, which is the master volume knob. Like several other amps, you can adjust your pre-amp volume on the channels and you output on the master, which allows anything from a

sound as clean as the amp is capable of giving to a very dirty sound indeed. Now it happens that, though many amp manufacturers are turning to this simple idea, they tend to get a lot of different results. In my search for *that* sound, I have often ended up with dirty barbed wire strangling a tone-deaf hyena. Not so in this case. See my opening remarks – an exquisite sound, smoothly distorted but not harsh – the amp does not sound distressed, but beefy. And, by the way, pulling the Master knob ups your gain by 15dB, a good device for giggers.

The only other feature of the front control panel, apart from a large white RB-120 sign, is the red power lamp and mains toggle switch – in the American mode, this has an ON position either side of the OFF so you can find the best polarity for the lowest hum.

The rear panel is simplicity itself. The Americans are fond of communicating to their customers by means of signs and warning panels, and the Randall is no shirker. That is *not* a carp, but the way; I like warnings – the more large warnings,

the fewer corpses on stage at the Hope and Anchor. Reading from left to right, we see the fixed (therefore not long enough) nine foot 3-core mains cable, then the 3A slowblow fuse in its holder (which cannot be undone without a screwdriver – not even a coin will do – naughty!), and then a grommet-sealed footswitch socket which I assume has only to do with the lead amps. Next is the single standard jack socket output for 8 ohm speaker (why does the sign say “EXTERNAL SPEAKER 8 OHMS – OUTPUT 120 WATTS RMS, 4Ω”?) and next to that the 500mv pre-amp output for slaving. And that’s it.

CONCLUSION

If I got a trifle touchy in the last paragraph, forgive me. I don’t like to see an otherwise lovely device marred by incomplete thinking. To sum up: some people might think the price a touch heavy, but I was knocked out by the RB-120 and consider the price quite reasonable (as reasonable as I consider *any* price, being a confirmed miser).

PARAMETER	RESULT	TEST CONDITION	COMMENTS
Specific Power Output (Watts (RMS) Ref. 1.0 KHz)	126.56 W r.m.s. 75.03 W r.m.s.	Onset of clipping into 4.0 ohms Onset of clipping into 8.0 ohms	Slightly higher than manufacturer's claims of 120 W (RMS) into 4.0 ohms (240 Watts PEAK Music POWER into 4.0 ohms) The RB-120 power output stage consists of 4 – high voltage (140 V), heavy duty silicon power transistors (2N 3773 – RCA).
Total Harmonic Distortion T.H.D. (%) Ref. 1.0 KHz.	0.80% 0.55% 0.45% 0.44% 0.45% 0.58% 0.68%	@ 120.0 W r.m.s. @ 100.0 W r.m.s. @ 80.0 W r.m.s. @ 50.0 W r.m.s. @ 30.0 W r.m.s. @ 10.0 W r.m.s. @ 5.0 W r.m.s.	Mainly 2nd harmonic distortion. Different levels of distortion can be attained by experimenting with the blend between the master volume control and the channel volume control. The master volume control also incorporates a pull-type switch which increases the overall gain of approx. 15 dB. Manufacturer claims that the RMS wattage (120 W r.m.s.) was determined at less than 1% T.H.D.
Input Sensitivity for 120.0 W r.m.s. (21.90 V) Output Signal – mV r.m.s. Ref. 1.0 KHz	Lo: 10.2 mV Ch.1 Hi: 5.1 mV Lo: 15.3 mV Hi: 7.8 mV	Ref. 1.0 KHz into 100 K ohms Ref. 1.0 KHz into 1.0 M ohms Ref. 1.0 KHz into 100 K ohms Ref. 1.0 KHz into 1.0 M ohms	Manufacturer claims “minimum input Channel 1 : 4.5 mV r.m.s. Channel 2 : 1.8 mV r.m.s. with the gain characteristic of “Hi” – input being 6 dB higher than the “Lo” input.
Tone Controls Range Swing in [dB]	38.5 dB – swing 14.2 dB – swing 28.5 dB – swing	Bass @ 40 Hz *) Middle @ 500 Hz **) Treble @ 10 KHz ***)	The “Lo” GAIN input is provided to accommodate those electric/electronic instruments whose input signal is so high as to cause an overload (front end distortion) when plugged into the “Hi” gain input.
		*) Middle – 0; Treble – 2 **) Treble – 2; Bass – 0 ***) Middle – 5; Bass – 5	The “TREBLE” control on Channel 2 incorporates a pull-type switch which when pulled out increases the treble boost. If all tone controls are set at “0”, there will be . . . no sound – as the RB-120 owner’s manual claims.
Signal/Noise Ratio in [dB]	71.3 dB		Could be better. On close examination noise is mainly hum noise.
Aux Level/pre-amp output	535 mV r.m.s.	Ref. 1.0 KHz into 10 K ohms	Satisfactory
Capacitive Load Test	OK	2.0 uF capacitor and 4.0 ohms dummy load	
Open Circuit Stability Test	OK	Volume MASTER Ch. 1/2 – MAX. TONE CONTROLS Ch. 1/2 – FLAT. Dummy load – removed	Very good.
Short Circuit Test	60 seconds		Virtually immune to short circuit conditions. No ill effects.



delft's GUITARCHECK

Test On: Guild S300 A-O

Date: April 1978 Price S750 (£375 UK: Ex VAT)

This is one of the top guitars of the new Guild range of solid instruments and, in keeping with present public opinion, is available as an option with Di-Marzio pickups. It is this version which has been offered for review. (The version with Guild pickups is the S300 A at £335 plus VAT. I have not examined one of these, but I believe the models are identical except for the price and the choice of pickups.) In spite of one or two small points which I shall mention, concerned with quality control on fret-finishing and suitability of electrical components, an unusually large number of musicians have played this instrument while it was waiting for review, and everyone has admired and liked it. These musicians were chance visitors to my workshop and, by coincidence, happen to represent quite a wide range of musical tastes and abilities. One of them would have liked the fingerboard wider, and one of them would have liked it narrower, but I received no other criticisms. It is my experience that many guitarists, selecting a new instrument in a shop, will gain an overall impression of the instrument at first, and only notice small and relatively insignificant problems after some hours or days of playing.

Consequently, I feel that my comments on some small faults are still valid, even though they were not immediately apparent on first playing the instrument. I should like to join my semi-random sample in congratulating Guild on this instrument.

What criticisms I may have are either small or matters of personal taste. This is obviously going to be a generally favourable review. Some other instruments have in the past received unfavourable reviews. To be entirely fair to all concerned, unless otherwise stated, a Guitar check is based on my own opinion of one sample only of the instrument as offered or requested for review. This is not an ideal situation, but I have found that more complex selection processes tend to remove the simple problems only to replace them with appropriately more complex ones. I prefer my reviews to have simple (and therefore obvious) limitations. I have no reason whatever to place suspicion on this Guild, but this review, like almost all others, is based on this one sample only.

This is a fine guitar: it feels right, it weighs about right and its various sounds seem to please most people. It seems a little heavier than the usual Guilds of this shape, probably because of the woods chosen for this model. The body is Ash with attractive grain and markings, the neck is Maple, and the fingerboard is Ebony with rather wide, shallow frets. There cannot be many electrics under £400 with Ebony fingerboards.

The frets have been levelled and shaped after fitting to the fingerboard, and I feel that, on this sample, they have

been flattened rather too much towards the edges of the fingerboard. The profile of each fret varies between rounded at the centre, and flatted at the ends, and there is barely enough metal left to make the ends more rounded. Also the lower profile at the ends seems to emphasise the fret ends and make them appear sharp under the fingers. Leaving the frets higher in the middle than at the ends also effectively increases the camber across the fingerboard and inevitably makes a slightly higher action necessary, if you wish to bend strings halfway across the fingerboard. My own taste is for fingerboards with less camber than usually fitted on Guild guitars, but I appreciate that this is probably a minority taste.

It is entirely reasonable for any manufacturer to make fingerboards to suit average tastes, but as 'average tastes' in combined fingerboard camber, minimum action, and string bendability are already challenging the laws of Mechanics, it may be unwise to increase the effective fingerboard camber, by finishing frets in this way.

A further point about the neck and fingerboard concerns the narrow Mahogany strip glued in the centre of the neck between the two matched Maple halves. Modern glues are marvellous, and produce joints which are frequently stronger than the surrounding wood, but from an artistic point of view, the centre joint down the neck could have been fitted more closely before glueing. The same could be said of the joint between neck and body. In both cases, the joints are robust and visually acceptable, but I do like to see woodworking joints which fit neatly, as well as being strong and efficient.

These are not very important details, and a second sample might be quite different in respect of both frets and glue joints. The consensus of opinion of those who tried this sample, was that the neck felt slim without being flimsy and that, apart from two players preferring a different width, all of them liked the feel of the fingerboard *and the frets*. We all agreed that the neck is very well shaped at the back beautifully straight, and rigid enough to stay that way.

The machine heads are embossed with the Guild name, but are almost certainly made by Schaller. There is a small amount of backlash in the mechanisms which is constant for all six units. If you always tune *up* to the required pitch from below there should be no trouble with slippage. (This way of tuning is advisable even with top quality machine-heads although carefully selected and fitted samples may permit tuning to an exact pitch from both directions.)

It would be difficult to find any complaint in the way the nut has been fitted and adjusted. If only all makers adjusted all their nuts as precisely as this!

This S300 AD is fitted with a Di

Marzio P.A.F. pickup by the fingerboard, and a "Super Distortion" Di Marzio by the bridge. There is the usual three-way selector switch with two volume and two tone controls, and a phase reversal switch which as, usual, is only effective when the pickup selector is in the centre position. One of the knobs has a sharp edge from the inserted metal disc on top, and the selector switch, which Guild do not make, is in desperate need of some grease. It squeaks *and* cracks in unison. I also noticed that the volume controls did not have the same silky smoothness as the tone controls. This is not surprising as the volume controls appear to have come from a different manufacturer. They are acceptable, but not as pleasing to use as the tone controls on this instrument, or the controls on the Guild Bass which I reviewed some time ago. I should perhaps mention that the pickups are not directly interchangeable with standard Di Marzio units as they have the Guild three-screw support system, which I find more satisfactory than the usual two screws.

The internal wiring is not beautiful, but perfectly adequate, and well screened with sheets of adhesive copper foil. The position-markers for the control knobs are small round metal dots, presumably having spikes underneath, driven into the guitar top. They are well finished, and an excellent alternative to the usual arrow-head bracket, secured underneath the knob.

I see no need to comment on the Di Marzio pickups. They are well known by now. I prefer the P.A.F. to the other one, but it is useful to have both types on one guitar, and they sound very impressive when mixed together. I think there should be a key supplied for adjusting the hexagon socket screws on the Super Distortion pickup.

The bridge used on this sample is one of the newer Guild bridges. It looks very like the older ones, but has been modified to allow easier and more extensive adjustments. There is no *individual* height adjustment for each individual string, but this is common in bridges of this type. There is an overall height adjustment, individual 'octave' adjustment and, unusually, screwed string-spacing adjustments. I think this is better than the bridges which give you only one notch per string, or a row of notches (which are usually spaced too coarsely) or no notches at all, where you must cut your own. There *are* some bridges which work beautifully with no string notches at all, but they usually have little possibility of adjustment, and are often rejected for this reason.

Conclusion

A nice one, Guild. The 'new' Guild shape does not quite make sense to me, until one holds the guitar, or sees someone else holding it. On the shop wall, it looks a little strange. However it is



shaped to be comfortable for sitting, as well as standing guitarists, and the complex curves are well suited to a distinctly grained wood like Ash. It is a good, workmanlike guitar for someone who has to earn their living with it and, under these circumstances, the wear-resistance of the Ebony fingerboard is a valuable asset. For some reason which I cannot clearly identify, it seems possible to achieve a satisfactorily 'tempered' tuning on this instrument rather more quickly than usual. Visitors seemed to spend more time playing it and less time fiddling with the tuning, compared with many guitars I have for review. I cannot see anything unusual about the fretting or tuning arrangements, and the advantage may come from a fortuitous combination of tolerance, which happen to balance each other out of this sample. It may also come from the choice of materials and the unusually finely adjusted nut. It was also generally agreed that, irrespective of the pickups fitted, this sample has a very pleasing natural sustain. Although Guild obviously have an interest in the matter, there *are* some people who prefer Guild pickups (or Gibson, or Fender) to the Di-Marzio equivalents, and Guild have wisely made this model available with either type of pickup.

Measurements on Guild S 300 AD Ser. 168527.

Scale Length 628mm.

String spacing at bridge Adjustable. Set to 51mm.

String spacing at nut. 35mm.

Fingerboard width at nut 41mm.

Action as supplied 1.1. treble 1.9mm bass.

Lowest 'standard conditions' action 1.7mm treble 1.6mm bass.

Depth of neck - Nut end at 1st fret - 21mm.

Depth of neck - Body end at 12th fret - 34mm at 15th fret - 32mm.

Weight of guitar 3.1 kg (kilogrammes).

IN BRIEF IN BRIEF

On Test: Lawrence FT 145 Acoustic Guitar Pickup Retail Price £30 (\$60).

The last few years have seen a proliferation of pick-up makers trying to jump on the Di Marzio bandwagon and some have produced products that are most certainly competitive. Unfortunately, the two samples of the pick-ups from Lawrence we have seen indicate that this line is made available in the hope that some of the jam from the "pick-up replacement" craze will stick with them.

To be fair, this review is principally about the FT 145 unit which is designed as a replacement, it's a straight "clip-on" acoustic pick-up, but we sampled the L220T as well, about which more later.

Since Barcus Berry got the hot-dog together there has been a revolution in pick-up standards for acoustic guitar. Even add-on units have had to compete with these tiny transducers in terms of clarity, evenness of response and elimination of feedback. Sadly this unit doesn't.

I suppose I was a little put off when I discovered that the jack plug connection was broken when I removed the unit from the maker's packing. I was also extremely disappointed to discover that the attached cable was only 7ft. long. This is a joke when you consider that 1), feedback is a big problem and 2) the incorporation of a jack connector and an extra cable often makes the line microphonic (no matter how well screened).

This pick up sits in the round hole of a jumbo or Dreadnaught style of guitar and supposedly offers "natural sound without feedback." In Britain we would call this type of advertising a bit naughty - from the sample we saw - this claim would certainly breach the Trades Descriptions Act. The moment we opened our amp up at all we found the guitar unplayable because of sharp feedback around 600-700 cycles. The pick up emitted a lot of treble but didn't do much for the bass strings, we felt that they sounded like they were wrapped in cotton wool.

We were quite unhappy with this acoustic pick-up and the general opinion was that it belonged to the early sixties rather than 1978.

In the pursuit of justice we also listened to a pick-up from Lawrence designed as a replacement. This is called the L220T and it is obviously designed for siting at the bridge end of a Telecaster. The pick up is relatively easy to fit despite the fact that one of the three mounting screws supplied had a stripped thread. Whether or not it was worth while taking the treble pick-up out of the Tele was another matter.

In the literature this unit is described as having "the old sound" - the trouble

is it doesn't say how old. We felt that the sound was just too clean. We know all about the extra clean treble that can come out of souped Telecasters - it's just that this wasn't it. I felt that the sound produced belonged more to the jazz era than rock and it may be that it's designed for this type of music.

Ray Hammond



In Brief: Hondo 11 (DiMarzio pickups). Price: expected to be around \$200 (£100).

Soon to be available in Europe, this line represents a real breakthrough for young players who want a "professional" sound from an inexpensive guitar. The guitar itself is a Korean copy of a Les Paul, finished in sunburst and fitted with two new pickups from DiMarzio. The pickups were specially designed for this instrument and are really "hot". At first glance, I expected this instrument to sound like the usual cheap Japanese and Korean copies - flat and characterless.

However, I was astonished at the sound of the pickups and the "playability" of the guitar.

Most important, the guitar "felt" right. It was well-balance although a little on the light side. The fret job is not the world's greatest but, to be fair, the guitar came straight out of the box and was not specially set up. As such, it is little short of astounding. The action was superb and the neck perfectly straight and stable, something which has seemed to escape the Koreans in the past. The adjustable bridge, stop tailpiece and enclosed machine heads are all good quality hardware. In particular, the machines were not loose and would do justice to a guitar many times the price.

The pickups are particularly interesting. Although they are not standard DiMarzios they have been built specifically for this guitar and make the instrument one of the "hottest" copies around.

The biggest drawback with the instrument was the loose tone controls but if you play with your volume and tone on maximum this shouldn't present any problem. The important thing about this guitar is that it offers "junior" players the chance to get to grips with a really pokey sound for a minimum price.

Eamonn Percival



In brief: Pignose practice amplifier.
Price £87.50 inc. VAT

These amps have been popular for years in the States with people like Zappa, Steve Miller, Clapton, Wings and hundreds more using them for either practice or tuning up purposes. Some even used them for recording. As far as I know, they have not been readily available in the U.K. until now. A company called Atlantax of Gravely, Hertfordshire are now distributing them over here for what I consider a very good price.

The output is, I imagine, about 4 watts and the amp can be battery or mains driven. It takes six 1.5 volt batteries or can be connected to the mains via a 9 volt adapter, a socket for which is provided on the back of the unit. Also located on the back is a Pre-Amp Out socket, by connecting a jack to jack from here to the input of another amp, it can be used as a pre-amp, so you can retain the tone of the Pignose but boost the power. By using it as a pre-amp, you can, for example, put it through a transistor amp and still get close to a valve overdriven sound.

The tone itself is dirty and distorted when wound up, but, at a lower volume, can be quite clean. The Pignose is so well-designed, it's impossible to fault it. It opens in half via a hinge clip and there is room inside for a strap, picks etc. plus a clip holder for a lead. There is no tone

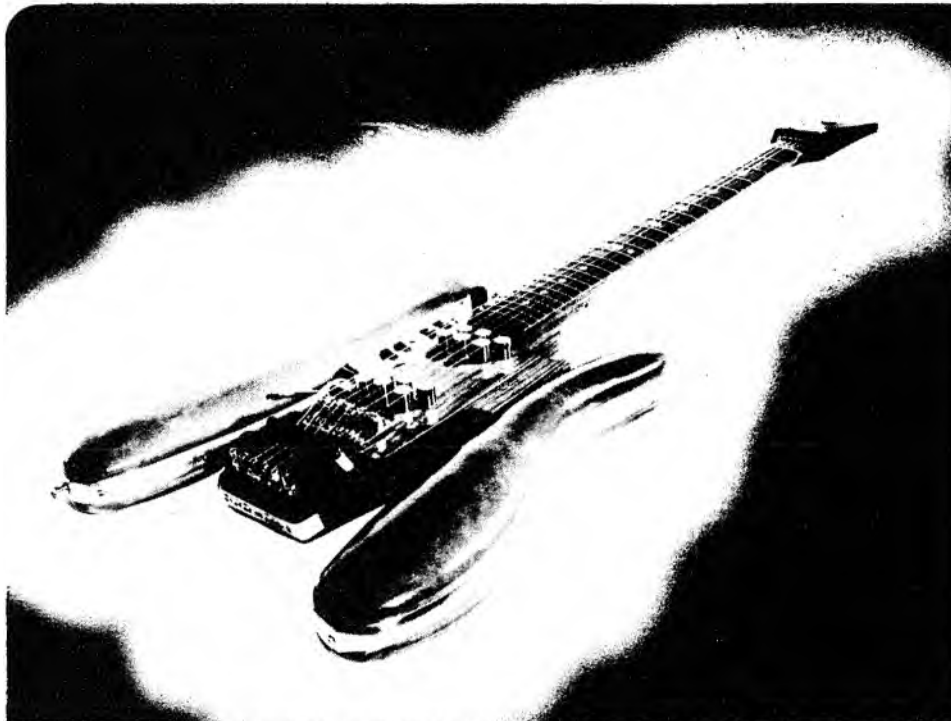
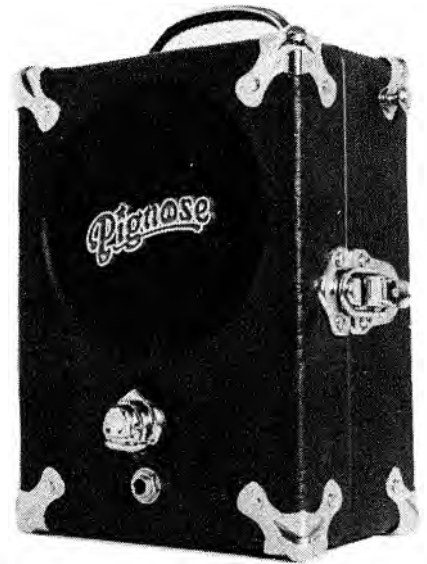
control as such – the “pignose” switch on the front is the volume control – but more treble can be obtained by simply opening up the unit.

I tested the Pignose with a Les Paul copy fitted with DiMarzio pickups and was knocked out with both tone and volume. I also used it as a pre-amp by plugging it into a transistor combo which had its own distortion control and got a much more pleasing distortion from the Pignose and turning off the combo's distortion completely. Quite simply, it's easy to get a great sound from even the cheapest amplifier by using the Pignose as a pre-amp. There is also a built-in failsafe device – if you forget to turn it off, disconnecting the guitar lead automatically shuts off the power, in much the same way as effects pedals. If, like me, you have accidentally drained batteries on practice amps by forgetting to turn them off, you will appreciate the value of this facility.

The Pignose is covered in a thick brown leather cloth with large metal corners and a substantial handle on the top. Another nice touch is the provision of two buttons, one on either side at the top of the unit. These I imagine, are for a guitar strap so you can move around with the Pignose slung across your shoulder – should you wish to do that.

The availability of this excellent practice/tune-up amplifier in the U.K. must be good news for musicians.
Eamonn Percival.

IN BRIEF IN BRIEF



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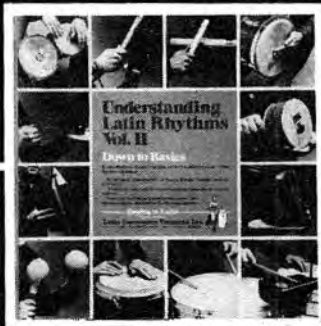


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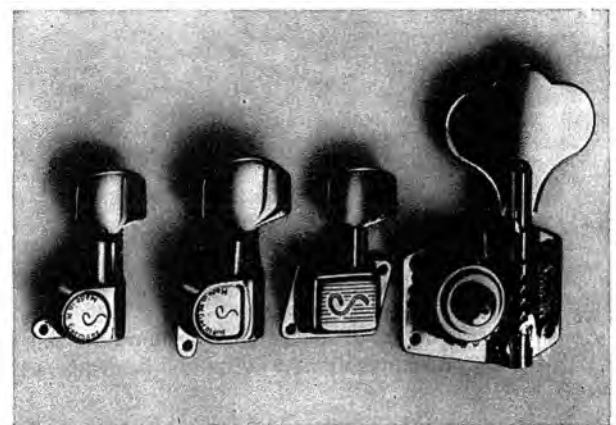
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Martin String Kit

A new string replacement kit that allows a guitar player to purchase a single replacement string is now available from the CF Martin Organisation. Each kit contains replacements for five of the most popular Martin string sets. These include light, extra-light, medium gauge bronze, and silk and steel six and twelve string acoustic strings. Each kit is packed in a walnut-stained wooden box.

The string replacement kit is an additional service provided by Martin dealers who also offer a full line of Martin, Darco and Vega strings in sets for acoustic, folk, classic, twelve-string, electric guitars and bass guitars as well as strings for ukuleles, mandolins, banjos and tipples.

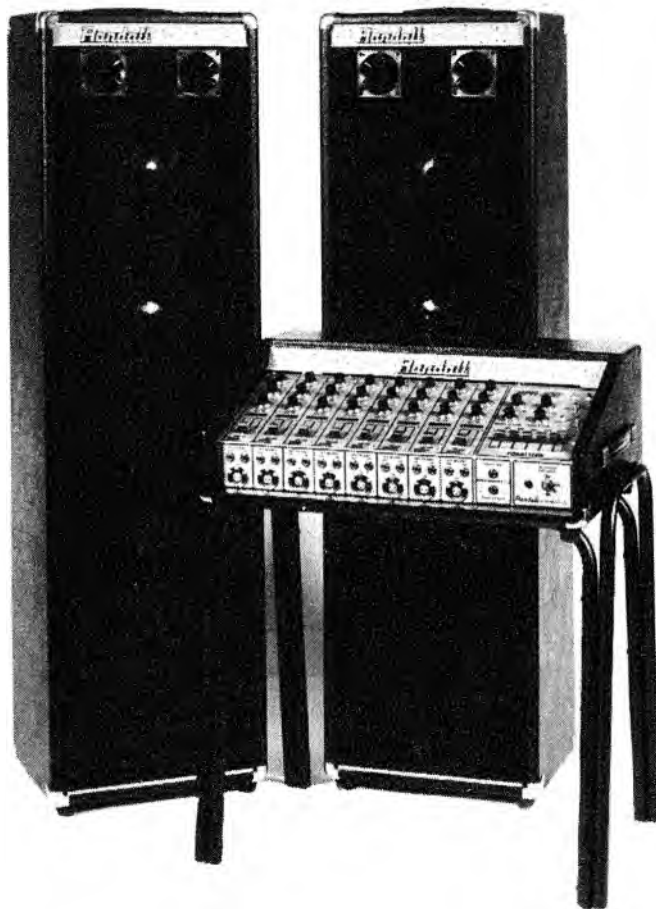
Kramer launch string range

Kramer Guitar Corporation recently introduced their new line of electric guitar and bass strings. The line offers pure nickel and nickel plated electric guitar strings and long scale electric bass strings. The guitar strings come in a variety of gauges starting with Super Lite .008 through .038 W to Medium .012 through .056 W with a wound third. All Kramer Electric Guitar String Sets include an extra first or E string at no extra cost. Kramer's Electric Bass Strings are offered in two gauges, Light .038 through .089 and Medium .046 through .102.

Kramer Guitars claim their strings are produced from highest quality metal and metal alloys. Each string, Kramer states, is machined and wound to exact specifications under precise control to produce consistently along its entire length. This ensures rich tonal colour, a longer life, and stronger response.

The strings are packaged in a brown (leather like) vinyl pouch with a full front flap depicting the name, description, gauge and retail price of each set in gold print. Inside, each string is individually packaged and a gauge reference card printed on parchment can be viewed through a clear vinyl pocket.

Suggested retail prices start at \$4.50 for the nickel plated Electric Guitar String Sets, \$5.50 to \$5.75 for the pure nickel Electric Guitar String Sets to \$25.00 for the Electric Bass String Sets. Further information is available from BKL International Distributing Ltd., 1111 Green Grove Road, Neptune, New Jersey 07753 - 201 922-8600.



Eddor radio mike

Eddor recently announced the introduction of their ST-3B wireless microphone receiver. Standard on all ST-3B units is a signal energised electronic switch (SEES) which is activated when a wireless microphone is switched on.

Fender gift

The Orange City Children's Home in California will ring to the sound of guitars thanks to a recent gift of acoustic and classic guitars from Fender Musical Instruments. The instruments were specially designed for easier action to fit the children's hands and will be used by the hospital in its existing music therapy program.

Two other California institutions, the Fairview State Hospital in Costa Mesa and the Albert Sitton Home of Orange, received similar gifts from Fender which will be used by deaf, retarded and homeless children.

As Del Bohulana, music therapist for Fairview, stated when accepting the gift, "This is an instrument these kids turn on to right away. Nothing works better for us than a guitar."

New Randall PA

Randall Inc. RPA-300 PA System is finding wide acceptance among public address dealers. The system has eight channels capable of accepting either high or low impedance microphones. Each channel has high, middle and low equalizer controls as well as separate reverb control and slide pot volume control.

The master section has a five-bar slide pot equalizer, master reverb, auxiliary input and volume controls. In addition, it has green and red LEDs indicating normal or overload power conditions. It also has a gain boost and cut switch, plus a high frequency boost switch providing an additional 10 dB boost at 10 KHz and a low frequency cut switch which cuts 10 dB at 50 Hz.

The recommended columns have two 12" and two 10" speakers, plus two Piezo super horns. This RPA-300 system produces a maximum of 300 Watts, is all self contained (highly portable), and extremely reliable being almost totally free of failure due to open or short circuiting. It is a great favourite of many travelling groups.



Hold Up Device

All-Test Devices Corporation of Long Beach, New York, have introduced a new item called the Hold-Up to prevent spilled drinks and burned amplifier covers while keeping both hands free to play an instrument or sing.

The Hold-Up slides over any standard microphone stand and rests on the tightening ring. It can be used to hold glasses, cans, cigarettes, picks etc. It is constructed from cast aluminium with a 360 degree adjustable position. They also stack on top of each other for multi-purpose uses. ADT will also imprint a name, address, logo or message (up to five lines) on the Hold-Up.

Altec Appoints Far East Regional Manager

Altec Lansing International Division of Altec Corporation recently announced the appointment of Peter K. More to the position of Regional Manager for Altec's Far Eastern territory, according to William L. Fowler, Vice President-General Manager.

More will be responsible for the marketing and technical application of all Altec Lansing product lines sold through distributors in the Far East. The company's Far East territory includes all countries in Asia, Southeast Asia, Japan, Philippines, Indonesia, Australia, New Zealand, and the islands of the Pacific.

The new Altec executive holds a B.Sc. degree in Electrical Engineering and has a broad background in technical and sales aspects of consumer and professional sound products.

"I was previously affiliated with a number of recording studios, both here and abroad, that gave me a valuable working knowledge of the sound engineering business," More said. "I'm anxious to put my knowledge to work and help enhance Altec's leadership in the international market."



CBS Arbiter Presentation

CBS/Arbiter recently presented Lonnie Donegan with a gold disc in London for his contribution to the trade and to wish him success with his latest album and his latest single "Puttin' On The Style"

Donegan headed the skiffle boom in the Fifties and turned thousands of youngsters onto the guitar. Many of his early fans went on to become stars in their own right and recently paid tribute to Donegan by recording with him on his new album. These stars include Elton John, Albert Lee, Brian May, Leo Sayer and Rory Gallagher.

As CBS/Arbiter Managing Director Ivor Arbiter was unable to make the presentation to Lonnie, Rory Gallagher stood in for him and the two old friends are pictured here at CBS/Arbiter's Soho Square shop.



Electro-Voice System

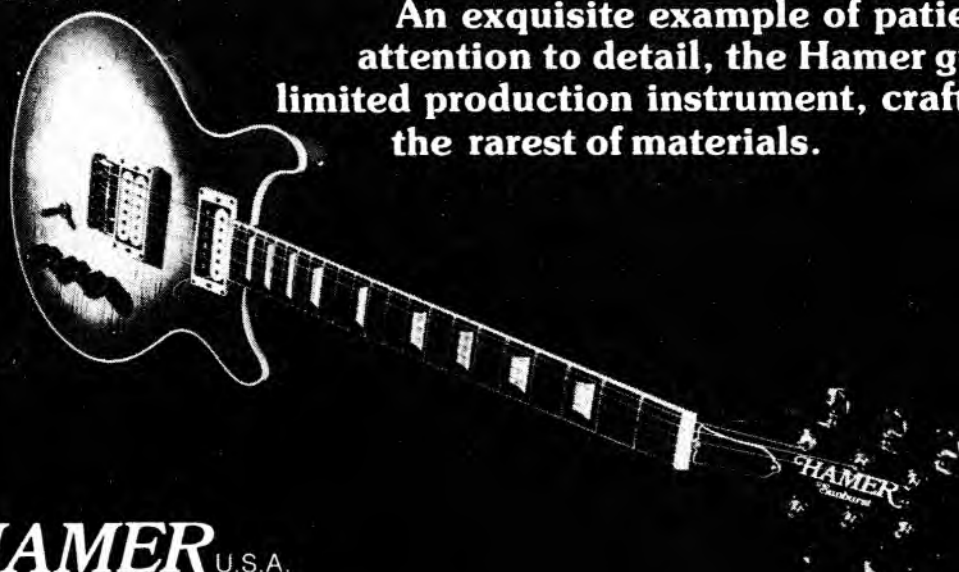
A new series of stage speaker systems announced by Electro-Voice should prove to be a real boon for the travelling band strapped for space. The S12-2 is a two way system and the S15-3 is a three way system; each unit has a power handling capability of 100 Watts r.m.s.

Innovatively using speaker design theories previously restricted to low frequency reproduction, E-V developed a vented midrange cone speaker making it possible to achieve high pressure levels without resorting to a horn midrange driver. The result — midranges with a warm, robust quality from a driver with modest size and high output capability.

Both systems are surprisingly small and ruggedly built. They are designed to hold up well under the most demanding conditions

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STRIKING GOLD AT THE RECORD PLANT



Though its booking register reads like a Who's Who of rock music, the Record Plant Studio in New York has clung jealously to its low profile. Paul Sloman, General Manager: "Since its inception ten years ago, the studio has felt it was important for artists to know that while recording here, their privacy would be respected." As a result, an aura of rock mystique surrounded this bastion of gold records. Recently though, the studio has followed the example of mainland China and has opened its doors just enough to afford a tantalizing peak. This is IM's report on one of contemporary music's most influential studios.

The Record Plant, though, is more than just "a studio". In addition to four studios of various size and style, it houses a separate mixing room, a maintenance shop, a disc cutting room, an "outboard gear" stock room, a fifth studio in progress and a new mobile recording unit.

Studio C is one of the smaller studios at the Record Plant. The room holds about five people comfortably, though it can accommodate as many as nine. The studio, with cushioned walls and a partially carpeted floor is the ultimate "dead room." Claims Paul, "In the past most rock and roll recorded in the U.S. was recorded in a room like this, piano and drums can be recorded together with no audible leakage." The room includes baffling but there

is no isolation booth for the drums. Instruments include drums, Steinway piano and a Hammond B-3 organ.

All Record Plant control rooms use MCI 24-track recorders which are modified. One modification is an extra tape guide which has been placed onto the machine "The result," explains Paul, "is improved accuracy of tracking by 1/1000 of an inch, which is a lot more important than it sounds." The 24-track is a cushioned revamp of a Data-Max board. Studio monitors at the Record Plant are Hidley-Westlake speakers containing a horn, tweeter and two 15" woofers. Each speaker is powered by two Crown amplifiers. There are three independent cue systems to accommodate three different headphone mixes.

Both Studio A and B are on the first floor level of the Record Plant and most of today's rock groups prefer to work in one of these rooms. Studio B has recently been enlarged. States Paul, "We've been after the extra space for years and when the tenants next door finally left, we grabbed it." The studio is large by any standard. The ceiling is well over fifteen feet high. Since the room is being renovated, the walls and floor and bare concrete, plain and simple, with large plywood boards leaning against the wall. Paul is undaunted by its condition. "Springsteen has been using this room, as is, to record his newest album," he says. In the control room, Springsteen and his producer

John Landau stand about discussing the new album, living proof of Paul's statement.

Actually the Record Plant has unique plans for Studio B. "We are constructing twelve acoustic panels for the wall which will stick out a few feet from the wall. Each will be suspended on a metal rod. One side of a panel will be plywood, the other side fiberglass. Each rod will be capable of rotating and having either the plywood or fiberglass face in. The buttons to control this rotation will be located in the control room. The result will enable us to equalize the room acoustically rather than equalizing the signal electronically. Obviously, it's preferable to change the equalization acoustically so as to keep the signal clean. By breaking the wall surface into twelve separate parts and controlling the angle and substance, we feel we can do just that."

The control room of Studio B contains the first fully automated board at the Record Plant. It is a custom 40-in, 32-out console with computer mixdown ability. Paul confides that B is his favourite studio in the Record Plant and adds, "It's not only me though, Jack Douglas (Aerosmith's producer) and Springsteen also love it. In fact, once they are in, you can't get them out."

Outboard gear presently in the room include an Aphex Aural Exciter, Eventide Harmonizer, Eventide Digital Delay and a battery of equalizers, limiters, compressors and noise gates.

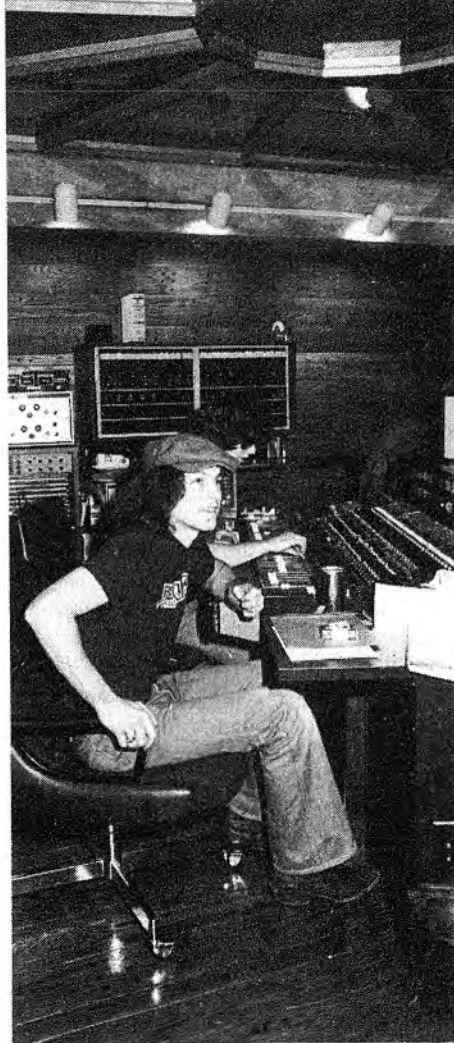
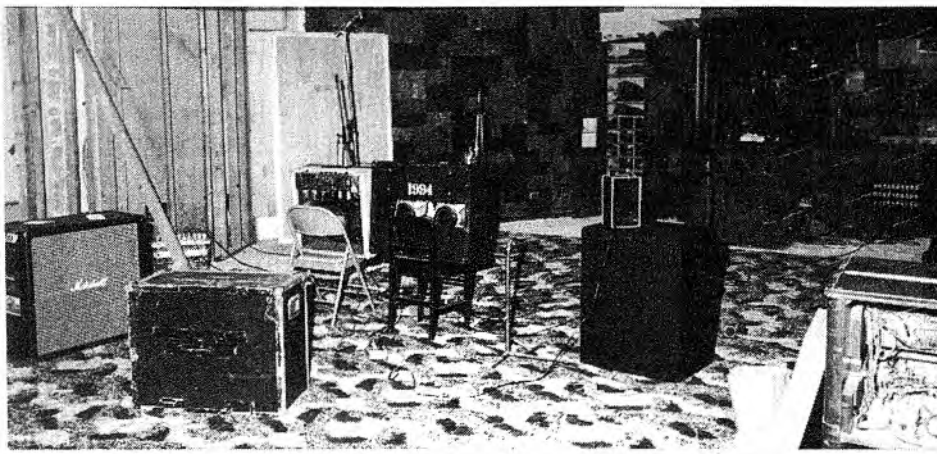
It is in providing this extra equipment on a moment's notice that the Record Plant excels.

Paul glows as he leads us into the outboard gear room. "Anything, ANYTHING you want is available here. In all, there are over 116 pieces of equipment. No other studio in New York has 64 channels of Dolby available. Some of the equipment couldn't be purchased for love or money."

In addition to the standard gear and almost every modern guitar amp one could want, the studio has some vintage collector's items such as old Fender amps (a Fender Tremolux from the early Sixties), Automax and Volumax limiters from CBS laboratories ("We had to buy them used," says Paul, "and then put them together since CBS tries to keep its equipment for its exclusive use"), Flickinger limiters ("Hard to come by but extremely sensitive to drums and bass"), Orban Parascound Parametric Equalizers ("I doubt there are three of those in any other studio") as well as the standard array of equalizers, limiters, noise gates and effects units. The Record Plant actually combines many standard units to create their own hybrid racks. In the corner, Paul unveiled "Roy's Rack." This is studio owner/engineer Roy Cicala's special concoction, which has been patched into such diverse sessions as John Lennon, Frank Sinatra, Nilsson, the Raspals and Van Morrison. Some of the units on the rack include Universal limiters, Pultec equalisers, a Kepex limiter/noise gate and CBS Automax and Volumax units.

The other large studio at the Record Plant is Studio A. Presently, Murray Kruegman, producer of the Dictators (Epic Records) is preparing for a session and offers his thoughts on the studio. "For our purposes this room's perfect. If you like that wide, open sound — and we do — then this is the room. If not, they have other rooms for you."

"That's true," adds Paul, "if you know what you want, we can give it to you. The difficulty is, if you don't know what you want,



we can help you find it, but it takes a lot longer."

The shop at Record Plant is a maintenance engineer's dream. The room is as large as many studios. Drawers bulging with components line the work tables along the wall. Shelly Yukus, the studio's chief engineer is intently engaged in some work while behind him stands a 24-track playback tape machine being renovated.

It was needless to ask what types of mikes the studio used, but the fact that it had thirty Neumann U-87's on hand was impressive enough.

On the way back up to the mixing room, Paul discussed the new Record Plant mobile unit, "Though the truck was stymied by this year's harsh winter, it is rolling now and is currently recording Aerosmith at the Music Hall in Boston for their live album." The old Mobile unit was responsible for Jackson Brown's live "Running' on Empty" album. "To give you an idea of the truck's quality, listen to "cocaine" on "Runnin' On Empty" and think about the fact that the song was recorded in Room 124 at the Holiday Inn."

The mixroom is considered the creme de la creme at the Record Plant. The room's equipment, decor and lighting were designed by Roy Cicala. The board is a custom model with 32-in. With carpeting, pillows and couches supplementing the console chairs, the room is plush enough for those all night mixing sessions. Through the glass cutaway ceiling is a chandelier. An engineer explains how the chandelier was more ornate, until Bob Ezrin climbed up on it one night and scattered the ornamental glass beads and diamonds around the room. I wondered whether he was paying 2-track time (\$95) or 24-track time (\$175) or whether it mattered.

The Westlake monitor speakers are perched on top of five foot high wooden bases. Tape machines include a modified MCI 24-track, an

Ampex 4-track, a Vega 4-track and an Ampex 2-track. A number of miniature mixdown speakers are available. Adjacent to the studio is a glass booth for any last minute overdubbing that might be needed.

Before leaving, Paul offered a bit of philosophy of the studio. "Aside from offering the ultimate in equipment, I think the reason producers and musicians come back is because they respect the level of professionalism. They know the quality of the staff here is the highest (the last two tape librarians were Jack Douglas and producer Jimmy Iovine) and they know they can get any and every sound they want here."



GUITAR BUYING for the PROFESSIONAL

by
George Gruhn

In recent years, numerous articles have been published on how to buy a guitar. Most of these are directed at the beginner who is buying his first instrument and offer only the most elementary suggestions such as "look down the neck to be sure it's straight".

Since it's my impression that most of the readers of this magazine are professional musicians or serious amateurs, I will discuss the subject of buying a good guitar of professional quality, suitable for use on stage. At the same time, it may also be of interest to take a look at the guitar market and the changes that have occurred in the market during the last fifteen years or so, both in the United States and around the world.

The market

The guitar market today is very different than it was in the mid-60's. At that time, there were really very few brands to choose from if you wanted a good professional quality instrument. Gibson, Fender, and possibly, Gretsch and Guild were the important names in electric guitars, although there were some European electrics such as Burns of London, Hagstrom, and some models of Hofner guitars, that were well made and quite playable.

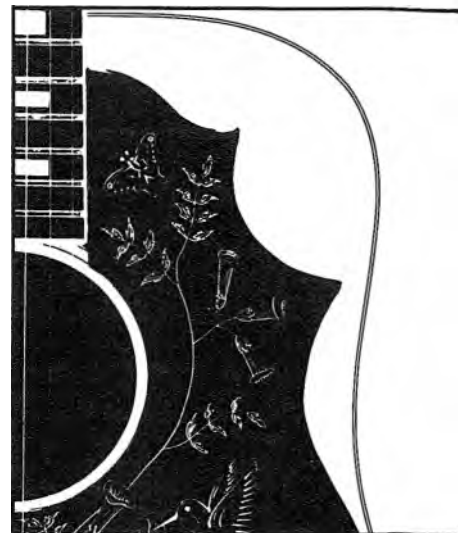
Among acoustic steel string guitars, about the only professional grade instruments available at that time were Martins or Gibsons, though again, there were a few European brands such as Levin-Goya that were reasonably good. Perhaps the only European made steel string acoustic of truly outstanding quality was the French Selmer-Macaferrri, but since these had been out of production for many years and are extremely rare, they were not a major factor in the market in the 60's, nor are they today. During this period, there were a number of Japanese acoustic and electric guitars around, but few, if any, of them were good enough to take on stage. In the case of nylon string classical or flamenco guitars, I think it's very clear that the European makers were preeminent in this field in the 60's and they still are today when it comes to really high grade concert instruments.

Whereas fifteen years ago it was fairly simple to determine what brand of guitar to buy, since there were not very many to choose from and these had reasonably consistent quality and affordable prices, today, the buyer faces an enormously confused and confusing market. One very important development has been the emergence of the Japanese as the foremost producers and exporters of large quantities of guitars in the world. In the past, most Japanese guitars were strictly student grade instruments and often, not very good ones, but today we see many that are quite sophisticated and perfectly suitable for stage use.

A number of Japanese companies have obtained some pretty hefty artist endorsements for their products. Bob Weir, Jerry Garcia, and George Benson endorse Ibanez guitars (Ibanez makes a George Benson signed and endorsed model), Herb Ellis endorses the Aria Pro II, and Jethro Burns endorses the Japanese made Washburn mandolin. (It's interesting to note that while the Japanese Washburn instruments have the old type Washburn trademark and use advertising such as "a quality guitar with a heritage; discover the name your Grandpa knew", they bear no relation whatsoever to the original Washburns which were made in Chicago from the turn of the century to the '30's and were distributed by Lyon & Healy, a large Chicago music store.)

On the American scene, we have not only the large manufacturers such as Gibson, Fender, and Martin, but many new companies as well, especially in the area of electric guitars, such as Kramer, Patillo, Hamer, THC guitars from Nashville, Travis Bean, Peavey, Music Man, Alembic, and numerous West Coast offshoots of Alembic type design such as Oasis. To add to the confusion, Gibson and Fender have increased their production enormously since the mid-60's and introduced many new models and reissues of old ones.

There is a similar situation in Europe where quite a number of companies are now making guitars of good quality. In the United States, however, we don't see too many of these European made guitars



due the competitive market, the large number of American instrument companies, the devaluation of the dollar, and the vast influx of quality Japanese imports. At any rate, it's obvious that today the prospective guitar buyer is faced with a bewildering array of makes and models to choose from among new instruments alone.

Discounting

Another important change in the market today is the advent of discounting as a common practice among retail music stores. In the 60's, most instruments were sold at list price. Today, list prices have gone up incredibly and most instruments cost at least twice as much as they did ten or fifteen years ago. But in the U.S., at least, one can shop around and find discounts on new guitars varying from 10 per cent to 30 per cent at smaller music stores to as much as 40 per cent to 44 per cent offered by some of the large warehouse type retailers, especially those in the New York area. It's my opinion that this type of price war could easily end in some kind of serious collapse in the industry, since a dealer who buys instruments at 50 per cent off list price and sells them for over 40 per cent off list can hardly make enough profit to be worth the effort, even if his sales volume is very large. Competition is increased by the great number of guitars flooding the market these days, and while the guitar is extremely popular and should remain so for years to come, it seems to me that the number of guitar players is not growing at a particularly rapid rate.

Since a guitar will last at least fifty years with proper care, and since the number of guitar players, in the U.S. at least, is not increasing as it did in the past, it's quite possible to reach the point where everyone who wants a guitar or even several guitars already has them. Of course, musicians are always looking for something better or different as musical trends change, but many of them are now looking at used guitars as well as the new ones, so the used guitars presently in circulation are competing with the new ones for the buyers' attention.

George Gruhn is one of America's foremost experts on fretted instruments. He has been dealing in used and vintage instruments for about 15 years having started as a collector and then doing some dealing before moving into the business full time. He opened a shop in Nashville in 1970 which has grown to three floors dealing exclusively in quality used and antique American fretted instruments. In his first feature for IM George gives a definitive guide to buying a professional guitar and examines the state and history of the guitar market.

Musical trends

Musical trends, obviously, have a large effect on the guitar market, and these days it's not always easy to figure out precisely what the music of the future will be or what kinds of guitars will be in demand. When I look at the popular groups today, I see plenty of extremely fine guitarists, but there are also many groups that emphasize theatrics such as costumes, sets, smoke bombs, etc., rather than guitar playing and musicianship in general. In this type of situation, it doesn't matter too much what make, model, or age guitar is used. This is also true in the case of music that uses a large number of electronic devices.

When you play a guitar through numerous distortion boxes and a very sophisticated mixing board and P.A. system, the sound may be so altered that an old Stratocaster won't sound any different than a new Japanese electric. In this world of semi-synthesized guitar, some of the most important considerations for the musician seem to be a comfortable neck, good action, and accurate intonation. (It's interesting that in the 60's intonation was an unfamiliar word to many guitar players, whereas today, many folks I talk to who can hardly play insist on perfect intonation in a guitar.) Another point of importance to the modern electric guitarist using sophisticated equipment is to have an instrument that doesn't have much background noise or hum and has a controllable level of distortion. An instrument's physical appearance and snob appeal are other considerations. On stage, a guitar is not only a musical instrument. It also makes a social statement of sorts and can impress an audience visually and psychologically. If you play to audiences that can recognize and be impressed by a particular make or model of guitar, then an instrument's snob appeal is certainly relevant.

The options

If you are thinking about buying a professional quality guitar, you have a number of options. You can buy a new American, European, or Japanese guitar,



**"Musical trends
have a
large effect
on the
market."**

a factory-made instrument from a large company, a guitar from a smaller company which may be more hand-crafted, or a guitar custom made to your specifications by an individual craftsman.

You can also buy a used guitar, and there is certainly a large variety of these to choose from. In making your selection, you should consider a number of factors. Utility is a primary consideration. Utility means that the guitar should sound good, play well, and be durable. Price is another obvious factor unless you have unlimited funds. Aesthetic appeal is also important. The guitar should have a physical appearance suitable to the image you wish to project. Another consideration is resale value, since you would probably want a guitar that you can resell or trade-in without taking a loss on your original investment. I think this is a very important point, and I'll discuss it at great length later on. At any rate, you buy a guitar for utility, aesthetic appeal of some kind, its snob appeal or emotional appeal to you personally, and as an investment — either a good or bad one. With these considerations in mind, let's compare what you get when you buy a new guitar versus a used one.

When you buy a new guitar, you can expect that it will look new — shining and unscratched, and on most high quality new guitars, you can also expect a warranty which is at least implied in writing by the manufacturer and guarantees the instrument to be free of defects for a certain period of time. It's worthwhile to check out a warranty on a guitar carefully to determine what it will really mean to you in terms of service. According to most warranties, if you have any problem with your guitar, you can send it to the factory or to a local warranty service centre which is factory authorized. (Usually, the dealer who sold you the guitar will pack and ship it for you.) If you live in the United States and buy an American guitar, it is usually quite simple to return it direct to the manufacturer for warranty work; but if you buy a European or Japanese guitar, or if you live in Europe and buy a guitar from another country, you will be dependent

on whatever local warranty service centres are available.

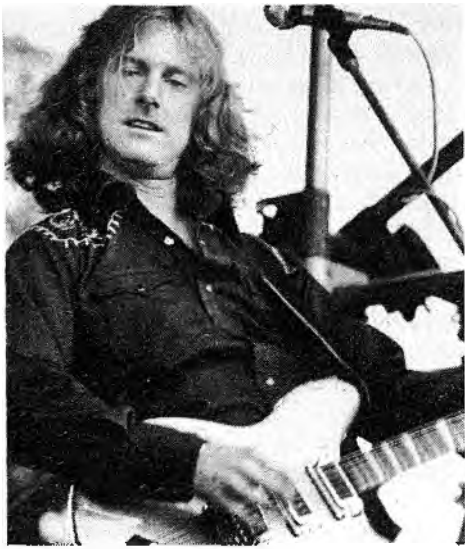
In my experience, these service centres vary enormously in the quality of the work they provide, so it's important in evaluating a warranty to determine where warranty work will be done. New instruments often come from the factory without being adjusted to play well. There may be fret rattle, the intonation may need adjustment, the neck may need adjustment, and very likely, the height of the nut and bridge saddle will need some alteration. This is especially true in the case of acoustic guitars, even very expensive ones such as Martins.

In cases where only minor adjustments or set ups are needed, it's often easiest to take the guitar to a local repairman that you know and trust rather than sending it to the factory or service centre. Another problem that I've personally experienced with warranties is that some companies take the position that their guitars are so good and their inspection is so thorough that the existence of a defect is inconceivable.

In keeping with this philosophy, they often treat you as a defective customer if you complain of a defect in your guitar. The Martin Company, for example, seems to believe that their guitars never need neck sets. This involves taking out the neck and resetting it at the proper angle to eliminate excessively high action. If you ask them to do this work on your guitar, you'll probably receive a letter from the company telling you that sufficiently high action gives better tone and greater volume, so you should develop callouses and get used to it.

This is true up to a point, but frankly, many Martins, even brand new ones, do need neck sets. If you send your guitar to the factory to adjust a very high action, they won't reset the neck. They will remove the frets, plane the fingerboard, and refret to compensate for the high action to some extent. This gives you a fingerboard that is almost paper thin at the nut and of normal thickness at the 14th fret, which I consider to be a very unsatisfactory solution to the problem. It's also likely that if you send your





guitar to the factory for repair, you won't get it back for quite a long time. Gibson has been known to keep instruments for as long as a year, and Martin generally takes at least three to six months for most repair jobs. (Due to a strike which has been going on for several months, Martin is not doing any repair work at the factory at this time.)

To avoid such problems, I would usually prefer to pay to have my guitar worked on by a local repairman I trust, rather than send it to the factory. When you buy a new guitar, it is important to remember that the warranty on it, however complete, may only be limited use to you for all practical purposes.

Resale value

When comparing the merits of new and used guitars, it's certainly worthwhile to consider resale value and investment potential. As I mentioned previously, it's perfectly possible to get very good discounts on the prices of new instruments today. But an important question is, in terms of resale or trade-in value, are you better off buying a new guitar or a used one? It's my contention that nothing is worth more than you can get for it, and it should be noted that a guitar becomes "used" as soon as you buy it. If you buy a new instrument, even at a good discount, it's highly unlikely that you can turn around and resell it for what you paid. I don't think this is because guitars actually depreciate; they simply start out by being worth a great deal less than list price. If, however, you buy a used guitar at a fair price and take good care of it, you should be able to resell it for the full price you paid. In some cases, the right instrument may actually go up in value over a period of time. With this in mind, I think we can say that a used guitar is a good deal for the money. Very few commodities we buy, such as cars, furniture, or appliances, will retain their value after years of use.

Although used instruments are often a very good investment in terms of maintaining their value, it would be misleading to say that even vintage models are a better investment today than money in

the bank. In the past few years, some guitars such as the older Telecasters and Stratocasters, original issue Flying V's and Explorers, pre-war Martins, and others, have come to be considered collectors' items and have increased in value enormously. Some of these models have appreciated in value by as much as 25 per cent per year. This is largely because these collectors' item instruments were, in the past, priced far below their intrinsic value, i.e., the cost of reproducing an exact replica, so there was plenty of room for growth. Today, most of these items are bringing prices that are closer to, or higher than their intrinsic value, so prices have started to level off. The market has matured, and while most collectors' item instruments will retain their value and even do a good job of keeping up with inflation, they can no longer be regarded as being an investor's bonanza.

Fads

The popularity of certain models of guitars, both new and used, is often based on fads, and a tremendous number of guitars are sold because well known stars play the same models. This should be kept in mind when you evaluate a guitar as an investment. The electric guitar market is particularly affected by fads and changing musical trends. As recently as 1960, there weren't any so-called collectors' item electric guitars, although there was a glimmering of interest in acoustics. The first electric model to ever achieve any kind of prominence was the old pre-1954 black pickguard Telecaster. At that time in the early 60's, Mike Bloomfield was playing one of these and their value really went up. I heard prices as high as \$800 quoted for a guitar of this type. Later, Bloomfield switched to a gold top Les Paul Standard with the straight bar type tailpiece and single coil plastic covered pickups, and the popularity of the Tele's dropped considerably, and so did their prices. Les Pauls, on the other hand, which had been dirt cheap, went from as little as \$75 to the \$800 to \$1000 range, almost overnight. One of the first dealers in electrics to become prominent at this time was Dan Armstrong



in New York City, and I used to send him considerable numbers of Les Pauls to sell for me on consignment. I was living in Chicago then where I could buy Les Pauls quite cheaply, and Armstrong could sell them in New York for a much higher price.

In those days, I could even buy guitars on the south side of Chicago, where they were in no great demand, and sell them on the north side of town where there was a growing interest in rock and roll. It's worth noting that the Les Pauls that were valuable then, when Bloomfield and Clapton were using them, were only the gold top models with single coil pickups. The black Les Paul Customs were considered to be garbage as were the sunburst Les Pauls with humbuckers from the late 50's, which are now the most valuable of all electrics. In the early 60's, people just didn't like the sound of humbucking pickups, but when Bloomfield switched to a sunburst Les Paul with humbuckers their value skyrocketed to close to \$1000 within a very short period of time and has continued to climb ever since. At the same time, the gold top Les Pauls with single coil pickups went down in value so dramatically that almost nobody wanted them, and it's only recently that they have regained their former value. Although the gold tops do bring good prices today, one should consider that they brought equally good prices over ten years ago — a perfect example of the effect of fads on the investment potential of a particular model and on the guitar market in general.

Stratocaster prices also have an interesting history. Until about 1970, when Eric Clapton started using them, Stratocasters were considered to be on a par with low priced Fender models such as Jaguars and Jazzmasters, and they were certainly not in demand. However, as soon as Clapton started playing one, prices went up, again almost overnight. Today, the Stratocaster is one of the most popular of all electrics, but as recently as eight years ago, you couldn't get much over \$150 for a pre-CBS Strat. The Gibson Explorer is another good example of a model's popularity going up

or down depending on who is playing one.

Some years ago, a number of performers such as Clapton, Neil Young, Billy Gibbons, and Rick Derringer started using Explorers, and prices on this model went as high as \$5,000. Today, original issue Explorers are still valuable, bringing about \$3,500, but they have certainly dropped in value since the peak of their popularity. It's easy to see from such examples that fads can have a tremendous influence on the guitar market, and that prices will go up and down as musical trends change.

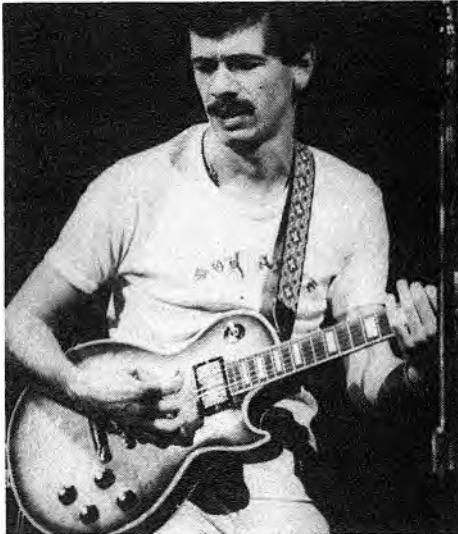
Collectors items

Although collectors' item instruments may no longer have the spectacular investment potential they had in the past, they are certainly still worthy of consideration when you plan to buy a guitar. The guitars that are collectors' items today have, in some way, stood the test of time and become sought after and valuable to musicians and collectors. They are discontinued models, are usually quite rare, and are generally considered to be superior in quality to any new guitars available today. They sound good, play well, and look good.

I don't know of any new guitar you can buy that would give a '52 Tele, a '59 sunburst Les Paul, or a '56 Strat much of a run for the money in quality, craftsmanship, aesthetic appeal, playability, and sound, and those models which have stayed on top for years and increased in value have remained popular on the basis of genuine merit.

Old instruments

Since I've come out very clearly in favour of old instruments, let's take a look at the factors that make for value in a used guitar. First, is the make or brand of the instrument. This definitely makes a difference when it comes to resale value. Martins, Gibsons, and Fenders will bring a lot more money than brand X. Brand X, if it's a handmade, one of a kind instrument, may be as good or better than some name brand guitars, but it can be a lot harder to resell. Second, we would



"The prospective buyer is faced with a bewildering array of makes and models."

consider what model it is, since, obviously, some models are worth more than others.

However, among vintage instruments the model that brings the most today may not have been the most expensive model in the line when new. For example, a new Gibson Super 400 electric costs more than a new Les Paul Standard, and this was also true in the late 50's. Today, a '59 Les Paul is worth a good bit more than either a '59 Super 400 or a brand new one.

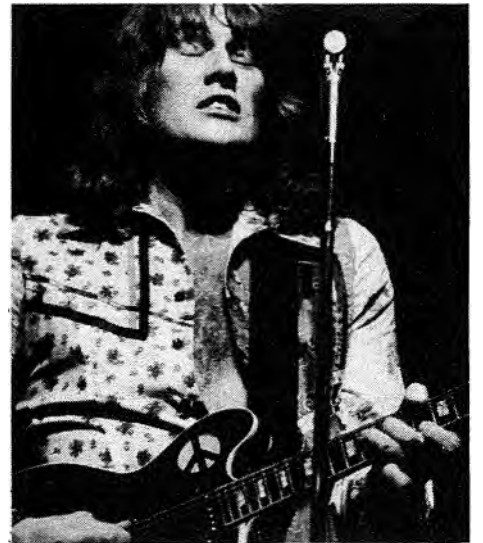
If you buy a new guitar and resell it within a year or two, the model that costs most new will still have a higher value used, but this is absolutely not true in the case of vintage models. The age of a guitar, of course, is of great importance, but it's not necessarily true that the older it is, the better. Among various models, there are certain vintage years that are considered to be the best, just as there are for wines, coins, and stamps. For example, a '59 sunburst Les Paul is considerably more valuable than a '52 gold top.

The condition of the instrument affects price, and obviously, a guitar that looks beautiful will bring more than one that's scratched or broken. A guitar that's never been played and is in mint condition may well bring a premium price, but it's sometimes foolish for a musician to buy such an instrument for stage use, since the normal wear and tear of frequent playing may reduce its value substantially. For stage use, you're often better off buying a guitar that looks somewhat used already. Originality is another big factor in determining value. An instrument that's scratched up but original will usually bring more money than one that's been refinished or had the pickups changed.

In addition, forgeries of vintage instruments also appear on the market from time to time. Some of these have been made from scratch, and some have been made by altering a reissue or foreign made copy of a famous model. So it's very important in checking out a used instrument to make sure that it's original with components that are original and that it hasn't been altered in such a way

as to detract from its value. Rarity affects value. An extremely rare model will usually bring more money, although here it's really a matter of supply and demand. An instrument may be extremely rare, almost unique, but if there's not much demand for it, it won't bring a high price. Some of the most popular models today were made in considerable quantity, but the demand for them still outweighs the supply, and this is reflected in their prices. Snob appeal, fads, and musical trends are other factors which affect value as I have discussed previously. A guitar's sound will also have a bearing on its value, but rather indirectly, since judging the quality of sound is pretty much a matter of personal preference. I may have two identical Strats, one of which sounds good to me and one that doesn't, but they will both bring the same price. Someone is almost sure to think the guitar I don't care for has a wonderful tone. In general it's the reputation of a particular make or model for excellence that affects its value. The playing characteristics of individual guitar seem to have very little bearing on the price it will bring.

Although I've avoided most of the basics in this discussion of how to buy a guitar, there is one point that should be stressed, especially in the case of used instruments. Don't decide to buy a guitar on the basis of how well it's set up. Intonation can be adjusted, action can be raised or lowered, a warped neck can be straightened, and repairs can be made. The important thing is the potential of the instrument. Unfortunately, it takes some experience to look at a guitar that's virtually unplayable and determine that it's better than another which is properly set up, but if you're looking for a high grade used instrument, it's well worth knowing what's repairable or adjustable and what's not. Of course the cost of needed repairs should be included when you evaluate price. Often, it's possible to get some of the best deals on guitars that need work. If they are thoroughly repairable, such instruments may be excellent buys even when repair costs are added to the purchase price.



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Finding your guitar

If you've decided to buy a used guitar and have a pretty good idea of what you want, how do you go about finding it? One alternative is to buy from a private party through a newspaper ad, flea market, or a referral from someone you know. Some excellent deals can be found this way, but there are certain factors to consider. Buying from a private party usually requires paying cash on the spot, and there's no warranty or dealer's reputation to guarantee that the guitar you're buying is what it's claimed to be. If it turns out to be a forgery, or in non-original or poor condition, you're stuck. It's also useful to remember a guitar is not necessarily a good buy just because it's being sold privately. In my experience, most private sellers are rather ignorant of current market values, and this may lead to their pricing instruments very low or very high. It's helpful to know a bit about guitar prices yourself or to take a knowledgeable friend with you when you buy in this manner. Even then, you should be very careful, or you could wind up with a real turkey.

You can, of course, buy a guitar from your local music store. Here, you have to consider selection. Do they have what you want, and can they offer as good a deal as you would get elsewhere? In the case of new guitars, you will probably find the best prices at some of the larger music stores in metropolitan areas, and it does pay to shop around and compare prices. However, large music stores may not offer the best selection of used and vintage instruments.

In most big cities, it's likely that you'll find a particular dealer who specializes in vintage instruments and who has built his reputation in this line. Such dealers may not have the largest stores, but since they specialize in vintage models, they will probably have the biggest selection and the best prices. Of course, if you live overseas, the process of finding good vintage instruments may be quite difficult. However, I know that in Germany, England, Scandinavia, Australia, and Japan, there are shops with relatively good selections of used and vintage pieces.

Many of these shops obtain their stock from American dealers such as myself who sell instruments all over the world.

Obviously, it's important to deal only with reputable dealers, and this should be fairly easy to check up on through musicians and others who are in the know. Most successful dealers in vintage instruments are very much concerned with pleasing their customers and maintaining a good reputation, since they depend on repeat business and referrals to a large extent.

For this reason, you're much safer buying used instruments from a reputable dealer than from private parties, unless you are pretty knowledgeable. Any dealer worth his salt should be willing to certify in writing that the guitar you buy from him is what he claims it to be as to make, model, year of manufacture, etc. In addition, almost any good dealer will do his best to help you service the instruments you buy from him. He will either have his own repair department or will have a repairman on a contract basis to whom he can refer you. In fact, most vintage instrument dealers are in a better position to provide customer service than dealers who sell new instruments with manufacturers' warranties.

If you're in the market for very specialized vintage items, you may not be able to find what you want in your locality, and you may have to buy by mail order. In the United States, there are a number of dealers who ship vintage instruments all over the world. Obviously, it's a bit scary to many folks to think about buying instruments they've never seen, but really reputable dealers who sell by mail will ship on approval. This means that you send the money, they send you the guitar, and you have a specified period of time to inspect it before deciding to keep it.

If you wish to return it, your money will be refunded. I certainly wouldn't buy through the mail from any dealer who didn't offer an approval privilege, and fortunately, most good dealers do. The approval system works well in the United States where things can be shipped around easily and cheaply, but it's not so



practical for the overseas customer. In Europe, especially, shipping things any distance on approval can present problems with customers and red tape involved in shipping across national borders, and most European dealers sell primarily to walk-in customers. American dealers can ship instruments abroad on approval, but this can be very costly to the customer if he rejects an instrument since he must then pay air freight both ways which can run more than \$150 for one guitar.

For this reason, the overseas buyer who is seeking a fairly common model that's not particularly expensive, will usually do best to buy from a dealer in his own country who imports vintage instruments from the U.S. The buyer who wants a model that isn't available domestically or is very expensive may be better off buying direct from the United States. The better American dealers who specialize in overseas trade publish lists giving complete descriptions of the instruments they have for sale with prices, and as I said before, it is quite easy to check the credentials of any such dealer who is really reputable.

It should be stressed to the overseas buyer that prices on lists from the U.S. will be quite a bit cheaper than you would expect to pay in your own country. This doesn't necessarily mean that your local dealers are out to cheat you, it is simply a reflection of the dealer's costs in importing the instruments such as phone calls, cables, shipping, and customs, the overhead costs of maintaining a shop, and a reasonable profit which allows him to stay in business. Despite higher purchase prices, if you are buying only one guitar and it's available in your area, it will usually be less expensive in the long run to buy from a domestic dealer. The wise buyer who is knowledgeable about instruments, can certainly buy successfully by mail, phone, or cable, from a reputable American dealer, but again, I think this is usually practical only if you are buying several instruments or a particularly rare or expensive piece that is not available in your own country.

**"Even brand new
Martins
need neck resets."**

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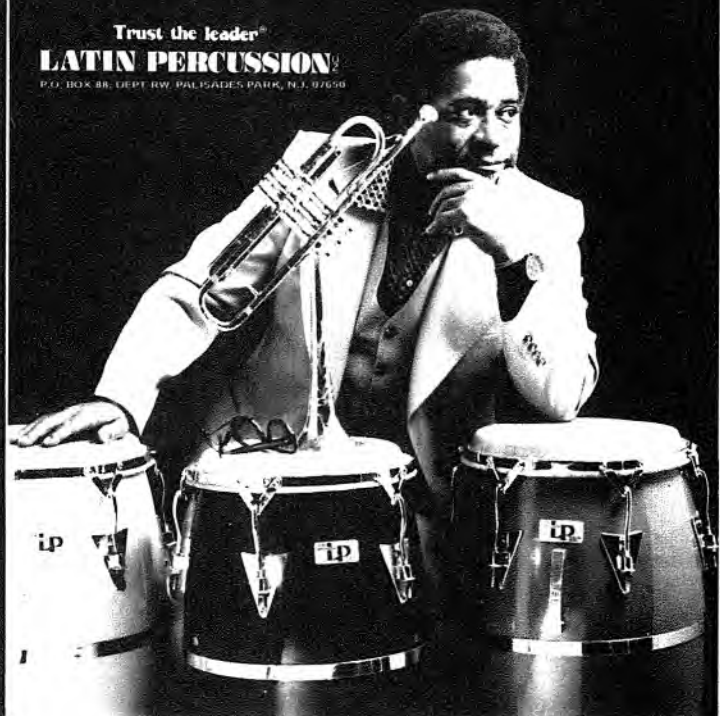
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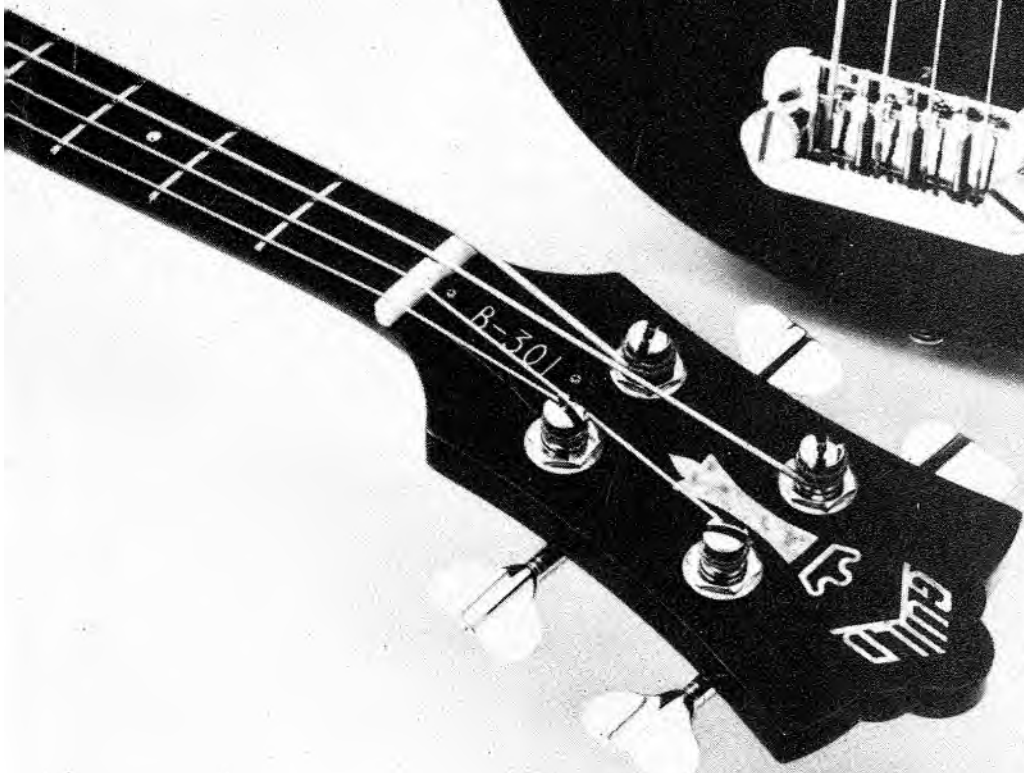
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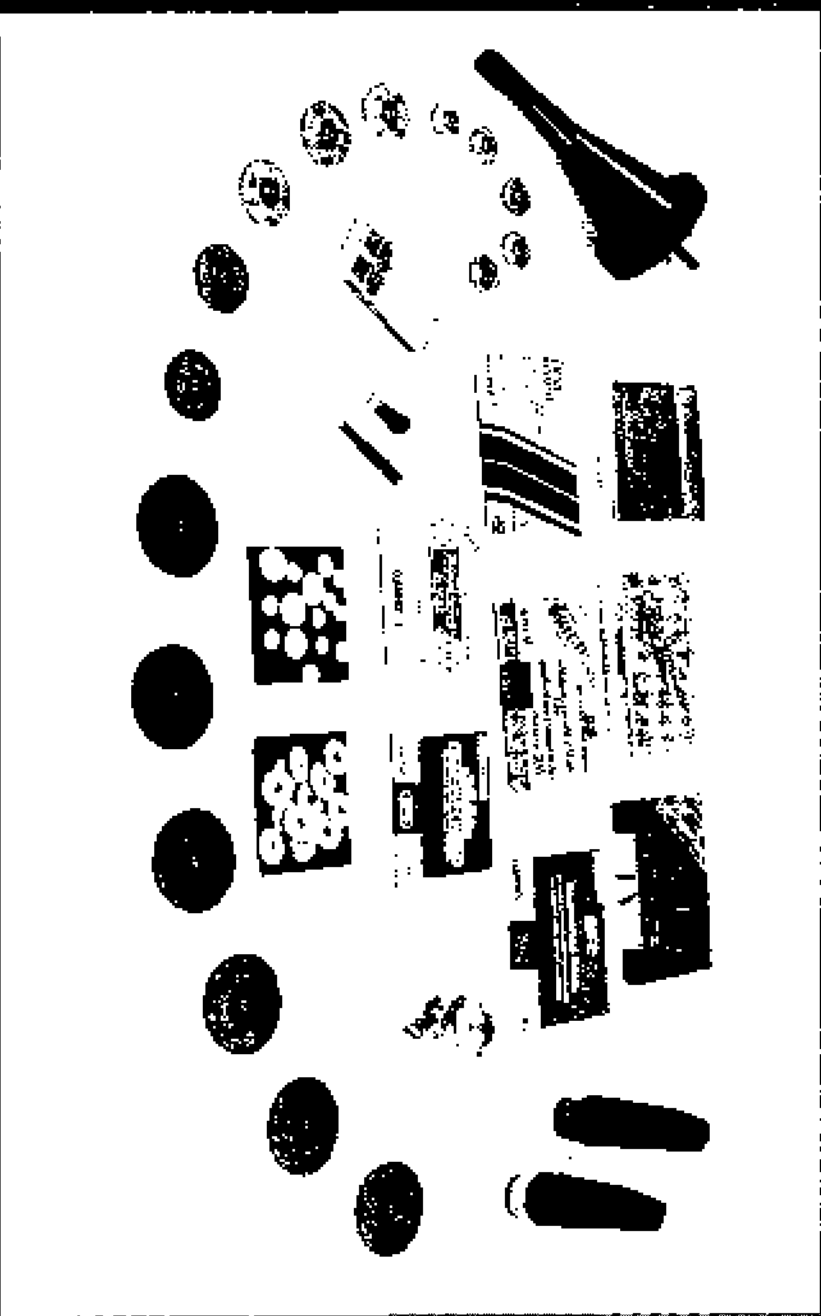
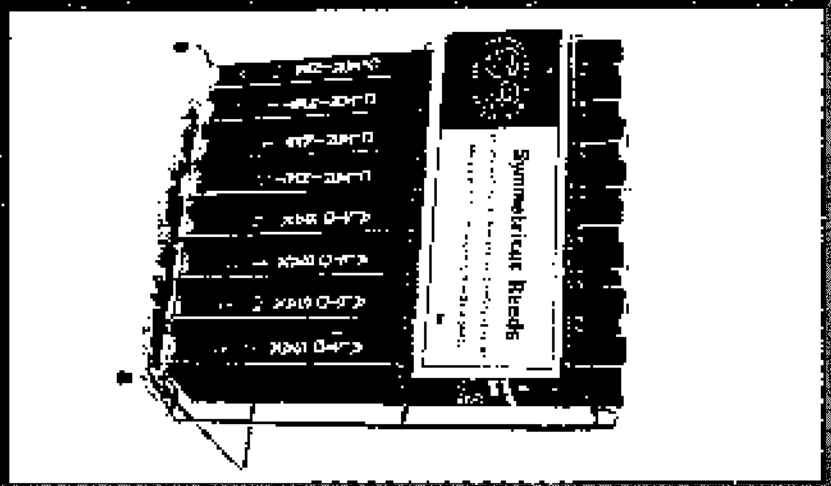
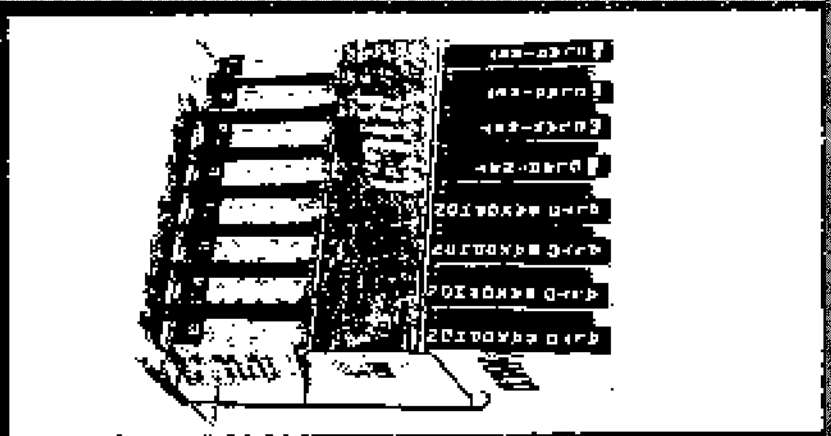
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At Last—the Ultimate Musical Instrument

What is this incredible new guitar synthesizer that is suddenly finding its way into the hands of such superstars as Jeff Baxter, James Vincent, Steve Miller, and Jimmy Page of the famed Led Zeppelin? It is Roland's new GR-500 Guitar Synthesizer... both paraphonic and polyphonic. Polyphonic because full chords can be synthesized. Paraphonic because all five sections may be played at once. An auxiliary, external synthesizer can be controlled by the guitar. Chords may be sustained for any duration. You can bend synthesized tones throughout the scale. Any of the five sections can be channeled to three separate amps. The result of all this is that for the first time in history the guitarist commands even greater control of his music than the keyboardist!

The Roland Guitar Synthesizer consists of two units. The guitar looks, feels, plays and functions much like any solid, high-quality guitar with two pickups (one humbucking).

The guitar plugs into a synthesizer unit which can be placed on a stand or the top of an amp, near the guitarist. The connecting cable has 24 conductors, making it possible for the guitarist to control, from the guitar, many functions normally found on a synthesizer.

The second pickup on the guitar is a special divided pickup. It is actually six small pickups—one for each string—each sending its own signal to the synthesizer section. This enables you to select different sounds for each string.

Once the signals reach the synthesizer control unit, you can begin to synthesize sounds. Generally you work from left to right on the control panel when making adjustments.

The first section you come to on the panel is the **Guitar Section**. This controls normal guitar sound through equalization. Because the control unit has **three outputs**, it is possible to select which output any particular sound will be channeled to. Imagine you are using three Roland JC amplifiers... one on the left of the stage, one in the center, and one on the right. You would probably want the regular guitar sound to come from the center amp. You therefore set the channel selector of the Guitar Section to the output which feeds the center amp. Further adjustment of the sound can be made at the amp.

The next section on the control unit is the **Polyensemble Section**. It provides sounds similar to woodwinds, brass, soft reeds, and such solo effects as a harpsichord or human voice. The Polyensemble Section operates much like a conventional, polyphonic synthesizer. All the guitar strings will cause synthesized sound to be produced. Plus, you can bend strings as much as you like and the synthesized sounds will follow beautifully.

The **Bass Section** is next. Its controls, which include envelope adjustments, enable you to get sounds that closely resemble string bass, electric bass, strings or tuba.

The **Solo Melody Section** gives you solo sounds that can be shaped with square and sawtooth waves, VCF's, VCA's and envelope controls, just like in conventional synthesizers. Here again synthesized sounds follow your note-bending techniques with no problem.

The **External Synthesizer Section** lets you control other synthesizers. By connecting a larger synthesizer, you can create sounds that are truly incredible. Because Roland believes in compatibility between synthesizers, the possibilities are endless.

You really have control of your sound when you play a GR-500. The control panel is simple to operate, and all of the sounds are available at the flick of a switch on the guitar. For example, imagine a four-piece group—three guitars and drums. At the beginning, the lead guitarist wants a really raunchy sound. He flicks a switch on the GR-500, activating the Guitar Section. An adjacent, rotary knob changes the tone. This control is far more powerful than any tone controls built into a guitar before. It controls an equalizer on the control unit. When the guitarist comes to a solo, he wants a heavier sound. He flicks on the Bass Section. In addition to his raunchy lead, he's delivering a thundering bass in unison. The bass player plays a counterpoint and it really sounds very heavy. The lead player is using three independent amps

with the GR-500... the lead coming from center-stage. But when he activates the Bass Section, the bass sound comes from the far right... another instrument "seems to appear from nowhere."

For the next part of the number, the thundering bass on the right disappears and a dreamlike chorus of sound from the Polyensemble Section comes from left-stage... blending beautifully with guitar sound from center-stage. All of these changes are made from the guitar.

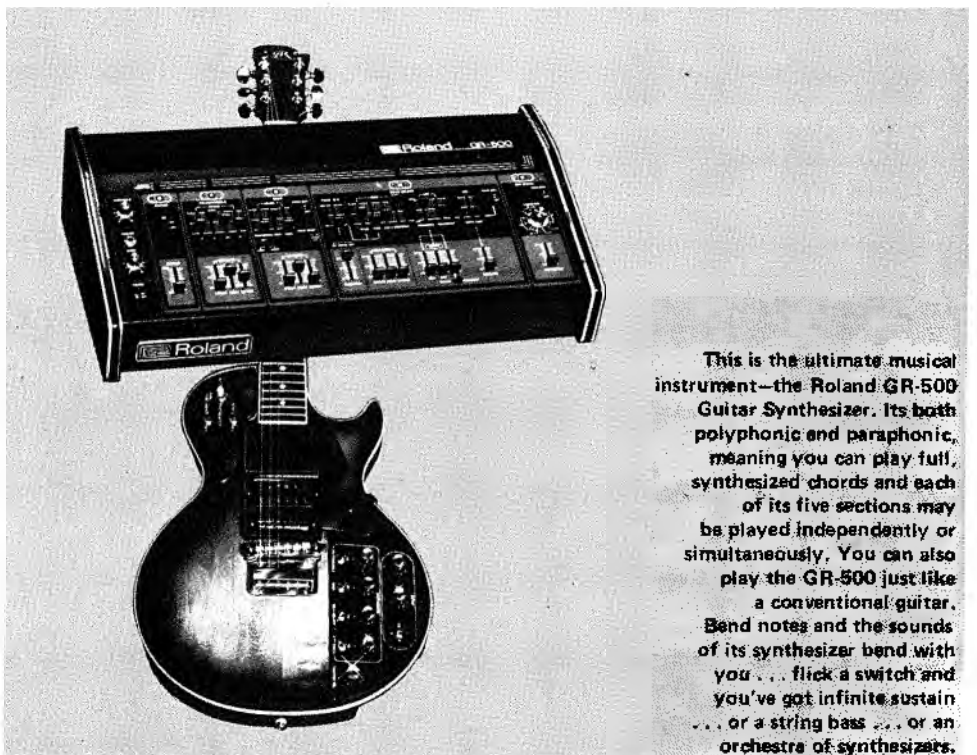
There is one very important feature of the GR-500 that deserves to be emphasized. The GR-500 gives you infinite sustain. Some people spend the price of a GR-500 just trying to get that single effect!

At last... an instrument that requires no "inspiration from the gods." You are in complete control. You are the creator... the GR-500 definitely will set your creativity free. There is no other instrument like it.



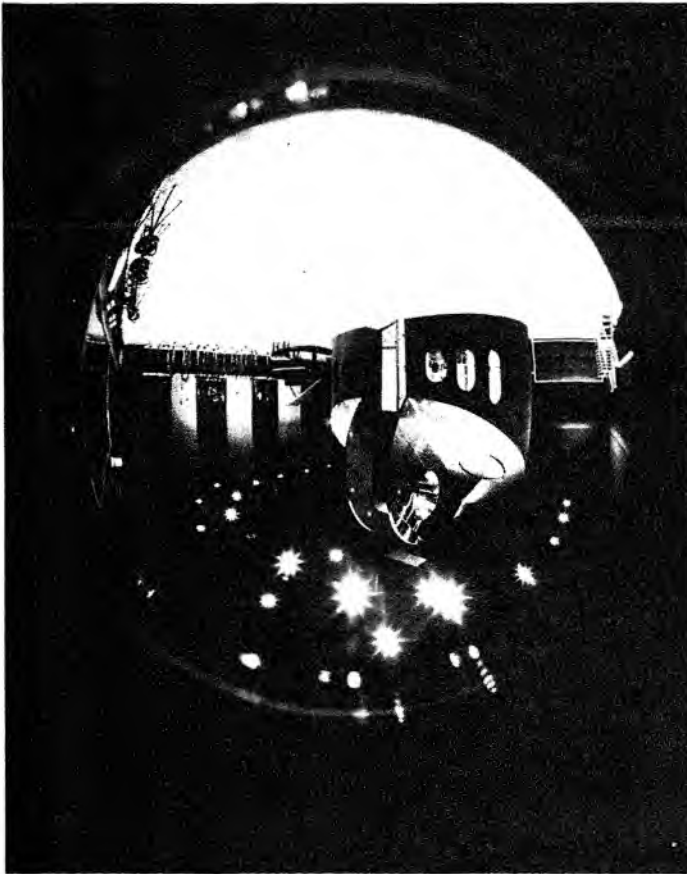
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This is the ultimate musical instrument—the Roland GR-500 Guitar Synthesizer. Its both polyphonic and paraphonic, meaning you can play full, synthesized chords and each of its five sections may be played independently or simultaneously. You can also play the GR-500 just like a conventional guitar. Bend notes and the sounds of its synthesizer bend with you... flick a switch and you've got infinite sustain... or a string bass... or an orchestra of synthesizers.

Recording



Fish Eye View of the studio and "drum booth" at Studio Marko

Canada has never been recognised as a major recording centre. Those of you who have been here know that it is a beautiful country with an abundance of lakes, trees, snow and mountains. Then again we mustn't forget Margaret Trudeau. However in recent years, there has been a tremendous surge of growth within the recording industry in this country. This growth is partly due to a law passed in 1971 proclaiming that the radio stations must play 30% Canadian content. This means that 30% of all the music played on the air must either be recorded by a Canadian, composed by a Canadian or produced in Canada. A new similar law has just been passed concerning the production of commercials as well.

So, for a country with an estimated population of almost 23 million, there are upwards of 50 recording studios to be found across Canada even though most of them are located in Montreal or Toronto. Montreal has long been known as an artistic and cultural mecca, as well as being the fashion capital and until recently the financial centre of the country. But because of the political situation in Quebec and the economic instability that threatens the province, Toronto has now become the new financial hub of Canada. In any case Toronto is really like a small Los Angeles, a "slick" town with ultimately very straight people and usually very conventional ideas. Montreal on the other hand, is a more cosmopolitan city. It has always been a home to the crazies, almost like New York City. In it being a very unique place, Montreal will usually accept something different on the grounds that it is indeed different!

Recently many artists from other countries have come to Canada to check out the recording studios and the services offered and they have in the most part returned home quite pleased. Cat Stevens, the Bee Gees, Elton John, Nazareth, Alice Cooper have all recorded in Canada within the last couple of years. Apparently even Ringo was up to Toronto mixing some tracks for his latest album. It is interesting to note that unlike Toronto, very few successful artists have made it out of Montreal. Gino Vannelli, Leonard Cohen and the McGarrigle sisters all had to leave Canada for Europe or the United States to gain prominence. Unfortunately, this still holds true for some artists even today but there is one exception. . . . Quebec.

French Canadian music influences the culture of the province, and the people and the culture influences the music. The people of Quebec are very supportive of the many recording artists and composers that are a part of the "Quebecois" music scene. The province has its own star system and some big French Canadian recording stars can sell as many records in Quebec alone than an English Canadian artist can sell in the whole of Canada combined.

Montreal is a big recording town. It has been said that there are almost as many recording studios in Montreal as there are in a similarly small geographic area, such as Nashville. In this article we're going to take a look at some of these studios and talk to the people behind them.

Probably the most well-known studio in Canada is located high up in the Laurentian mountains, approximately 40 miles north of Montreal. It's an hours' flight from New York, and a scenic 45 minutes drive from the city. Le Studio is situated on a 250 acre estate high up in the mountains surrounded by forest, trees and clean air. It's a beautiful place and you can only record there if you book time by the day, the week or the month. When a group comes up for a months' recording, they live on the premises in a huge guesthouse that includes 16 rooms designed for total comfort. The "main house" has 6 bedrooms, 5 bathrooms, a living room, a drawing room and dining room with a large kitchen. Many of the British acts that come to record here enjoy the full stock of Monty Python videotapes for the discerning viewer.

Of course you go to Le Studio to record as well. The studio was designed to allow all of the energy to be channelled into the recording process by everyone concerned. For instance, there is a glass wall that separates the studio and the control room that permits easy communication and visibility. One complete "wall" of the studio is made of glass so that one can record while being surrounded by the trees and the water.

Technically speaking Le Studio has all of the top recording equipment that is on the market today. Most of the tape machines are Studer including one 24 track recorder and various two track machines. The Triad (Trident) console has 28 inputs that can be extended to 40 in and 24 monitor busses out. There are five different echo units available as well as every kind of black box currently on the market. Musical instruments found on the premises include a Polymoog, a Yamaha 9ft Concert grand piano, assorted other keyboards, amplifiers, and a set of Hayman drums.

The owner and creator of Le Studio is Andre Perry. Most people in the business consider him to be the "grand-daddy" of the recording industry in Quebec. He started off as a jazz



in Montreal

by Ian Cooney. The Cooney is a musician recording with Potator!

drummer who always had a studio in his basement. Musicians would always drop in to jam and as a result of these experiences he has always noted that "there are musicians, and there are drummers". Andre had a small combo at one of the pavilions at Expo 67 and from his earnings there he bought his first professional console and started to do recordings on broader scale. He built a small but very efficient studio in a friends house in suburban Montreal and before long million sellers started coming out of that little studio. It was so small that the bathroom was used as an isolation booth, an office, and even as a bathroom at times. Always wanting to be first, Andre Perry soon had the first 16-track machine in Canada, the first transistorised console, and the first Moog Synthesizer in the country as well.

In 1971 he built "Les Studios Andre Perry" in an old church in the east end of Montreal. This facility contained three studios, a staff of twenty-five and a whole lot of innovations. He explains it this way: "The pre-occupation in those days was that in Montreal we were still way behind. We had a very large inferiority complex and there was always a complete division between the musicians and the sound people. Being an engineer as well as a musician, I tried to break the ice so to speak, by building something so electronically far out that it would get rid of that damn complex once and for all. We introduced all kinds of new innovations like interlocking two 16-track Ampex tape machines to get 32-tracks. We worked closely with Ampex to develop that. We were into building our own consoles, and other related equipment. Some of the stuff worked and some of it didn't but nevertheless we stimulated the industry around us and I think we had to go through that to prove to ourselves and others that we weren't Puerto Rico or somewhere like that".

In 1969 Andre Perry was called upon to handle the recording of John Lennon's "Give Peace a Chance" in Montreal. He remembers it this way: "I got a call from EMI and they said that John was in town and he was looking for a good engineer and they asked me to do it. So I got up there with a four track and some mikes and did it in a room with a seven foot ceiling, terrible standing waves, etc. . . Really the worst acoustics imaginable even though it was a hotel suite. . . I mean there must have been at least 60 people in that crowded room singing, clapping and banging away on telephone books".

After a year and a half, Andre sold his studio and got more into the musical side of things, but before long saw the need to have another studio. He and his chief engineer, Nick Blagona started working on a studio near Andre's country home in Morin Heights. They wanted to create a very congenial atmosphere that would be ideal for creating and recording. Andre Perry explains, "In most cases, people will build a studio and cater to the electronic side of things. When I built this one, I knew that the electronics would cater to the musicians much more than ever before, so we got rid of the old taboos. For instance, we were the first ones to use glass all over the place and everyone thought we were crazy. Now of course other people are using the same principle and we've eliminated that "other side of the glass" feeling.

Le Studio is a very flexible studio in that it takes on the personality of the individual that comes in and caters to that person. There is no stock 'Le Studio' sound, no Quebec sound

at all. We chose our equipment so that we would always be flexible. There's always been that myth about having a Trident console so that all we can get is a British sound. . . well thats bullshit. Take the Bee Gees 'Children of the World' album. We recorded a lot of that record and if you listen to it carefully you'll notice that it has a definite tube sound. . . just like it was done on tube equipment. Then listen to Nazareth, who've been here many times. It's got that British sizzle sound. Roy Thomas Baker came in with Ian Hunter, Pilot and Starcastle and if you're not careful you can get a reputation overnight that all you can do is that kind of music, until someone entirely different like Cat Stevens shows up. That's what we're most proud of, the fact that we never sound the same, ever!"

Studio Tempo came about because of three individuals, who were working towards a common goal. As studio manager Gail Mezo points out, "These three gentlemen wanted to build themselves an ideal recording facility. Two of them are involved in the jingle business and the other is a record producer so it was necessary to have a place where they could work on their various productions. All three people brought business into the studio, so we've never had to advertise in any publications, and all the business we've acquired is by word of mouth. When we started out, the ratio was almost 4 to 1 commercials to records, but now I'd say it's probably the reverse".

This studio has been very successful over the years with many artists like Patsy Gallant, April Wine, Mahogany Rush and Diane Dufresne coming back time and time again. Asked why they've not had a lot of international name business, Gail replies that, "those people seem to be spending a lot of time in Toronto. I think if we advertised or actively went after these people we would certainly have a good chance. Andre Perry has been picking up a lot of acts going into Quebec because he really goes out and gets them. . . almost brings them back handcuffed! It always seems to be Toronto, even though Quebec is a mini U.S.A. with its own star system, something the rest of Canada doesn't even have. The only people that are starting to become aware of who we are and what we've got are the producers and the artists in Europe.



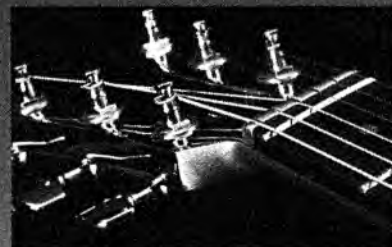
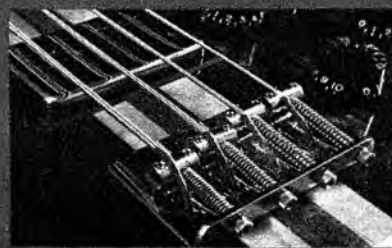
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Recording in Montreal

The word of mouth goes out all over Quebec, dribbles down to Toronto a bit, and then shoots out to Europe".

This is actually Studio Tempo's second location. The first one incorporated a 100% Westlake design. The new location, which is housed inside an old movie theatre, has a large rehearsal hall in the back where groups set up just as they would for a tour and rehearse sound and lighting cues as well as the performance itself. Many live radio shows have originated from the "back soundstage".

As far as the studio itself is concerned, they've modified the Westlake design to include a larger control room and live area. A new 24-track Studer is on the way in with a new Helios console expected during the summer, ready for automation.

Studio Marko is located almost in the centre of town and it is one of the newer studios in Montreal. In fact, Studio Marko is located in the same building where RCA once had their local studios. In less than a year they've recorded over 25 albums in a facility that includes 4 recording rooms of various sizes, a small television studio and a film studio. I talked with studio manager Robert Boivin; "There are two routes you can take when building a music studio. There is the safe route and then there is the progressive route. We of course took the latter. When we chose our console, we could have gone to Neve like everybody else in Montreal, but we decided to take a chance and instead we got a Harrison 4032. Not only was it a new name in consoles but it was a new generation of consoles. We're talking digital, we're talking computer mix, we're talking the future. It's the same with our Studer machines and the other equipment, all first class".

Asked about Emerson Lake and Palmers visit to Studio Marko last year, Boivin had this to say: "They chose Montreal because geographically it was the best city they could have chosen to get into their North American tour. They cut most of the tracks for Works II in Switzerland and they wanted to finish it up while in Montreal. They went to all the studios and ended up here to mix Works II at our place as well as to complete the post production work on their live album recorded at the Olympic Stadium. They felt right at home here, and I'm told they're even thinking of returning soon to start work on another upcoming album. We're looking forward to it".

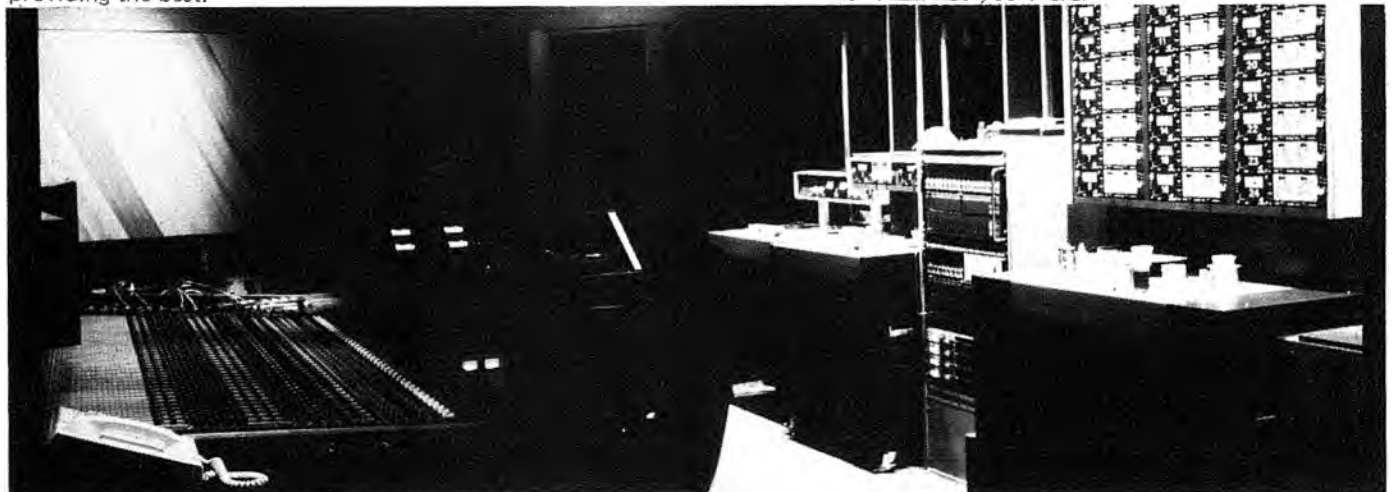
Studio Marko has a fairly large engineering staff as well as a very efficient maintenance crew that practice preventive maintenance. Robert Boivin believes that the success of his studio is combined through the willingness to take some of the profits and re-invest it right away so within a year or two the studio will probably have completely different equipment and so on...to always be moving with the technology and providing the best.

Pete Tessier was not a great rock and roll guitarist and he really didn't enjoy repairing television sets, so he put the two together. Pete has been around as an engineer in Montreal ever since the middle 1960's. He worked on hundreds of records, and he's worked many studios, so that when it came time for him to build his own place, he knew what he wanted, and what he didn't want. His "Studio St. Charles" is the latest addition to the ever growing number of rooms opening up across the city. The studio was completed in June 1977 and as Pete puts it, "technically it's a very straightforward studio with the usual Neve board and 24-track Studer machine... but acoustically the room has been thought out very differently than most and a lot of the emphasis has been put on the comfort of the performers. In all the years I've been in this business I can say that even if you have the best equipment, if you don't have a performance, you have nothing".

Asked whether 24-tracks was the limit Pete Tessier replied, "I remember 4-track, and 8-track, and when 16-tracks came out, everyone thought it was the end of the world. Then along came 24 and that's presently the end of the world. I can only see 32 tracks for really complex recording. Honestly, if things are thought out ahead of time, you probably don't need 24-tracks! Apart from special effects like doubling, etc... 24-track won't change your sound at all, it will only delay your decision. I think we've got the quietest studio around, though. We spent a great deal of time on the acoustics and we had to design our own low velocity air-conditioning system I've been hearing that string players have to be more careful about fine tuning in our studio and those little noises are really heard in our place. We record at 30 ips with Dolby and a 747 could fly over our studio and we'd never hear it...that's quiet".

The last place we're going to check into is a place called "Listen Audio". Studio manager Stanley Brown is a transplanted Englishman who started Listen Audio with his buddy George Morris in 1969. It started as a small voice over studio for commercials and it grew from there. There are two main studios. There is the 16-track music studio and the 4-track "broadcast" studio. Stanley says that "the studio has grown over the years and of course you just don't build a studio, bolt it together and up it goes, you're constantly in a state of revolution and modification, trying to get the best sound possible". Stanley Brown would like to see a sort of association of Quebec recording studios, a kind of syndicate idea to make Montreal a really large recording centre on an international scale. This could be done by mass advertising in other countries to say "Come To Canada To Record".

So there you have it. A brief look at a few of the major studios in Montreal. See you there.



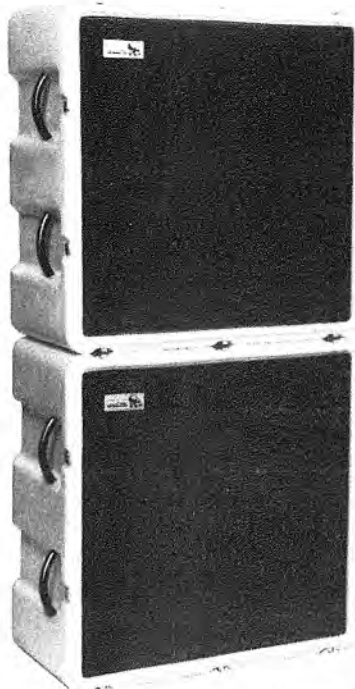
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Loudspeaker enclosure design has not changed in years due to the benefits and limitations of the type of material previously used in construction. The material used has varied (wood, fiberglass, particle board, etc.) but the results have been the same from each type of enclosure (tuned duct, sealed, horn loaded, etc.). These designs need solid, non-flexible material in order to get the sound desired, but because each design has rigid walls there are specific notes that resonate when used with musical equipment that is sensitive to outside sound. Example: hot spots on a guitar neck that change from one cabinet to another even when using the same speakers in each cabinet. Just as the size of the tube and the hole determines each of the notes of a pipe organ, the same size factor determines each note of an enclosure. The only way to make the enclosure *not* resonate more at one note than another is to have it *breathe* with *every* note. This has been made possible for the *first time* by Amanita's exclusive use of low density polyethylene which has structural properties that accomplish the breathing acoustics described previously. In addition, the breathing principle also helps in letting out sound that is, with other designs, lost inside the enclosure. The result is the first, totally passive radiator enclosure.

The easily removable cover has a tongue and groove edge which mates with the rest of the unit. Specially designed stainless-steel spring tension clasps fasten this lid securely to the enclosure in transit protecting the contents from moisture, dust, air pressure, and other harmful conditions. The handles are 500 lb. test, neoprene-covered, aircraft cable, flexible at -40°F . Both clasps and handles are completely recessed. In addition, there are no sharp corners to catch on door jambs, luggage compartments, people's legs, etc. All exterior corners are smoothly rounded to facilitate trouble-free, safe transportation.

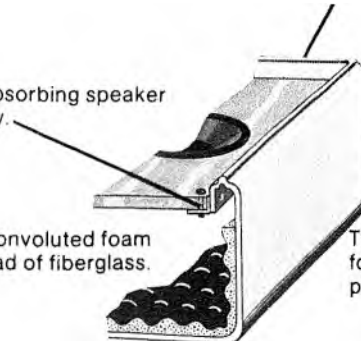
Finally, there is no cumbersome case to store backstage or elsewhere, so much of the usual disorder and confusion on the job is eliminated. Amanita enclosures are available in *five colors*: red, yellow, blue, black and white. The enclosures' pleasing appearance is enhanced by acoustically transparent, sculptured grill foam available in black and silver.

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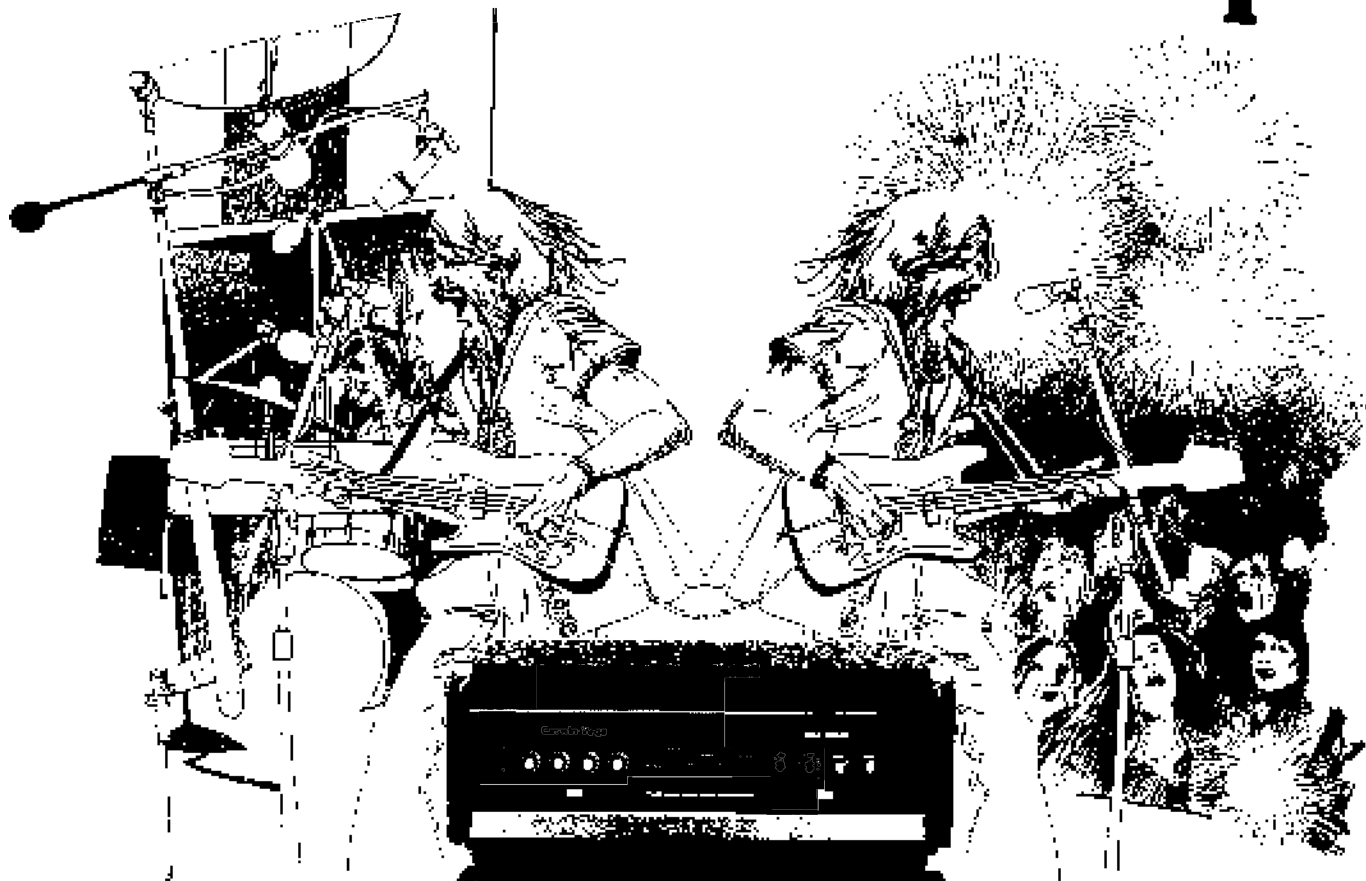
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+4dBm fixed output with XLR connectors. And it comes with the latest plug-in card electronics. The compactness and performance make it ideal for live recording.

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★ DEALER OF THE MONTH ★

Sam Ash Music Stores

The Sam Ash Music Stores, our dealer of the month, is a 54-year-old firm that has six of the largest stores in the New York City area. The firm also boasts an extensive mail order department and a school service department, both housed in its huge warehouse.

Although noted for the large discounts they offer, the Ashes believe in service, with full repair facilities, and in keeping their customers informed. The firm recently published a 64-page magazine, and through the years has held many demonstrations and exhibits to introduce new products and entertain their customers.

According to Paul Ash, who with his brother Jerry, runs the chain, the tradition was started many years ago by their late father, Sam. Jerry and Paul were the first retailers in New York to sell synthesizers and to hold seminars to introduce electronic music. Unlike many other discount firms, they display all the keyboards and allow testing and comparison. Still, they felt, an even greater exposure of the myriad of new keyboards was required.

They called it an "Electronic Keyboard and Synthesizer Expo". The show was held at the Travelers Hotel at New York's LaGuardia Airport and lasted two days, Saturday and Sunday, March 18th and 19th. For an admission charge of \$2.50, over 1200 visitors were able to see and try scores of electric pianos, string machines and synthesizers. Each manufacturer had a room in which to display his line and greet the public. That public proved to be knowledgeable and very interested in all the latest developments. Ages varied and so did musical tastes. One could hear jazz, rock, blues and classical music coming from different rooms at any one time. There were over twenty rooms and all were active throughout the two days. As an added treat, many of the demonstrating artists performed in the hotel's auditorium in rotating shows that proved to be a high point of the expo.

Early arrivals received free copies of music magazines and all attendees were registered in a drawing for door prizes which included a Powerhouse rhythm machine, Tapco keyboard mixer, Anvil attache case, Giannini guitar, Multivox Chorus Box and twenty six assorted magazine subscriptions. Special prices were offered at the show and quite a few people bought instruments, amplifiers,



Jerry Ash President, Richard Ash, Sales Mgr, Paul Ash, Exec. Vice President Confer.



Salesman with interested visitor

books, travel cases and effects units. Purchasers of major items were enrolled in a special drawing for a free pair of Cerwin-Vega V-35 speaker cabinets.

This was the second keyboard expo held by the Sam Ash stores. The previous one, several years ago, also had rotating performances in an auditorium, but instead of using private rooms for each exhibitor, all displays were set up in one large open area. The present format proved much more practical in that it afforded more testing of the equipment and more conversation. Exhibitors and visitors alike were extremely pleased with the show. Never before had so many keyboard players been able to see, play and discuss the products of so many producers.

Keyboard lines displayed included Crumar, Helpinstill, Hohner, Korg, Moog, Multivox, Oberheim, Octave (Cat and Kitten synthesizers), Rhodes, Roland,

Unicord, Wurlitzer and Yamaha. Also exhibited were Acoustic amplifiers, Anvil cases, Beyer Dynamic microphones, Calzone cases, Crumar bass pedals, DiMarzio guitar pickups, Fender's new PA system, Hohner amps, Kustom amplifiers, Lab series amplifiers, Premier amps, Roland amps, guitar synthesizer, rhythm units and Micro Composer System, Tapco mixers and power amps, Unicord amps and rhythmers and Yamaha amplification. Also on hand were representatives of International Musician and Recording World magazine, Music Belongs, an organization devoted to promoting music in schools, and the Universal Jazz Coalition. Anyone who is interested in further information on the expo or on the Sam Ash stores may write to Paul J. Ash, Sam Ash Music Corp., 301 Peninsula Boulevard, Hempstead, New York 11550, USA.

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Can be used to achieve an extremely clean sound, yet, when turned up, delivers the most sought after overdrive and sustain characteristics yet obtainable with any device. Mounted directly in the guitar, Balz Galore offers limitless control over sound characteristics, with active treble and bass circuitry. Unlike conventional tone controls, Balz Galore gives snarling boost and cut of the treble and bass frequencies, so you can really dial in "Your Sound". If you own a Stratocaster, Les Paul, Explorer, LBS, or any 3 or 4 control guitar, this is the model for you, and it is the same one you've seen and heard on the Rex Bogue Guitars we've become famous for. If you don't have \$3,000 for a Rex Bogue Guitar, the "Balz" Galore at under \$100 is a steal!

Offers the ultimate in onboard electronics with selectable frequency ranges for the treble and bass tone circuitry. You can boost or cut at four selectable frequency ranges, two for treble and two for bass giving insane upper end harmonic snap and driving bass simultaneously, or for that matter, any sound you like. For the bassist, the cleanest, most powerful sound to be imagined. "The Balz" deluxe is installed in every bass we build without exception. Because its sound is what bass players have been looking for, for years. Once you hear it, you'll never be without "Balz" deluxe. The "Balz" deluxe is ideal for guitarists seeking the ultimate fidelity & clean sound.

The three electronic packages offered "THE BALZ", "BALZ GALORE" and the "BALZ DELUXE" are designed to fit any guitar you own, with any type of sound you wish. From a sweet and clean sound to the most awesome power and sustain you could possibly imagine. We offer all models in kit form, which includes assembled "BALZ" of your choice, and instructions, intended for repair shops, dealers, or electronically inclined guitarists, or fully assembled, complete with all parts fully wired and ready to install.

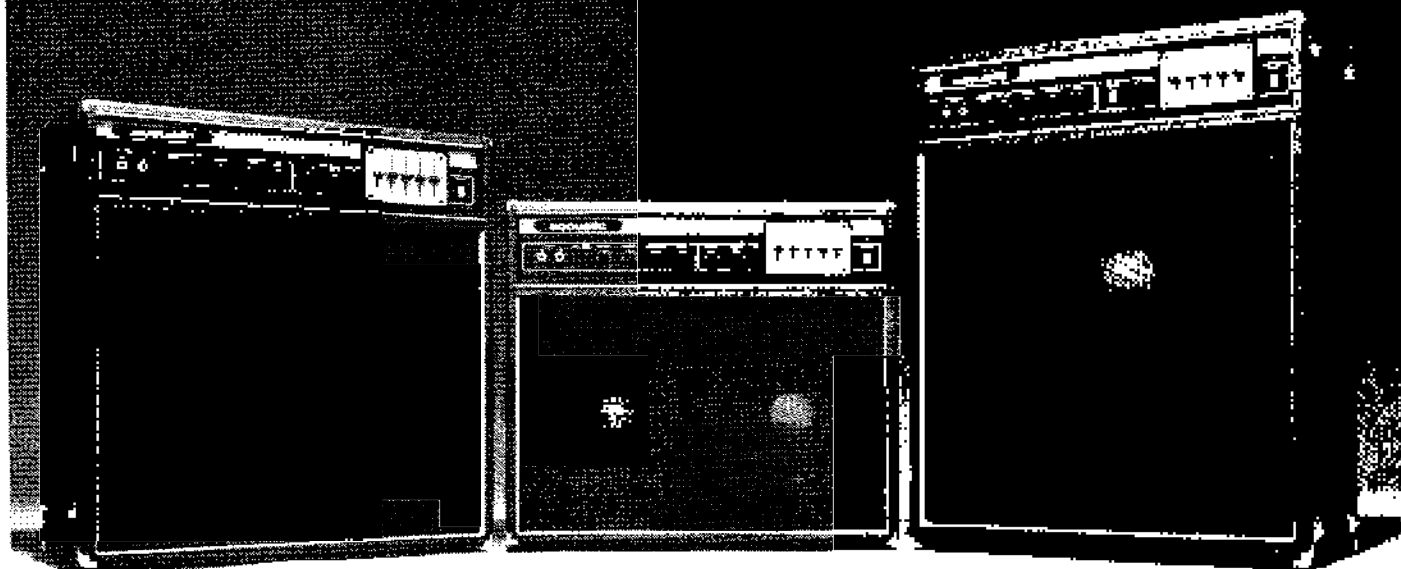
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The Acoustic 124.

The new 124 is a good example. Start with a cabinet using four 10" speakers, then add the incredible new electronics of the 120 Series, and you have the new 124, a very good thing in a very small package. The foot-switchable Graphic Equalizer covers five bands of precise tonal adjustment, and the foot-switchable Master Volume Control has a built-in "Extra Kick" when you need it. LED status indicators let you know what's going on at a glance. There is even a provision for adding effects between the Preamp and the Power amp. There might be other amps as reliable. There are none as unique.

The Acoustic 125.

Many manufacturers believe that it's impossible to combine versatility and tone in a two 12" amplifier. They say that if you want tone, you have to sacrifice versatility. That's why they offer versatile amplifiers that don't particularly sound good, or an amp that sounds good at one setting, but it doesn't have any features. We think you should have both. That's why we developed the 125. It wasn't impossible, but, we must admit it wasn't easy, either. We had to start from the ground up, from a new series of loudspeakers, to a whole new way of thinking about electronics. If you thought the other manufacturers were right, then you owe it to yourself to hear the new 125.

It wasn't impossible, it just took a little longer.

THE BOTTOM LINE.


The Acoustic 126.

In order to reproduce bass properly, there are two requirements; a lot of air motion, and a lot of power to make that air motion happen. That's the secret of Acoustic's success in the Bass Amplifier field, and it's really no secret, just solid, straightforward design. The 126 uses a rear-loaded, folded horn to increase the coupling to the air, combined with a large enough amplifier to assure adequate power without clipping. The ideal combination for maximum efficiency, bass response, and power handling. Any less would upset this delicate balance. Add to this combination, a foot-switchable graphic equalizer, and a Power Boost Switch, and the 126 becomes one of the most exciting bass amplifiers ever built.....and that's the bottom line.

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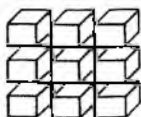


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 - Overload LED
 - Four Band Graphic Equalizer
 - Independent Monitor Send
 - Effects/Reverb Send
 - Channel Patching
 - Mic & Line Inputs

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- Seven Band Graphic Equalizer
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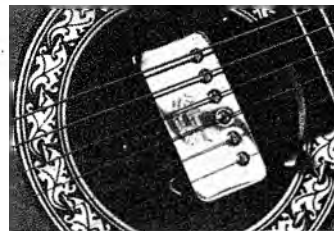
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LIGHT UP WITH LUDWIG

The drums that don't burn out

The brightest new idea for drummers comes, of course, from Ludwig. The new Tivoli drums feature built-in space-age lighting and the result will make each song into a show in itself!

The "lighting" is bands of tiny lights that sparkle through transparent, multi-coloured Vistalite. This is where Ludwig have applied space-age technology to produce this incredible effect. The lights that light space capsules at night are the same lights that will amaze audiences!

Frank Baxpehler, Ludwig's Vice President of Marketing: "When we first introduced rainbow Vistalite drums, drummers across the country got very excited by its unique appearance. We think the new Tivoli Drums will add an electrifying new dimension to an already exciting look in stage performance outfits".

Years in development, these Tivoli lights were perfected and proven in space travel. Ludwig's research and development teams have always been forging ahead

with new ideas. Now, with the aid of space age technology, they have produced these fantastic new outfits which are bound to revolutionise the stage presence of drummers all over the world!

These superb new Vistalite drums with Tivoli lighting are available in a three-band rainbow pattern A, in the Vistalite Big Beat series. Order your favourite colour combination of crystal clear, smoke and transparent tints of blue, red, amber, yellow and green.

LUDWIG STARTED BUILDING DRUMS IN 1909...



In a small barn on the west side of Chicago almost 70 years ago, a young drummer William F. Ludwig got together with his brother Theobald to make revolutionary new bass drum pedals which they had designed — and so founded the most famous drum company in the world.

In between drumming engagements, the brothers devoted all their spare time to building pedals and gradually turned their attention to building practical pedal-tuned timpani.

Their prosperous business was delivered a real blow when in 1918 Theobald died in a flu epidemic. This meant that William had to cut down on his drumming engagements and also brought their brother-in-law, R.C. Danly, into the business full time.

In the succeeding years, the company showed its dedication to the development of new products despite set backs caused by the depression, World War Two and the Korean War. Later improvements to Ludwig drums included the balanced action, fast tuning pedal timpani, the superspeed ball bearing two post pedal and the supersensitive snare drum specially designed for radio work.

After a brief merger with the C.G. Conn company, Mr. Ludwig set up — at the age of 58 — the William F. Ludwig Drum Co. Despite a slow start, business soon began to pick up and, in 1938, William's son, Bill Jnr., joined the firm. The first product of this new company was the original Speed King drum pedal which proved highly successful with many professional drummers using it. This enabled them to buy back the Ludwig Division of C.G. Conn to become the Ludwig Drum Company.

With the purchase of the Musser Marimba Company, Bill Ludwig Jnr. made a significant contribution. This marked a diversification for the company that took them into the production and sales of keyboard percussion instruments and have since developed the Musser Line into the leading mallet played percussion line in the world.

In the summer of 1971, Bill Jnr. was elected President of the Corporation now known as Ludwig Industries and the company has become a real family affair. His son, William Ludwig III also works in the business.

Ludwig are in every sense a percussion "family" whose involvement in the world of drums will continue to benefit musicians all over the world as it has in the past.

OUTFITS... THE STING OF STAINLESS STEEL!

In keeping with their status as one of the world's top drum manufacturers, Ludwig have once again come up with a stunning new concept in percussion design. The new stainless steel outfits are quite simply the kits of tomorrow for today's drummers. There can be few musical instruments to compare with the sight of this new Ludwig creation which sounds as magnificent as it looks.

At a stroke, the company have taken a gigantic leap ahead of all their rivals by producing a drummer's dream. Stainless steel is a finish which has become synonymous with high class workmanship and top quality products, the new Ludwig outfits are no exception.

The kits are like nothing before, they command the attention of even the non-musical who can appreciate what is quite definitely a work of art. The rich lustre of polished steel, the royalty of metal — a fitting finish for what is truly an exceptional percussion product.

Often, all that glitters is not gold (or, as in this case, steel) but one trip around a stainless steel Ludwig kit will convince even the most discerning musician that the outfit more than lives up to their extravagant good looks.

Just wait until the stinging dry sound of stainless steel shatters the air for the first time, and you will realise that you are in the presence of a very exceptional piece of hardware.

The sound is completely different from anything else you are likely to hear, dry and stinging but very very loud. It is a whole new dimension in sound which will prove a sensation.

The stainless steel outfits are a shining example of Ludwig's innovative thinking and traditional craftsmanship which are destined to "steel" the limelight.





SOUND PROJECTION THE LUDWIG WAY!

If you're looking for that really big sound, the Ludwig Sound Projector is your answer! They are new devices to enable drummers to increase playing volume by projecting sound more efficiently.

The projectors are "scoop-shaped" and are made from durable, lightweight, high-impact material. Fitting the projectors to your drums is simplicity itself! They are secured to any suitably-sized tom-tom by Velcro tape stuck to the drum and Projector and so can be fitted or removed in seconds.

Apart from boosting the volume of your drums, they also enhance the tonal qualities. The use of a Projector automatically deepens the tone of a drum, producing a better basic sound with less "ring".

The Sound Projectors are at their most effective when used in conjunction with the new deeper Ariel tom-toms which Ludwig recently introduced. There are four new kits, available in wood and Vistalite shells and the Ariel tom-toms are also available separately.



THE NATURAL TONE AND BEAUTY OF WOODS!

Nothing can really compare with the natural tone and beauty of woods and Ludwig have borne this in mind with their 2001P Octa-Plus kit in natural maple. Inspired by both studio and rock drummers, the Octa-Plus outfit offers the ultimate in tonal perfection!

No less than twelve drums are featured in this fantastic set-up! Ludwig's line-up of eight Melodic tom-toms are in the "front line" of this outfit. These can be tuned to play a complete melodic line and the heads on the larger drums have been specially treated to give them more tonal centre.

The holders and stands have been specially designed to offer complete height and angle adjustment for the tom-toms.

The Octa-Plus outfit also features the Supra-Phonic snare drum, twin 14 x 22 bass drums, a 16 x 18 floor tom-tom, heavy duty stands, 201 Speed King pedals and the Mid-Boy hi-hat.

A big kit for a really big sound!

Barriemore Barlow



Barriemore Barlow first came to public attention as percussionist for Jethro Tull, although he was already well-known for his session work and high standard of playing.

A Ludwig player from way back, he has developed a "soft heavy" style that's all his own and is currently recording and rehearsing in his own home studio in the English countryside.

Ian Paice



Ian Paice is one of the most respected rock drummers around. His sheer energy combined with a highly developed technique makes him one of the finest drummers around.

A founder member of Deep Purple, he stayed with the band until they split three years ago. A drummer with an unbelievable right foot technique, some of Purple's best work was further embellished with intricate and devastatingly effective breaks and fills.

Ian is a Ludwig lover and is currently sweating over a hot Ludwig kit with his latest band, Paice, Ashton and Lord.

Ginger Baker



Ginger Baker really is the "cream" of British rock drummers, although his first experience with percussion was in the jazz field. He played with a number of jazz bands including Acker Bilk's and Terry Lightfoot's and eventually joined Blues Incorporated in 1962.

He went on to play with Graham Bond and, later, Cream, a band who soon reached superstar status.

His work since then has already been well-documented. Suffice to say that Ginger Baker is still one of the most highly rated drummers around today and he has stayed faithful to Ludwig throughout his amazing career.

Don Powell



Don Powell is another drummer in love with Ludwig. He pounds out that familiar driving backbeat for Slade, one of Britain's rockiest bands. He has been with Slade since their conception in the mid-Sixties as The 'N' Betweens, a popular band based in Wolverhampton. They changed their name to Ambrose Slade and later shortened it to Slade when they hit the national scene with their first hit, Little Richard's "Get Down and Get With It".

Don Powell is the backbone of the Slade wall of sound and has yet to find anything that can compare with Ludwig.

Max Roach



Max Roach has been one of the most influential drummers on the jazz scene for many years. In his early days, Max played with Clifford Brown and later worked with both Charlie Parker and Dizzy Gillespie.

Max was one of the first musicians to experiment with unorthodox time signatures such as 7/8, and 5/4, and was also an early exponent of the ride cymbal.

Often quoted as a major influence by many of today's jazz rock drummers, he remains one of the most inventive drum soloists around.

Mick Fleetwood



Along with John McVie, Mick Fleetwood has been the driving force behind the band which bears their names. The story of how Fleetwood Mac became superstars twice over has already been well documented, but the role of anchor man Mick Fleetwood can never be understated.

Although his style remains basically the same, Mick displays a laid back feel which has become an instantly recognisable trade mark of all Fleetwood Mac recordings. And, despite all the ups and downs in his career, he has remained faithful to Ludwig.

Ed Thigpen



Ed Thigpen has a history any drummer would envy. After playing with Oscar Peterson and Ella Fitzgerald among others, he came to Europe in the Sixties to found a drum clinic in Copenhagen.

Much respected as an excellent jazz/swing drummer, he is also a master of many styles. In recent years he has fused unique rock and funk styles into his playing.

As always, he's a Ludwig drummer and regularly travels all over the world to appear at Ludwig clinics.

Simon Kirke

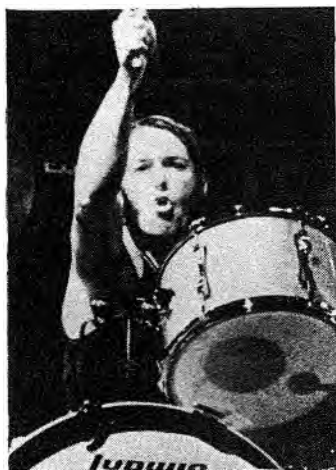


Along with Ringo Starr, Simon Kirke is in a class of his own in the "lay it down" market. His simple, uncluttered but effective style is a hallmark of most Free and Bad Company records.

He was a founder member of Free in 1968, a band who, two years later, joined the premier league with their Number One hit "All Right Now". In 1973, when the band split, Kirke along with former Free vocalist Paul Rodgers, formed the instantly successful Bad Company.

Another long-time Ludwig user, Simon Kirke always displays economy and taste combined with a powerhouse sound.

Carmine Appice

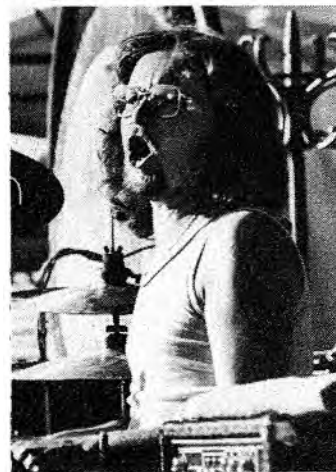


Currently skinsman for the Rod Stewart band, Carmine Appice is both inventive and exciting. He has a teaching background of over ten years and also operates his own studio in Oceanside, New York.

One of the better exponents of double bass drums, Carmine is recognised world wide for his vast knowledge and experience of progressive rock drumming.

Carmine's powerhouse style is a joy to witness and his battery of Ludwig drums constantly pushes the band to even greater heights.

Roger Pope



When Elton John cut his early albums he gathered around him some of the best musicians on the recording scene — the drum spot went to Roger Pope. The outcome was so successful that the musicians stayed together after the session and formed a band called Hookfoot.

Despite gaining little commercial success, the band enhanced the already considerable reputation of its members, and Roger became very much a drummer's drummer. A committed Ludwig percussionist, he has been recently working in America with Darryl Hall and John Oates.

John Bonham

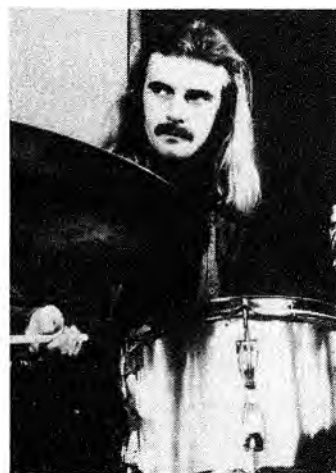


"Bonzo" Bonham virtually invented heavy drumming when he joined Led Zeppelin. Starting out in his native Birmingham with Robert Plant in the Band of Joy he moved on to the Heavy Metal pioneers in 1968.

The albums that followed proved milestones in rock music, and John's playing just seemed to get better and better.

John is one of the most physical drummers around using his treatruk-like arms to get the most out of his huge kit. Quite simply, any drums that can stand the rigours of a gig with John Bonham should be more than adequate for other mere mortals.

Alan White



Alan White was one of the top British session drummers when he was recruited by John Lennon for the Plastic Ono Band in 1970. A prime Ludwig user, Alan is a superb technical drummer who had the awesome task of succeeding Bill Bruford in the Yes drumchair in 1972.

Yes rely heavily on the technical accomplishments of their individual members to carry their complex orchestral arrangements, yet Alan has managed to inject his superb playing with an incredible feel.

Anysley Dunbar



Anysley became one of the most respected drummers in the business when he joined Frank Zappa's Mothers of Invention and played on four of their albums.

He returned to Britain to work on David Bowie's "Pin Ups" album and is currently working with Journey, the band formed by ex-Santana members.

Anyone whose track record includes a spell with Zappa, one of the most demanding artists in rock music, really needs no other credentials.

Roger Taylor



One of the new breed of Ludwig drummers, Roger played in a band called Smile with Brian May in the early Seventies. When the group folded the pair set about a new venture, and Queen was born.

A fine all-round musician with a good vocal range, Roger, nevertheless, is a drummer first and foremost, going from strength to strength on the Queen albums.

The band's compositions call for a rare combination of musical pyrotechnics with a distinct commercial feel and, with the help of Ludwig drums, Roger fuses many styles into his playing.

Roy Haynes



Born in Boston in 1935, Roy Haynes studied at the Boston Conservatory before joining the Louis Russell Orchestra in 1945. In the Fifties he became involved in be bop and played with Miles Davis and Sonny Rollins.

1951 saw Roy recording with Charlie Parker and Dizzy Gillespie and he became one of the first drummers to use an 18" bass drum.

A Ludwig drummer for 25 years, Roy is one of the truly great innovators with the likes of Billy Cobham citing him as a great favourite.

Michael Derosier



Michael Derosier takes drumming seriously. He took drum instruction starting in the sixth grade and on into college. While at college, he also played in the college marching band and won two scholarships for drum instruction.

He is currently drumming with Heart, who gained considerable recognition with their debut album "Dreamboat Annie" in 1976 and displays a considerable range of different styles within their musical framework.

A Ludwig user for many years, he rates Ludwig as the best there is and includes two Ludwig tympani drums in his kit.

LUDWIG TIMPANI



The new Ringer Timpani is in a class of its own! The Ringer displays an exclusivity that is both unusual in design and dynamic in concept.

Ludwig has spared nothing in the development of a timpani that is hand-fitted, easy to play, easy to tune and easy to control. Unique in construction, metal does not touch metal at any suspension point.

The Ringer — for the perfect round sound and constant pitch without decay!

As always, Ludwig present new innovations in pedal timpani. The new Dresden Model Timpani feature Ludwig's exclusive double ring kettle suspension system. This is a free-floating suspended kettle which offers greater resonance, projection and duration of tone at ALL dynamic levels.

Ludwig also introduces its new "profile" head design which extends the head collar beyond the kettle's edge at just the right angle and distance for maximum definition of pitch fundamental.

The Professional Symphonic Model timpani again feature the double ring kettle suspension system and new "profile" head design together with the exclusive Ludwig Balanced Action mechanism.

For even more accurate tuning possibilities, eight key tension rods and suspension struts are provided. All mechanisms are placed on the outside of the kettle which means all the sound waves are uninterrupted and unbroken.

In the whole history of music, no other pedal timpani has enjoyed the popularity as the Ludwig Standard Symphony Model. Ludwig's famous Balanced Action pedal provides instant, trouble-free tuning and six sturdy suspension struts support the deep parabolic kettles offering maximum resonance.

All-direction roller wheels with built-in locks minimise transportation problems and also lock the timpani in the right playing position.

Another pedal timpani which has withstood the test of time is the Universal Model. Originally built by W.F. Ludwig Snr. in 1919, these timpani have been used for years by professional studio musicians, university and school bands and orchestras.

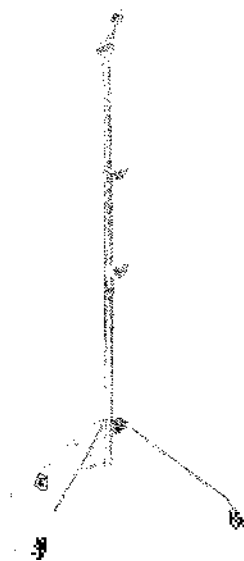
The timpani incorporate Mr Ludwig's Balanced Action tuning mechanism and the floor level pedal provides fast, accurate tone change from a seated or standing position. The deep parabolic kettles assure maximum and superior tone and resonance.

The Ludwig Concert Machine Timpani combine Ludwig quality with economy. They are tuned by a single screw tuning mechanism mounted near the playing area.

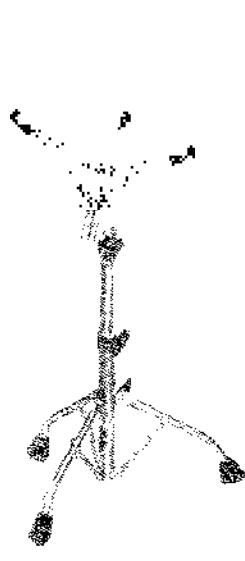
Rapid tuning is achieved by simply turning the handle to raise or lower the pitch. The Concert Machine Timpani are designed for use in schools, where budget and age of player are major considerations. They may also be used as auxiliary instruments to an existing set of pedal timpani.



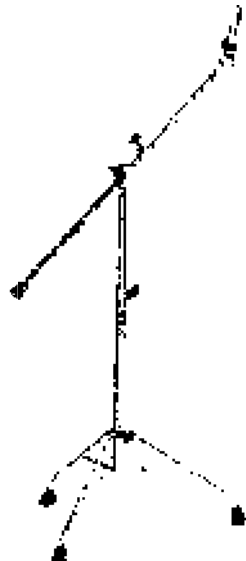
LUDWIG HEAVY DUTY STANDS



Heavy Duty Cymbal Stand
As always, these stands incorporate adjustable wide track stance — anything up to 25"



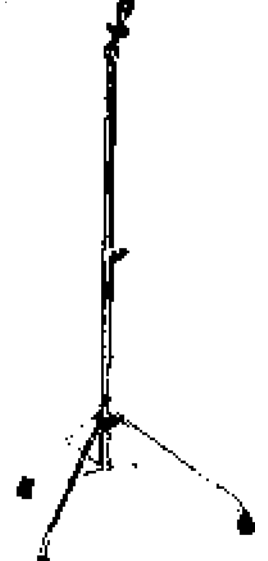
Heavy Duty Snare Drum Stand (dance)
Engineered for the drummer who wants the best stand he can get. Allows you to position and angle your snare drum exactly how YOU want it.



Heavy Duty Tom-Tom Boom Stand
The ultimate tom-tom stand. Special clip mount to hold double tom-toms plus boom arm for angle and height adjustment.



Heavy Duty Hi-Hat Stand
Like the rest of the heavy duty series, features tubular legs for strength and stability. Will handle even the heaviest cymbals!



Heavy Duty Sturdi-Lok Double Tom-Tom Stand
Securely locks drums at any desired angle or height with clip mount. Like the rest of the heavy duty range, features extra large floor gripping rubber feet to avoid "creeping".

MUSSER KEYBOARD INSTRUMENTS



Leading vibe artists throughout the world have chosen the Century for its beautiful appearance, exquisite tone quality and perfect intonation.

The whole three-octave instrument is easily portable, packing into 5 cases for transport and is supplied with shallow drop covers and three pairs of mallets.

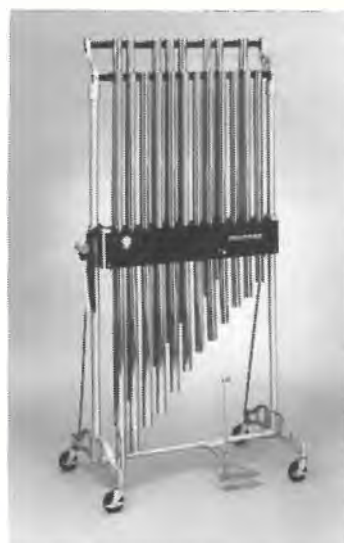


Unequaled perfection from Ludwig! Quality craftsmanship is obvious in every detail in the Symphonic Grand Marimba. The keyboard spans 4½ octaves of Kelon and sounds as magnificent as it looks. Real perfection for real perfectionists!



Kelon, a Ludwig exclusive, is one of the benefits to come from space-age technology and exhibits all of the desirable attractions of natural material while virtually eliminating the shortcomings of conventional rosewood bars. The Portable Kelon Xylophone, therefore, meets the highest standards set by today's top artists.

The Ludwig/Musser Classic Chimes combine modern technology with traditional design. The added F sharp and G extends the range upwards to allow performance in additional keys without having to transpose down for these notes. Each 1½" tube is made from the finest brass available, carefully cut and precision tuned to A-442. Special tube caps provide greater tonal resonance and carrying power. An entirely new Ludwig damper mechanism assures instant, trouble-free control. There is a 20-note range so the chimes span a full 1½ octaves, from C6 to G6. The Classic Chimes are available in 1¼" Brass or 1½" Brass or Chrome.



PEDALS BY LUDWIG



Heavy Duty Cymbal Boom Stand

The last word in strength and stability from Ludwig, provides extra angular cymbal adjustment.



Heavy Duty Double Tom-Tom Stand

Designed to withstand the rugged demands of today's drummers. For adding another pair of tom-toms with bracket mount.

The world-renowned Ludwig Speed King pedal really is the "King" of bass drum pedals.

The exclusive reversible heel plate "flips" instantly to provide a one or two piece footboard. The springs compress, rather than stretch, so each stroke of action gets stronger and faster.

The ultimate link between toe and bass drum, the Speed King is by far the "Professional" pedall



The Ghost, one of the most sought-after pedals, is now available from Ludwig. For immediate and total response, look no further than the Ghost! Special bearings in the unit have two distinct advantages — they offer super-smooth operation and require no lubrication.

A unique "Flip Lock" design allows the pedal to fold completely. A superb pedal offering superb response!



LUDWIG SNARE DRUMS...



Black Beauty Engraved

Again, a seamless, brass shell with a black chrome finish makes the Black Beauty Engraved snare drum a real winner. The beautiful engraving on the shell adds the perfect finishing touch. The snare mechanism is super-sensitive and, for the meticulous drummer, each individual snare strand is adjustable!



Super Sensitive

Here is something tonally and totally different in drums from Ludwig.

The Super Sensitive has more exclusive features than any other drum. Snare extend across the entire surface of the snare head, providing full diameter snare vibration and sensitive response from the edge to the centre of the drum. The new dual snare strainer provides for parallel snare release and is operated by a single control lever. In addition, the snares are kept under consistent and even tension when released.

Another "first" for Ludwig, the Super Sensitive is the only drum available with eight different combinations of snare units. They are interchangeable in seconds for any kind of drumming and so can meet the demands of any musician.

The Acoustic-Perfect seamless all-metal shell is triple chrome-plated and each drum is mounted with specially designed plastic heads and 24-strand snares.



Combo Snare

Designed to appeal to the young drummer, the Ludwig Combo snare drum measures 5 x 14 and is fitted with a P85 snare strainer and white rough-coated CT14 head. Ideal for the learner, it also features 20-strand, all-wire snares.



Natural maple Rock Concert

Another popular snare drum from Ludwig, the Rock Concert snare drum has a 6-ply wood shell and gives a sound unlike any other drum available! The overall pitch of the drum is slightly higher than usual and really cuts through with plenty of power and punch. It also features a unique new snare mechanism, specially developed by Ludwig. For instant response over the entire drum head and a really bright tone, look no further than the Rock Concert snare drum!

Supra-Phonic

Without doubt, the world's most popular snare drum, the Supra-Phonic gives the drummer exactly what he wants: instant response over the entire drum head; vivid tonal definition; brilliant sound, choke-free at full volume; full power without distortion; full projection at all dynamics and increased stick rebound for faster response with less effort.

The Supra-Phonic all-metal snare drums are constructed with a one-piece Acousti-Perfect seamless shell. The shell is beaded in the centre and flanged at the edges for triple strength. Ten self-aligning tension casings provide extra fine head adjustment.

The new P-85 snare strainer gives complete and instant snare control and triple-flanged hoops assure a solid rim shot everytime.



Black Beauty Supra-Phonic

A star of the fabulous "Black Beauty" range of Ludwig snare drums, the Supra-Phonic Black Beauty measures 6 1/2 x 14 and, like the rest of the range, is constructed from brass. Many drummers prefer the sound of a brass shell and, while the original Black Beauty snare drum possessed a two-piece brass shell (because the art of draw-spinning was then unknown), today's version is constructed from a single sheet of brass drawn and spun in a seamless configuration. Thus, it is even more resonant and brilliant than the original!



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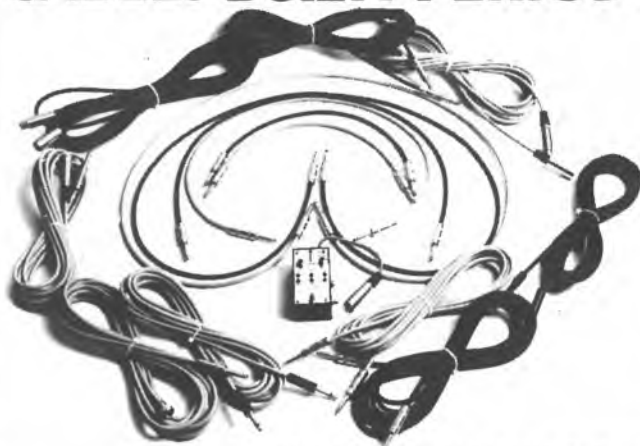


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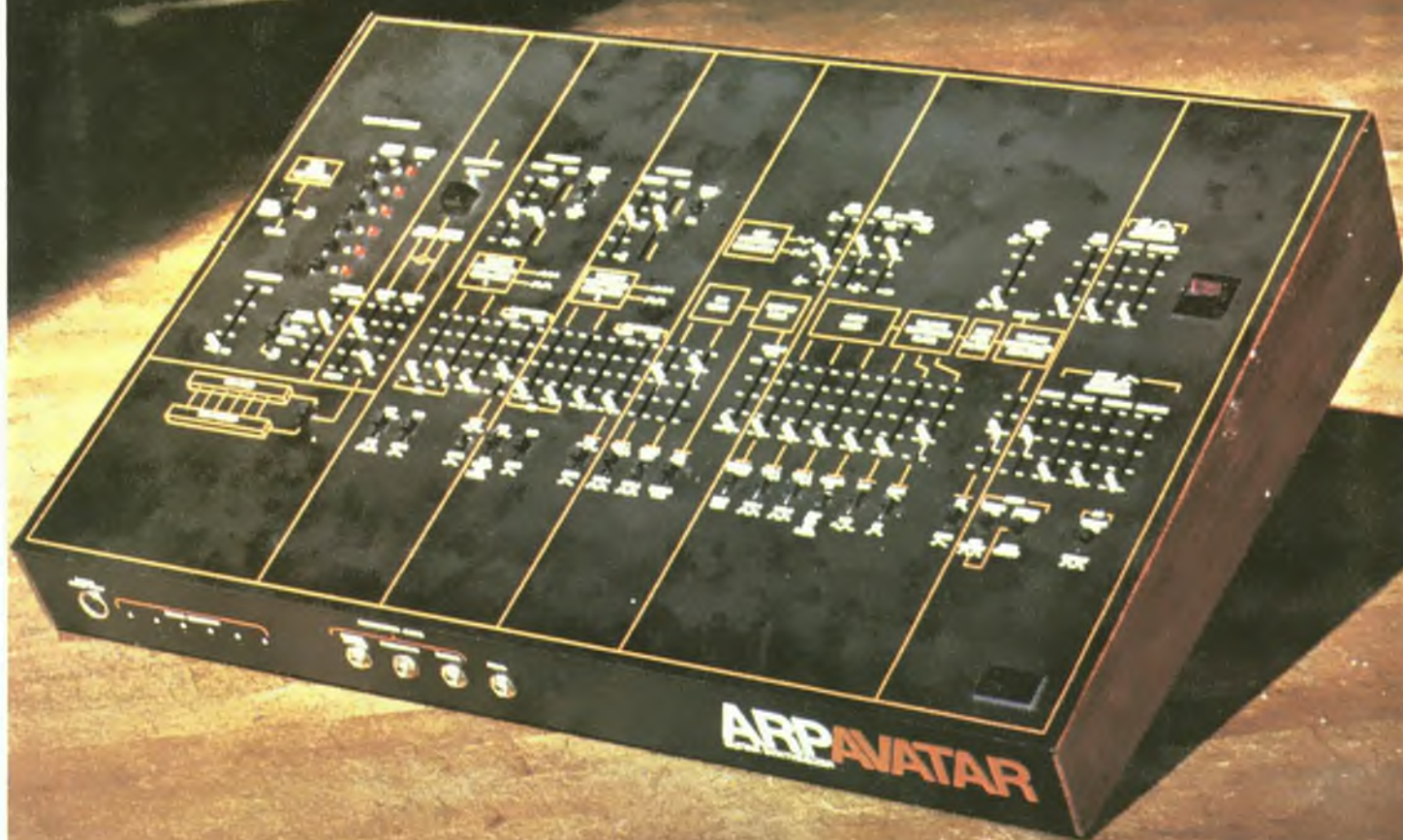
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Introduction

The Avatar is the result of three years development by ARP most of which, I suspect, has been concerned with the pick-up and interface electronics which allow a guitar to be substituted for a keyboard, which has up until now, been the easiest way of controlling a synthesizer.

The Avatar is unique in that no special guitar is needed and the only 'doctoring' of the guitar that is required is the addition of a special pick-up and socket which are supplied along with the main synthesizer console.

Construction

The pick-up itself is mounted on the guitar body between the treble pick-up and the bridge, as close to the bridge as possible, where movement of the strings across the guitar due to finger vibrato and bending is at a minimum. This is necessary because the pick-up itself consists of a separate coil, and therefore picks up a separate signal, for each string. The pick-up, measuring only half an inch in width, will fit any of the popular makes of guitar. The pick-up is connected to the synthesizer via a multi-core cable. (Don't lose it because a new one will cost you almost £80!).

So far, so good - now we come to the hard part, the synthesizer itself. I cannot imagine what a guitarist will think if the Avatar is his first brush with synthesizers, it is a pure synthesizer and works on 'voltage control' principles and makes no concessions to the guitarist, either in terminology or in the sounds it produces. It takes months of working with even the most basic of variable synthesizers to find out what everything means and does and what it can and cannot do. I would recommend to anyone who is interested in an instrument like this that you go along to a 'synthesizer clinic' of some sort and see someone play the Avatar who is aware of its potential, before trying it yourself.

Guitar Controls

The multi-core cable feeds the signals from the six guitar strings to the synthesizer where control voltages are derived which can drive the oscillators and envelope generators in the synthesizer. Each string can be switched off individually, which allows the player a choice of which string, or group of strings, control the synthesizer. Next to each switch is a L.E.D. (light emitting diode) which glows, and gives visual indication of which string is triggering the synthesizer. Individual

string sensitivity controls and overall trigger sensitivity controls are supplied which allows the synthesizer to be set to individual picking styles.

A single control voltage is derived from the six strings (The strongest string vibration has priority, which is normally the last note played) and is fed into the oscillators, and because of this the synthesizer is monophonic (single note) although the oscillators can be tuned to intervals.

ARP has utilised the 'Hexaphonic' properties of the pick-up by supplying separate outputs for the E,A,D, and G,B,E, strings which produces when fed into separate amplifiers, true stereo guitar, and interesting panning effects especially when finger-picking.

The sound from the pick-up itself is very clean and treble, being so close to the bridge. A feature that I particularly like is the 'Hex Fuzz' which is just a normal fuzz-sustain circuit, but because there is one for each string, chords can be played without any loss of clarity. This when used in conjunction with an echo chamber and phasing, produced some beautiful orchestral textures.

Synthesizer Facilities

The synthesizer has the same facilities as its keyboard counterpart, the Odyssey - two V.C.O.'s (voltage controlled oscillators) which can be tuned from 20hz to 2khz, giving outputs of Saw, Square, Pulse and Variable Pulse. Two FM (frequency modulation) input sliders are provided on each VCO with a selection of function inputs, i.e. LFO sin, LFO square, Sample and Hold, ADSR envelope generator, Envelope follower or external pedal.

A single low-pass VCF (filter) is provided, it's cut-off point is variable from 16hz to 16khz with resonance at that cut-off point variable from nil to self-oscillate, (in this mode the VCF can be used as a sine wave oscillator).

Audio inputs to the VCF can be mixed via three sliders and are VCO 1 and 2 square or sawtooth, ring modulator, pink noise or the signal from the guitar. Control inputs to the VCF are string control voltage, envelope follower or external pedal, sample and hold or LFO sin wave, ADSR or AR envelope generators.

The control of the VCF is fed through a VCA (voltage controlled amplifier) whose control input can be switched to either of the contour (envelope) generators.

Two envelope generators are supplied, an AR (Attack Release) and an ADSR (Attack, Decay, Sustain, Release) which

provide most of the envelope shapes that are required.

On the back of the synthesizer are gate in/out, trig in/out CV in/out and external audio input sockets to allow extra synthesizers to be linked up. Foot switch sockets are provided for System on/off, Portamento on/off, Sustain and Filter/VCO2 FM Pedal.

Playing the Avatar

As with all the Guitar synthesizers currently on the market the Avatar requires clean accurate playing to work properly. On the guitar I tried the best results were obtained when picking close to the top of the neck, picking directly over the Avatar pick-up produced a 'wobble' at the start of each note although this was only noticeable when using a 'hard attack' envelope shape. As I have already said, the Avatar derives a control voltage from the vibrating strings which determine the pitch of the VCO's, if two strings are played at once, the strongest vibration has priority, this works fine except when two or more notes are played and then allowed to die away naturally, before the envelope generator shuts off the pitch of the VCO's wobbles between the pitches of the strings, obviously trying to ascertain which one has the strongest vibration.

The sounds that this synthesizer can produce are almost infinite and some are really useful, tuning the oscillators in unison and at a low register produced a pleasing, fat bass sound, all of the normal synthesizer sounds can be produced and best results are obtained when using separate amplifiers for the guitar, hex fuzz and synthesizer. I found that the ring modulator produced some of the more interesting sounds, i.e. tubular bells and vibraphone. The synthesizer is housed in a black, all-steel case with orange and white graphics and has a pleasing appearance, especially useful on a dark stage.

Conclusion

The Avatar Guitar synthesizer has a lot going for it, it is very versatile and can be easily expanded. No special guitar is required and it can produce most of the sounds that are associated with single vice synthesizers. However, I found it difficult to play, a new technique is required unless it is used only in slow passages, and I feel most guitarists will find it hard to understand and operate even though the unit comes supplied with loads of instructions and patch charts.

NAMM '78 preview

This year's NAMM show to be held in Chicago from June 24 to June 27 promises to be one of the biggest events of its kind ever held. More than 300 exhibitors are scheduled to exhibit their goods there and the Expo will be attended by representatives from the music retail industry from all over the world.

Norman

Norman guitars are made from a unique wood which is used solely for the manufacture of these precision Canadian instruments.

Whirlwind

Whirlwind will be showing off their new mixer box which means that guitarists can now play along with a record and have the sound of both the record and their instrument coming out through one speaker.

Music Man

The new Sabre guitar is the latest venture from Leo Fender's company and the Sting Ray guitars and basses will be joined on the Music Man stand at NAMM by this instrument. The excellent Music Man amps and accessories will no doubt be there as well.

Norlin

The RD series of guitars from Gibson is already creating a buzz wherever they are seen and heard. This new generation of Gibsons can be experienced at Norlin's stand at NAMM.

Martin

Check out the new Vegas from the same company that makes Martin guitars.

Barcus-Berry Sales Corp.

Barcus-Berry, the world famous pick-up manufacturers, will be unveiling a new improved transducer for guitar and other fretted instruments at the show.

The company claims that the new design of the transducer produces a 10 per cent increase in output signal compared to previous models. Their complete range of products will include their line of amplification.

Martin Barcus-Berry

Guild

All their familiar range of guitars will be on display at NAMM which should add up to over 30 models on their stand. The very latest Guild developments will also be on show, bearing the usual Guild hallmarks of superb craftsmanship and top quality materials and design.

Curlee

If you want to see some interesting guitars, then the Curlee stand is the place to be. Apart from their usual range of guitars and basses they will be exhibiting eight new models, several of which are made from rare black walnut.

All the models are available with different combinations of DiMarzio pick ups to give customers a wide variety. In addition to the guitars, Curlee will also have on show their own strings for guitar and bass.

Nova

Nova specialise in Levi guitar straps and what they call their "strap lock" system. This is a system of hooking the strap up to the guitar designed to eliminate those sickening moments when the strap breaks or slips. Nova also do an extensive range of accessories including canvas bags and store bags.

Zildjian

Zildjian's stand is always one of the most impressive, and this year will, without doubt, prove no exception. The company will be displaying all their range of cymbals and accessories including a new gong.

DiMarzio

The premier pick up people will have all their Super Distortion units on show plus their Acoustic Mark II and a new Humbucking Jazz bass pick up. The company also hope to surprise visitors to the show with a few things which will only be unveiled on their stand.



Zildjian



DiMarzio

BKL

BKL are set to invade the NAMM show with a whole host of new electric guitars and basses. The BKL 250, 350, 450 and 650 will be on display in addition to a completely new line of guitars called the DMZ Custom Series.

These are the DMZ 1000 which has two DiMarzio super distortion pick ups, the DMZ 2000 which has two DiMarzio dual sound pick ups and incorporates a couple of small micro switches which enable the player to get about eight different sounds, and the DMZ 3000 model which has three SZD Stratocaster-type pick ups complete with a five way switch.

The DMZ is a very special bass guitar which has DiMarzio bass pick ups and an active tone circuit. This allows the player to switch from a bass tone to a trebly tone with minimum effort.

BGW

BGW will be showing their full range of professional power amplifiers on their stand at NAMM which will include two new models, which are both top quality stereo units. In addition to the power amplification, BGW will also be displaying a number of new hi-fi products.

Ludwig

Ludwig Drums always present a top quality display on their stand, and this year will be no exception. Visitors should look out for the new sound projector outfits and the new Tivoli drums which feature built-in space-age lighting thanks to transparent multi-coloured Vistalite. The 200IP Octa-Plus kit in natural maple combines both the natural tone and beauty of woods and should prove an instant hit.

Malatchi Lighting

What rock act is complete without proper lighting. Malatchi will be showing how they could improve any stage show with their illumination equipment.

Latin Percussion

As the name implies, Latin Percussion deal in exactly that equipment. With more and more rock bands putting more emphasis on percussion, the LP stand should prove a major attraction.

Mesa Boogie

Many top names such as Carlos Santana use the mighty little Mesa Boogie amps which are earning themselves a reputation as top pro equipment. The full range with some surprises will be at NAMM.

Bunker Guitars

A Bunker guitar has to be seen to be believed. Unlike any guitar you have seen before these custom instruments are bound to cause some wide eyes at the exhibition.

Sundown Music

Veillette-Citron guitars are one of the more obscure instruments on the market. But don't let that fool you, they are used by the most discerning guitarists who need to play the best instruments they can. The V-C six-string, 12-string and bass electrics will be at NAMM.



E&O Mari

E&O Mari will be unveiling their new line in music strings at the exhibition. These will include acoustic bass, electric bass and electric guitar and new Pro Classic strings. Demonstrating the products on their stand will be Moe Raon YBarro and Attila Zoller.

Marlbro

Marlbro products cover the whole spectrum of music equipment, and on their stand at the NAMM show you will see their own line of amps, plus accessories and microphones under the name Marlbro.

Also included will be the Latec disco consoles and accessories as well as Yamaha, Estrada and Marlbro electric and acoustic guitars plus saxophones by Yana Gisawa and the Piezo super horn.

Amanita

Amanita are a well respected loudspeaker cabinet company who will be showing some new variations of their products including a new version of an enclosure that clips together for easier handling and transport.

D'Merle

D'Merle will be introducing some interesting new lines at NAMM this year, including a new capo, a pedal steel slide and pedal steel strings along with their regular range of D'Angelico strings.

Some new plectrums will also be introduced including finger and thumb picks and a new dulcimer pick, especially designed by D'Merle.

Altec

Altec will be introducing a new horn, designed to work with a 1235 system and an 1816 enclosure. They will also be unveiling their brand new M904 15" composite transducer mounted in a new 930 enclosure.

Roland

Roland will be displaying their much-praised polyphonic synthesizer, a new line of rack-mounted studio equipment, a stereo reverb unit, a stereo graphic equaliser, a stereo delay and a stereo power amp. More good news for keyboardists: - they will also be introducing a new piano, the VP600.

Vincent Bach

Ampeg equipment has always been thought of as top-line gear, especially for bass players. The Ampeg range at NAMM is bound to enhance this reputation.

Conquest Cables

Conquest make just about the most durable cables in the business for patching all gear.



International Sales Associates

ISA are the exclusive distributors of Schecter guitar parts and will be exhibiting their comprehensive range at the NAMM show. The company create professional and original guitar parts including necks, bodies, pick-ups, bridges, switches etc.

MXR

The MXR Professional Products Group, one of the names in the world of effects units, will have their impressive line up of products at the NAMM show. Included in these will be their new graphic equalisers and one or two new items which should be making their first appearance at the show.

Randall Instruments

With over 100 individual items to choose from, the Randall stand of Don Randall and Chuck Widener will be one not to miss. Randall make equipment for every requirement from outdoor concerts to small club and studio use.

Acoustic

Pride of place on the Acoustic stand will undoubtedly go to their new Model 116 bass amplifier. Adhering to the philosophy that "small is beautiful", this unit is Acoustic's most compact bass package.

Another piece of Acoustic hardware to watch out for is the 648 studio monitor. The company have been making top quality equipment for the last 10 years, and have become noted for their thoroughly professional products.

Peavey USA

Peavey will be showing their very latest range of guitar amps, power amps and new mixers at the NAMM exhibition in Chicago. Top of the list will be the MACE guitar amp, plus the Artist, Deuce and Classic models which are new versions of Peavey's established products.

Power amps include the Combo and the TKO while the complete range of mixers incorporates the new Mark Three series. The new CS400 power amp will be one to watch out for while on the instruments side the T40 bass and the T60 guitar will take some beating.

Hamer

In four years Hamer have built up a tremendous reputation for their excellent range of guitars. Many of them still retain the custom built features that existed originally. Several of the guitars feature DiMarzio PAF pickups as Hamer's philosophy is to reproduce the sound of vintage instruments. Their new Hamer Sunburst guitar is bound to be a big hit of the show.

Jim Dunlop

The Jim Dunlop Company from Culver City, California will be showing their comprehensive range of accessories for guitar including steels and custom gauge picks.

Cerwin Vega

One of the most popular companies around, Cerwin Vega will be exhibiting all their musical and disco cabinets in addition to their wide range of electronics hardware.

Kustom

The Kustom stand at NAMM will be full to overflowing with the company showing their complete range of products.

ARP

ARP will be exhibiting their full line of synthesizers, including a new re-designed Polyphonic programmable instrument. Named the Quadra, its capabilities are the equivalent of four synthesizers and will undoubtedly attract much attention.

Visitors should also be on the look out for a new expander module from ARP, while the popular Avatar will be demonstrated on the stand every 20 minutes.

CBS

With such famous names as Fender, Rogers and Rhodes, the CBS stand is certain to prove as popular as ever. Exhibits will include the new Fender PA System and Super Reverb amp and Starcaster guitar.

Morley

Morley will be introducing a new flanger at the show, and the Nasty Cordless system for which they have been made world-agents. The system cuts out the need for guitar leads.

Ovation

A new fibre-backed body guitar is expected to make its appearance on the Ovation stand. A feature of this instrument is that as an electric-acoustic it is fitted with a double-ring pot offering a tone control as well as volume.

Silver Eagle

Silver Eagle designs will be showing their complete line in guitar straps. This includes the amazing Pick-Pocket strap with utility pockets for picks, slides etc. They will also be showing their Cradle banjo straps, reversible Earthweave straps and their Soft Shoulder sheepskin and leather shoulder pads.

Travis Bean

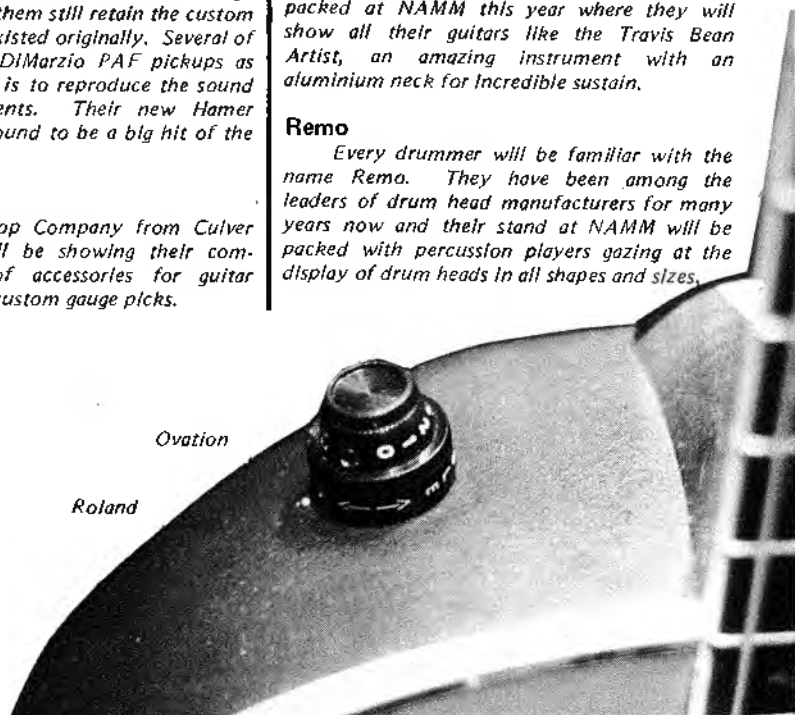
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International Musician Back Issues

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FEBRUARY: COVER: Rory Gallagher; **GUITAR CHECK:** Martin D28, Ibanez 2663, Mossman Flint Hills Rosewood Dreadnought, Sakai Les Paul, FENDER F75 Acoustic, Burns Flyte 6-String, Zenta HEG 5006; **SOUND CHECK:** Hi Watt Model N.C.A. 108; **KEYBOARD CHECK:** Yamaha GX1 Polyphonic Synthesizer; **DRUM CHECK:** Maxwin Drums

MARCH COVER: George Harrison; **GUITAR CHECK:** Antoria 345 copy model // 2457, Consort Portable; **DRUM CHECK:** Gretsch Black Haw Kit; **IN BRIEF:** Revo 30, Leslie Simulator.

APRIL COVER: Keith Moon; **GUITAR CHECK:** EKO E1 Gaucho Jumbo, Kasuga IG 2000V, Cleartone 6+12 Twin-neck; **SOUND CHECK:** Fender 160 PS Vocal Amp; **KEYBOARD CHECK:** Mikes MD1750, RCF MD 1720.

MAY-JUNE: COVER: Coal Miners Union and What's Your Union Doing For You?; **GUITAR CHECK:** John Birch J. 1, Hopf J.P. Pro; **SOUND CHECK:** Midas Portable Modular Mixing System, Prototype 1500/2 SW Combo Amp; **KEYBOARD CHECK:** MCH Solina C 112/ARP Explorer 1; **DRUM CHECK:** Rogers Memroloc Kit; **IN BRIEF:** Systech Pedals, Galli Strings.

JULY: COVER: British Music in America. **GUITAR CHECK:** Welson Fantom 20, Eros 12-String Jumbo; **SOUND CHECK:** Dynacord Eminent 200 Vocal System, Shure SR 101/2E Audio Console; **KEYBOARD CHECK:** Hammond Aurora; **DRUM CHECK:** Slingerland "Super Rock" Outfit 51N; **IN BRIEF:** Revo 250, Korg Polyphonic Ensemble, Vox Escort.

AUGUST: COVER: Why the Valve Sound?; **GUITAR CHECK:** Antoria Twin-Neck 2407, Guild D40 C-NT Cutaway, Ashworth Guitar Transducer; **SOUND CHECK:** CS700A P.A. Amp, Roland JC 120, Guitar Combo Amp; **KEYBOARD CHECK:** Godwin S.C. 444P Electric Organ; **DRUM CHECK:** Beverley Galaxy 18.

SEPTEMBER: OUT OF PRINT, NOT AVAILABLE — COVER: Garcia Exclusive; **GUITAR CHECK:** National Dobro Metal Body Model 33D, Travis Bean TB 1000; **SOUND CHECK:** Road 220 Bass Amplifier, Marshall MK 2 Master Model 100W Lead Amp; **KEYBOARD CHECK:** Micro Moog; **DRUM CHECK:** Pearl Full Dimension Fibreglass Kit; **IN BRIEF:** Eurotec Micro-Phase, Roland Space Echo RE-201, Grant Telecaster copy, Colorsound Compac Piano.

OCTOBER: COVER: On The Road With Clapton; **GUITAR CHECK:** Music Man Stingray 1 Bass, Stingray 1 Guitar; **SOUND CHECK:** HH VS Musician Reverb. 100 Watt Amplifier, Carlsbro Mantis Digital Effects Unit, Shure A15 Series-Plug in Microphones; **KEYBOARD CHECK:** Crumar Multiman; **DRUM CHECK:** Premier 717 Rock Kit.

NOVEMBER: COVER: Herbie Hancock Uncovered; **GUITAR CHECK:** Yamaha CUSTOM L.51 Acoustic Guitar, Guild B.50 N.T. Acoustic Bass Guitar; **SOUND CHECK:** Turner A500 Power Amp, Allen 4 Heath Portable 16-channel Pop Mixer; **KEYBOARD CHECK:** WLM Trip Organ; **DRUM CHECK:** HAMMA 770 Kit.

DECEMBER: COVER: Lol Creme; **GUITAR CHECK:** Harptone E-6NC Jumbo; **SOUND CHECK:** Pearl Vorg 102 Guitar Combo Amp;

KEYBOARD CHECK: Elgam Talisman; **DRUM CHECK:** Tama Mars 5 Kit; **IN BRIEF:** Audac Radio Microphone, Dan Armstrong Red Ranger The Fender Phase Shifter, Fender Bassman 100 Amplifier.

1977 JANUARY: COVER: Billy Cobham; **GUITAR CHECK:** Moridaira W.621 R Cutaway Dreadnaught Imported by Hohner, Antoria Steel String Dreadnaught model 691; **SOUND CHECK:** Roost Session Master SM 100R Combo; **KEYBOARD CHECK:** Roland RS 202 String Machine; **DRUM CHECK:** Ludwig Stainless Steel Pro Beat; **IN BRIEF:** MXR Six-Band Graphic Equaliser, Gibson Ripper Bass Guitar.

FEBRUARY: COVER: John Entwistle; **GUITAR CHECK:** Gibson Marauder, Mark Griffiths Stereo Pick-Up System; **SOUND CHECK:** Peavey 1200 Model Stereo Mixer; **KEYBOARD CHECK:** ARP Omni Synthesizer; **DRUM CHECK:** ASBA Stainless Steel Kit; **IN BRIEF:** Shure-Model PE 50 SP-Unisphere-1-Microphone, Shure SR106 Series Crossover Unit.

MARCH: COVER: We're Going to Frankfurt; **GUITAR CHECK:** Yamaha SG 1500 Solid Guitar and Case, Gibson EB1 'Violin' Bass; **SOUND CHECK:** Music Man 210-65 Combo, M.M. Electronics AP360 Dual Power Slave Amp; **KEYBOARD CHECK:** Yamaha BK 20C; **DRUM CHECK:** Sonor XK927; **TUNED PERCUSSION:** The Ludwig/Musser Vibration Range; **IN BRIEF:** MXR Digital Delay, Korg Polyphonic Ensemble Synthesizer, Korg 900 PS Electronic Synthesizer, WEM Watkins Copicat-Super 1.C. Model.

APRIL: COVER: Zappa; **GUITAR CHECK:** Gibson L5S, Hagstrom Swede; **SOUND CHECK:** Fender Guitar/Bass 300 PS Amplifier; **KEYBOARD CHECK:** Fender Rhodes Pianos; **DRUM CHECK:** Camco C500 Kit; **IN BRIEF:** Keynote Vortex 600 and 1550 Rotary Tone Cabinets, Zero 88 Mobile Light-master.

MAY: COVER: Gallagher; **GUITAR CHECK:** Panormo Guitar, Guild F30 R/NT; **SOUND CHECK:** Yamaha G100-212 Combo; **KEYBOARD CHECK:** Welson Imperative two manual portable organ; **DRUM CHECK:** Super Olympic Kit; **SOUND CHECK:** Eurotec II Transit Combo; **IN BRIEF:** Morley Pro Phaser, Eurotec Black Box Phase Module.

JUNE: COVER: Justin Hayward; **GUITAR CHECK:** GIBSON Artisan and Guitarzan 'Colt'; **SOUND CHECK:** Carlsbro Stingray Bass Amplifier; **KEYBOARD CHECK:** Norlin Polymoog; **DRUM CHECK:** Fibes Forte Mark II; **IN BRIEF:** Ovation Legend, "The Gibson Guitar From 1950", The Illustrated Rock Almanac by Pearce Marchbank, The Face of Black Music, Morley Power Wah.

JULY: COVER: Guitar Blues, Rick Derringer; **GUITAR CHECK:** Gibson E.S. 150(?), circa 1947, Vega Acoustic Model V646S; **SOUND CHECK:** Maine PA 170 P.A. Amplifier; **KEYBOARD CHECK:** Roland SH5 Synthesizer, The "CAT" Electronic Synthesizer; **DRUM CHECK:** Hayman Showman Kit; **IN BRIEF:** The Darburn SRV-50 Watt Combo, EBow, Shure Spectrum Analyser System, Beyer M260N — w/cannon connector, w/Din connector.

AUGUST: COVER: Special Recording Issue, Thin Lizzy; **GUITAR CHECK:** Epi-

phone 'Scroll' Guitar (importers Rosetti); **SOUND CHECK:** Randall Commander II Series, RG120-212 Combo; **KEYBOARD CHECK:** Yamaha Electronic Piano; **DRUM CHECK:** North Drums; **IN BRIEF:** Ibanez Artist Bass, Ibanez Bug-model 2000, Shure Unidyne III Microphone.

SEPTEMBER: COVER: New Wave Saves Live Music, Steve Marriott; **GUITAR CHECK:** Ibanez Artist Professional, Guild B301 Bass Guitar; **SOUND CHECK:** Custom Sound Bassmaster Amp CS700 BM; **KEYBOARD CHECK:** Roland MP700 Piano, Sisma SC101P Organ; **DRUM CHECK:** Pearl 5-Drum Maple Kit; **IN BRIEF:** Altec 816A Bass Bin, Resounder 1 (Delay/Echo Unit) and Resounder II (ADT/flange unit), AKG D2000, Hamma Drums.

OCTOBER: COVER: Playing The Bases; **GUITAR CHECK:** Ovation Preacher; **SOUND CHECK:** Peavey Standard 260H Amplifier; **KEYBOARD CHECK:** Korg Polyphonic Ensemble 2; **DRUM CHECK:** Eddie Ryan Custom Kit; **IN BRIEF:** DiMarzio Pickups, McKenzie 12-inch Loudspeakers, Antoria Jumbo, Folk Guitar, Model 699, MXR Phase 90.

NOVEMBER: COVER: Guitar Synthesizer Investigation, Stefan Grossman; **GUITAR CHECK:** Gibson Mark Series MK35 s/burst Tama TG80 acoustic; **SOUND CHECK:** HH Electronics Studio 50 combo 112 amplifier Phoenix PHA 1 combo amplifier; **KEYBOARD CHECK:** WLM Hit organ; **DRUM CHECK:** Yamaha YD-9124W 5 drum kit; **IN BRIEF:** Understanding Synthesizers, HH Electronics "Clockwork Concubine", The New Range of Carlsbro Effects Pedals, The Suzz, The Wah Swell, Phase 2.

DECEMBER: COVER: How to Get On TV, Ian Anderson; **GUITAR CHECK:** Hagstrom 'Viking' Semi-Acoustic Guitar-Sunburst finish, Guild M.20 Acoustic Guitar; **SOUND CHECK:** Intermusic 2 x 12 combo (PA:CE ROYSTON); **DRUM CHECK:** Beverley 8003 Kit; **IN BRIEF:** The Ibanez Range of Effects Units, Flanger FL-303, Renometer No. 95, Blubber Wah-Wah Pedal, Doublesound, Giant Mouse effects units ... Overdriver ... Mini-Moaner ... Phaser ... Sustainer ... Noise Gate, Jetlyzer, Ibanez Analog Delay/Flanging Units, The Satalite Flanger/Phaser, De Armond Thunder Bolt 5-Octave Wah Pedal B and M Champion Wah Pedal, Bell Effects Pedals.

1978 JANUARY: COVER: The Hire Business, Steve Howe; **GUITAR CHECK:** Guild S60, Les Paul Signature; **SOUND CHECK:** Music Man 212 HD One Thirty Combo; **KEYBOARD CHECK:** Logan String Melody; **DRUM CHECK:** Hoshino HSD 500 KIT; **IN BRIEF:** Fender Telecaster Custom, Kaman Applause, Mighty Mite Screaming Distortion Pickup. **FEBRUARY: COVER:** How to Survive on The Road, Chase Musicians Supplement; **GUITAR CHECK:** Raimundo No. 112 Classical Guitar, Hamer; **SOUND CHECK:** Marshall 50 watt combo, Eurotec (Model E12-02) Modular Mixer; **KEYBOARD CHECK:** Yamaha CS-80; **DRUM CHECK:** Arbiter Autotune Drums; **IN BRIEF:** Roland Boss CE-1 Chorus Pedal, D'arby Sound Studio Workshop, The Art of the Drummer, Di-Marzio Acoustic Transducer, The Fender Guitar by Ken Achard.

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